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ABSTRACTS & PROGRAM NOTES
updated September 12, 2016

Alberti, Alexander

Paper: *From Beatboxing to Bach: Applications of Collegiate A Cappella Across the Music Curriculum*

In recent decades, collegiate a cappella groups have flourished on campuses across the nation, yet a cappella's place in the study of classical art music has been unclear, despite such benefits as practical ear training, group cohesion, applications of music arrangement, and engaging vocal practice. St. Jean (2014) investigated a cappella's benefits to the undergraduate ensemble singer's skillset; however, the literature has yet to expand this into a broader range of musical disciplines. To address this gap, the present study explored how the collegiate a cappella experience may supplement, improve, and coexist with the traditional music curriculum at the college level, using a qualitative methodology known as experience-sampling (Zirkel, Garcia, Murphy, 2015). Undergraduates in various music degree programs, simultaneously engaged in a cappella organizations, submitted weekly reports of the integration of their a cappella skills into their courses, lessons, and classwork. Coupled with interviews, this information was thematically coded and analyzed through the lens of Kolb's Experiential Learning Model to discover how skills gained in a cappella supported students' experience in the music curriculum, regardless of concentration. Results of this study may better inform curriculum development and professional development opportunities across the entire music discipline.

Alhadeff, Peter

Paper: *Berklee's Fair Music and Transparency Report: A Critique*

Berklee's Fair Music Report has made headlines by highlighting much opacity in the engagement of talent by a variety of music intermediaries. This is alarming. Yet the terms of that engagement are changing and a reality check on the report is called for. In particular, the authors believe that more scholarship is needed to support the claims made in the report. Fairness, for example, is a contractual issue that is not solved just by advances in the technology of reporting. Neither can new technology solve the problem of the international "black box" of undistributed money to music creators. A federally reliant music trade, with a common back end technology standard, has not worked and for good reason. In addition, comparisons of the music trade to the banking system are argued to be far-fetched, as is the use of Blockchain technologies and a cryptocurrency to track online payments through the value chain from fans to music creators. The talk is meant to inform and present a more complex and vibrant picture of the music business. Its protagonist has always been talent, and music intermediaries have their own battles to fight staying abreast with technology at a time when delivering music to the ears of consumers is fraught with difficulty and expense.

Allen, Andrew

Lightning Talk: *From Specialist to Generalist: Making the Transition from Graduate School to the First Tenure-Track Job*

Most graduate students in music have prepared for more than a decade to be a scholar or performer. They yearn for that “perfect job.” However, that “perfect” position may still be two or three universities away. How do specialists prepare themselves to be great candidates for an entry-level tenure-track job without losing ground in their field of expertise? This lightning talk will briefly explore tips and techniques for gaining a wide swath of experiences early on so that the graduate student might more easily become a professor from a professor with recent experience on the first-time job-market.

Vision of the presentation: A brief, humorous (but informative) set of tips for the graduate student just entering the job market, presented mostly verbally with some supporting PowerPoint slides.

Alonso-Minutti, Ana

Panel: *Building Diversity, Being Diverse: Challenges of Hispanic Music Teaching in the Borderlands*

Today many educational institutions realize the need to address global learning initiatives that encourage diversity, global engagement, and social responsibility. As our efforts to meet these needs increase, those of us who teach musics deemed “diverse” are strategically positioned to achieve great impact. Furthermore, those of us who are members of a minority group and who teach in border states are faced with a double challenge: first, transforming the undergraduate curriculum in spite of resistance to change, and second, negotiating historical and cultural aspects of the place and the constituency where we teach.

During the course of this panel, comprised of scholars from music education, ethnomusicology, and musicology, we aim to foster a conversation centered on the challenges of teaching and researching Hispanic musics at the borderlands. Drawing from teaching contexts from Arizona, California, New Mexico, and Texas, some questions to consider are: What are the cultural and ethical considerations of the standardization of Hispanic folk genres into the academy? What challenges, in terms of funding, access and allocation of resources, are faced when implementing Mariachi programs at the undergraduate and graduate levels? How can faculty be better equipped to counteract racist and xenophobic actions in and outside of the classroom? What challenges do faculty of color face in light of institutional expectations of fostering “diversity”? How does cultural diversity translate in curricular development initiatives? Our goal is to elucidate strategies for an intersectional re-envisioning of inclusion and diversity, which is at the core of current discussions of this society.

Armstrong, Robin

Workshop: *Transforming the General Music Classroom with Distance Learning Tools and Pedagogies*

General music courses previously consisting of lecture-based western art music now present a spectrum of repertoires and pedagogical styles, from lecture to interactive flipped classes both in the classroom and on line. Because online replicas of classrooms work poorly, creative pedagogies have developed for effective distance learning. Now these new tools have much to offer face-to-face classrooms. A flipped classroom can benefit from the pedagogies used in on-line classes because online education and flipped classrooms share one common trait: students consume content independently, and the teacher’s job is to help students process and gain meaning and knowledge from that content.

In this workshop I will share the tools and resources I use to transform my physical and virtual classrooms into interactive spaces. I will present electronic resources covering an array of topics, from global music to historic art music. Using the digital platforms that work well in both distance and classroom learning structures, I will demonstrate the exercises that I use to engage students by

facilitating their own creation and distribution of knowledge. With these resources and platforms, students find music and information, draw conclusions, create products encapsulating those conclusions, and share these products with colleagues easily and quickly.

After introducing these resources, platforms and exercises, I will open a broad discussion, so that others can share their experiences and concerns about these styles of general music course pedagogy. My goal is that that all participants leave armed for change in both virtual and physical classrooms.

Asakura, Iwao

Lecture-recital: *Analysis of the Vocal Works of Akira Ifukube on his Incorporation of Nationalistic Identity of Japan and Ethnic Groups in Hokkaido to his Compositions*

Akira Ifukube (1914–2006) may be best known as a film composer, especially the original version of “Godzilla;” however, he was actually reluctant to accept the fame by his commercial music. His list of, what he referred as “pure” music, ranges from songs and chamber pieces to larger scale works of orchestral and compositions for stage works, particularly for dance. In fact, his wife, Ai Yusaki, was professional modern dancer.

Ifukube believed that the music should evoke the composer’s nationalistic character. He was inspired by the music of Stravinsky and Ravel, who were relatively unknown in Japan at that time rather than the overbearingly popular German Romanticism. His compositions were strongly influenced by the folk music of Japan, and other ethnic groups of Hokkaido Island (northern part of Japan) where he grew up.

Though his music was received favorably outside of Japan, it was often viewed as simply too primitive in Japan. While many composers were experimenting “elite” twelve-tone serialism, Ifukube’s music was often considered obsolete, and some even condemned his blatant use of Japanese folk materials in his music as offensive.

Despite such criticism, Ifukube could not cede the nationalistic identity in his compositions, and his philosophy on composition was never swayed. The purpose of this lecture-recital is to demonstrate Ifukube’s use of folk music materials of ethnic groups in Hokkaido performing excerpts from his vocal works, Ancient Minstrelies of Gilyak Tribes, Three Lullabies among the Native Tribes on the Island of Sakhalin, and “A Shanty of the Shiretoko Peninsula.”

Atticks, Barry

Forum: *Put Music in Music Industry Programs?*

Up until the late 1980s, students who wanted to enter the music industry had to start their careers in the time-honored tradition of learning about the field on the job as apprentices with a lot of hard knocks, especially if they desired a career as a music or sound engineer. Although a few music schools embraced programs to train students in the commercial music industry (technology, business, or performance), many traditional schools either rejected delving into this field for a lack of knowledge in these music careers or possibly a resistance in order to maintain the status quo of the comfortable collegiate Western art music programs. Music industry programs began springing up as part of communication, business, or broadcasting divisions in universities, outside of the music school realm. Many other programs began to emerge as 2-year programs or short-term certificate programs to teach these future music professionals. Now, programs in music industry are prevalent in music schools that also offer traditional training. Was this due to a necessity to keep traditional music schools alive with the creation of a new revenue stream? Was this due to the realization that traditional music students were gravitating towards programs outside the music school to prepare for more commercial careers, thus lowering the proverbial bottom line? The main question this discussion will debate is: What benefits do the future music industry professional have if they have musical training as part of their degree? Other questions will also be discussed such as

- Can a person be as successful in our music industry without music training?
- Why is it important to include music as part of a music industry curriculum? Does the answer hold true for both technology and business areas?
- Are graduates with music degrees more marketable to employers?
- What do employers ultimately think of the necessity of hiring graduates from music schools vs. those coming from programs void of music?
- If we believe that a music education at the university level is beneficial to students who desires a career in the music industry, how can that be promoted?"

Austin, Michael L.

See **Chattah, Juan** (*Traditional Paradigms, Novel Repertoires*)

Bailey, John R.

Performance: *Native American Ethos: Three works by Katherine Hoover for Solo Flute*

Flutist and composer Katherine Hoover (b. 1937) is to be honored in 2016 by the National Flute Association (NFA) with its highest honor: A Lifetime Achievement Award for her outstanding compositions. Among these is a body of literature for solo flute, including the three short, evocative works on this program. They deserve to be heard by a broad audience, most especially in 2016.

Kokopeli (1990) has become a staple in the flute repertoire. A Hopi Indian mahu, or legendary hero, Kokopeli is said to have led their migrations through the Southwest, the sound of his flute echoing off the cliffs and canyons. The composer has said: "In this piece I have tried to capture some of this sense of spaciousness, and of the Hopis' deep kinship with this land."

Winter Spirits (1997) was inspired by a picture of a Native American flute player. Says the composer: "from his flute rises a cloud of kachinas and totem spirits. This piece has also risen from his notes, and it is indeed influenced by Native American music. The idea of the flute invoking beneficial spirits, be they kachinas or any others, is a very natural one. Such spirits are an accepted and valued part of life in most of the world, and the flute has been used to honor and invite their presence for countless ages.

Likewise, Spirit Flight (2012), her newest creation for solo flute inspired by the Native American flute, uses timbral trills, portamento and subtle tonal shadings to extend its expressiveness.

Ballatori, Christina

See **Guist, Jonathan** (*Techno Parade- Guillaume Connesson*)

Banks, Christy A.

Lecture-performance: *Transform and Electrify Your Teaching: Facilitating Performance of Electroacoustic Works in the Applied Studio*

Electrify your students' performances by teaching electroacoustic works! In performing works with fixed media, students benefit from the opportunity to practice with the accompaniment exactly as they find it on stage. This experience transforms their musicianship by increasing their accuracy and flexibility in performance.

In this lecture recital, we will outline the equipment needed and demonstrate the set-up for performing works with both fixed electronic audio track and video.

The two works we will perform were written for our duo and allow for ample opportunities to demonstrate set-up, practice, and performance techniques.

On the Shapes of Stories is taken from a video of Kurt Vonnegut explaining how our favorite cultural tales can be graphed and described as images, or shapes. It was written Richard Belcastro for clarinet duo, video, and electronics, with each member doubling on clarinet and bass clarinet. This work is in three movements, each separated with a video clip of Vonnegut.

Re-Entanglement is a work for two clarinets and electronics by Rusty Banks that explores quantum entanglement, which describes the way particles, remain connected and move similarly, even when separated by distance. In this duo, the two clarinetists mimic each other and the pre-recorded sounds with layers of the same material. This connectedness challenges audiences to distinguish which of the players (live or recorded) are creating the sounds. Einstein described quantum entanglement as “spooky action at a distance.”

Barrett, Janet

Poster: *Music as ‘Something for the Eye:’ Interarts Explorations with the Paintings of Georgia O’Keeffe*

In her autobiography, the iconic painter Georgia O’Keeffe recounted hearing music pouring from the art studio of one of her mentors at Columbia University, Alon Bement. In his classroom, students were drawing to music, which she said, “gave me an idea that I was very interested to follow later—the idea that music could be translated into something for the eye” (O’Keeffe, 1976, p. 14). Among other modernists in the early decades of the 20th century, including Joseph Stella, Arthur Dove, Marsden Hartley, and Piet Mondrian, O’Keeffe experimented with translating the abstraction of musical sound into visual form.

In tribute to O’Keeffe’s artistry and fascination with music, and to celebrate the proximity of the Georgia O’Keeffe Museum in Santa Fe to the CMS conference, this session will explore imaginative opportunities for student response and interpretation across two dimensions: art as inspired by music (in this case, O’Keeffe’s *Blue and Green Music* and *Pink and Blue I*) and music inspired by art (such as compositions based on O’Keeffe’s work by John Harbison, Steve Heitzig, Michael Daugherty, and Samuel Hazo, among others).

Among the possibilities for investigating art as “something for the ear,” we will consider strategies for using paintings to generate multiple interpretations of works for ensemble performance, approaches for prompting improvisational exercises in playful juxtaposition with paintings and poems, and ideas for curating collections of musical examples and art works to illustrate expressive themes across the arts.

Barrett, Janet

see Peters, Valerie (*Psychological Health of Professors: Transforming University Culture*)

Bashwiner, David

Paper: *CASINO ROYALE’s First Chase Sequence in ‘Multi-Score’: Music, Drama, Camerawork*

The first chase sequence of the James Bond film *Casino Royale* (2006) has been called “one of the most exciting and spectacular foot-chase scenes ever recorded” (<http://www.filmsite.org/filmchases10.html>, accessed Aug. 6, 2015). In the scene, Bond (played by Daniel Craig) chases for almost eight minutes—and almost entirely on foot—a character named Mollaka, who is played by one of the founders of the street-acrobatics sport known as Parkour (Sébastien Foucan). There is effectively no dialogue in the sequence, and yet there is a clear storyline, which is told across three separate “channels” of the multimedia signal: onscreen action, the camerawork that captures it, and the music that brings it to life. To my knowledge, no previous analyses have been made for this sequence, and I have furthermore not encountered in previous multimedia research a systematic method for mapping the activities of three or

more separate channels of the multimedia signal into a “multi-score.” The proposed paper will present a multi-score for this 8-minute sequence, tracking vertically but on separate “staves” the activities in the three channels mentioned—music/sound, drama, and camerawork. The aims will be a) to present the reader of this score with a visual representation of the sequence’s structural organization, providing a resource for both teaching and further research with respect to this particular sequence; and b) to develop and model the use of such multi-scores in this sample sequence so that researchers may apply the same principles to the study of other multimedia products and environments.

Becker, Carla

see **Graf, Sharon Poulson** (*Transforming K-12 Music Curricula for the 21st Century: How College Music Educators Can Help*)

Berna, Linda

Paper: *Sharing Notes: A Case Study in Healing, Public Service, and Transformation through Music Performance*

Sharing Notes began in January 2012 as a student group within Roosevelt University whose purpose was to bring live music to patients in Chicago hospitals. The group began with one performance per month.

Its founder, a graduate student at Roosevelt, bemoaned the lack of emphasis in schools on sharing music outside the concert hall. “Music is a gift that we, as college musicians, need to give. Giving back creates balance for people engaged in a craft that is intensely competitive and highly focused on oneself. I wanted to reconnect young musicians like me who are pursuing careers with the reason we decided to do this in the first place. As music spoke to us, it speaks to other people.”

Sixty-five Roosevelt student volunteers have presented over 140 performances since 2012. They interact sensitively with patients, providing distraction therapy that breaks the monotony and frustration of illness and long-term hospitalization.

Today, Sharing Notes is an independent 501(c)(3) organization serving over 3000 people, taking music off the stage and bringing it directly to those in need. In 2014-2015, Sharing Notes provided 75 performances in four major Chicago medical facilities. It was featured on Chicago network news, and its founder was honored with a community partnership award from La Rabida Hospital in 2013.

In describing the founding and evolution of Sharing Notes, and documenting the profound transformation it creates in its student volunteers, we hope to provide a model for community engagement at the college level that can be replicated anywhere.

Berna, Linda

see **Kernan, Thomas J.** (*Performing Social Justice: Connecting Roosevelt University’s Curricular and Extra-Curricular Mission-driven Offerings*)

Biedenbender, David

Chamber score: *Red Vesper*

The great United States National Parks are many things to many people, but for me, they have most often been a very special place to find silence inside of myself. A vesper is an evening prayer, a meditation and reflection at the end of the day, and I found the idea of holding a vespers in the wilderness to be profound and beautiful. I chose to call it Red Vesper because of the deep, red glow of the setting sun on the horizon and also because of the beautiful and iconic red rock formations that occupy so many of our great National Parks, particularly that of Capitol Reef National Park.

Bogdan, Valentin Mihai

Paper: *The Application of the Flipped Classroom Method in the Teaching of Music Theory and Ear Training*

It is a well-known fact that some of the most challenging courses during music students' early years are the Music Theory and Aural Skills/Ear Training classes. This is true especially for students who have had little musical experience before college. In some cases, students quit their music studies altogether because they struggle comprehending these concepts. Thus, the task of the instructor becomes more complex: not only is he or she required to teach the course material as stated in the curriculum, but they also have to find sensible and effective ways to fix the lacunas that some of their students might have.

Fortunately, technology has proved to be of great help, and the flipped-classroom approach is one effective method that can be used towards completing this task. This concept is not a novel one in the Academe. Professors post lecture videos and materials online, and students watch them outside the classroom setting. During class, they employ a hands-on approach applying the material to real-life scenarios. Many instructors (especially in the science field) use this model. In music, it seems well suited for lecture courses (music history, music appreciation), but this presentation will discuss how this concept was used to help music students in their four-semester Music Theory/Ear Training Sequence. A number of techniques will be examined, as well as the hardware and software available for an effective flipped-classroom approach. The presenter will also show the benefits of this approach via test results, data analysis, and student testimonials.

Bomgardner, Stephen D.

Lecture-recital: *Benjamin Britten's Realizations of Henry Purcell Songs; Two of England's Finest Composers in a Single Repertoire*

2016 is the 40th anniversary of the death of Benjamin Britten, arguably the greatest English composer of the 20th century. While Britten wrote in nearly every genre, he is most known for his vocal works: his operas, songs and choral works.

Likewise, Henry Purcell was arguably the greatest English composer of the 17th century. He, too, is most known for his vocal works. Though separated by over 200 years, these two highly gifted English composers combined for a unique repertoire that is rarely performed.

Beginning in 1947, Britten began a series of realizations of Purcell's songs and operas. Britten was a great admirer of Purcell, and he frequently said that he learned to set English poetry by studying Purcell's music. Britten's realizations are a fascinating body of music that represents a 'collaboration' between two of England's most creative composers.

Britten's realizations were made for practical use in his frequent concerts with Peter Pears. He declared that it had been his goal "*to apply to these realizations something of that mixture of clarity, brilliance, tenderness and strangeness which shines out in all Purcell's music*". As Britten wrote in December 1947:

'The Purcell concerts really went well and we are developing ambitious plans about a long series of Purcell realizations by me! It is most wonderful music and gets extraordinary receptions everywhere. This lecture recital will include information on over 50 songs, duets and opera scenes. These songs are ideal for college students and professionals, and make a wonderful addition to recital programs.

Boyd, Laney

see **Trantham, Gene** (*Lightning Panel: Interdisciplinary Approaches to Music*)

Brand, Manny**Poster: *The Managed Heart: A Study of Emotions in Music Teaching***

The purpose of this study is to more fully explore the emotional landscape of music teaching, including examining what music teachers find emotionally compelling and significant in their teaching of music.

The data on which this study is based are drawn from interviews with an opportunity sample of 27 music teachers representing a range of music teaching specializations (instrumental, choral, general music). Each music teacher was interviewed individually for one hour, and all interviews were transcribed. The interview protocol was based on methodological procedures used by Hochschild (1983) in her study of teacher emotions which was adapted and used in Hargreaves' (2000) research. The interview process calls for interviewees to recount examples of critical episodes of emotions (both positive emotions and negative emotions) experienced by the music teacher involving encounters with students, administrators, colleagues, and parents. Interviews were fully transcribed and the subsequent analyses utilized coding techniques described by Miles and Huberman (1994).

The initial goal for the analysis was to establish broad emotional categories and themes, such as emotional encounters with students, administrators, colleagues, and parents, which accurately captured the meaning-making of each interview subject. This resulted in an "emotional file" consisting of a compilation and classification of interview subject's statements. Data (interview transcripts) were progressively reanalyzed resulting in further categorizations of emotional themes. The resulting analyses focused on what these music teachers found emotionally compelling and significant in their teaching of music.

Brekke, Jeremy

see Keogh Cassie (*Preparing Students for Careers in the Rural Music Classroom*)

Broman, Per F.**Paper: *The Dying Franz Schubert and the Essence of Music: Ingmar Bergman's Musicians***

During the 1960s and 70s, critics faulted Ingmar Bergman for his lack of engagement with world problems, casting him as an aloof, self-centered, navel gazer whose films mine the minutia of his own childhood, amorous, and religious experiences. Yet, while Bergman's reality is rarely political, the musical discourse in his films offers a consistent commentary on social order and the vicissitudes of human existence.

Following an overview of Bergman's thinking about music, this paper will analyze the essential roles the many musician characters play in the filmic narratives, focusing on his second-to-last auteur film, the remarkable but underappreciated *In the Presence of a Clown* (1997), in which the dying Franz Schubert plays an important role as a character in the play within the play. In the film, Schubert symbolizes the failure of the artist on a human level, but the music becomes transformational in the lives of the audience.

The notion of music's power expressed in Bergman's films constitutes if not a stronger at least a more consistent a message than the central ideas often highlighted in discussions of his works. Indeed, the way the musicians speak about and use music remains virtually the same from his first film *Crisis* (1946) to his last, *Saraband* (2003). In contrast, Bergman's more widely recognized religious and existential themes, such as the silence of God, were much more localized in his productions from the late 1950s and early 1960s. In this respect, music presents a vital path into the essence of Bergman's productions.

Brown-Montesano, Kristi

see Key, Susan (*Who Cares if You Listen: An Evolving Dialogue on Public Musicology*)

Buchanan, Douglas

Paper: *Changing the Game: Transforming ‘Learning to Play’ into ‘Playing to Learn’*

Studies of child development reveal play as essential to skills acquisition. Play is emphasized as a learning tool throughout childhood, though tends to be de-emphasized in secondary school and collegiate programs. This may result in students who struggle with having to “learn in order to play,” or acquire knowledge seemingly unrelated to the act of performance (e.g., the common complaint heard by music theory teachers that the subject is “too much like math”). It would seem natural, then, to make play an aspect of academic curricula, thus utilizing its pedagogical potential. A worthy question, however, is how to do so without sacrificing intellectual rigor. In this paper, I propose that elements of game theory and design can be utilized in curricula to create a classroom environment where students are “playing to learn.” Specifically, I introduce classic game theory scenarios (including a modified Prisoner’s Dilemma scenario and the self-amending game Nomic) and game design principles (including lenticular design and theories of player types) to demonstrate the tenets of a play-environment geared towards engagement and content retention. Applications are presented in the context of Music Theory and Composition curricula, the form of skills-based games, and teaching philosophies. Ultimately, this paper posits that transforming the classroom into a safe space for both play and learning fosters not only creativity and critical inquiry, but also collaboration and confidence. Students are then primed to utilize these ideas in broader contexts, including concert programming, audience engagement, and their own development as scholar-artists.

Buff, Luiz Augusto

see Alhadeff, Peter (**Paper:** *Berklee’s Fair Music and Transparency Report: A Critique*)

Bugbee, Fred

see Daughtrey, Sarah (*Soundings in Santa Fe: A Musical Exploration of Peter Garland’s Experimental Journal*)

Burton, Bryan

Paper: *Transforming Forgotten Memories into Revived Cultural Identity Through Music: Two Native American Case Studies*

Music and dance lie at the heart of Native American culture radiating throughout all facets of Native life, belief, and identity. Although there are similarities in dance and movement among all Native American nations, each Nation has specific songs and dances unique to their peoples that serve to provide tribal identity and serve to differentiate one Nation from another. In the words of one Native American musician, “Our songs and dances, our dance regalia, the very way we carry ourselves as we dance, all tell the world who we are. When we dance, we show all the world we are Saponi.” Because governmental efforts to erase tribal identity during the half century following the end of the Indian Wars in the mid-1880s, many Native American dances, songs, and ceremonies have become forgotten memories, relics of a past time.

The task of transforming these memories and restoring cultural identities often falls to individuals and small community groups. Over a multiyear period, Native musicians, storytellers, dancers, and tribal leaders were interviewed both on established reservations and individual homes of those dispersed from traditional lands during the 1950s relocation efforts. Two individuals noted for their efforts were selected for more in depth observation of the techniques through which they reestablished their community’s cultural identity drawing upon the “forgotten” elements of music and dance.

This poster will review the importance of music, dance and movement to Native American identity through presentation of two case studies, each focusing upon an individual, one Saponi and the other Apache, whose efforts to maintain the songs and dances of their cultures have restored identity to their communities.

Burton, Bryan

Poster: *Transforming the Music Education Curriculum: Teaching the Whole Child*

In response to a state mandate to increase training in teaching special learners in all disciplines, West Chester University created an innovative curriculum featuring a three-tiered design: a foundation of special education courses, imbedded learning and teaching activities in music education methods classes, and, a unique partnership with a corporate special learning services institution that operates schools, camps, and alternative programs in the Philadelphia area. This presentation examines results of assessment data gathered over the fourteen semesters this new curriculum has been in force.

The aim of this study is to measure growth in music education student knowledge of special needs issues, ability to design and present teaching strategies accommodating student needs, ability to assess learning, and to identify needs for improvement. In addition, the effectiveness of the university-special needs school partnership is examined.

Both quantitative and qualitative data was collected over a fourteen semester period from 2009-2015. Assessment tools included standardized assessment instruments designed by the university and open ended questionnaires created by the Vanguard School. These data were analyzed and compared by the Music Education Department faculty, Vanguard School faculty, and College of Education Assessment Office.

Results indicate steady gains in all areas examined and strengthened the rationale for a permanent partnership with not only the Vanguard School, but with diverse special needs institutions throughout the southeastern Pennsylvania region. Ongoing revisions of courses, materials, and assessments are developed based on these results.

Cable, Jennifer A.

Paper: *A Force to be Reckoned With: Women Amateur Musicians in 20th Century America*

Across America, amateur music clubs enjoyed a significant and vibrant position as initiators of community arts appreciation and development during much of the 20th century. One might assume that such organizations were primarily intended to function in a social capacity, yet the members of these music clubs were dedicated, determined women, who, through will and leadership, became the cornerstones of their cultural communities, promoting music performance and scholarship. Their legacy can be found in the orchestras, chamber music groups and small opera companies of many American cities and towns, in addition to the enduring amateur music clubs themselves. Through a study of amateur music clubs within the state of Ohio, this paper will consider the local impact of these clubs, and of their highly trained woman-musician members, on the arts communities of Canton, Cleveland, and Columbus throughout much of the 20th century. The efforts of specific amateur music clubs (MacDowell Club of Canton, Fortnightly Musical Club of Cleveland, Women's Music Club of Columbus); the role of American women in music as professional artists; the musical training of women pursuing professional musical studies in the United States and abroad, focusing primarily on the study of the violin in the early 1900s; and a personal look at one family — the Watson family of Lima, Ohio, known locally as the *Watson Orchestra*, whose three daughters all enjoyed notable careers in music involving both teaching and performance — will serve as the lens for this multi-disciplinary ethnography.

Carr, Tracy A.

Showcase performance: *Two Trios, Op. 57 for Oboe, Voice, and Piano, I am Very Old Tonight and Tears by John Donald Robb (1898–1989)*

Composer, arts educator, author, and folk song collector, John Donald (J.D.) Robb was born in Minneapolis, MN in 1898 and spent his early years as a lawyer in New York City. However, during this time he found his talent in composition studying under Horatio Parker, Darius Milhaud, Roy Harris, Paul Hindemith, and Nadia Boulanger. In 1941 he was appointed Chair of the Music Department at the University of New Mexico, served as Dean for the UNM College of Fine Arts from 1942-1957, and resided in Albuquerque, NM until his death in 1989.

Robb's interest in Hispanic folk music resulted in the recording of over 3000 folk songs and dances from the Southwest. His continued research and interest in southwestern folk music resulted in the John Donald Robb Archive of Southwestern Music at UNM and his authoring two books on the subject of Hispanic folk songs from New Mexico and the American Southwest. His extensive compositional output includes symphonies, sonatas, small chamber works, choral works, two operas, as well as numerous folk song settings and electronic works.

Robb's music has been performed by many major orchestras in the U.S., Central America, and South America. Robb's *Two Trios, Op. 57 for Oboe, Voice, and Piano* (titled *I am Very Old Tonight and Tears*) effectively display traits of Robb's music – chamber settings based on folk tunes with text by American poet Brian Hooker.

Carroll, Gregory

see **Trantham, Gene** (*Lightning Panel: Interdisciplinary Approaches to Music*)

Casey, Brian

Paper: *Before the Blacklist: The Role of the New York Jazz Community Between the Harlem Renaissance and the McCarthy Era in Promoting Social Change through Radical Politics*

Political activism among African American musicians and composers during the Harlem Renaissance (ca. 1920-1935) and the Civil Rights era (ca.1954-1968) has been well documented, and is a prominent feature in the narrative of the history of jazz in America as it relates to race and American society. Another important era of political activism among African American musicians – specifically jazz musicians – that doesn't receive the kind of attention afforded those mentioned above is the period between them, after the end of the Harlem Renaissance and before the McCarthy era and the peak of the House Un-American Activities Committee in 1949.

During this time, many prominent jazz musicians were known to support politically progressive members of the African American community, like Benjamin Davis, the NY City Councilman from Harlem who replaced Adam Clayton Powell Jr. and ran on the Communist Party ticket. Artists like Duke Ellington, Coleman Hawkins and other significant jazz artists performed for benefits for Councilman Davis. This paper uncovers just how politically active many jazz artists were in a time before socialism and communism became considered the 'Red Scare.' Other artists of primary interest are Hazel Scott, Billie Holliday and Mary Lou Williams who, among many others, performed in environments that were often sympathetic to leftist, anti-capitalist thinking,

More than just a socio-political survey, this paper addresses how the aesthetic approaches of these artists may have encouraged their understanding of and alignment with socially progressive thinking and political activity.

Casey, Brian

see **Trantham, Gene** (*Lightning Panel: Interdisciplinary Approaches to Music*)

Cavanaugh, Jennifer

see **James, Kimberly** (*Love Songs (2014)*)

Chance, Kevin T.

see **Guist, Jonathan** (*Techno Parade- Guillaume Connesson*)

Chattah, Juan

Committee panel: *Traditional Paradigms, Novel Repertoires*

At the 2015 CMS National Conference, the session “Integrating New Analytical Paradigms within the Undergraduate Music Theory Curriculum” presented a panel of scholars exploring novel and productive modes of inquiry applicable to widely diverse repertoires. To counterbalance, the proposed session for 2016 CMS Conference offers a fresh perspective on well-established theoretical frameworks. Although most traditional musico-analytic paradigms were developed for the analysis of music of the common practice, they provide sophisticated tools that may elucidate new complexities in repertoires not associated with the common practice.

This session features four theorists offering a nuanced examination of contrapuntal formal processes in video game music, modulations within pop and rock, phrase and cadences in post-tonal repertoires, and dodecaphonic undertones in film music. Engaging critically (and creatively) with traditional paradigms, identifying their potential as well as their limits, suggests novel curricular strategies to embrace a body of knowledge and analytical skills that maintain continued traction within the music theory curriculum.

Clemmons, Bill

Workshop: *Assessment and Calibration in the Applied Music Jury*

This workshop offers an approach to clarifying and strengthening jury standards and expectations through a process known as calibration. Attendees will participate in a similar calibration exercise to experience its potential for their own faculty. Last year, our music faculty assessed student progress by scoring jury videos against performance-area rubrics, such as strings or voice. No instructor was in her/his area of expertise thus bringing “fresh eyes” to the jury process. Instructors first viewed a pre-recorded jury from the previous semester that they scored against a rubric then compared against the original jury’s score. They were encouraged to discuss their scoring with their group members, calibrate their scores to align with each other, then compare and adjust to the jury panel’s scoring. Instructors were encouraged to come to a consensual agreement on the scoring prior to assessing a new block of student videos. At the end of the assessment day, each group of instructors brought back their findings to the larger group and shared their observations about scoring juries, the effectiveness of the scoring rubrics, and areas for improvement. This process created meaningful discussion about performance standards, identified common measurements for these standards, developed a standardized vocabulary in shared rubrics, and generated useful assessment data for the department. We will conclude our workshop by sharing our tools, including rubrics and standards as well as four different ways to implement this process via paper, spreadsheets, and Google docs, as well as our Canvas-based solution.

Clemmons, Jo

see **Clemmons, Bill** (*Assessment and Calibration in the Applied Music Jury*)

Coberly, Rebecca

see **Bomgardner, Stephen** (*Benjamin Britten’s Realizations of Henry Purcell Songs; Two of England’s Finest Composers in a Single Repertoire*)

Conrad, Mike

Student research demonstration: *Transformation: Adapting Classical Pieces for the Jazz Idiom*

The focus of this presentation will be on how one adapts classical pieces for the jazz idiom using such examples as Duke Ellington's adaptation of Tchaikovsky's "Nutcracker Suite," Levi Saelua's arrangement of Beethoven's "Symphony No. 7, mvt. II," The Bad Plus's covers of Stravinsky, and the presenter's own version of Bartok's "Concerto for Orchestra, mvt. II."

The differences between the jazz and classical genres can be seen as great and many, but the amount of overlap between the two is surprisingly large. Jazz musicians tend to gravitate especially toward the early 20th century composers because of the adventurous use of chromatic harmonies. The unique rhythmic elements that characterize each genre need to be accounted for. Arrangers can highlight and celebrate these differences with a sense of humor or with sincerity. There's great joy to be experienced in finding a melody in the classical repertoire that can really swing!

This session will dive into the details of:

1. what makes a piece adaptable
2. how it can be adapted in a successful way
3. what role improvisation can play in adaptations of classical pieces
4. how one genre can borrow/learn from the other to inform new original compositions

Much of the time will be spent looking at how some of the great composers and arrangers dealt with the intersection of jazz and classical music. The participants will get score excerpts and reductions to supplement the recordings that will be played and the explanations that will be given by the presenter.

Cooper, Nancy

Poster: "*Sombras del Pais": Felipe Delgado, Anna Maud Van Hoose, and Hispanic Music in the Depression Era**

Throughout the 1930s, Spanish baritone Felipe Delgado, member of one of the first families of New Mexico, toured the Southwest with his accompanist Anna Maud Van Hoose. Performing the music of Spain, Mexico, Argentina, New Mexico and California – all sung in Spanish – Delgado and Van Hoose drew a multi-cultural audience, encouraged an appreciation of Hispanic music, and achieved professional success during a decade of financial challenge.

The duo's concert history, recreated from a study of primary sources, including programs and archival newspapers, reveals the widespread appeal of Hispanic music during the Great Depression. Programming techniques such as the use of a broad range of repertoire, and of multiple instruments, costumes, and props, including live animals, helped the duo to appeal to non-Spanish-speaking audience members. Additionally, the support of wealthy and/or well-known patrons subsidized touring expenses and suggested the high quality of the concerts to patrons of the arts, particularly of Spanish-language music. Program lists of "patronesses" read as a Who's Who of the Southwestern arts community, including musicologist Eleanor Hague, who specialized in music of the Southwest and South/Central America; author Mary Austin, renowned for her southwestern-themed fiction and non-fiction; and Maria Grever, arguably the most famous Mexican woman composer.

Delgado and Van Hoose regularly performed for ten years, drawing large crowds and receiving enthusiastic reviews, until Delgado's tragic death in 1940 from encephalitis. Their success highlights the broader phenomenon of a growing appreciation for Southwestern culture, including Spanish-language music, in the early twentieth century.

* *Shadows of the Country* - the name given to the many of their programs

Crawford, Mark

Paper: *Project Based Learning in Sequential Music Industry Classes of Tennessee State University's Commercial Music Program*

The purpose of this presentation is to share construction and application of project based learning in two sequenced music industry related classes — MUSC 2710 Introduction to Commercial Music, and MUSC 3710 Music Business and Law — within Tennessee State University's Commercial Music Program. The classes are the only sequential classes in the Commercial Music Core and required of Commercial Music students. The 2710 Introduction to Commercial Music class presents content regarding various careers related to the music industry. Class discussion includes career planning and goal setting. The arcing project includes constructing a resume, assembling a press kit, researching assigned topics, practicing phone and online etiquette, completing a guided list of performing opportunities, and participating in a mock audition. Segueing to 3710 Music Business and Law, Commercial Music students' arcing case study focuses their experiential learning on acquiring business information and costs related to music production (music publishing, studio recording, duplication and packaging, musicians' and singers' unions), and live touring (venue location, routing, mode of transportation, fuel costs, food costs, lodging costs, personnel costs, revenue projections). Each project is for the students and about the students, effectively making a case study with the students as the focal point. The projects require the students to participate in acquiring, organizing, and maintaining authentic information related to the music industry. The assignments are such, that each student will find information unique to their career goals. The current version of the case studies reflects changes and tweaks throughout the years. Ideas for assignments and content reflect experiences of the author, current trends in the music industry, and input from active music professionals and practitioners. The collective goal of completing the two classes is for the Commercial Music students — in the midst of completing the required tasks — to have experienced genuine interaction with other music professionals. In addition, to provide the students the motivation and opportunity to collect relevant, current, and meaningful information that will help in the students' music related career.

Cremaschi, Alejandro M.

Lecture-recital: *Embracing the Americas: A Lecture-recital on Ginastera's "Doce Preludios Americanos" and their Pedagogical and Stylistic Significance*

During this lecture-recital, scheduled during the 100th year birth anniversary of the composer, I am planning to introduce and perform Alberto Ginastera's *Twelve American Preludes*, Op. 12 for piano. Ginastera composed this set of Preludes in 1944, an auspicious time in his career, and a time when he started experimenting with new stylistic approaches. The short pieces in the set go beyond the overt Argentine nationalism of his earlier compositions to embrace a broader "American" language. The set uses elements found in his earlier compositions, such as bitonality, quartal chords derived from the open strings of the guitar, harmonic parallelisms, and strong, hemiola-rich driving rhythms, but it also explores more abstract techniques such as counterpoint, and meters, motives and rhythmic cells not directly related to Argentine folk genres. Two of the pieces in the set are built using pure pentatonic scales, and, according to the composer, were inspired by the imagined music of the Inca civilization. Other Preludes focus on specific technical challenges, while four others are tributes to composers of the Americas, and attempt to capture their musical personalities through novel elements that expanded the composer's language. Parallel to its stylistic significance, this work has high pedagogical value, as it spans the mid-intermediate to advanced levels of pianistic difficulty, and is often used by piano teachers in the US. My presentation will introduce the set from historical, stylistic, analytical and pedagogical angles, and will include a proposed ordering by level of difficulty.

Dal Porto, Mark**Score w/performance: *Romance***

Romance for Oboe and Piano is dedicated to my beloved wife who inspired the deepest feelings behind every note found in this piece.

Dal Porto, Mark

see Carr, Tracy (*Two Trios, Op. 57 for Oboe, Voice, and Piano, I am Very Old Tonight and Tears, by John Donald Robb*)

D'Angelo, Michael

see White, Mary (*Kembang Suling: Three Musical Snapshots of Asia*)

Daughtrey, Sarah E.**Performance: *Soundings in Santa Fe: A Musical Exploration of Peter Garland's Experimental Journal***

Peter Garland's *Soundings*, published in Santa Fe, New Mexico, was one of only a few journals to promote experimental music in the latter part of the 20th century. American experimentalism lent a new and distinctive voice to American music as its proponents aimed to leave behind European influence by rejecting established musical institutions and values. Earlier in the 20th century, journals such as Farwell's *Wa-Wan Press* and Cowell's *New Music Quarterly* helped to introduce modern music to American audiences. As the avant-garde was slowly accepted into academia mid-century, with the support from such journals as Princeton's *Perspectives on Modern Music*, composers who continued to push the boundaries further were often relegated to fringe or outsider status.

Soundings was created amidst the radical atmosphere of the west in the late 1960's in direct opposition to the northeastern, European tradition. Garland began the journal when he was a student at the California Institute for the Arts, and later relocated to New Mexico. Santa Fe was an outpost for American modernism as early as the 1920's, attracting visual artists such as Georgia O'Keefe, and fostering a creative atmosphere outside the mainstream of American culture in its isolation and proximity to native culture. Garland's journal, published on a shoestring, supported and fostered the work of outsider artists who were not granted a voice within academia. The performance will feature a variety of works published during *Soundings*' run, between 1971 and 1990, which highlight the artistic impulses of experimentalism, such as indeterminism and alternative techniques.

de Ghize, Susan K.**Lightning talk: *The Thin King's Thinking: Using Words to Help Students Understand Six-Four Chords***

Music students often struggle with grasping second-inversion triads, also known as six-four chords. I have found that relating abstract musical ideas to words and parts of sentences have helped a number of my students understand how certain chords function: in particular, one can use words to explain the cadential six-four chords. In this talk, I use the verb "to think" to illustrate cadential six-four chords. By demonstrating the evolution of a cadential six-four chord from a 4-3 suspension over a dominant harmony, we can see how the cadential six-four chord never loses its dominant function. Likewise, the verb "to think" does not change meaning whether the word is "think," "thinks," or "thinking." Using language to elucidate musical ideas is not limited to six-four chords. The potential for utilizing a more familiar language to shed light on musical language is unlimited.

Decker, Katherine

see enhakē (*Mixed Quartets Inspired by the American Southwest*)

Dippre, Keith**Score w/performance: *Lengua No Más***

While recently visiting the west coast, I ventured upon a highly recommended Mexican restaurant in Pacoima, California. I instinctively asked for lengua (tongue) tacos, as that is generally a delectable dish to be found in such locales. My timing was not the best this time around, however, as it was the day before Christmas. My waitress made it known to me that I had been effectively beaten to the punch this day—“*No hay más lengua.*”

This piece contrasts the percussive drive of the piano against the expressive and blustery wind of the accordion. Although much of the piece is tonal, there is a section that features improvisation with tone clusters, bellows shaking (an old accordion stand by), and rather open-ended glissandi. On the whole, *Lengua—No Más* is an amalgam of tango, funk, and a smattering of Bulgarian rhythm.

Ditlow, Kristin

see Hix, Michael (*Transforming Postwar East Germany through Song: Paul Dessau's Lieder Composed for Lin Jaldati*)

Dobbs, Teryl L.

see Peters, Valerie (*Psychological Health of Professors: Transforming University Culture*)

Dousa, Dominic**Score w/performance: *Where the Cold Desert Wind Blows***

Where the Cold Desert Wind Blows, is part of a suite that includes pieces inspired by my travels in the American Southwest. The main theme of the piece came to me after a trip to Fort Selden in the Rio Grande Valley of southern New Mexico on a clear, but blustery winter late afternoon. As I walked the ruins of the fort, the thoughts of the soldiers (some of whom were African Americans serving in the years following the Civil War) and native peoples who valiantly lived in this untamed land long ago, along with the invigorating winter wind, helped to shape this experience. Through this piece I hope to capture the character evoked by these thoughts.

Driftless Winds***Recent Commissions for Reed Trio***

The program will present two recent commissions for reed trio (oboe, clarinet, and bassoon):

Voyage for oboe, clarinet and bassoon by Taiwanese composer Chia-Yu Hsu

I. Paris: Gai

II. Berlin: Rules rule

III. Stockholm: Islands in the sea

IV. Helsinki: All about Sibelius

V. London: Bagpipe time

“Like many of my compositions which derive inspirations from different materials, such as poems, myths, and images, *Voyage* is a musical blog that reflects to the trip I took this summer in Europe. In each movement, different elements from that particular culture are employed. These elements include music, atmosphere, scenery, and living style. As my interest continues to focus on the fusion of styles in East and Western music, this work expands this scope to encompass more styles, including the incorporation of music or ideas from different cultures.”

An Incomplete Story by American composer Brian van Winkle: This is a single-movement work comprised of multiple contrasting sections. This piece employs many compositional devices favored by the composer including jazz references, extensive use of mixed meter and hemiola, as well as the juxtaposition of extreme registers between the instruments to create unique timbres. Each of these operates within the piece in the context of a melodically-oriented aesthetic.

DuHamel, Ann

Showcase performance: *Black Birds, Red Hills: A Portrait of Six Paintings of Georgia O'Keeffe* by Libby Larsen (b. 1950)

- I. Pedernal Hills (inspired by "Pedernal and Red Hills")
- III. Red Hills and Sky (inspired by "Red and Orange Hills" & "Red Hills and Sky")
- IV. A Black Bird with Snow-Covered Red Hills
- V. Looking... (inspired by "A Black Bird with Snow-Covered Red Hills" & "Black Bird Series (In the Patio IX)")

"Georgia O'Keeffe found the flow of time and color in music inspiring to her work as a painter. *Black Birds, Red Hills* is inspired by six O'Keeffe paintings each exploring the flow of time and color on her beloved red hills of New Mexico. In each painting O'Keeffe reveals perspective, beauty, and meaning through the magnification of objects, specifically the horizon line, the black rock, and the black bird. The first, third, and fourth movements reflect the "V shape" of the hills just outside O'Keeffe's window. She describes this shape as the arms of two great hills which reach out to the sky and hold it, suggesting to me an abstract cradle. ... To paint the black birds which lived in the hills near her, O'Keeffe covered the red hills with snow and focused on the bird as a metaphor for time, always there and always moving away."

– Libby Larsen

Dustman, Karl

Forum: *Exploring Your Potentials for a Career in the Music Products Industry*

A lively presentation for students and established music educators supported with power-point that addresses the opportunities that exist in the music products industry as a viable career choice alternative to the overcrowded professional performance stages and the challenging teaching career paths under constant budget starvation. Exploring and identifying where the opportunities are, how to find them and what backgrounds ideally match those positions and titles in the retail, wholesale and manufacturing sectors of the music products industry are included. A riveting introduction of the Music Products Industry includes:

- How large (or small) is the music products industry
- Understanding the various different music product categories within the industry
- Realizing the globalization of the industry
- Recognizing who are the top 225 global companies, their CEO's and their global regions
- An analysis definition of the top 100 companies by type and their related revenues
- Reviewing the industry census on School Music Business, and
- Searching expanding markets, like senior citizens, recreational music and social media applications.

The second segment explains the ME INC. mindset, philosophy and entrepreneurial spirit that are required to enter and succeed in the Music Products Industry. The four elements for preparing to enter the industry:

- Understanding the three major segments of the industry
- What are the common positions and how to connect with qualifications and backgrounds

- The essential skill sets need to succeed, and
- The “don’t leave home without it” take-home thoughts

Emmanuel, Donna T.

Committee forum: *Community Engagement: Getting at the heart of WHAT MATTERS*

In this forum we seek to build on the Community Engagement efforts of CMS. Given the multifaceted nature of community engagement, we focus on reasons WHY one ought to place “community” at the heart of what we do as part of CMS. The presenters will suggest that meaningful purposes for community engagement go beyond promoting a particular genre of music, adding a line item to a vita, developing social capital, or sustaining our art forms. While these are all valid and necessary, we propose that engagement, if it is to be personally and socially transformative, is about the exchange of vitality and passion among human beings.

Transformation requires thinking past traditional forms of outreach. We should not assume that mere exposure to musical performances outside the concert hall is synonymous with genuine engagement. Deeper forms of engagement require a careful consideration of our diverse communities. What really matters for them? Do we know? Do we care? In order to move toward this type of engagement, it is necessary to consider two primary ideas: 1) that of shared resonance, and 2) the importance of meaningful, sustainable relationships.

This forum will explore and problematize the nature of engagement from the perspective of SHARING WHAT MATTERS. Audience participants will be invited to contribute their thoughts concerning the joy of discovering shared resonance, interacting with others to co-create music, sharing in musical experiences that celebrate our humanness, and focusing on experiences that emphasize the process rather than the product.

Emmanuel, Donna T.

Workshop: *Community Engagement through the lens of Intercultural Competence: Knowing Ourselves to Know Others*

In order to interact in a rich, meaningful way with all participants in a community engagement project or experience and to increase the likelihood of sustainability, it is necessary to collaborate and co-create with community partners in the design and implementation of these experiences. Rather than impose our own values, preferences, and beliefs upon community members, or do FOR the broader community, an alternative perspective would be one in which we nurture relationships among community members so that we do WITH the community.

This workshop will provide hands-on experiences in order to move toward deep, substantive engagement by interweaving engagement with intercultural competence. The premise of intercultural competence is that before coming to some understanding of someone different from us in any way, it is crucial to come to a sense of self-understanding. What DO we believe and value, and WHY?

Long-lasting relationships in which all parties grow, share, and contribute are based on mutual respect and understanding, with self-understanding as a prerequisite. The presenter will share a sequential process of moving toward self-awareness, inviting members to participate in activities for each of the following steps: Getting Lost, Getting Quiet, Getting Focused, Becoming Observant, Seeing with New Eyes, and Theorizing. Included in the workshop will be examples of how this process has been implemented with university students and the transformative insights they have gained. The presenter will also share ideas of how this might impact community engagement, inviting members to conceive how to apply this in their own settings.

enhakē***Mixed Quartets Inspired by the American Southwest***

This performance features three works for mixed quartet (clarinet-violin-cello-piano) associated with the award-winning chamber ensemble, enhakē. Although born in the Netherlands, Peter Lieuwen grew up in New Mexico and earned his BM and MM from the University of New Mexico. He dedicated his work Gulfstream to enhakē and they subsequently performed it at Carnegie Hall's Weill Recital Hall and recorded it for their debut on the Naxos label. Another work found on that disc was Libby Larsen's Rodeo Reina del Cielo, which was written for and dedicated to the quartet. This composition draws inspiration from Arthur Lopez's Santo sculpture of same name that is part of the Denver Museum of Art's permanent collection. Within the piece, Larsen weaves elements of Gregorian chant, American Jazz, and musical depictions of iconic, rodeo-related movements still found in today's "Wild West". David Biedenbender was inspired to write Red Vespers by the National Parks of the American Southwest, in particular Capitol Reef National Park. It is fitting, I think, to perform this work during the centennial of the National Park Service.

Fast, Barbara***Lightning talk: Keep Your Cell Phone Out: Technology that Transforms Traditional Practicing and Teaching***

Technology has quickly advanced and most students now have access to smartphones, tablets or computers. While the teaching of music traditionally has not utilized personal technology, it can be liberating for both students and teachers to embrace their own tech devices to transform practicing and teaching. This session will provide teachers reasons to tell their students, "keep your cell phone out," as opposed to "put your cell phone away."

Utilizing simple technology to assist in the private lesson or classroom setting, this lightning talk will present easy to use functions within smartphones and tablets to assist teachers in the lesson and motivate students in their practice. Personal best recordings or videos to be shared with the instructor and videos of in-class or in-lesson performances for immediate review are several teaching ideas that will be succinctly discussed.

The lightning talk also includes real-world practical advice in forming effective assignments using smartphones and tablets. Additional assignments designed to motivate students to practice utilizing various apps will also be presented. Brief video-clips demonstrating the use of this technology will be shown within the talk. Attendees will come away with ideas regarding how to transform traditional practicing and teaching to be more efficient and effective by embracing personal technology. The presenter has actively incorporated smartphone technology within a large group piano program with both piano majors and secondary piano students. Additional applications of smart technology have been conducted in private lessons.

Fincher, Aimee

see Leland, Hannah (*Tin-Pan Alley and the Machine, Musical Transformation in George Antheil's Second Sonata for Violin, Piano, and Drums*)

Fine, Stephen

see DuHamel, Ann (*Black Birds, Red Hills: A Portrait of Six Paintings of Georgia O'Keefe*)

Flores, Yasmin

see DuHamel, Ann (*Black Birds, Red Hills: A Portrait of Six Paintings of Georgia O'Keefe*)

Fronckowiak, Ann

Showcase performance: *Duo for Flute and Oboe, Op. 13* by Alberto Ginastera (1916–1983)

I. Sonata

II. Pastorale

III. Fuga

2016 marks the 100th year anniversary of the birth of Argentine composer, Alberto Ginastera. Ginastera, considered one of the most influential and important Latin American classical composers of the 20th century, was born in Buenos Aires in 1916 and died in Switzerland in 1983. Composed in 1945 and dedicated to musicologist and flutist Carleton Sprague Smith, the neo-classical *Duo for Flute and Oboe* is somewhat of an anomaly. Much of Ginastera's music written before 1948 contains quotes of Argentine folk music. The *Duo*, however, was influenced by a visit from Aaron Copland and is comprised of traditional classical forms. The first and third movements are virtuosic in nature and feature a wide variety of tone colors amongst both instruments. The second movement is in ABA form. It is melancholy in nature and perhaps reminiscent of various folk tunes.

García-Corona, León F.

see Alonso-Minutti, Ana (*Building Diversity, Being Diverse: Challenges of Hispanic Music Teaching in the Borderlands*)

García-Corona, León F.

see Scarnati, Blase S. (*Catalyzing and Transforming Music Curriculum Through Global Learning*)

Gardner, Ryan B.

Lecture-recital: *Suite for Solo Trumpet* by William Presser

William Presser was a prominent American composer, a renowned violinist and violist and founder of Tritone Press and Tenuto Publications. Presser's music has become a staple of the woodwind and brass repertoire and he is best known for pairing unusual combinations of instruments in chamber music. As an advocate of different genres of American music, Presser built a catalog of over 350 works by over 50 American composers in his 41-year tenure with Tritone Press and Tenuto Publications. He has 130 works in 20 separate publisher catalogs himself.

In celebration of William Presser's advocacy for American music, I propose to bring a relatively unknown work of his, *Suite for Solo Trumpet*, to the forefront, as Presser did for many of his colleagues. This piece is an exploration of dynamic, style, technique and phrasing. The first movement is lyrical and subtle; the second movement features elements of a waltz juxtaposed with a lyrical melody; the third movement is upbeat and showcases technique and virtuosity. The overall performance will demonstrate Presser's beautiful writing and the full gamut of trumpet playing.

This piece is 10 minutes in duration.

Garfrerick, Robert

Paper: *Teaching the "Entreprelennials": The Evolving Millennial Graduate and the Music Business*

This presentation will use data from case studies on the differences in music industry-related graduates tracked in 2006 and 2015 and how they chose to pursue careers. Data from music industry-related graduates from the University of North Alabama over the last ten years indicate a sharp increase in the percentage of those who self-select independent contractor and self-employed careers over employment with more traditional entertainment companies. For example, the percentage of these entrepreneur-millennials rose from 7 percent to 27 percent during this time. This period has been a time of rapid change in the music business and those entering it need to be prepared for a new world. Millennials or Generation Y, roughly defined as those with birth years from the early 1980s to the early 2000s, have

been characterized by some as the “trophy generation” who have a sense of entitlement. Whether that is true or not, the numbers beg the question as to whether core curricula in music industry programs address the needs of those electing to be entrepreneurial in their pursuits. A survey of curricula from Music and Entertainment Industry Educators Association (MEIEA) schools will be used to identify what that common core curriculum is, if it exists, and the extent to which it adequately addresses this issue.

Gibson, Joice Waterhouse

Paper: *A Phamaly Affair: Increasing Awareness and Transcending Limits*

Frustrated by the lack of opportunities for theatrically minded people living with disabilities, five Denver performers created their own theater company in 1989—PHAMALy (Physically Handicapped Actors & Musical Artists League), now Phamaly Theatre Company. The company has expanded over its 25-year history, including new venues and performance formats, as well as touring shows. The company’s list of awards and publicity is impressive, including “We Are PHAMALy,” directed by Oscar-winning filmmaker Daniel Junge, and “There’s Still Hope for Dreams (A PHAMALy Story),” a feature-length documentary that has aired nationwide.

Phamaly educates music theater professionals about creating and coordinating adaptive production methods and assistive technologies to improve the experience for actors and audiences. In addition to discovering that Phamaly productions are as good as—and often better than—other professional performances, audiences (sometimes uncomfortably) confront their own fears and misconceptions about “disabilities,” visible and otherwise, and learn to appreciate the myriad abilities that allow actors to adjust and overcome.

Each Phamaly Theatre Company actor has his or her own story of overcoming obstacles while pursuing personal artistic goals. As seen through the eyes of blind actress, singer, and dancer Linda Wirth, it is a story of empowerment, creativity, and achievement amidst stereotypes and misconceptions. The Phamaly Theatre Company does more, though, than merely provide a vehicle for disabled performers like Linda to “get to” perform in high-quality artistic productions. At its core, Phamaly inspires people—actors, production staff, and audiences alike—to re-envision the meaning of “disability” through professional theater.

Giebelhausen, Robin

see Reese, Jill (*Think Before You Kitsch: Ukulele as an Agent of Change*)

Gillespie, Amy

Student research paper: *Mediating Transformation: The Chant Practices of the Benedictine Monks of Christ in the Desert Monastery*

“Chant changes your brain,” quips Abbot Philip Lawrence, who has been the Superior of the Monastery since 1976. Located 78 miles northwest of Santa Fe at the end of a narrow dirt road is the small Monastery of Christ in the Desert. Overlooking the Chama River, rising above the shrubs, junipers, and piñon trees are the Puebloan-styled Chapel, cloister, and refectory. The chapel bell breaks the overwhelming silence of this high desert canyon; tolling from the tower eight times a day summoning the monks to prayer. Here, the Divine Office is strictly followed. “The choir is the first place a monk is formed,” attests Lawrence.

Many scholars study the vast repertoire of chant, the cults from which it is said to have sprung, semiology, or its place in Western Christian worship, but a limited number of studies address the chanter and how chant renders affective, and cognitive processes. The monks are engaged four hours a day, every day in the antiphonal rhythm of psalmody, constructing its expressivity, and sculpting from forty members, one voice. Drawing upon ethnographic research with the community, I argue that the

brothers' follow a transformative pathway that leads to strong group cohesiveness and well-being. St. Benedict's insistence of the monk to "constantly pray," following a repetitive and synchronized practice, cultivates deeper levels of personal awareness and authenticity. In the pursuit of a purposeful and divinely inspired life, the chanting is the key unlocking the portal—fully engaging the contemplative individual—mind and body.

Gillick, Amy

Demonstration: *Global Transformation and Water Conservation: Mobilizing Musicians to Assuage the National Drought Crisis*

Our project, Weeds to Reeds, led by biologists and musicians at Virginia Tech, has four main goals: to empower musicians to make a direct impact on water sustainability, disseminate principles of environmental conservation, educate young musicians in the art and craft of reed making, and donate a percentage of the reeds made to underprivileged school music programs.

Much focus has been placed on human contributions to climate change. Another crucial element, but often overlooked, is the degree to which non-native plant species harm the environment. Specifically, the grass arundo donax, a.k.a. giant cane, is creating a major drain on fresh water sources globally. In California, arundo is especially exacerbating the drought crisis, consuming an amount equivalent to a city of approximately 200,000 per year. In addition to California, the problem is pervasive throughout Southwestern United States, South Carolina, and globally, as well.

Musicians who play woodwind instruments use this material to make their reeds, and thereby have a vested interest in collecting it for their personal use. Ironically, they lack the knowledge that cane is a true ecological scourge, and a pervasive, global threat to water sustainability. This project educates and deploys musicians to eradicate arundo in drought-stricken areas, where water supplies are most threatened.

This presentation will display our progress in creating this synergistic artistic/environmental partnership.

Goodman, Kimberlee

see Lynch III, Charles (*The Song of the Lark*)

Graf, Sharon Poulson

Committee panel: *Transforming K-12 Music Curricula for the 21st Century: How College Music Educators Can Help*

This panel explores ways that college music educators can interact with K-12 colleagues to help transform music curriculum with regard to diversity, creativity, and integration, the three priorities identified by the CMS Task Force on the Undergraduate Music Major as areas in need of reform in the 21st century. We maintain that enhancement of the K-12 music curriculum is an essential step in both meeting the broader educational needs of K-12 students and the more specific needs of students who will study music at the college level. To that end, we present a variety of approaches. We explore both mariachi and vernacular string band instruction at the secondary level and these musics' potential for developing diversity awareness that is at once musical and cultural (much more than just the "notes"). We discuss assignments for music education majors and Master's students which encourage diversity, creativity, and integration, with specific examples including a senior final project about minority musics in Europe, and a set of lessons on Jewish traditions. We share information on the successful use of multidisciplinary music pedagogy at the high school level, which is allowing students of a wide range of racial backgrounds to develop a sense of meaning in their lives through a critical rather than censored approach to music and the arts. We conclude with a consideration of ways that exchange between

college music educators and K-12 colleagues can continue to respond to the ever changing student demographics and socio-musical needs of the 21st century.

Gray, Colleen G.

Lecture-recital: *Birth of a Nationalist: A Centenary Tribute to the Songs of Alberto Ginastera (1916–1983)*

2016 marks the 100th anniversary of the birth of Alberto Ginastera (1916–1983), the leading Argentinian composer of the twentieth century. Ginastera was as seminal a force in giving voice to the Argentinian folk heritage in art music as Bartók was in Hungary. Ginastera's fiercely nationalistic leanings grew out of the military unrest in Argentina in the late 1930's and early 1940's, when power became centralized in a coterie of politicians who placed control of musical policy in the hands of a "small group of conservative musicians", according to Aaron Copland. During this period, Ginastera aligned himself with Argentine intellectuals and artists in criticism of Juan Péron's dictates, and signed a manifesto in defense of democratic principles and artistic freedom, for which the composer was dismissed from his teaching positions at government institutions. It was in this deeply distressing context that Ginastera, in 1938, and 1943, respectively, composed his Two Songs, op. 3 (Canción al árbol del olvido and Cancion a la luna lunanca) and his Cinco canciones populares argentinas, op. 10.

This lecture-recital will explore the Argentine rhythms, forms, and melodies in these early works, and demonstrate how Ginastera deftly fused art and folk elements. Cancion al Arbol del Olvido" (Song to the Tree of Forgetting), takes as its framework the rhythms of the milonga, an ancestor of the tango. In Canción a la Luna Lunanca (Song for the Moon), the speaker compares the nightly return of the moon to his inevitable return to his lover. Each of the Cinco canciones populares argentinas is based on a different Argentine folk tradition: Chacarera, from the Pampas, bears resemblance to the European chaconne, and contains frequent use of hemiola; Triste originates from the Kechua Indians of the Andes; Zamba is a graceful 18th century scarf dance of Peruvian origin; Arrorró is a traditional lullaby; and Gato (Cat Dance) is a descendant of the Spanish "romanza", popular in both rural and urban areas of Argentina.

Guist, Jonathan B.

Showcase performance: *Techno Parade by Guillaume Connesson (b. 1970)*

Composed for flute, clarinet, and piano, my Techno-parade is made up of one movement with a continuous beat from beginning to end. Two incisive motifs swirl and clink together giving the piece a festive, but also disturbing character. The wails of the clarinet and the obsessive patterns of the piano try to replicate the raw energy of techno music. In the middle of the piece, the pianist and his page-turner chase after the piano rhythms with a brush and sheets of paper (placed on the strings inside the piano), accompanied by the distorted sounds of the flute (rather like the tone of a side-drum) and the glissandi of the clarinet. After this percussive "pause", the three instruments are pulled into a rhythmic trance and the piece ends in a frenzied tempo. – Guillaume Connesson

Gulish, Sarah

see Mantie, Roger (*Engaging the CMS Task Force Recommendations: Preparing Undergraduate Music Students to Engage*)

Hamann, Keitha Lucas

Paper: *Transforming Community Relationships by Moving from Outreach to Engagement: Promising Practices*

Community Engagement projects can be complicated and messy, but the communities in which music schools reside can provide access to new musics, knowledge and audiences. In many schools of music faculty and graduate students have extensive experience with a one-way outreach model through which we share our music in and for our communities, but authentic engagement in which knowledge and benefits are shared through two-way interactions could transform the ways through which graduate students and faculty explore expanded professional opportunities in music. How can the two-way interactions that are essential to authentic engagement be made accessible to graduate students and faculty that are just getting started in community engagement? Over the last 9 years at [unnamed] University, the Community Engagement Leadership Team (CELT) of the School of Music has funded more than 80 small grant community engagement projects from faculty and graduate students. I have sorted these 80+ projects into six types of engagement that are appropriate in music settings:

- University/Professional Performance Partnerships
- Honoring Community Expertise
- Engaged Research
- Engaged Large Ensemble
- Leading and Learning
- Collaborative Performance: Solo and Chamber Work

Using examples from our small grant program, I will outline some of the most promising practices in each of these categories. In addition, I will share some of the strategies that the CELT has developed for facilitating the transformation from an outreach model to a two-way interactive model of engagement among project proposers.

Hannon, Andrew

Paper: *Ligeti's Final Experiment: The Natural Horn and the Hamburg Concerto*

György Ligeti's compositional output reflects a composer who was unsatisfied resting on his past accomplishments. Instead, he strove to transform new materials, further exploring his compositional voice until his passing in 2006. Examining Ligeti's last major work, Hamburg Concerto (1999, rev. 2002) (scored for chamber orchestra, natural horns, and solo horn), reveals a composer exploring new musical materials.

Ligeti's writing for the natural horn is the composition's distinguishing mark, creating a complex microtonal texture. *Ramifications* (1968-69), scored for string orchestra, exemplifies Ligeti's microtonal music. Ligeti instructs part of the ensemble to tune a quartertone above concert pitch. Ligeti does not exploit this difference except to create a "dirtying" of the pitch material. In contrast, the *Hamburg Concerto* is more meticulously notated, specifying variations from equal temperament. While this specificity creates a similar effect achieved in *Ramifications*, Ligeti uses just intonation to express larger thematic concepts.

Examples from the first and second movement show micro-fluctuations in the composition's harmonic and melodic material through a juxtaposition of just intonation and equal temperament. The first movement opens with a whole-tone tetrachord in the horns. With the use of just intonation, Ligeti creates six distinct variations of the whole tone interval. This whole tone variation is contrasted by an iteration of the tempered tetrachord in the orchestra. A parallel horn melody in the second movement displays an intervallic expansion and contraction between the two horns. Additionally, this expansion and contraction is exhibited in the intervals deviation from equal temperament.

Hannon, Andrew**Score w/performance: *Two Lost Loves***

This composition was created with the help of many individuals. Volunteers left messages at a Google Voice account setup for this composition. These messages were then used as source material for the vocal samples. While the entire story of the two primary messages in this piece is largely unknown, they both carry a thread of love, loss, and remorse. The end result is an intimate glimpse into the contributor's emotional state during the voicemail.

Harrington, E. Michael

see Millar, Michael (*Music Entrepreneurship in Action*)

Harris, Scott**Poster: *Guided Exploration from Small to Large: Music Theory Pedagogy as Re-discovery***

This poster describes a pedagogical approach that takes students through a guided exploration of both basic and advanced music-theoretical concepts by beginning with a single sonority, divorced from its context, and gradually widening the lens until students are examining the entire movement from which the chord is drawn. At first students know only that the "origin chord" is from a short tonal keyboard movement, and that it is not the first chord of the piece. Context is added a bit at a time as the study proceeds from chord to immediately adjacent chords (preparation/resolution) to measure (linking musical motion and motive) to larger musical units, and eventually to the entire movement. Through a series of questions, students explore consonance and dissonance, musical motion, the relationship of analysis to performance, and other concepts at the same time they apply traditional means of harmonic and thematic analysis. The title of the piece is revealed only at the conclusion of the study. This approach is particularly suited to music theory review courses, where the author has successfully used it in several classes. Students typically possess theory and analysis skills but need help knitting them together into a coherent and useful approach to music study (hence the "re-discovery"). The presentation will illustrate this approach in action, with numerous step-by-step examples and leading questions provided.

Hemphill, Steven R.

see Scarnati, Blase S. (*Catalyzing and Transforming Music Curriculum Through Global Learning*)

Henriques, Donald A.**Paper: *Musical Transformations: The Emergence of Mariachi Opera***

In 2010, the Houston Grand Opera commissioned Leonard Foglia and José "Pepe" Martínez to write the world's first mariachi opera. This work titled *Cruzar la Cara de la Luna* ("To Cross the Face of the Moon") premiered in 2012 and has been performed by the Houston Grand Opera, Arizona Opera, and San Diego Opera. A second mariachi opera, *El Pasado Nunca se Termina* ("The Past is Never Finished") also by Foglia and Martínez, was commissioned by the Lyric Opera of Chicago and premiered in March of this year.

Given the distinct differences between mariachi and opera, a number of important questions related to both traditions emerge. For example, does the merging of mariachi and opera represent an aesthetic transformation for both traditions? How does the sound of the mariachi voice reconcile with operatic vocal practices? What is the artistic rationale behind bringing these two seemingly diametrically opposed musical traditions together?

Both mariachi and opera have a significant presence in the cultural lives of audiences in the Southwest. Mariachi plays an important role, not only as a cultural tradition, but also in public school music

curriculum throughout the Southwest. Likewise, opera has been strongly supported in the major cities of the Southwest and, in particular, Santa Fe. This paper will examine aesthetic notions, vocal styling and artistic decisions behind the merging of these musical traditions. In addition, the extent to which mariachi opera represents a new, hybrid expression as well as its potential for further development, will also be explored.

Hernandez-Candelas, Ana Maria

Lecture-recital: *Flute Music by Latin American Women Composers: A Performance Guide of the Works of Awilda Villarini, Gabriela Ortiz, Adina Izarra and Angelica Negrón*

The Latin American flute repertoire is vast, but there are only a few composers that are consistently included internationally in conservatory curriculae and concert programs. Like other women composers around the globe, Latin American women composers are conspicuously absent from concert programs, and their works are seldom heard in public.

The works for flute by Awilda Villarini (b. 1940), Gabriela Ortiz (b. 1964), Adina Izarra (b. 1963) and Angelica Negrón (b. 1981) are important contributions to the flute repertoire. The *Variaciones sobre el Canto del Coqui* by Puerto Rican composer Awilda Villarini is an intense four-minute variation form piece on the *coqui* frog call. *Huitzil* by Mexican composer Gabriela Ortiz is a non-stop, technically demanding *tour de force* that would challenge any piccoloist with its rhythmic complexity. *Concerto Pitangus Sulfuratus* by Venezuelan composer Adina Izarra features the gestures of the Great Kiskadee bird and incorporates Venezuelan folkloric elements transformed by contemporary techniques. *Quimbombo* by Angelica Negrón is an interesting mix of Puerto Rican *bomba* rhythms with minimalistic techniques. For this lecture-recital we will perform excerpts from these pieces.

As musicians and teachers, it is important to learn about female composers from Latin America, a treasure yet to be included regularly in our performances. In addition, learning about the role of women as composers and instrumentalists and including this information in music history books would make a difference in encouraging the new generation of Latin American and other female musicians around the world to pursue music in all areas.

Hersey, Anna

Showcase performance:

Sex sånger, Op. 36 by Jean Sibelius (1865–1957)

4. Sälv, sälv, susa [Reed, reed, rustle]
6. Demanten på marssnön [Diamond on the March snow]

Fem sånger, Op. 37 by Jean Sibelius

4. Var det en dröm? [Was it a dream?]
5. Flickan kom ifrån sin älsklings möte [The girl came from meeting her lover]

Jean Sibelius, the singular musical figure of Finland, was raised in a Swedish-speaking family. Sibelius grew up in a time of economic and cultural upheaval, as the Finnish-speaking majority struggled to overcome years of oppression under Swedish and Russian rule. Sibelius experienced an awakening of nationalist sentiment and strove to write music with a uniquely Finnish voice.

Some of the most commonly performed Swedish-language songs, especially outside Scandinavia, are those by Sibelius. Sibelius composed over one hundred songs, and the genre remained a constant artistic outlet throughout his career. While some are in Finnish and German (and even one in English), most of his songs are in Swedish.

Biographers consistently note the composer's deep love of nature and his frequent retreats to Ainola, his country home on Lake Tuusula. Many of Sibelius's most famous songs deal with themes of nature and reflections of human emotion and experience in the natural world.

Sibelius's most well-known songs are from Opp. 36 and 37. He did not conceive of Opp. 36 and 37 as song cycles, and in fact did not compose any true cycles in the tradition of Schubert and Schumann. The songs vary greatly in style, ranging from almost impressionistic mood pieces to dramatic settings reminiscent of Tchaikovsky. Each song may be explored and evaluated as an individual work. This short presentation will feature four songs from Opp. 36 and 37.

Hersey, Anna

Poster: *Strategies for Translation of Scandinavian Art Song Texts*

The Scandinavian countries have a rich tradition of classical art song, such as those by Edvard Grieg, Wilhelm Stenhammar, Niels Gade, and Carl Nielsen. Unfortunately, Scandinavian songs (romanser in Norwegian and Swedish; romancer in Danish) have been relegated to the periphery of standard performance repertoire in North America. On the rare occasions that North American singers do perform Scandinavian songs, it is often in German or English translation. Use of these "sing-able" translations, shoe-horned into the pre-existing rhythmic patterns of the songs, results in a loss of the intimate link between the original poetry and the music which the composer has so carefully crafted.

Recent efforts have taken steps to make the romans repertoire more accessible outside of Scandinavia. Scores in the original languages are more widely available, thanks to digitization efforts of Det Kongelige Bibliotek. In addition, progress has been made in phonetic transcription methods in the Scandinavian languages, designed to demystify pronunciation.

In concert program notes, translations of foreign language texts help the audience understand the poetry as it is being sung. However, most Scandinavian song text translations currently available are of the "sing-able" type, and are neither accurate nor artful. This poster will address some of the challenges unique to translation of song texts, will give some successful (and less-than-successful) examples, and will propose strategies for future work in this area.

Hershberger, Monica

Paper: *Reviving Nationalism and Feminism at the Santa Fe Opera: Virgil Thomson and Gertrude Stein's *The Mother of Us All* in 1976*

In 1976, the Santa Fe Opera revived Virgil Thomson and Gertrude Stein's *The Mother of Us All*, celebrating simultaneously the company's twentieth anniversary and the American bicentennial. Loosely chronicling the life and work of Susan B. Anthony, *The Mother of Us All* premiered at Columbia University in 1947. The university premiere and the professional revival, separated by twenty-nine years and almost 2,000 miles, demonstrate how one American opera evolved through the progress of the modern feminist movement and an explicitly nationalist agenda. *The Mother of Us All* initially appeared a rather esoteric work, with a seemingly un-operatic heroine, fragmented libretto, and backward-looking musical score. Indeed, the premiere may be read as an ironic commentary on the achievements of the women's suffrage movement, as large numbers of American women returned to the home following World War II. Santa Fe assigned the opera and its heroine new import in their lavish 1976 production, complete with pop artist Robert Indiana's loud, brightly colored costumes and sets, with both Stein and Anthony canonized by the modern feminist movement, with political rallying during intermission by young feminists seeking to further their cause, at the same time that audiences noted the lights from Los Alamos, America's nuclear stronghold, glittering in the distance. Drawing on archival material from Columbia University, Yale University, and the Santa Fe Opera, I show how during the bicentennial year,

the Santa Fe Opera revived not only *The Mother of Us All*, but also nationalism and feminism, as if to graft them together.

Hickey, Maud

see Peters, Valerie (*Psychological Health of Professors: Transforming University Culture*)

Hibiki Trio, The

Debussy in Japan: Transforming the Sonata for Flute, Viola and Harp

In keeping with the College Music Society's 2016 Conference theme of transformation, the presenters are honored to perform a movement of Claude Debussy's *Sonata for Flute, Viola and Harp* 100 years after its premiere, as well as—in its entirety—a new, unpublished work that transforms themes from Debussy's work into a new piece that is a worthy addition to the now-common trio instrumentation for which Debussy first wrote 101 years ago.

Japanese composer Jiro Censhu (b. 1934) holds “the deepest admiration” for Debussy's *Sonata*. As homage to the great work, he composed his own Trio. 清月風雅 (*In the Moonlight*) is a one-movement work written in 2009. In sonata form, the first subject begins after a short development, which consists of an amiable Kayou (Japanese popular song) melody. Although elements of Debussy's *Sonata* are clearly present, Censhu has transformed these into Japanese traditional idioms. In addition, at times the flute sounds like a Japanese bamboo flute, the viola sounds like a Japanese shamisen (3-string instrument), and the harp sounds like a Japanese koto (plucked zither). Censhu creates a Japanese-sounding piece, yet thematic materials from Debussy's *Sonata* are evident, and will be explored prior to the work's entire performance.

Hirvonen, Matti

see Hersey, Anna (*Sex sånger, Op. 36, Fem sånger, Op. 37 – Jean Sibelius*)

Hix, Michael

Lecture-recital: *Transforming Postwar East Germany through Song: Paul Dessau's Lieder composed for Lin Jaldati*

The rise of East German musical culture after devastation of WWII is an intriguing facet of contemporary European history. Of particular interest are the Jewish artists, including composer Paul Dessau (1896–1979) and Yiddish folk singer Lin Jaldati (1912–1988), who played significant roles in the musical life of the young nation in the aftermath of the Holocaust. Dessau, one of the GDR's musical figureheads, returned from exile in 1949 in order to contribute to the cultural development of the new communist country. His eclectic compositional voice incorporates disparate styles and influences including agit-propaganda music, folk music, and modernist techniques. The Yiddish folk singer Lin Jaldati (1912–1988) functioned as an official icon of Jewish culture in the GDR. She served as a musical and cultural ambassador, performing programs of Yiddish folksongs and agit-prop songs of Eisler, Fürnberg and Dessau around the world.

My lecture recital presents Dessau's lieder composed for the singer Lin Jaldati. These works, which include such songs as “An meine Landsleute,” “Höre Israel,” and “Tereszin mit Reisegruppe” often combine Dessau's modernist musical language and extended piano techniques with a simplified, folk-inspired vocal melody suitable for Jaldati's voice. The texts for these songs, including many settings of Bertolt Brecht, are poignant commentaries on the Holocaust and military conflicts of the 20th century. Examining the collaboration of Dessau and Jaldati provides a unique perspective on post-Holocaust music, identity politics, and Jewish culture in East Germany.

Houle, Arthur Joseph**Score w/performance: *Interplay for Sax, Cello and Piano***

A rather technically daunting solo piano transcription was performed on one occasion; however, some would say that incarnation lacks “sax appeal.” Another early version – for sax, double bass and piano – was performed live on KUT-Austin’s renowned radio program, “Eklektikos.” However, the duo scoring (sax and piano) has, until now, been the most frequently played version.

We propose to premiere the work’s most recent casting for sax, cello and piano. This revised and somewhat expanded final transcription has never before been played. The new cello part highlights much of the work’s motivic development and otherwise obscured melodic lines; the cello’s frequent use of pizzicato mimics the standard jazz upright bass.

Built on simple motives, this composition uses shifting meters (principally 7/8) and frequent modulations to propel its restless driving energy. Its jazzy character allows for some degree of improvisatory license. Generally cheerful, the work mellows towards the end, allowing the pianist a retrospective solo. After this interlude, a brief “feint” to its original upbeat mood interrupts the piece’s wistful conclusion in B Major.

The work (both duo and trio instrumentations) is slated for publication in 2016.

Houle, Arthur Joseph**see Yun, Yeon-Ji (*Romance of Hsiao and Ch’in by Chen Yi*)****Hui, Chiwei****Lightning talk: *How Aliens and Zombies Helped My Students: The Benefits of College Courses as Games***

Can the idea of role-playing aid the learning of students enrolled in music appreciation courses for non-majors?

Students who are enrolled in a General Education course often do not consider the subject matter relevant to their majors, and as such may not engage in the content. On the other hand, a semester-long university course on a subject that is new to the students may also become intimidating, especially early in their college lives.

By gamifying the course — packaging the course in the form of a game — we may be able to create additional motivation, both intrinsic and extrinsic, for students to actively engage in the course with lowered stress level.

This lightning presentation will share the result of a year-long SoTL study that focuses on the self-reported satisfaction and stress level of students as they went through a gamified introductory music course. The usefulness of the game-like structure, as well as an extramusical game narrative, will be investigated.

Hui, Chiwei**Chamber score: *Kalamäng***

Kalamäng (pronounced kuh-luh-MANG) means “fish game” in Estonian. The title reflects the music in multiple ways. “Kala” (fish) gives the image of fast movements and fluidity, and sounds like “color,” signifying the melodic idea of the piece. And hopefully the music will sound as much fun as it is to say the title!

Hung, Eric Hing-tao

see Key, Susan (*Who Cares if You Listen: An Evolving Dialogue on Public Musicology*)

Hung, Eric Hing-tao

Paper: *The History and Politics of Water through Music and Dance: The Mendelssohn Club of Philadelphia's Performance of Turbine*

From 1815 to 1909, the Fairmount Water Works pumped clean water from the Schuylkill River to the city of Philadelphia. A place that combined natural scenery, monumental architecture and state-of-the-art engineering, it was a prime tourist spot throughout the 19th century and a site that inspired numerous writings and paintings. The city has repurposed the Water Works on several occasions since 1909 with mixed results. Today, it is an under-utilized recreation space and a place where the sounds of the river are eclipsed by the roar of nearby highway traffic.

To celebrate the 200th anniversary of the opening of the Fairmount Water Works, the Mendelssohn Club of Philadelphia commissioned Chinese American composer Byron Au Yong and dancer Leah Stein to create a site-specific work entitled Turbine. Over the course of an hour, four-dozen singers and eight dancers led the audience from one end of the Water Works to the other, following the flow of the river.

Through textual-musical-gestural analysis and interviews, this presentation examines how Turbine uses 18th- and 19th-century poetry about Philadelphia, the surrounding natural environment, mimetic gestures and sounds, borrowed music, and artifacts from the turbines to construct an environmental history of Philadelphia. Ultimately, Turbine is an activist work of public history. By taking its audience on an hour-long tour of the Water Works, enhanced by sound and gesture, it draws attention not only to the difficulties Philadelphia encountered in its search for clean water, but also to the plight of 750 million people worldwide who lack access to clean water.

Hunter-Holly, Daniel

see Bomgardner, Stephen (*Benjamin Britten's Realizations of Henry Purcell Songs; Two of England's Finest Composers in a Single Repertoire*)

Hwang, Yoon Joo

see Gillick, Amy (*Global Transformation and Water Conservation: Mobilizing Musicians to Assuage the National Drought Crisis*)

Izzo, Jeffrey

Poster: *The Monopoly of Protection vs. the Presumption of Permission: Is Copyright Law an Analog Ship Adrift in a Digital Sea?*

Many commentators believe that US copyright law in its current incarnation has shown itself to be somewhat ill equipped to handle the ever-growing onslaught of digital exploitation of music, and the law appears to be playing a constant game of "catch-up." Critics claim that authors maintain too firm a stranglehold on society, and protective controls on existing works need to be relaxed so they can be used more freely as building blocks for new creations. But with today's comprehensive and effortless consumer access to music, is the so-called "copyright monopoly" viable in the 21st century? If not, do we abolish the current statutory scheme and begin anew, or continue with Band-Aids and quick fixes? Should Fair Use be the new focal point of copyright law? What would the implications of such a "re-boot" be on an international level? This poster will explore these and other questions by imagining two opposing realities: the first being our current world, with authors having virtually unfettered control over their works, and an "alternate universe" in which there is instead a "presumption of permission," automatically allowing others to use those works as they see fit. The copyright law, conceived in an age of magnetic recording tape and vinyl LPs, has historically existed in the space between these two

extremes. The question is, can it continue to do so, or is it merely an analog ship adrift in a digital sea, seeking a safe harbor and calmer waters from which it may chart a new course?

James, Kimberly

Showcase performance: *Love Songs (2014), by Jenni Brandon (b. 1977)*

1. Lullaby
4. Love Song (Chippewa)
6. My love has departed

Jenni Brandon is an award-winning composer whose music has been commissioned and performed around the world, including Zankel Hall in Carnegie Hall. Brandon has received several composition awards including the American Prize for Choral Composition and the Sorel Medallion. Her work for solo bassoon, the winner of the 2014 Bassoon Chamber Music Composition Competition, is a required competition piece for the 2016 Meg Quigley Vivaldi Bassoon Competition and Symposium. This particular piece, *Love Songs* (commissioned 2014) is compelling because of the chosen texts and Brandon's masterful juxtaposition of timbres. The texts are translations of Native American words, and through them, Brandon and the performers tell the story of a Native American woman – a story that she might tell her child in the rocking chair before bedtime. The performers are thrilled to present this exciting work, which is filled with musical depth and which also showcases both the oboe and the voice in a virtuosic light. The composition is a unique and significant contribution to the chamber music repertoire for voice and oboe.

Janzen, Elizabeth A.

see **Fronckowiak, Ann** (*Duo for Flute and Oboe, Op. 13 by Alberto Ginastera*)

Johnson, Brice

Score w/performance: *Tesla*

Nikola Tesla (1856–1943) was one of the most important inventors of the twentieth centuries. His work with electricity, specifically the alternating current delivery system, X-Ray, and Radio waves helped to create the world that we take for granted every day. The son of a Serbian Orthodox priest, he came to America in 1884 to work for the great inventor Thomas Edison. Unfortunately, the two men would come to despise each other and were in a state of continual competition. Tesla came in and out of great wealth from his inventions over his life, but his successes were often shadowed by his “Mad Scientist” within.

Instead of Tesla's electrical currents, this work explores alternating sonic currents. In today's world, the 60 Hz hum of industrialism is a constant in our lives. To emulate this, deep electronic drones produce atmospheric elements, while two drums oscillate in and out of phase to create a continuous stream of sonic information. This constant flow of sound, paired with sporadic and often “random” bursts of color, gives this piece its high voltage disposition.

Jones, Zachary W.

Chamber score: *There, There*

I recently had to deal with a death in the family for the first time since I was very young. I was largely unaffected by losing a loved one when I was such a young age, but it was an awful experience this time around being 2,000 miles away when I received the phone call. I was overcome by this helpless and emotionally draining feeling of not being able to go home, see family, or attend the service. I had not planned on writing a piece as a reaction to this event, but I turned to piano playing as a therapeutic exercise to help me heal. The piano became my main source of comfort when I was by myself, and, eventually, a piece bloomed. This piece attempts to reflect the emotions that I experienced during this difficult period. While the first half of the piece is a very dark music, the themes eventually transform

into a more hopeful music. Thus, this piece is as much about struggling with grief and vulnerability as it is about understanding our ability to overcome misery, grow from these experiences, and look ahead towards celebrating life.

Jones-Mitchell, Jennifer

see Mitchell, David (*Marketing Your Music Online: A Guide to Social Media for the Musician*)

Johnstone, Jennifer

see Graf, Sharon Poulson (*Transforming K-12 Music Curricula for the 21st Century: How College Music Educators Can Help*)

Kaplan Duo, The

From the Faraway Nearby: Homage to Georgia O'Keefe for Piano Four Hands

Georgia O'Keefe was indisputably one of the most renowned painters of the twentieth century; her depictions of the natural world, cityscapes, and abstractions are harmonious and spiritual, and share many elements common to music. It is not surprising then, that her works would in turn inspire composers to create musical "soundscapes". This presentation will feature one such endeavor—Charles Griffin's *From the Faraway Nearby: Homage to Georgia O'Keefe for Piano Four Hands*. This 20' piece, written in 2006, is a six-movement suite (originally written for two guitars and transcribed by the composer), with each movement based on a specific O'Keefe painting. We will perform the entire work accompanied by images of the paintings. Griffin, a native New Yorker, has worked in Latvia, and currently teaches Advanced Music Composition at Florida's Full Sail University in Winter Park, Florida, where he also founded the Central Florida Composers Forum and runs a weekly radio show at Rollins College. His works have been performed throughout the United States, Mexico, Brazil, Canada, and Asia. These pieces, as the paintings, share a common simplification of form and clarity of line. Some are literal musical depictions of the paintings while others treat the subject more abstractly.

The Lawrence Tree (1929) depicts an upward view of a towering ponderosa pine found on D. H. Lawrence's ranch outside Taos, NM. The perspective here is not unlike that of *City Night*, and while *City Night* may be seen as a testament to human yearning, *The Lawrence Tree* may represent a more powerful, more substantial, more natural or universal yearning. The painting shows angular branches supporting the foliage. Griffin uses an oscillating harmonic figure in one part to support the angular, rising line of the other.

City Night (1926) is a tranquil painting showing two shadowed slightly converging skyscrapers framing a white one. Next to the white skyscraper a full moon is visible. This tranquil setting is achieved musically through the primo playing the accompaniment while the secondo plays a plaintive single-line melody.

Pelvis IV (1944) is from a series of approximately twelve painted between 1943–45. The early pelvis paintings depict the entire bone standing upright in a landscape setting. This painting, on the other hand, focuses on the ovoid opening within the bone through which a blue night sky and full moon are visible. While *Oriental Poppies* is a celebration of feminine sexual energy, the *Pelvis* series is largely a poetic statement about feminine sexual power via cycles, birth, and rebirth. In his setting, Griffin uses a variety of techniques to evoke these elements, such as blue notes, percussive effects, rhythmic displacement, and periodicities.

From the Faraway Nearby (1937) contains a large deer's skull and antlers superimposed over a mountain and sky background. The strikingly ambiguous relationship between the skull and antlers in the foreground, (*Nearby*) and the mountain and sky landscape, (*Faraway*) is further emphasized by

the absence of a middle ground. Griffin musically captures this painting by using a mournful cowboy-esque melody (Nearby) in one part and an accompaniment played in extreme registers (Faraway) in the other. O’Keeffe often closed her letters with “From the Faraway Nearby, Georgia.”

Sky Above Clouds I (1963) The first of seven paintings on the same theme executed between 1962–65, was inspired while flying to New Mexico. The painting is divided into two registers. The lower one depicts the puffy clouds seen from an airplane and the second register the sky above the clouds. Griffin casts the outer sections of the movement in a lower register and uses frequent asymmetries to create a sense of perpetual motion or flight, while an upper-register ostinato in the middle section is used to delineate the “above clouds” register of the painting. The piece ends with a quiet, coda that in effect “takes off” beyond the frame of the painting.

Oriental Poppies (1928) depicts two red poppies viewed from different perspectives. While on one hand they are identical, the perspective focuses the eye to different details of each flower. Griffin uses an ostinato figure to support a melodic line, and dance-like rhythms to capture the vibrant energy of the painting. The players frequently interchange roles but both are always equal. The listener can choose to listen to either part or the whole as the viewer may choose to focus on one flower or the entire painting.

The CMS conference in Santa Fe will be a most serendipitous venue for this tribute to the artist whose magnificent artistry and imagination have iconocized the New Mexico desertscapes.

Kaunitz, Galit

see **Driftless Winds (Recent Commissions for Reed Trio)**

Kavasch, Deborah H.

Score w/performance: *Admonition*

My poet-collaborator, Linda Bunney-Sarhad, wrote this poem inspired by the writings of Hildegard von Bingen. The imagery suggested to me an original setting for solo soprano and chorus, with the final stanza of the poem underlaid with music derived from Hildegard’s *Caritas abundat*. The prerecorded voices are sampled from my own voice and altered to varying pitch levels to form an SATB “mixed” chorus using both traditional singing plus various extended vocal techniques manipulated through Logic Pro 9. The prerecorded accompaniment was engineered by composer John Marvin.

The poet provided the following notes and text:

Hildegard: “These are some of his [the Devil’s] characteristics I recognize; for example, wherever he appears, he threatens my identity. He threatens my authority to act, to speak, to heal, to sing. My role becomes obscure, my responsibilities vague but overwhelming. There is nothing I am actually empowered to do....”

*Listen, daughter: we see light by the dark,
wholeness by scarring, and life by death.
With the darkness of all duty upon you,
Do not fear to let your one candle shine.*

*Then speak what you see,
do what is next,
and sing the song you have.*

Ignore the growling chaos in the air.

Find your pitch, then hear:

Your one true note brings harmony.

And the deeper the night the brighter your one light shines.

– ©1999, Linda Bunney-Sarhad, rev. 2011

Keogh, Cassie A.

Showcase performance: *Glint* (2007), by Roshanne Etezady (b. 1973)

Avant-garde repertoire for clarinet, and the corresponding clarinet pedagogy, began to change in the mid-1960s. Around that same time, full-time saxophone positions became more common in American universities. These two developments have slowly transformed woodwind pedagogy across the country. While traditional conservatory practices still exist in the university setting, woodwind pedagogy now incorporates extended techniques and avant-garde aesthetics. Contemporary chamber music, often driven by commission, necessitates these changes in traditional pedagogical practices. The chamber repertoire for clarinet and saxophone has expanded significantly in the past decade, *Glint* being a landmark work in the ever-expanding clarinet-saxophone duo repertoire.

Glint, commissioned by saxophonist Tim McAllister and clarinetist Robert Spring, epitomizes Etezady's quasi-minimalist compositional aesthetic and vivid imagery. Etezady writes: "When I think of the word 'glint,' I think of something small, hard, and shiny, like broken glass on asphalt, or a diamond catching sunlight." *Glint* flashes between the clarinet and saxophone timbres and intertwines the instruments, making one often indistinguishable from the other in a sparkling display of virtuosity.

This CMS performance is timely for a number of reasons. Thirty years ago, Etezady was inspired to write and perform contemporary classical music after hearing Philip Glass and his ensemble on Saturday Night Live in 1986. The year 2016 also marks ten years after the commission of *Glint*. Finally, the imagery of sparkling, flashing, precious jewels pays homage both to the Southwest's mining heritage and to the excitement, energy, and vivacity of Santa Fe.

Keogh, Cassie A.

Poster: *Preparing Students for Careers in the Rural Music Classroom*

Rural schools and communities often rely on a single music professional. That music teacher is typically responsible for teaching K-12 music (general music, band, and choir), and other activities often including piano lessons, leading local musical ventures such as church music, and providing special music for holiday community events and parades. Often, these all-inclusive positions are staffed by first-year and beginning teachers, fresh out of college. Since beginning teachers have very little teaching experience and a steep learning curve, the number of different responsibilities they face is often overwhelming. The outcome is often a less than desirable musical product (and sometimes underwhelming musical experiences for students) and teacher burnout. Teachers rarely stay at a single school for long, and communities and musical experiences within those communities suffer. Yet, it is an ever-present reality for many towns across the country. How do we train our students to be better educators in the one-music-teacher setting? How do we transform our students into teachers who will in turn transform the musical opportunities in small towns into the cultural community events that they used to and can still be?

This session will explore ways that we as teachers of teachers can set our students up for success, to transform both the stigma around and challenges of teaching music in rural America. We will discuss ways to help music education majors overcome the steep learning curve of the first year of teaching (and

beyond), create lifelong musical experiences for rural students, develop peer support groups, and ways to prevent teacher burnout.

Kernan, Thomas J.

Poster: *Performing Social Justice: Connecting Roosevelt University's Curricular and Extra-Curricular Mission-driven Offerings*

In 1945 Roosevelt University was chartered as an institution of higher learning with the specific goal of educating students who faced racial, religious, or cultural discrimination. Since its founding the university's faculty, staff, and students have endeavored to address the underlying social justice causes that can improve the lives of these challenged populations as well as disadvantaged individuals the world over. When the Chicago College of Performing Arts (CCPA) merged with Roosevelt University in 1954, it had nearly a century of experience in educating world-class musicians. Since that time, employing the arts to uplift the human spirit, display cultural diversity, and encourage community development have been essential ways that CCPA has lived Roosevelt University's mission. Starting in 2014, however, the faculty set out with a new effort to more closely and overtly transform the student experience by connecting curricular contemplation of social justice topics with a new extra-curricular community engagement opportunity. This presentation examines the relationship between Roosevelt University and CCPA's history with social justice causes, describes how the extra-curricular Performing Social Justice Initiative—which has earned a 2015 CMS Fund Community Engagement Seed Grant—supports multiple areas of the music curriculum, and considers how the curriculum purposefully draws students' attention to social justice questions. Through a discussion of the initiative's administrative details as well as the presentation of student project case studies, we will provide tangible ideas for how music programs can embrace their institutional missions and train twenty-first-century artists through complimentary curricular and extra-curricular offerings.

Kesler, Michelle

Performance: *Voices from the Deep: An Aural Exploration of the Grand Canyon*

In 2010–2011 a series of pieces were commissioned with inspiration drawn from the Grand Canyon. Of these pieces, I have chosen three that exemplify the Canyons transformative nature.

The first piece by John Kennedy specifically deals with the transformative nature of the rock layers of the canyon over time. Kennedy explores the vibrant life force that pulsates through the canyon insinuating that even the rocks breathe. This unique perspective of the canyons natural elements allows the listener to hear the ever changing life within the canyon walls.

The second piece by Dalit Hadass Washaw uses the oral tradition of Native American culture transformed musically into different motives on the cello. It is connected with the humanistic qualities of control and lack of control.

The third piece by Jan Swafford is about one of the Canyons most popular destinations, Yuma Point. The composer focused on the silence he experienced in a normally traffic dense area. Out of silence we hear transformation through nature and the prevalent bird, the Canyon Wren.

All of these pieces give us an aural exploration into the Grand Canyon through the means of solo cello, transforming sound, story, air, and rock.

Key, Susan

Panel: *Who Cares if You Listen: An Evolving Dialogue on Public Musicology*

Talk of “public musicology” is everywhere in musicological and ethnomusicological circles these days. Initially fueled by concerns about the academic job market, more recently the dialogue has reflected a growing recognition that engagement with a broader audience through collaboration with performing arts presenters, museums, and other music-related institutions has the potential to transform a scholarly culture - and a musical curriculum - that have become insular and self-referential. The challenge is that, having “grown up” in this academic context, many faculty struggle to figure out how to begin to address both the cultural changes - attitudes, assumptions, and rhetoric — and practical steps - curriculum, networking, and career counseling - that would make such transformation realistic and sustainable. Building on the public musicology panel from the 2015 CMS conference in Indianapolis, we will focus on two broad questions:

1. How can public musicology invigorate the music curriculum, both undergraduate and graduate?
2. What practical steps can academics take to bring in the perspectives from outside the academy, both for intellectual value and for building job prospects?

Our panel will bring diverse perspectives to both questions, from:

- an academic who is actively engaged in both public programs and public schools;
- an academic who has developed a degree program in public musicology;
- a scholar whose career is in a nonprofit institution.

The moderator has moved between academic and nonprofit worlds. All will draw on their experience to highlight the opportunities and challenges public musicology offers for faculty and student members of CMS.

Kilstofte, Mark

Score w/performance: *You [unfolding]*

You [unfolding] is a one movement work comprising three contrasting sections. It reflects, through form and process, the richness of discovering and understanding another person at deeper and deeper levels—deliberately, yet imperceptibly—as if through an extended correspondence.

The opening features a series of statements in expanding variations form in which each subsequent phrase can be heard as an elaboration and amplification of the former. In other words, each new phrase not only embellishes what has been played previously, but also introduces new structural detail. In this way the variations increase in length and complexity, moving from the merely emblematic towards more comprehensive representations.

In contrast to the slow, improvisatory character of the first section, the central portion of the work is suddenly brisk and terse, replete with syncopation. Here the notion of unfolding is depicted by ever-widening intervallic wedges and ever-contracting rhythmic cells which propel the piece to an abrupt, but lingering, climax. On the heels of this suspended caesura the piece reclaims the tempo and character of the beginning. Here, however, each statement is condensed or abridged (rather than elaborated on) as the work makes its way to what seems its inevitable conclusion.

You [unfolding] is dedicated to cellist Leslie Nash, who is now married to the composer.

Kim, Wonkak

see enhakē (*Mixed Quartets Inspired by the American Southwest*)

Knotts, Clara

Student research demonstration: *The “Re-emergence” of the Fretted Violin Family: Extended Technique and Educational Significance*

This research presentation will take the audience on a journey from the Medieval and Renaissance fretted violins through the transformation and appearance of the fretless classic style, and we will conclude our electrifying journey with the revolutionized fretted violin family. We will first look at when and why frets were not incorporated into Amati’s classic design, discover the curious and innovative individual that created a revolutionary instrument that was birthed out of a deep-burning desire to go beyond the restrictions of traditional training, empower the ingenuity of the creative soul within, and build a vehicle capable of transporting the dreamer to a galaxy of reality.

Kotova, Svetlana

Performance: *Romantic Chile: Piano Music by Enrique Soro (1884–1954)*

Chilean piano and composition prodigy, Enrique Soro (1884–1954) was sent to Europe at the age of 14 to polish his talent at the Milan conservatory. At his return, he quickly became key figure in the local music scene, dedicating his efforts to the growth of the Chilean National Conservatory. He was the only Chilean composer to sign a publishing contract with Schirmer. However, later he was targeted by his younger colleagues as old-fashioned, and finally removed from the position of director of the Conservatory.

During these last couple of years Soro’s music attracted a renewed interest of performers, giving to the composer a deserved place in Chilean music history. During the 2015 only, there were three different recording projects released in Chile, entirely dedicated to the music by Enrique Soro.

The performance will include a sample of piano miniatures:

1. *Two Pieces on Chilean Zamacuecas*
 - a. Quiéreme chinita linda
 - b. Todo mi amor para tí
2. *Fantastic Etude no.1*
3. *Andante Apassionato*
4. *Three Cat Scenes*
 - a. Playful Cat
 - b. Melancholy Cat
 - c. Cat in love

I believe that this demonstration of music which is virtually unknown to American audiences will boost the interest in Latin American composers of late Romantic tradition.

Krajewski, Michael**Forum: *An Introduction to Social Media Marketing for the 21st Century Musician***

This presentation will serve as an introduction to using social media as a means of promoting various musical endeavors. Many musicians are already using Facebook and Twitter, but most not as effectively and efficiently as they could be. A discussion of tools to help organize posts and set up multiple outlet posts as well as developing content for the web will be discussed. Another issue that may arise is the development of content that can be used for social-media marketing. A brief discussion of easy-to-use tools for developing audio and video content will also be included. This session will be beneficial for the college music major as well as seasoned professionals who want to take their online marketing to the next level.

Krämer, Reiner**Poster: *The Fugal Style of Astor Piazzolla***

Studying the fugue is an essential part of music compositional, music theoretical, and musicological discourses. Many times only fugues from eighteenth century fugal practices are studied (e.g.: Bach's Well-Tempered Clavier, or Handel's fugues). Even though these fugues are important for pedagogical purposes, twentieth century North American/European composers such as Lou Harrison, Benjamin Britten, Dmitri Shostakovich, Paul Hindemith, Maurice Ravel and many others were still writing compositions utilizing fugal practice. However, American/European composers were not the only composers writing fugues. Latin American composers such as Heitor Villa-Lobos from Brazil, Alberto Ginastera, and Astor Piazzolla from Argentina were also writing compositions in the fugal style.

The paper will focus on fugues written by Astor Piazzolla, who had studied composition and counterpoint with Nadia Boulanger at the Fontainebleau conservatory. Piazzolla's fugues discussed are:

- (1) the fugue from Canto y fuga;
- (2) Fuga 9;
- (3) Fuga y Misterio from Maria de Buenos Aires;
- (4) Fugata from Silfo y Ondina; and
- (5) the fugue from Suite Punta del Este.

The discussion features how Piazzolla may treat fugal techniques like expositions, episodes, counter-expositions, strettos, final entries, and codas. The techniques are connected to Piazzolla's melodic, harmonic, and voice leading language, and how they differ from composers in the eighteenth century, and his contemporaries. A brief discussion shows how Piazzolla uses the fugue in the musical narratives of Maria de Buenos Aires and Silfo y Ondina. The paper is accompanied with a PowerPoint presentation that features visualizations of Piazzolla's structural treatment of fugues, and (sonic/visual) musical examples.

Kruse, Nathan B.

see Reese, Jill (*Think Before You Kitsch: Ukulele as an Agent of Change*)

Latta, Jonathan**Workshop: *Teaching Preparation for the Portfolio Career***

Where does the career of the performing musician intersect with the music industry? One place is in the development of a successful portfolio career. Today the musician's "job" is to wear different hats. Many times these hats will require a musician to interface with different areas of the music industry. Musicians may find themselves working in arts advocacy, outreach, concert promotion, or in recording arts, just to pay the bills and keep their projects afloat. This presentation by Keith Hatschek, Music Management Program Director at University of the Pacific, and Jonathan Latta, Assistant Dean for the University of

the Pacific Conservatory of Music and freelance percussionist, will provide examples of successful portfolio musicians as well as discuss how we can better prepare our students for this landscape in their future careers. The presentation will discuss the presenters' experience teaching a career development class for performance majors and to highlight current practices that may be valuable in teaching future performers how to effectively navigate the complex world of the music industry. Additionally, we will look to pose questions on how to best continue the learning process in different areas of our teaching such as applied lessons, ensembles, or classroom instruction. It is our goal to stimulate a discussion on the role of being a portfolio musician in today's society. Also, to better understand how educators can provide tools that will empower our students to become their own brand managers and to develop into diverse, successful, and fulfilled musicians. We will present 35 minutes of material and then open the discussion to the audience for 20 minutes of prepared questions to engage the attendees.

Leary-Warsaw, Jacqueline J.

Paper: *Unmasking the Hidden Enemy: Perfectionism in Undergraduate College Music Students*

The undergraduate college years typically present students with challenges that come as a result of academic pressures and social demands. In regard to the impact of these triggers within specific disciplines, students who major in a performing art often face difficulties that are compounded by perfectionistic tendencies. This presentation will focus on perfectionism in those students for whom music is their chosen college major. Perfectionism among music students is too often the norm, presenting itself through severe self-criticism, self-induced emphasis on personal shortcomings, and compulsive striving for superior musical performance. Music students usually study and develop their craft within a highly competitive learning environment where natural, organic talent is the basis for qualification, and application of technique, musical accuracy, authenticity, and artistic expression are the underlying components by which excellence is determined. Commonly seen is the music student who sets unrealistically demanding goals, and whose proclivity to consider failure to achieve them is unacceptable and a sign of their own inadequacy.

This presentation will discuss the origins, personal and social consequences, and cultural implications of this growing issue. Included will be an examination of how perfectionism commonly develops in young musicians and the most common ways it manifests itself within these individuals. In addition, techniques will be presented that can be used by college educators to help reduce or eliminate detrimental beliefs and behaviors of perfectionism in undergraduate-level music students.

Leibundguth, Barbara

see Oshima-Ryan, Yumiko (*Digital Bird Suite by Takashi Yoshimatsu*)

Lekic, Mirna

Showcase performance:

Eight Studies for Piano, by Boris Papandopulo (1906–1991)

I. Vivacissimo

V. Andante con moto

In his significant and varied oeuvre, Croatian composer and pianist, Boris Papandopulo experimented with a variety of 20th century compositional techniques that he successfully combined with elements of Balkan folk music. This is apparent in his Eight Studies for Piano written in 1956, where popular styles and folk elements mix with polytonality and dodecaphony. These two contrasting etudes demonstrate the variety of styles and pianistic demands characteristic of the composer's oeuvre. The performance is offered in celebration of Papandopulo's 110th birthday, and the 60th anniversary of this particular opus.

Leland, Hannah**Lecture-recital: *Tin-Pan Alley and the Machine, Musical Transformation in George Antheil's Second Sonata for Violin, Piano, and Drums***

The American composer George Antheil spent the 1920s in Paris, a city steeped in experimentalist art and rapidly changing ideas. Antheil's violin sonatas, written at the behest of another American expatriate Ezra Pound for the Ohio-born violinist Olga Rudge, display the shift in style that accompanied Antheil's move to Paris. Already fascinated with machines and mechanical music, like other composers of his time, Antheil's Parisian works take these ideas to an extreme. The Second Sonata for Violin, Piano, and Drums embodies Antheil's beliefs on the superiority of the mechanical over what he called the "banal" and "sentimental," referring mostly to popular music. In this particular work, the piano and violin fight against one another, the piano representing the machine and the violin representing the banal. Antheil achieves this through wildly distorting popular, well-known melodies such as "In the Shade of the Old Apple Tree" and "Silver Threads Among the Gold." These melodies become almost unrecognizable with Antheil's octave displacements, rhythmic distortion, and unexpected harmonization. The piano's constant barrage of percussive rhythms ultimately erupts in a cluster-chord cadenza signaling the triumph of the mechanistic over the banal. This eight-minute work displays the kind of artistic movements and shifts happening across all media in post-war, expatriate Paris. The Second Sonata for Violin, Piano, and Drums is Antheil's commentary on the transformation of society into a machine-based, non-sentimental age.

Leupold, John**Paper: *Music Theory and Ear Training for the Visually Impaired***

The modern music theory and ear training classroom has made great pedagogical strides in recent years with the incorporation of diverse musical styles, cutting-edge technologies, and beyond. Unfortunately, little has been written regarding music theory pedagogy for the visually impaired student. How does one analyze music and participate in a music theory and ear training course when he or she cannot see?

Having taught a visually impaired student for four semesters in a music theory and ear training sequence, I have experienced the challenges a visual impairment creates in the classroom. Many simple tasks we take for granted can become much more complex when the visual representation of music is taken away. These hurdles include readings from a textbook, musical analysis, dictation, and solfege. Another major issue for some classrooms, such as my own, can be the use of technology (personal computers, music notation software, ear-training software, etc.) for a student with a visual impairment.

This presentation seeks to shed light on the resources available for visually impaired students and their teachers, explain potential setbacks, and give practical and pedagogically sound solutions on how to overcome these issues. A brief explanation of braille music notation, including a simple way anyone can implement this in the classroom, will be included in the presentation. While these suggestions will be aimed at the music theory and ear-training classroom, their application may be found useful in many other music subjects.

Lewis, Stephen**Student research paper: *Perspectives of New Music and the Identity of the American Composer***

Through a close reading of the first issue of *Perspectives of New Music*, along with supporting material, I show that this journal was used to foster a new identity for American composers: the *academic* composer. This paper examines a pivotal moment in the history of music composition in the United States: the mass entrance of composers into academia during the 1960s. Today, colleges and universities are the largest source of patronage for composers living and working in the United States. This has only been true, however, for fifty years. When composers began to enter academia, they faced a major obstacle to acceptance: the difficulty in evaluating music, an aesthetic experience, as compared to

traditional academic work. Composers needed to justify their usefulness within academia, to show that they had an important perspective to offer that was not being heard. In order to help fulfill these needs, *Perspectives of New Music* was founded in 1962 with Arthur Berger and Benjamin Boretz as the founding editors. Berger and Boretz called for the creation of new ways of writing about music that privileged mathematical, scientific, and parametrical analysis, along with canonizing serial music, the style best suited to such analytical approaches. In addition, the contents of the first issue of *Perspectives*, including articles by Milton Babbitt, David Lewin, and Edward T. Cone were meant to distinguish American academic composers from both American musicologists and European composers. Scholarly values proposed in this first issue remain with us, but are they still relevant today?

Lewis, Travis

Performance: *Tragic Heroes of the Southwest: A Solo Guitar Performance Featuring the Music of Aaron Copland, Ennio Morricone, Luis Bacalov, and The Handsome Family*

With a nod toward current trends of Americana, this performance will highlight the sound of the electric guitar as integral to the image of the tragic hero of the southwest. Much of the portrayal of the southwest in popular music and cinema—most notably the music of Ennio Morricone in Sergio Leone’s “Spaghetti Western” genre—is largely dominated by electric guitar sounds that became popular in the 1950s and 1960s. Musical signifiers such as harsh-sounding tremolo and spring reverb drenched guitar tone represented the imagery of the lonesome cowboy and the harsh conditions that many faced when settling west.

To represent this aspect of the guitar, I will perform compositions that represent the southwest and allude to the idea of a tragic hero. Although this is a solo guitar performance, I will incorporate contemporary looping methods. Additionally, each composition will contain improvisational elements to showcase the capability of a solo guitarist to be not just a performer, but also a composer and improviser who can approach material made possible through the use of new technologies. The compositions featured in this program will be selections from Aaron Copland’s *Billy the Kid*, Ennio Morricone’s soundtrack to *A Fistful of Dollars*, Luis Bacalov’s soundtrack to *Django*, the theme song to HBO’s *True Detective*, “Far from Any Road” (written by Albuquerque-based band The Handsome Family), and a composition written by myself that represents my own perception of New Mexico, the birthplace of my wife.

Lieuwen, Peter

Chamber score: *Bright River*

The inspiration for this piece is found in the visual and auditory intricacies of rivers as they evolve from rivulets and continually fluctuate between waterfalls, violent rapids and tranquil pools as the terrain changes. The piano presents a constant flowing motion that is placid and lyrical in some passages while spirited and syncopated in others. The clarinet presents a bold awakening introductory gesture and weaves in and out of the musical fabric as the piece moves forward. Drama and tension are enhanced with pan-diatonic sections juxtaposed with those employing the diminished (half-step/whole-step) scale. The melody is often presented “in harmony” at the interval of the 7th or 9th creating a translucent musical aura.

“You cannot step twice into the same river.” – Heraclitus

Lindsey, Jessica M.

see **Banks, Christy** (*Transform and Electrify Your Teaching: Facilitating Performance of Electroacoustic Works in the Applied Studio*)

Lynch III, Charles

Showcase performance: *The Song of the Lark, by Charles Rochester Young (b. 1965)*

Charles Rochester Young is currently Professor of Theory/Composition/Electronic Music at the University of Wisconsin-Stevens Point. *The Song of the Lark*, commissioned by Lynne Aspnes and Bradley Garner, was a winner in the National Flute Association's 1990 Newly Published Music Competition. The work was inspired by a French ruralist painting of the same title by Jules Breton. The painting, which is on display at the Art Institute of Chicago, portrays a woman working in the field who is distracted away from her work by the song of a lark seen in the distance. The composer describes the movements: The first movement depicts the larks' song to the rising sun, providing the first light of day. The second movement represents the flight of the lark at midday. The third movement represents the larks' song as the sun disappears behind the horizon.

Mackey, Corey

see **Driftless Winds** (*Recent Commissions for Reed Trio*)

Mägi Ensemble

The Singing Revolution: An Introduction to Choral Music from the Baltic Region

The importance of song and choral music to the cultural life of countries in the Baltic States has led to an abundance of choral music and choirs with varied voicings and purpose. From casual singing at the beginning of a town meeting to the use of song as a means for revolt against the former Soviet regime, choral singing has long been a part of the Baltic culture. It has been used to maintain cultural identity throughout times when other elements of life were restricted and these songs were used to pass on the traditions and stories from one generation to the next. The fact that singing is such an important element of everyday life in the Baltic Region has made it a natural and effective platform for political expression and communication. With the current mood of protest developing in the United States and worldwide it is an interesting time to investigate the meaning and purpose of how song is an important element to group identity and pride.

This performance will highlight the songs that were paramount in the Baltic Singing Revolution to help these countries through a transformation from occupation to freedom, as well as pieces that helped maintain the national identity of this area during the Soviet occupation.

Mantie, Roger

see **Emmanuel, Donna** (*Community Engagement: Getting at the heart of WHAT MATTERS*)

Mantie, Roger

Forum: *Engaging the CMS Task Force Recommendations: Preparing Undergraduate Music Students to Engage*

Since its release in 2014, the report of the CMS Task Force on the Undergraduate Music Major has precipitated a great deal of debate. In this forum we seek to extend the conversation, focusing primarily on how opportunities for curricular reform might account for the need to engage beyond the walls of the conservatory. In addition to considering various musical "competencies" necessary for twenty-first century survival as musicians and music educators, we explore how music curriculum and instruction can be enriched by placing engagement at the center of everything we do as music faculty in higher education.

Panel members will each give a short presentation, sharing examples of practices they have incorporated to facilitate greater community engagement. We plan to use the majority of the assigned time for group discussion, inviting participants to join us in our exploration of questions such as: How are communities identified and defined? How and what can we learn from various communities to better inform

undergraduate music preparation? What populations should music majors be prepared to engage? What are some models for developing engagement currently in place at college music units, and what examples are there of musicians who do engagement well?

Marks, Brian

Lecture-recital: *Transformations of the East in American Art Music*

This lecture-recital will examine the contrasting approaches taken by three American composers, Dane Rudhyar, Alan Hovhaness, and Terry Riley, when integrating musical and cultural aspects of the Indian subcontinent into their piano music. Each of these composers is significant for developing or influencing new trends in American music: Rudhyar for Ultra-Modernism in the 1920s; Hovhaness for Neo-Tonality in the 1940s; and Riley for Minimalism in the 1960s.

Both Hovhaness and Riley had varying degrees of exposure to Classical Indian music, though Riley was by far the more accomplished practitioner. Hovhaness primarily adapted melodic and textural characteristics from Indian musical practice into his music. In the works presented, one will hear the evocation of a modal, melismatic line characteristic of the slower sections of Hindustani *ragas* as well as the fast, repeated-note drones that typically conclude a *raga*.

Riley's music does not attempt to evoke the surface characteristics of Indian music, but rather employs organizational procedures derived from Indian music, such as *lahara* (similar to an *ostinato*) and *tihai*, a type of cadential figure.

Rudhyar's studies of Indian and other Eastern philosophies led him to develop a theory of "Tone," an idea that encompasses both the dissonant textures and vertical nature of much of his music and dovetails with his conviction that all creative activity should serve spiritual growth.

PROGRAM:

Alan Hovhaness: Ghazal Op. 36/1, Shalimar Suite Op. 177 (selections)

Terry Riley: Misha's Bear Dance

Dane Rudhyar: Paeans Nos. 1 & 2

Marquardt, Claire

Student research paper: *Aristotle's System of Rhetorical Discourse as Applied to Beethoven's Op. 26 Variations*

The main point of this paper will be to demonstrate how the steps of Aristotle's system of rhetorical discourse, as outlined by Elaine Sisman, can be applied to the first movement of Beethoven's Piano Sonata, Op. 26, a variation set. A short history of the sonata is introduced prior to a discussion of the theme and each of the five variations. The paper then exhibits how, if viewed as a musical argument, the theme and variations would exemplify the six steps of discourse: the introduction, the statement of facts, the announcement of the relevant arguments, the positive arguments, the refutation of the opponent's arguments, and the conclusion. Deciding whether the steps can simply be applied to the variation set or whether Beethoven deliberately used the system will be left up to the audience.

Marvel, David

Student research project: *Jazz Analysis in the Style of Schenker; Structure in Rhythm Changes*

Since the 1970s, the ideas revealed in Heinrich Schenker's graphs have been used increasingly to apply to the body of music beyond which it was intended; usually, in a modified version. American Jazz music, so long as it is tonal, can be a hotbed for Schenkerian based analysis. The Television Theme from *The Flintstones* is a contrafact of Gershwin's "I Got Rhythm," the ever popular 'Rhythm Changes.' Scale degree 5, the initial melody note, is also the Kopfton of the A section in the AABA form of the tune. The Urlinie is interrupted in the first A section (5-4-3-2-3); therefore, a more accurate

representation of the form would be A'ABA. The initial A' contains an implied deceptive cadence that interrupts the descent of the Urlinie. The real A section occurs after the interruption, and produces structures of the B section at higher levels of analysis. Two different Urlinie could be perceived within the bridge; an interrupted 3-2-1 in the tonic key, or a complete 3-2-1 in the key of the dominant. If viewed in the key of the dominant, a cyclical structure is formed across the last three sections (ABA), forming a continually descending line in the tonic key from 5-1, 1-5, and finally 5-1. The application of these analyses comes to the jazz musician in the form of improvisation; the mindful improviser can play with the structures of the music at a deeper level, allowing for a different interpretation of harmonies, which can be superimposed in performance.

McCandless, Greg

see Mantie, Roger (*Engaging the CMS Task Force Recommendations: Preparing Undergraduate Music Students to Engage*)

McGowan, Sean C.

Showcase performance: 'Round Midnight' by Thelonious Monk (1917–1982)

Jazz pianist and composer Thelonious Monk is widely regarded as one of the most influential figures of twentieth-century American music. As with other significant composers, Monk's recognition seems to grow with each successive year from tribute recordings to biographies to the internationally acclaimed Monk Institute and annual Monk Competition at the Kennedy Center.

This performance will highlight one of Monk's most recorded and revered compositions, "Round Midnight", which is now a standard in the jazz lexicon. This performance will feature an original arrangement for solo guitar.

Meidell, Katrin

see The Hibiki Trio (*Debussy in Japan: Transforming the Sonata for Flute, Viola and Harp*)

Millar, Michael W.

Poster: *Engaging the Community through Music: a University Collaboration with the John Lennon Educational Tour Bus*

The proposed presentation will describe all aspects of a highly successful 3-day collaborative project that brought the John Lennon Educational Tour Bus to university and elementary school campuses in April 2014. Hosted by the Center for Community Engagement at a large state university, and assisted by university music faculty and music service-learning students, the Lennon Bus visited a local elementary school for two days, followed by a day on the university campus.

The goal of this presentation is to discuss the components, tasks, and planning of a successful collaborative project in a way that will give attendees tools to develop effective collaborations in their own communities. It will also highlight effective impact by service-learning courses in music.

The presentation will include:

- Getting started: alignment of key players and agreement on a joint project
- Project management and event planning
- Building win-win scenarios for multiple organizations with diverse constituencies (in this case, a music industry nonprofit organization, an elementary school (and its faculty, students, and parents), a K-12 school district, a city, a large state university and its music department, music faculty, music/non-music students, administration, and staff)
- Making the case: developing a compelling narrative to engage key stakeholders

- Details and challenges: funding, permits, risk management, etc.
- Day(s) of the event: making it happen!
- Following-up: using a major event as a springboard to enhance future collaborations between universities, communities, and industry.

Millar, Michael

Committee panel: *Music Entrepreneurship in Action*

A number of music schools across the US are undergoing transformation as they strive to teach students entrepreneurial skills so that graduates will be better equipped to pursue careers as independent musicians. In this session, members of the CMS Careers Outside the Academy Committee present case examples of student entrepreneurial projects undertaken at the committee members' campuses. These cases illustrate the diversity of student projects as well as educational and funding structures that other institutions can adapt.

The cases include:

- A master's degree candidate writes an opera based on a tragic story of racial discrimination and funds the premiere by combining several grant programs at her university; in doing so, she attracts significant press, community support and paid commissions.
- A doctoral candidate composes a piece to commemorate the 25th anniversary of the launch of the Hubble Space Telescope, premiering the work in a planetarium and then presenting it at the National Air and Space Museum in Washington, DC.
- A web app is being developed by five graduate students that matches a listener's mood to a piece of music. The students have tested their model with a variety of audiences and are partnering with a campus web developer to build the app.
- An after-school class piano venture launched by a master degree student in piano pedagogy ultimately fails, but the case illustrates how constructive failure can be an important component of entrepreneurship education.

Mishra, Jennifer

Paper: *How the Brain Reads Music*

This presentation will share findings from the growing body of neurological research that shows how the brain "reads" music. An exhaustive review of the literature was conducted finding over 100 research studies concerning how the brain processes musical notation for performance. The studies include cases of musicians with musical alexia (inability to read music), studies of eye-movements, and studies using fMRI and ERP. The research supports the finding that music processing is a whole-brain activity, though there are unique processes underlying musical listening, performing and reading. The presenter will discuss where musical reading is happening in the brain and how the process may be disrupted.

There is evidence that rhythmic and melodic reading are separate processes. The focus will be on how the findings may transform the way teachers and musicians approach teaching music reading and the skill of sight reading. For instance, if rhythmic sight reading is a distinct skill separate from melodic sight reading, it would follow that pedagogical interventions would differentially assist these skills. Some treatments would enhance rhythmic sight reading while others would enhance melodic sight reading. Additionally, an executive process would be needed to unify the components during combined sight reading and may be influenced by yet a different set of treatments. Sight reading, then may not be simply summative; an addition of melodic and rhythmic sight reading. Each component of sight reading may function uniquely and then must be combined using a unique process.

Mitchell, David**Poster: *Marketing Your Music Online: A Guide to Social Media for the Musician***

With the advent of online streaming and digital downloads, the music industry and music consumption has become democratized. Musicians have the ability to reach a global audience from their bedroom without signing a record deal. This tremendous opportunity compels every musician to learn what resources are available online and how to hyper target their audience using social media and other resources.

My demonstration will look at case studies of musicians who have learned to harness the power of the Internet and find a global audience for their music. For example, Emma McGann is a 25-year-old struggling singer who reached number 17 in the UK charts, just behind Ed Sheeran. She did it without a contract using YouNow.com. She has 70,000 followers and makes £2,000 a month from her bedroom. This is just one of many examples of musicians who have developed creative online marketing campaigns and found success marketing their music to a global audience.

My demonstration will expose the immense resources available to everyone online and inspire musicians to become their own publicist. Your ability to attract a following and find your audience is limited online by your imagination and knowledge of what resources are available online.

Mlynczak, John**Workshop: *Music Education and the Music Industry***

Music retailers and manufactures are increasingly investing in the growth and sustainability of music education programs, but how do university preparation programs take advantage of these efforts? This session will provide an overview of the current advocacy and education initiatives from the music industry and explore models of cooperation for music education preparation programs.

Montanari, Allegra

see Berna, Linda (Paper: *Sharing Notes: A Case Study in Healing, Public Service, and Transformation through Music Performance*)

Morris, Jeffrey M.**Chamber score: *Fast Standing Still***

The classic Airstream trailer looks fast, even when it's standing still. Architect Edward Noonan amplified this effect when he installed an Airstream trailer on the roof of the building at 1807 W. Sunnyside Ave., because he "didn't want to haul an Airstream across the country to go do things." (It's officially named the Gentle Annie Stafford Pavilion and Conference Center.)

Only visible to passing trains, this stationary trailer embodies Noonan's statement: you don't have to go in order to do. To people sitting idly on the passing trains, they feel like the stationary ones, with the world—and the Airstream—slipping past them.

This piece gives florid flurries and jazzy lines to low instruments to reflect the juxtaposition of smooth lines and heavy materials in the Airstream. The electronic sounds are derived from audiovisual source recordings from the site. All sounds you hear are "carved" from the source recordings of trains passing the building, and melodic and harmonic contours are shaped by video material taken from the trains as they pass the trailer.

The culminating quirky jazzy tune is a transcription of the safety message heard on one of the trains. Its text harkens back to Noonan's impulse to do something out of the ordinary, his stories of how it confused people and frustrated authorities, and ultimately allowed him to take the trailer where he really

wanted to go. The message encourages you to “[be] observant of your surroundings” and “report any suspicious behavior or items,” with the key slogan, “If you see something, say something.” While on the surface it raises suspicion of anything nonconformist, you could also take as encouragement to watch for the quirks of life like the Airstream as you pass by, maybe go inside and follow where you mind wants to go, see what you see in your mind’s eye, and share it with the world.

Muffitt, Nicole

see Graf, Sharon Poulson (*Transforming K-12 Music Curricula for the 21st Century: How College Music Educators Can Help*)

Muñiz, Jennifer

see Hernandez-Candelas, Ana Maria (*Flute Music by Latin American Women Composers: A Performance Guide of the Works of Awilda Villarini, Gabriela Ortiz, Adina Izarra and Angelica Negrón*)

Munnely, Karen

Paper: *How Arts Administration Can Be Used to Teach Music Business Skills*

The presentation will focus on the relevance of arts administration skills to music majors and how arts administration can be used to teach music business skills. Currently, there are numerous conversations taking place in the higher education community regarding the music curriculum and how to make music graduates more employable. This presentation will discuss how arts administration programs might be able to assist in this process. There is evidence to suggest that many music alumni engage in portfolio careers, balancing multiple self-employed jobs and projects instead of having one fulltime job. Self-employed musicians will need many of the same skills a small business owner is required to have such as marketing, budgeting, networking, goal setting and planning. Yet data from Indiana University’s Strategic National Arts Alumni Project (SNAAP) indicates that arts alumni are not obtaining these skills as part of their education. A recent dissertation by Emily Ondracek-Peterson (2013) indicates that the surveyed alumni wish they had obtained the following skills as part of their degree: contract writing, web/graphic design, marketing, fundraising, grant writing, networking and budgeting. The above skills are commonly taught in arts administration programs. Arts administration programs might be able to help bridge this gap by allowing music majors to take their courses or by working with music faculty to develop specific courses for music students.

Murphy, Barbara A.

Paper: *Listening to Music Alumni: Results of a Survey on Music Curricula*

As anyone in academia knows, making changes to the curriculum is a monumental undertaking that takes place very slowly. Even though change is slow and sometimes painful, it is necessary. In the past few years, discussions and presentations at CMS meetings have called for changes to the music curricula. The College Music Society itself issued a document, “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors” in November 2014 calling for changes to the music curricula. A survey conducted by Snodgrass and Marvel on the Status of Music Theory Teaching 2015-2016 asked teachers what topics were taught in music theory classes, the importance of each topic, and their pedagogical approaches to teaching theory. David B. Williams and Peter Webster have reported on the results of surveys given to music faculty and administrations on music technology competencies at the past five CMS conferences.

As useful, enlightening and thought-provoking as these reports and surveys are, the writers or respondents of each have been music faculty or administrators. One very important voice has been left out, that of music alumni. This presentation will discuss the results of a survey given to music alumni asking their opinions of courses they took as undergraduate or graduate music students, as well as topics

alumni think should be included in music curricula and changes to curricula suggested by alumni. Based on the results of this survey, curricular change recommendations will be discussed.

Murphy, Paul

Paper: *A Transformed Pedagogy Lost in Spain and found in the New World: Antonio Martin y Coll's Arte de canto llano (Guatemala, 1750)*

In his monumental study of eighteenth-century esthetic ideas in Spain, Marcelino Menendez y Pelayo includes the *Arte de canto llano* of Antonio Martin y Coll among the most important didactic music treatises of the Baroque period in Spain.

Among such Spanish works, this treatise stands out, not only for its pervasiveness-four Spanish editions-but also for its enlightening explanations in which it serves as an essential reference for twenty-first century investigation of the past. In this treatise we find a perspective and approach that illuminates and informs our understanding of how novices were taught music through the practice of plainchant singing.

Heretofore we have known of four editions of this work. Mysteriously, in the edition of 1734, the author promises a forthcoming fifth edition about which, as Menendez y Pelayo writes, "we know nothing more." But my recent re-discovery of Martin y Coll's *Breve summa de todas las reglas de canto llano*-published not in Madrid, but in a transformed summa, in *La Antigua, Guatemala* in 1750-solves this mystery. More importantly, the treatise, yet again provides us with a fascinating look at the Baroque period, of pedagogical strategies, and of colonial efforts to teach, preserve, and cultivate Spanish musical practice and tradition.

With translations, transcriptions, and captivating images I will present a brief historical background of this illuminating treatise, summarize its contents, and evaluate its worth, both for the eighteenth-century Guatemalan novice as well as for twenty-first century musicians curious to learn about a fascinating pedagogical tradition.

Nelson, David

see **Trantham, Gene** (*Lightning Panel: Interdisciplinary Approaches to Music*)

Onofrio, Marshall

Poster: *Teaching the Songs and Suites of Duke Ellington*

In 1966, Duke Ellington recorded *The Far East Suite* and was awarded the Grammy Lifetime Achievement Award. Despite the 50 years since these achievements, the 100 years since the first jazz recordings, and 29 years since jazz was declared a "rare and valuable national American treasure" by the U.S. Congress, Ellington's music remains respected but not frequently taught outside of jazz studies programs.

Using selected Ellington compositions, this presentation offers a template for teaching his music, small and multi-movement form, and jazz language. Suggestions will be made to help non-jazz faculty to research, understand, and ultimately teach this music. Examples will illustrate Ellington's harmonic, melodic, orchestrational, formal and notational language.

Suggestions will be provided for how such a course fits into the undergraduate music or general studies sequence. For both music and non-music majors, suggested approaches will be shown that consider the role of composition and improvisation in cultures, Ellington's own band, and contemporary performances of his music. Discussion of the varied inspirations that gave voice to his many beliefs about people, race, spirituality, and culture will suggest how this music offers an ideal palette to

introduce students to many socio-political, racial, theological, and artistic issues that remain in the forefront of our national and international dialogue.

A sample set of a semester's activities will bring illustrate how theory, analysis, orchestration, and formal architecture are brought together and will include ideas on how such a course complements skills provided in traditional theory/analysis courses.

Oshima-Ryan, Yumiko

Showcase performance:

Digital Bird Suite, by Takashi Yoshimatsu (b. 1953)

A Bird in the Twilight

Twitter Machine

Bird Circuit

Three duo works for flute and piano from Takashi Yoshimatsu's Digital Bird Suite, op. 15 (1984), "A Bird in the Twilight", "Twitter Machine", and "Bird Circuit", provide the perfect introduction to contemporary Japanese music.

Like Toru Takemitsu before him, Yoshimatsu taught himself composition. Although the mainstream of modern music among Japanese composers in the 1970s was dominated by atonal music, Yoshimatsu insisted on a revival of lyricism using tonal melody and harmony, as heard in "A Bird in the Twilight."

Yoshimatsu's inspiration often comes from birds; sometimes from their beautiful melodies, and other times from their spiritual images. "Twitter Machine" (flute solo), however, reveals the bird rhythm as if made by machines - specifically, computers. In 1982, MIDI was still in its early days, and both flute and piano parts are written in a "superhuman manner," as if reflecting the complexity of the new technology. At the premiere, the flutist gave Yoshimatsu the endorsement, "There is no way to perform it as written in the score!"

Yoshimatsu was also inspired by the "eclectic ideas" of Progressive Rock. "Bird Circuit" combines influences from progressive rock, jazz, and minimalism, blended by irregular meters and modes (for example, the first 6 measures are in 11/8, 5/8, 13/16, 5/8, 13/16, 5/8).

"Digital Bird Suite" is becoming increasingly popular in recitals, flute festivals, and competitions in Japan. I hope this performance provides students and teachers here in America with more diversity for flute and piano duo repertoire.

Pappas, Daniel

Chamber score: *Astakedis and Potameid*

Astakedis and Potameid is a two movement piece for violin and piano. The movements are related in character to the Greek mythological figures they were named after. The Largo is made up of long lyrical lines in the violin, accompanied by perpetual motion in the piano. The Allegro Vivace has a playful quality to it, and is related to the first movement noticeably with its interludes and expressive ending.

Park, Eun Hee

see enhakē (*Mixed Quartets Inspired by the American Southwest*)

Patnode, Matthew A.

see Keogh, Cassie (*Glint (2007)*)

Patnode, Matthew A.

see Keogh, Cassie (*Preparing Students for Careers in the Rural Music Classroom*)

Peters, Valerie

Panel: *Psychological Health of Professors: Transforming University Culture*

This mentoring session for young (or not so young) professors in the field will present a short literature review regarding the psychological health of professors. One of the participants will describe her experience in a collaborative, focus group research study conducted at a large North American university during her third year as a professor of music education. This collaborative, action research was about naming/describing the problems as well as finding collaborative (not simply individual), systemic solutions (the action piece). The research report was published and submitted to the upper administration of the university in 2013. The research team subsequently validated the emergent themes from the original research with other universities in the region. The following themes will be presented and discussed: (a) collegiality, lack of team work and conflicts with colleagues; (b) feeling “scattered”, unrealistic task, too many different things to do; (c) research funding, time, what is valued; and (d) feelings of absurdity, feeling disillusioned, difficulty finding meaning. Each of the participants will share a personal narrative in connection with one of the themes to illustrate how she negotiated the challenges and present some lessons learned. The panel will engage in discussion with the session participants regarding their own challenges and try to work together to envision collective solutions that contribute to professional equilibrium and health in our places of work. Finally, we will present different solutions that are being piloted by small groups of professors in the different universities where this research took place.

Phang, May

Performance: *Las Meninas: Perception and Transformation*

Selections from John Rea’s “Las Meninas: 21 Transformal Variations on the ‘Kinderszenen’ by Robert Schumann (b. 1944)

“Las Meninas”, the 1656 masterpiece by Spanish painter Diego Velázquez, is one of the most remarkable works in Western art history. Unlike the usual portrait, the subjects being painted, King Philip IV of Spain and his wife, are only seen in the reflection of a mirror at the back of the room. Instead, we see the artist painting the portrait, the royal entourage comprised of “lesser royals” (las meninas) either interacting amongst themselves, or looking out towards the royal couple or at the viewer of the entire scene. The multiple, enigmatic layers of interpretation have resulted in many different analyses and discussions. Pablo Picasso was so intrigued by this painting that he not only analyzed it comprehensively, but also recreated this work 45 different times in 1957. Those 45 different versions plus other paintings form Picasso’s own 58-work Las Meninas, the only complete series of his that remains housed together.

Composer John Rea points out the similarities in Schumann’s *Kinderszenen* (Scenes from Childhood), which is Schumann’s masterful way of depicting the games and antics of the “little” people. As in the Velázquez *Las Meninas*, Schumann’s work concludes with a self-portrait/self-quotation.

In his own *Las Meninas*, Rea not only writes variations on Schumann’s *Kinderszenen*. Each of the twenty-one variations is also written in homage to, and thus in the style of, past composers like Chopin, Stravinsky, Satie, Schoenberg, more contemporary ones such as Morton Feldman and Conlon Nancarrow, and living ones including Philip Glass and Alexina Louie. Rea has thus created a transformed version of Schumann’s masterpiece using similar techniques of perception as the original *Las Meninas*. Each variation on the original Schumann is portrayed in the manner that Rea perceives the

associated composers' styles to be. The final result is a compendium of many points of view that make sense both individually, and also as a whole.

Phang, May

Showcase performance: *Legend 1: St. Francis of Assisi Preaching to the Birds, by Franz Liszt (1811–1886)*

Liszt wrote his two Franciscan legends while on retreat at the monastery Madonna del Rosario. The first Legend, St. Francis of Assisi's Sermon to the Birds, is replete with trills and tremolos, representing birdsong. From Chapter 16 of *Little Flowers of St. Francis*, "St. Francis tells the birds that they have much to be thankful to God for, and that they should sing their praises to Him every day." The absence of trills and tremolos in the central section represent the birds' silence as they listen to what St. Francis has to say.

Santa Fe ("holy faith") was founded by Spanish colonists in 1607. Its original name was La Villa Real de la Santa Fe de San Francisco de Asis ("The Royal Town of the Holy Faith of Saint Francis of Assisi). New Mexico was at that time inhabited by indigenous people living in pueblo villages. Missionaries converted many to Roman Catholicism. Today, feast days are both ancient celebrations of native heritage and culture as well as commemorations of Catholic saints. Nambe Pueblo, one of eight Northern Pueblos in New Mexico, is about 18 miles north of Santa Fe. A Feast Day to celebrate St. Francis of Assisi is held there annually on October 4th.

Liszt joined the Third Order of St. Francis in June 1857, and wrote his Legends at a time of renewed faith and personal and musical transformation. St. Francis of Assisi became known as the patron of animals and the natural environment. Native Americans believe in the spirituality of nature. It seems only fitting to perform this special work of Liszt's in this Land of Enchantment.

Phillips, Nicholas S.

Showcase performance:

The Piano's 12 Sides, by Carter Pann (b.1972)

IV. White Moon Over Water

The title refers to an experience I had on the Damariscotta River in Maine in the summer of 2010. I took a one-person kayak out on the great, wide river in the middle of the night. Not a cloud in the sky, my only companions were a blinking full moon, an imposing pale-white Venus, and thousands of visible stars. I am not used to creating the kind of musical expression this piece demands, so the proves was both inescapable and thrilling. Without a melodic line to anchor oneself on, I ask the pianist to use the instrument like a canvas over which many different color combinations are applied evenly throughout. The amount of restraint required to achieve this is formidable. The work's interior ("The Celestial Canopy") pulls one into a timeless realm. In this section no tempo should be felt by the listener – only a sense of eternal suspension. – Carter Pann

Pike, Pamela D.

Committee panel: *Developing Musician Advocates in Higher Education: Transforming the Undergraduate Musical Experience and Changing Lives Within Our Communities Through Music*

For the past two years, the CMS engagement committee on Music in Higher Education has been exploring how we communicate our professional value both within and outside of the university. The role of advocacy for music has emerged as an important (but underutilized) skill for administrators, faculty, and music students to develop. Throughout 2016, the committee has been looking at case studies of undergraduate degree programs that purposefully enable students to understand the importance of

advocacy of our art and incorporate activities that allow students to develop and practice using these critical skills in various contexts, both on and off campus.

Members of the committee on Music in Higher Education will describe programs from around the U.S. and Canada that are being integrated and employed successfully in undergraduate and graduate degree programs. Cases from large and small conservatories, public, and private institutions will be presented. The goal of this session is to present programs that have proven to be effective and to foster discussion about how meaningful music advocacy can transform the lives of both professional musicians and community members alike.

Pike, Pamela D.

Demonstration: *Preparing Students to Work with Older Adults in 21st century Musical Contexts*

The U.S. Census Bureau predicts that by 2050 there will be 88.5 million Americans over the age of 65 and by 2040, 25% of our population will be over the age of 60. Cognitively challenging leisure activities, including music study, by adults aged 50 and older has been increasing in recent decades. Scholars have reported musical, health and well-being benefits among older Americans studying a musical instrument (Koga & Tims, 2001; Pike, 2011) and studies of ongoing retiree-music programs detail what makes them engaging and effective (Dillon, 2013; Pike, 2011; Pike, et al., 2015).

However, not all Americans live in close proximity to qualified teachers. Distance teaching has emerged as a viable alternative or supplement to face-to-face instrumental music instruction. Availing of asynchronous tutorials has been beneficial for beginning students and folk-music enthusiasts (Kruse & Veblen, 2012; Waldron, 2011). Synchronous online music instruction has provided students in rural communities with access to accredited music teachers (Bennett, 2010; Shoemaker, 2011) and benefits for the learner in virtual settings have been reported. However, adaptations by music instructors were required, for both the online environment and the older learner.

Many undergraduate music programs do not prepare students to work with older music students; such educational opportunities could transform 21st century music teaching. During this session, the cognitive and physical challenges (and opportunities) unique to older learners and implications for training all music students will be discussed so that future educators will be ready to work with this increasingly large segment of the population upon graduation.

Pohly, Linda L.

see Watanabe, Mihoko (*Creating and Implementing a Certificate in Entrepreneurial Music*)

Poteat, Doug

see Trantham, Gene (*Lightning Panel: Interdisciplinary Approaches to Music*)

Price, William

see Pike, Pamela (*Developing Musician Advocates in Higher Education: Transforming the Undergraduate Musical Experience and Changing Lives Within Our Communities Through Music*)

Rabideau, Mark

see Millar, Michael (*Music Entrepreneurship in Action*)

Reese, Jill A.

Panel: *Think Before You Kitsch: Ukulele as an Agent of Change*

Experiences with participatory performance empower and create a sense of communion (Turino, 2008) while supporting skills and dispositions necessary for lifelong music learning and enjoyment (Woody & Parker, 2012). Accessible and affordable, ukuleles are becoming more common in schools, community groups, and popular culture (Colman & Meagher, 2010; Kraus, 2005; Kruse, 2013). Ukuleles have the potential to be an agent of change to democratize music education and provide relevant and satisfying avenues for lifelong musical engagement, expression, and creativity (Kratus, 2007). Panelists describe their unique experiences with ukulele as researchers, musicians, and educators. They will share ways in which these experiences transformed their perspectives, identities, and pedagogy. The first panelist will describe an autophenomenography in which she explored her lived experiences within a community ukulele group. She will share how these experiences transformed her identity as a musician and her perspective regarding links between *communitas*, participatory music making, and music education. The second panelist will describe an ethnography in which he investigated the Hawaiian diaspora and ukulele's role in cultural/musical propagation. He will share how this experience transformed his perspective regarding the intent of ukulele music and social justice issues. The third panelist will describe how she uses ukulele as a teacher educator. She will share how these experiences transformed the identities and pedagogy of her students and herself. In their discussion, they will explore implications for community musicians, academia, and teacher educators, and they will suggest ways in which ukulele can act as an agent of change.

Reitz, Christina L.

Paper: *The Transformative Elements of Higdon's "Cold Mountain"*

American composer, Jennifer Higdon (b. 1962), the 2010 recipient of the Pulitzer Prize, premiered her first opera, *Cold Mountain* in Santa Fe, New Mexico on August 1, 2015. A co-commission by Santa Fe Opera, Opera Philadelphia, and the Minnesota Opera with collaboration from the North Carolina Opera (Raleigh, NC), this work recounts the story of a deserting Confederate soldier's travel home to the woman he loves during the final months of the American Civil War.

This presentation will trace the opera's transformation from the page to the stage through the collaboration of Higdon and her librettist, Gene Scheer. The duo worked together to condense the lengthy novel, based highly on narration that utilizes consistent change of location, character perspective, and flashbacks; these aspects attributed to the novel's great success but provided unique challenges of staging for Scheer and Higdon. While being faithful to the Charles Frazier's 1997 book, omissions of characters and subtle, albeit significant changes were made that were universally lauded by the critics. Additionally, this research will explore the musical language used for the main characters, Inman, Ada, Ruby, and Stobrod that transforms through the opera to complement their emotional journeys and the orchestral instrumentation used to support these metamorphoses. Research methodology includes extensive score study, personal observations from the closed dress rehearsal and world premiere, and interviews with Higdon and Cheryl Lawson, Vice President of Lawson publications, the composer's exclusive publishing company.

Richter, Elizabeth

see *The Hibiki Trio (Debussy in Japan: Transforming the Sonata for Flute, Viola and Harp)*

Rito, Justin**Chamber score: *reaching | failing***

reaching | failing is a work inspired by the struggle with gun violence in America. This issue became profoundly important to my family and me when my grandmother was murdered in a mass shooting in early 2000. Unfortunately, my family is only one of the thousands affected by unnecessary violence each and every year. In the days that follow each of these horrific shootings, we seem to have a tendency to defer political action for the sake of the victims' loved ones and their grief. A few activists reach out for changes to our culture of violence, but each time those efforts fail for any number of reasons.

My intention is not to make a political statement through this work. Instead, it is meant only as an outgrowth of my own experience. *reaching | failing* has two main themes: the first is hopeful and melodic (*reaching*), and the second is an incessant pulsating motive (*failing*). The piece alternates between sections that feature one of these two themes, until one begins to infect the other towards the end.

Roland-Silverstein, Kathleen

see **Trantham, Gene** (*Lightning Panel: Interdisciplinary Approaches to Music*)

Rosenthal, Iris Kaplan

see **The Kaplan Duo** (*From the Faraway Nearby: Homage to Georgia O'Keefe for Piano Four Hands*)

Royse, David M.**Poster: *Transforming String Education: The Strings Initiative Project***

For decades, school string education in the South has struggled to maintain a secure place in the curriculum, equal to band and choir. This problem is complicated by a shortage of string educators who have completed teacher licensure programs. In Knox County Schools, Tennessee, string programs are found in only about one quarter of the high schools, which is due in part to arts program reductions in the 1980s, as well as a cultural emphasis on football, which better supports band programs. To counter this problem and promote interest in school string education, the University of Tennessee School of Music entered into a partnership with Knox County Schools in the early 2000s to offer string education classes in elementary schools, which is called the Strings Initiative Program. Currently, the University of Tennessee funds two graduate teaching assistantships to instruct fifth-grade strings in elementary schools; these GTAs also hold performance duties with the UT Symphony Orchestra. One of the most unique aspects about the Strings Initiative Program is that a GTA position may be awarded to individuals holding a bachelor's degree in string performance. This appointment may last up to three years while they pursue the Master of Music degree in Music Education and complete teacher licensure; the assistantship even pays for the student teaching semester. This is one of the most generous programs in the country and has contributed to the addition of many licensed string educators, several hired in the Greater-Knoxville Area.

Rudman, Jessica

Paper: *Disruption and Development: Pitch Processes in the Music of Ellen Taaffe Zwilich*

Writings on Ellen Taaffe Zwilich's music focus on three main elements that she herself often stresses in her program notes and interviews: organic melodic development, continuous variation, and orchestration. Though the first two of these issues are of prime importance, the last has been discussed most frequently in the existing literature, and none of the published studies offer any clear insight into how Zwilich creates the unified, yet unpredictable structures that characterize her style. Her idiosyncratic construction of strongly directional, yet varied lines is rarely explored and remains little understood.

The present study will examine the ways Zwilich employs two groups of characteristic transformations to create, disrupt, and ultimately resolve pitch processes: retrograde inversional chains (or RICHes) and the neo-Riemannian L, P, R, and S. Those operations are often constructed as cycles, which Zwilich then interrupts, diverts, or dissolves to build forward motion and increase continuity. After introducing each transformation, this presentation will use interactive animations based on examples from across her career to show how Zwilich's lines often appear to strive toward a goal, encounter obstacles or detours, and eventually reach a satisfying conclusion. The transformational approach taken here thus will not only offer a technical account of the pitch organization of Zwilich's distinctive melodies, but also provide a basis for dramatic interpretation.

Rudman, Jessica

see Tegart, Sophia N. (*Transforming Anne Sexton's Poetry into Music: Intertextual and Transdisciplinary Relationships Among Poet, Composer, and Performer*)

Russell, Craig H.

Paper: *Gozos or "Praise Songs" in Franciscan Missions of the American Southwest*

During the 1700s and 1800s, Spanish missions in New Mexico and the Southwest produced a varied musical tradition that provided a reverential atmosphere for daily worship, enhanced the pageantry for feast days, and served as an essential tool for evangelization. Although most of New Mexico's music manuscripts are no longer extant, we can partially reconstruct its repertoire by relying on other Franciscan institutions in the Southwest, given that repertoire was "standardized" and emanated from the *casa matriz* (mother house), the Colegio Apostólico de San Fernando in Mexico.

By examining manuscript sources from Mexico, Cataluña, Castilla, and the Southwest, I will show that no genre was more important at the time than *gozos* (Castilian) or *goigs* (Catalan)—hymns of praise in the vernacular that usually dwell on the virtues of Mary or Joseph. For Junípero Serra, *gozos* for Mary were ubiquitous elements in Saturday worship. Juan Bautista Sancho of Mission San Antonio penned *gozos* that resemble works by Haydn or Schubert. Probably the most important manuscripts for *gozos* are the gargantuan yet exquisite tomes by Narciso Durán, a native of Cataluña who later immigrated to the Americas in 1806. Facsimiles and recordings will show how Durán's *gozos* share similarities with those from his native Cataluña, such as those composed by Vidal, Alsina, Galcerán, or other anonymous settings in Barcelona's Biblioteca de Catalunya. Both the Catalan and "American" versions of *gozos* share highly standardized formal structures. Additionally, clues hint that indigenous peoples transformed the genre by adding sacred drums and clangy triangles.

Salazar, Lauryn C.

see Alonso-Minutti, Ana (*Building Diversity, Being Diverse: Challenges of Hispanic Music Teaching in the Borderlands*)

Sanders, Carolyn**Paper: *Rafael Mendez, Trumpet Legend: Connections to New Mexico and Contributions to the Musical World***

Rafael Mendez was born in Mexico in 1906, moving to the United States at age 20. He is considered by many to be the greatest trumpet player of all time. The focus of this paper is three-fold: To reflect on Mendez's musical abilities; to explore Mendez's connections to New Mexico; and to describe aspects of Mendez's gentle personality that served as a significant inspiration to many.

Mendez's performance abilities are legendary, and Henry Mancini's statement in a letter of support for Mendez's nomination to the Hollywood Walk of Fame serves as an example: "As a soloist on recordings and in films, he ranks among the leading instrumental virtuosos of our times."

Mendez's connections to New Mexico are fascinating. This ranges from serving as a member of Pancho Villa's Mexican guerilla army in 1916, the year the village of Columbus, New Mexico was attacked, resulting in the deaths of 18 United States citizens, to performing with the Santa Fe High School band in 1956.

Records indicate that Mendez had a strong commitment to public school music education, appearing with numerous high school bands beginning in 1952. Letters of thanks from parents and students reflect a musician who was kind, patient, and understanding, providing inspiration well beyond the musical performance.

In summary, Mendez stands as one of greatest artists of our time, with unique connections to New Mexico, making him worthy of a College Music Society presentation.

Santa, Matthew

see **Chattah, Juan** (*Traditional Paradigms, Novel Repertoires*)

Scarnati, Blase S.**Paper: *Catalyzing and Transforming Music Curriculum Through Global Learning***

In 2009, Northern Arizona University launched a comprehensive strategic planning process to advance global education on campus. This resulted in the adoption in 2010 of the Global Learning Initiative (GLI), for which NAU's innovative and comprehensive approach to global learning was recognized in 2012 through the prestigious Senator Paul Simon Award for Campus Internationalization by NAFSA: Association of International Educators. GLI asks faculty in each undergraduate program to develop discipline-specific outcomes based upon three university-level outcomes that open up global learning in unique ways: Sustainability, grounded in the local and global; Diversity Education, students working together in a global context; and Global Engagement, focusing on the interconnectedness and interdependence of the human experience. Department faculty are also to develop strategies to assess each outcome and then design significant global learning experiences scaffolded up through each curriculum.

This paper explores efforts to catalyze and transform NAU School of Music's curriculum through GLI and in line with the Task Force on the Undergraduate Music Major Report. Strategies by School of Music faculty, students, staff, administration, and community partners to build effective coalitions for curricular transformation, expand learning spaces to embrace "music of diverse cultures, generations, and social contexts," establish scaffolded learning experiences and assessments that actualize cross cultural musical and social awareness, develop deep co-curricular partnerships with community groups as a locus for public inquiry and civic agency/engagement, and structure curricular pathways that

assemble learning experiences to support Music's GLI outcomes in our students' university liberal education program will each be discussed.

Schuler, Nico S.

Poster: *Rediscovering African-American Composer Jacob J. Sawyer (1856–1885) and his Minstrel Music*

In James Trotter's famous book *Music and Some Highly Musical People* (1880) only 13 pieces of music were included. One of them was by African-American composer Jacob J. Sawyer. The inclusion marks Sawyer as an exemplary and well-known composer, despite his young age at the time. His early death from tuberculosis let him sink into oblivion. As reported at a previous conference, the author of this poster recently discovered Sawyer's birth and death records as well as several newspaper articles that provide biographical information and information about Sawyer's work as a musician and composer. This poster will focus on Sawyer's collaborative work with famous musicians of his time and on his leadership in well-known ensembles of the time:

1879-80 Pianist for the Hyers Sisters

1881 Musical Director of the Haverly's Colored Minstrels

1883 Pianist of the Slayton Ideal Company

1884-85 Musical Director of the Nashville Students

The Hyers Sisters were well-known singers and pioneers of African-American musical theater, while Haverly's Colored Minstrels was a successful black minstrelsy group owned and managed by Jack H. Haverly (1837-1901). The Slayton Ideal Company was a jubilee troupe by African-American actor and singer Sam Lucas (died 1916). Finally, the financially successful and very popular Kansas-City-based "Nashville Students and Colored Concert Company" was managed by the African-American Preston T. Wright (1857-1898); it toured nationally, performing vocal and instrumental music, dance, and comedy. This poster will provide information about Sawyer's work and will start discussing, for the first time, his Minstrel music.

Sharep, Carlyle

see **Bomgardner, Stephen** (*Benjamin Britten's Realizations of Henry Purcell Songs; Two of England's Finest Composers in a Single Repertoire*)

Shimizu, Kumiko

see **Asakura, Iwao** (*Analysis of the Vocal Works of Akira Ifukube on his Incorporation of Nationalistic Identity of Japan and Ethnic Groups in Hokkaido to his Compositions*)

Snodgrass, Jennifer Sterling

see **Chattah, Juan** (*Traditional Paradigms, Novel Repertoires*)

Snow, Jennifer L.

see **Pike, Pamela** (*Developing Musician Advocates in Higher Education: Transforming the Undergraduate Musical Experience and Changing Lives Within Our Communities Through Music*)

Solis, Ted

see **Mantie, Roger** (*Engaging the CMS Task Force Recommendations: Preparing Undergraduate Music Students to Engage*)

Solomon, Nanette Kaplan

see **The Kaplan Duo** (*From the Faraway Nearby: Homage to Georgia O'Keefe for Piano Four Hands*)

Solomon, Nanette Kaplan

see **Gray, Colleen** (*Birth of a Nationalist: A Centenary Tribute to the Songs of Alberto Ginastera (1916–1983)*)

Soocher, Stan

Paper: Digital Media Copyright Law

“Navigating Copyright Fair Use in the Digital Music Era” For many years now, digital technology has fueled a culture of copying that far exceeds the authorized licensing of creative content. All the while, music has been at the forefront of this copying wave, from file sharing to mash-ups. For music copyright owners—and for those who want to use copyrighted music materials without the time and expense of obtaining permission—how to apply a copyright fair use analysis to digital content often isn't clear. This paper will explore, from a practical perspective, the steps that both sides of the fair use divide may take (including through computer software algorithms) in reaching fair use conclusions. The paper presentation will include an examination of the burden that recent court rulings are placing on parties to determine whether a particular use is legally fair, the intersection between fair use and the Digital Millennium Copyright Act, and related legislative proposals for helping copyright law keep up with the rapid pace of digital technology changes.

Soto, Amanda C.

Poster: Mexican American Musical Expressions Between Multiple Genres

As the largest minority population in the United States, Mexican Americans navigate between musical and cultural spheres that are present within their daily lives. Thus they develop bicultural, bilingual, and bi-musical competencies in order to participate successfully in these different spheres. Music educators are recognizing that students may arrive to school with home musical cultures intact and that with the education they receive in the Western art or mainstream musical system, they are likely to be developing a bi-musical identity that are a balancing of home and school musical sensibilities (Soto, 2012).

This purpose of this case study was to examine three Mexican American undergraduate university music education majors and two Latin Music faculty members at a Hispanic serving university in South Texas who were musically proficient in one or more of the following musical traditions: Western Art Music, Mariachi, Salsa, and Conjunto. The guiding questions were: What musical genres are you proficient in?; What issues have you encountered as you move between the different musical genres?; What types of learning and performance strategies do you utilize in each musical genre?.

This poster will present the ways in which these students and faculty members interacted within the different musical and cultural spheres. It will explain the issues and complications that arose as they worked within their home musical culture(s) and between a Western music system. In addition, keys to success in the different musical cultures will be explored. Suggestions for acknowledging, supporting, and encouraging these bi-musical or multi-musical sensibilities at the K-12 and university level will be discussed.

Soto, Amanda

see **Alonso-Minutti, Ana** (*Building Diversity, Being Diverse: Challenges of Hispanic Music Teaching in the Borderlands*)

Spencer, Helena Kopchick

see Tegart, Sophia (*Transforming Anne Sexton's Poetry into Music: Intertextual and Transdisciplinary Relationships Among Poet, Composer, and Performer*)

Spitzer, Laura

see Daughtrey, Sarah (*Soundings in Santa Fe: A Musical Exploration of Peter Garland's Experimental Journal*)

Stannard, Jeffery

see Pike, Pamela (*Developing Musician Advocates in Higher Education: Transforming the Undergraduate Musical Experience and Changing Lives Within Our Communities Through Music*)

Steinbach, Richard

Lecture-recital: *FUSION* — *New Music for a New Age*

Many contemporary South American composers are infusing their compositions with popular music, folk music and jazz, to create a new "Fusion" style of music for the 21st century. This lecture-recital will highlight some of the latest works written by a select group of South American composers who are widely unknown to U.S. audiences. These works were compiled during an extensive tour of South America in 2013, as part of an international research initiative called "The Fusion Project". Various genres of South American folk music and popular music will be featured in this program including:

- Traditional ethnic dances of Northeastern Brazil: *Ciranda, Coco and Baiao* (Dauelsberg)
- The indigenous Colombian/Andean *Cana* (Perez)
- The popular dance genre *Frevo*, from Northern Brazil (Nobre)
- The *tango deconstruido*, which fuses elements of the tango tradition with postmodern techniques of musical deconstruction (Solare)

PROGRAM:

Estudo No. 2 and Toccata (*a Raoni*), by Claudio Dauelsberg (BRAZIL)
Cana, from Suite Colombia, by German Dario Perez Salazar (COLOMBIA)
Frevo, by Marlos Nobre (BRAZIL)
Rio Blanco, by Juan Maria Solare (ARGENTINA)
Preludio No. 10, Edmundo Villani-Cortes (BRAZIL)

Stephens, Emery

Lecture-recital: *Harlem Renaissance Revisited: Musings of the African American Experience in Art Song*

African American music has been the catalyst for recording and reflecting the human condition, and provides a way to examine the intersection of race relations and communal struggles in American history. The study and performance of art songs by African-American composers, using the poetry of Harlem Renaissance writers, offers a cross-disciplinary opportunity to educate students in this significant American cultural, social and artistic movement. Through the lens of the African American art song, this lecture-recital will focus on Harlem Renaissance poetry, embedded in musical compositions, to illustrate the themes of cultural identity, frustration and determination for racial equality in America. The resilient power of music provides us a path for meaning, understanding, and healing; important steps toward transformative and definitive change in our racial culture (Plant, 2005). There is no better place to work with students on race relations than in our academic institutions, where,

in a safe environment, teachers can advocate for change and guide students beyond the traditional boundaries of cultural assumptions. The musical presentation will include:

Song to the Dark Virgin (Langston Hughes), by Florence Price (1887–1953)
Epitaph for a Poet (Countee Cullen), by Cecil Cohen (1894–1967)
The Negro Speaks of Rivers (Langston Hughes), by Margaret Bonds (1913–1972)
I, Too (Langston Hughes), by Margaret Bonds (1913–1972)
Genius Child (Langston Hughes), by Robert Owens (b. 1925)
Prayer (Langston Hughes), by H. Leslie Adams (b. 1932)
The Barrier (Claude McKay), by Charles Brown (b. 1940)

Stolz, Nolan

Chamber score: *Bullfrog*

This work was composed during a residency at the Goldwell Open Air Museum. The artist residency is located at the site of a Nevada ghost town, once known as Bullfrog. The drum set parts were performed and recorded by the composer in Goldwell's Red Barn overlooking the Amargosa Valley. The bottles heard in the electronic part were left by those working in the Bullfrog mining district over 100 years ago. The district includes the ghost town of Rhyolite, only a mile due north of Bullfrog. The composer spent all of October 2012 living in nearby Beatty, Nevada (pop. 1000), commuting to the Red Barn each day to compose. This piece is unique in that the composer's commission fee included tickets to see Van Halen in concert.

Stolz, Nolan

Lightning talk: *Jazz Sabbath: The Curious Case of Black Sabbath's 'Air Dance' from "Never Say Die!" (1978)*

Black Sabbath is known as one of the first, if not the first heavy metal band. Their contributions to the birth of heavy metal cannot be overstated, but because of this, their background and interest in jazz has been overlooked. This lightning talk relates to research for my forthcoming book *Experiencing Black Sabbath: A Listener's Companion* and for my article 'Progressive Rock Elements in Black Sabbath's Music from 1972 to 1980' in the forthcoming book *Prog Rock in Europe: Overview of a Persistent Musical Style*, but focuses on a single song: 'Air Dance' from their 1978 album *Never Say Die!*. This talk focuses on the jazz-like and latin-jazz elements of Bill Ward's drumming and the jazz-rock fusion guitar/synthesizer duet in this song. To put this in a historical context, I briefly mention their connection to jazz with quotes from Ward, who has mentioned many times about his jazz drumming background. Guitarist Tony Iommi said in a 1971 interview that they would play some jazz in rehearsals. Singer Ozzy Osbourne did not like the direction in which the band was headed at the time of *Never Say Die!* and described the use of a jazz horn section as 'stretching it too far.' It is notable that Osbourne left the band after this album and did not record another studio album with Black Sabbath until 35 years later.

Stutzman, Walter J.

Poster: *Eight Weeks and Forty-three Songs: Millennials Think about Music*

Many colleges and universities require a *First Year Experience* course. At Southern Connecticut State University, this course is entitled *Intellectual and Creative Inquiry*. Since 2011, I have used an 8-week project to help students *think about music*. I do not seek to change their musical sources or selections. Instead, I hope that they can

- move from simply *listening* to *engaging* with their music;
- identify one or two aspects of their music which they find appealing; and
- understand the function of the music in both their lives and the society in which they live.

I use a three-part approach. The centerpiece of this project is Daniel Levitin's 2008 book *The World in Six Songs: How the musical brain created human nature*. Levitin presents compelling arguments that songs serve six functions which have been, and continue to be, vital to our survival as a species. My poster will describe each part of the project, successes and failures that I've experienced and some caveats about using this approach.

Sullivan, Todd E.

see Scarnati, Blase S. (*Catalyzing and Transforming Music Curriculum Through Global Learning*)

Taggart, Bruce

Lightning talk: *I Don't Need No Stinkin' Score! I'm Going to Bubbleize It!*

Western classical musicians are score-bound. We stick our noses in the score and think that we are understanding the music. Improvise? Horrors! Learn by ear? Never! Analyze without notation? Impossible!

But it's not impossible. I never use scores in my graduate tonal forms class. Instead, all analysis is done using Variations Audio Timeliner (The Bubbleizer). Starting with a blank blue bubble that represents a sound file, the analytical process requires the listener to hear cadences, phrases, periods, keys, motives, and large formal section. By adding bubbles for each, then grouping those bubbles into a bubble hierarchy (a bubblearchy!), a visual representation of the form can be created, from lowest levels up to the entire composition. Bubbles and nodes can be labeled, analytical commentary can be added, resulting in a more complete and more musical analysis than is possible using a written score.

I find that this is astonishingly difficult for my graduate students, most of whom are instrumental performance majors. They often plead with me for the score. Using their ears alone to discover musical features is intimidating. And when I provide the score, the resulting analysis often makes less sense than when they do it completely by ear. Our eyes lie, sometimes.

So my lightning talk will be a whirlwind introduction to the bubbleizer and aural formal analysis.

Taggart, Cynthia Crump

Paper: *Transforming Graduate Students into Professional Colleagues: Promising Practices in Graduate Higher Education in Music*

In choosing students for admission into graduate programs in higher education in music, institutions often look at a narrow set of skills in performance or research. Yet, students pursuing careers in higher education, when they leave these programs, must not only excel in scholarship/creative activity, but they also must be strong teachers and know how to function as members of an educational community in order to be successful. The Carnegie Initiative on the Doctorate identified successful practices in doctoral programs that prepared doctoral students for careers as faculty members, but no music programs participated in this study. Using the results of the Carnegie Initiative on the Doctorate as a frame, this paper will explore promising practices specifically related to preparing graduate music students for careers in higher education. The discussion will be illuminated by the research on graduate education in music, including a study conducted by the author. These practices include: immersing graduate students in a caring learning community that is characterized by a flat hierarchical structure between faculty and graduate students; providing mentoring/advising across the faculty in addition to the mentoring that is provided by the graduate academic advisor; intentionally engaging students with strong faculty role models of teaching, research, and work/life balance; providing tiered, mentored opportunities for students to learn to teach; creating an expectation to perform/ conduct, present, and publish research beyond the walls of the institution as part of the degree program; and providing students with mentored opportunities to engage the with communities outside of academe.

Tegart, Sophia N.

Lecture-recital: *Transforming Anne Sexton's Poetry into Music: Intertextual and Transdisciplinary Relationships Among Poet, Composer, and Performer*

This lecture-recital celebrates women's creative agency and collaborative relationships across arts disciplines by providing an intertextual analysis and artistic interpretation of *Transformations* (2007), a five-movement suite for flute and bassoon. This work was inspired by the composer's reading of selected poems from Anne Sexton's *Transformations* (1971), a collection of postmodern feminist retellings of Grimm's fairy tales.

Focusing on the five Sexton poems adapted by the composer ("Rapunzel," "Rumpelstiltskin," "Snow White," "The Twelve Dancing Princesses," and "The Gold Key"), our lecture briefly surveys classic psychoanalytical studies of the original fairy tales and their sociological purposes (Heuscher 1974; Bettelheim 1976), along with existing commentary on these particular poems — and their accompanying illustrations by visual artist Barbara Swan — from initial press reviews of Sexton's *Transformations* (Young 1972) and later literary criticism (Gallagher 1979; Ostriker 1982; McGowen 2004; Joyce 2009; Joosen 2011).

The composer, a co-presenter, will then share specific examples of how she translated the dark themes, startling imagery, and jarring juxtapositions of Sexton's poetic vocabulary into her own musical "language" using the timbral palette of flute/bassoon duo; these examples are demonstrated by the performers. Drawing on theories of intermedial transformation, including Lydia Goehr's definition of modern "work-to-work" ekphrasis (2010), we further illustrate how the composer's music offers a new critical interpretation of Sexton's poems through techniques such as the use of musical topoi and cyclic form, in addition to organizational strategies such as reordering the source texts.

The presentation culminates in a complete performance of *Transformations* (2007) for flute and bassoon.

Torgovitskaya, Julia

see Millar, Michael (*Music Entrepreneurship in Action*)

Torgovitskaya, Julia

Forum: *Performing Arts Trade Shows: Are They More Trade or More Show?*

Most music students learn the path to specific careers during their studies. If one is interested in playing in an orchestra, one learns to take auditions; if one aspires to a solo career, one charts a path on the competition circuit. Similar paths exist for operatic singers and chamber music ensembles, but what if one's career doesn't fit one of these pre-determined roles in terms of repertoire or genre? One solution is to launch one's career independently, which calls for at least a basic understanding of the performing arts conference (or trade show) network. But these can be daunting, mysterious events for the first-time attendee (and even beyond). This presentation will provide a background on just what role these conferences play in the performing arts industry as an introduction for faculty, advisors and students who would like to take advantage of these resources. Information on a wide range of conferences will be presented — from the mammoth APAP conference in New York to smaller regional events as well as international trade shows often with a genre-specific focus. Common concerns will be addressed including: What are some of the advantages and disadvantages of representing and managing oneself? What does one need in order to network and exhibit successfully at one of these events? And how does one determine what a successful show is? The presenter will field these and other questions in a forum that will provide perspectives useful for collegiate musicians and their teachers.

Torgovitskaya, Julia**Workshop: *What Are Management Companies Looking for and How to Be Your Own Agent***

To gain traction in the performing arts, an artist must become comfortable articulating what s/he does, promoting him/herself, and reaching out to presenters in order to secure engagements. Artists often feel that they lack the resources they need to effectively promote their work. They think an agent is the secret to their success — but most times there are steps they need to take prior to hiring an agent. This workshop helps artists better understand the role they play in their own success. In this workshop, we walk musicians and performing artists through a series of developmental steps. First, we teach the three Cs that are crucial for effective and authentic self-promotion:

- Content: What are you promoting?
- Consistency: What mediums of self-promotion are you committing to consistently utilizing?
- Community: Who is your audience?
- How can you increase audience loyalty and engagement?

Next, we help them identify ways to connect with presenters and build and maintain relationships. We expose students to what self-management really means and the qualities and practices that beat stagnation and build success. In order to make the most of our time together, we also provide a short worksheet to be completed beforehand, and an assignment for students to complete after the workshop. Using our experience in both coaching artists to self-manage and working with the musicians on our Cadenza Artists management roster, we will share some tools and best practices to allow artists to set themselves up for success. Effective promotion is rooted in a strong personal brand and consistent action, both of which take time to cultivate. This workshop gives participants principles and techniques they can implement today that will have a powerful long-term impact.

Torres, Jose

see Graf, Sharon Poulson (*Transforming K-12 Music Curricula for the 21st Century: How College Music Educators Can Help*)

Trantham, Gene S.**Committee panel: *Lightning Panel: Interdisciplinary Approaches to Music***

To contribute to the Society's 2016 annual common topic, the Student Advisory Council hosts this lightning panel for both faculty and students on the topic of "best practices" in interdisciplinary approaches to music. The purpose of this session is to continue the exchange of ideas between CMS students & faculty regarding the impact of transformation on student learning. In a fast paced session, student and faculty presenters will explore topics that include:

- Interdisciplinary approaches to music that you have experienced as an instructor or a student.
- Resulting transformations that have occurred due to your encounters with interdisciplinary research.

Vansteenburg, Jessica**Student research paper: *Transforming National Boundaries: Popular Music and Transylvanian Hungarian Identity***

Despite its reputation as a globalizing agent, popular music can communicate distinctive national identity. Late Twentieth Century musicological dialogue on European nationalism considered popular music as a force of resistance to communist censorship, through connection with the outside world. Now, as former Eastern Bloc states become EU and NATO members, a new shift in scholarship considers how popular musicians' express national cultural distinction in a time where unity is encouraged in Europe. Through a case study of one music festival, Kolozsvari Magyar Napok,

(Kolozsvar Hungarian Days), I enter the dialogue by demonstrating how Hungarians express their identity as the largest ethnic minority in the Romanian region of Transylvania. Kolozsvári Magyar Napok takes place each August in Cluj, Transylvania's largest city (Kolozsvár is the Hungarian name for the city, whose population is approximately 16% Hungarian). Post World War I sanctions split the Austro-Hungarian Empire, and one result was to give Transylvania to Romania. Subsequent years were marked by animosity or even violence between groups, thus fewer people gathered at the first Kolozsvári Magyar Napok in 2010. When no problems ensued, the festival has grown each year, with the organization's Facebook page boasting 35,000 people gathered in 2015. This suggests that the festival is at once a result of and a catalyst in decreasing ethnic tensions in Transylvania. Music of several pop artists will be discussed to explore Hungarian identity across generations in a time where young people are coming of age with no memory of the communist era.

Vercelli, Michael B.

Lecture-recital: *Orchestrating Empathy: Solo Gyil Performance During the Birifor Funeral*

Birifor funeral music in Ghana's Northern Region navigates the transformation of life to death by celebrating the life of the deceased, consoling the bereaved family, and culturally educating the community simultaneously. Ensembles of three to five musicians perform most of the funeral music in order to encourage communal dancing. Within the funeral repertoire, the piri is the only section of the Birifor funeral repertoire to be performed by a soloist. Using the gyil, or pentatonic xylophone, the performer will draw upon a collective body of musical motives, rich in Birifor symbolism that celebrates the historical, moral, and mythological ideals of Birifor society. The piri provides the opportunity for the solo gyil player to personally reflect on the life of the deceased, sympathize with the family, and assist others in the mourning process. As certain symbolism is expected, personal expression is achieved through the manipulation and embellishment of piri themes. The master gyil player combines musical and technical mastery with cultural knowledge to create an aesthetically moving performance blending empathy and history. Based on personal fieldwork in Birifor communities as well as twelve years of musical research with master gyil player Tijan Dorwana, this lecture recital will examine the organizational structure of the piri to demonstrate how gyil players use the cultural themes of the piri for personal expression while simultaneously supporting the bereaved community.

General characteristics of successful interdisciplinary approaches to music.

“Best Practices” in specific areas such as:

- a. Music and Anthropology / Ethnomusicology
- b. Music and Language / Musical Communication Structures
- c. Holistic Education

Our intention is move thru the topics one at a time in a lightning format. A time for comments and questions from audience members will be included following the presentations.

Watanabe, Mihoko

Paper: *Creating and Implementing a Certificate in Entrepreneurial Music*

Our university recently has had approved, at the university and state levels, a 17-hour certificate in Entrepreneurial Music for both graduate students and undergraduates. The timing of this endeavor was fortuitous as our university president is keen to promote “entrepreneurial learning,” while at the same time, the state is hesitant to approve additional degree programs. This 45-minute CMS presentation, given by two members of the certificate planning committee, one of whom will teach in the new program and one who will assist with its administration at the graduate level, will provide attendees with insights into the planning, goals, and implementation strategies we developed as we created, and will have implemented in Fall 2016, the certificate within our large (500+ students) School of Music. We

plan to leave about 10 minutes for questions and discussion. We will discuss the following aspects of our 2-year endeavor: evolution of the inception and idea, the decision concerning development of a certificate instead of a minor, the planning with colleagues to make the certificate interdisciplinary, the goals and requirements for admission to the program, how it fits into or alongside of our other degrees and certificates, the final course objectives and class structure and content, our vision for the capstone outcome(s), the infrastructure needs and barriers we encountered and managed, etc. We will conclude with some comments about the goals of a residency by Fifth House at our university in Spring 2017 as it relates to the promotion and launching of the certificate.

Watanabe, Mihoko

see *The Hibiki Trio (Debussy in Japan: Transforming the Sonata for Flute, Viola and Harp)*

Weidner, Brian

Paper: *Integrating Literacy Strategies into Pre-Service Music Education*

Coursework in content-area literacy is a requirement for many music education students. This is in response to expectations brought on by Common Core, 21st Century Skills, and other K-12 education initiatives. For many music education students, this instruction in content-area literacy seems to be distantly related to their other studies and of little practical value. In practice, literacy can be presented to students in a manner that not only relates to music teaching but strengthens music pedagogy.

This paper presents theories and practices of literacy comprehension that transform the nature of pre-service music education and can be used to supplement instruction into content-area literacy that is occurring within or outside music curricular offerings. It addresses the similarities between music and literacy development and leverages the extensive body of research into effective literacy training to improve musical learning. The teaching of comprehension strategies that relate closely to musical objectives will be discussed which can be used before, during, and after musical activities. These comprehension strategies center on the creation and re-creation of schema, verbal and visual summarization, specific questioning techniques, and modeling and collaboration. These strategies serve to strengthen literacy comprehension skills while also deepening students' understanding of musical concepts.

Weissman, Richard (Dick)

Paper: *MultiDimensional Music Industry Careers and Curriculum*

Traditionally music business education has been taught through courses that led to defined and specific music industry careers. The essence of this paper is to present the evolution in the actual career patterns of current industry practitioners. There is always going to be a need for a small number of people who will have narrow career patterns, e.g. record company presidents, personal managers, studio musicians or audio engineers. However, reality dictates that the bulk of our students will need to learn enough skills to allow their careers to move in multiple directions, not only through their working lifetimes, but even simultaneously. The paper will focus on how teaching the various sub-specialties of the music business should be presented in such a way that the student envisages their career shifting in such a way that a student may be at various times a songwriter, record producer, record company executive, individual entrepreneur or music publisher. I will present a half dozen case studies of people working in the industry who have successfully navigated such career paths. I also will touch upon the way that contemporary musicians like Bela Fleck, Bill Frisell, Mark O'Connor, and Jenny Scheinman have pursued multiple musical styles. This in turn raises similar questions about the current curriculum for training aspiring professional musicians.

Wendland, Kristin**Paper: *The Transformative Power of Practice: Yehudi Menuhin as Musician and Yogi***

The centennial of the American-born violinist Yehudi Menuhin's (1916-1999) birth offers an opportunity to celebrate his astounding musical life and work. Perhaps less well-known, Menuhin was also a dedicated yoga practitioner. This paper will show how Menuhin integrated the two disciplines of music and yoga based on photos, interview transcripts, correspondence, and articles from the Foyle Menuhin Archive in London; Menuhin's own extensive writings; classic yoga texts; and recent yoga scholarship.

As both a great musician and benevolent spirit, Menuhin assimilated yogic philosophy and values into his life's work. Two strong forces shaped his yoga study, namely working with the renowned yogi B.K.S. Iyengar (1918-2014), and regular practice. Menuhin describes incorporating such yogic principles as dharana (concentration) in practice sessions (*Unfinished Journey*, 1996), and outlines specific asanas (postures) that apply strong body/mind/spirit connections to his violin playing in *Life Class* (1986). More profoundly, Menuhin applied yogic values to effect a transformative force for good in the world. Demonstrating aparigraha (nongreed) and vairagya (nonattachment), Menuhin's practice of ahimsa (nonharming) propelled such humanitarian efforts as giving the 1951 concert in India for relief aid and serving as President of the International Music Council, UNESCO. His broad world view also propelled him to be an early world music advocate, as he formed connections with such performers as Ravi Shankar and Stefan Grapelli. Always more of a community builder than a self-promoter, he further sought to assimilate and transmit his integrated knowledge through the Yehudi Menuhin School he founded in England in 1963.

White, Mary Joanna**Showcase performance: *Kembang Suling: Three Musical Snapshots of Asia*, by Gareth Farr (b. 1968)**

Gareth Farr is a composer from New Zealand whose music includes extensive use of percussion and the incorporation of both Western and non-Western elements, and is influenced by the complex rhythms of Rarotongan log drum ensembles, Balinese gamelan playing and other folk music from the Pacific rim. Farr studied at the University of Auckland and also the Eastman School. The composer writes of movement one, "... flowing gamelan melodies intertwine with the sound of the suling (Balinese bamboo flute) ... the marimba and flute start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence ... an argument ensues – but all is resolved at the climax." Movement two is slower and imitates the Japanese shakuhachi flute. In the finale, Farr writes that "complex rhythms and South Indian scales set the two instruments off in a race to see who can outplay the other. The marimba is set in a three bar cycle of 5/4 + 5/8 + 5/16 but the flute plays a different cross rhythm each time, returning to the marimba's pattern at the end of every cycle."

It is always exciting to play a work by a living composer, and the creative use of timbres and polyrhythms in this work beautifully portray an exotic landscape!

Wiens, Kathleen

see Key, Susan (*Who Cares if You Listen: An Evolving Dialogue on Public Musicology*)

Wier, Alex

Paper: *Björk's Biophilia Project: Building Ecological Awareness Through Music and Technology*

A prominent figure in popular music for over two decades, Björk has focused on natural elements and preservationist messages in her work and has engaged in public environmental activism. Her Icelandic upbringing helped her develop a deep connection with nature that is embodied in the themes of her music and her process of creating it. Björk's compositional process uses sophisticated technological elements to create a vast sonic landscape that is inspired by the extreme and diverse geographical features of Iceland's landscapes.

Björk's Biophilia is a recent multi-dimensional project that can be experienced as a music album, an interactive "app," an educational program for children, and a live stage show. The Biophilia project aims at re-uniting humans with nature through music and new technological innovations. From the organically motivated process of musical composition to the exploration of natural and scientific themes in the innovative "app" and educational program, Biophilia encourages its audience to connect deeper with music, nature, and technology. The scope of the project seeks to excite and educate a wide audience on ecological topics and issues.

In this paper, I will provide a brief overview on how Björk incorporates natural elements, Norse paganism, and Edward Wilson's biophilia hypothesis in her artistic output. I will then identify the specific musical, natural, and technological features of Biophilia and illustrate how they work together across the project's platforms to form not only a unique and compelling multimedia artwork, but also an accessible and meaningful tool of environmental education.

Williams, David A.

see Mantie, Roger (*Engaging the CMS Task Force Recommendations: Preparing Undergraduate Music Students to Engage*)

Williams, M. Brent

see enhakē (*Mixed Quartets Inspired by the American Southwest*)

Wilson, Christopher

Showcase performance: *Variations on Japanese Children's Songs (c.1982)*, by Keiko Abe (b. 1937)

Variations on Japanese Children's Songs was the third piece composed by Keiko Abe, and it is an example of one of her early improvisational works. The genesis for this composition came when recording the album *Nostalgia* in 1967, which was the first of her albums that had no accompanying orchestra or chamber ensemble. She then improvised variations of many Japanese folk songs on solo marimba. What would eventually become *Variations on Japanese Children's Songs* was based on the songs *Zui Zui Zukoro Bashi* and *Tōryanse*.

Wilson, Jacqueline M.

Paper: *Beyond the Noble Savage: Utilizing Popular Artists When Teaching Native American Music*

The study of Native American music is frequently included to varying degrees across a range of courses in many university curriculums. Often, the content of these units draws from Ethnomusicological research that emphasizes the traditional and ceremonial, while overlooking many topics relevant to contemporary cultural experiences. Such cultural perspectives are often addressed by Native popular artists in their musical output. Identity, self-representation, romanticism, authenticity, sovereignty, appropriation, and federal policy are topics frequented by Native popular artists. Instructors can serve to promote understanding of and sensitivity to complex cultural experiences through the study of both traditional and popular American Indian music.

This presentation will provide an overview of Native popular music that might be incorporated into the classroom, along with strategies for the analysis of the various social issues and historical events contained therein and suggestions for supplemental resources. Artists examined in this presentation will include Frank Waln (Sicangu Oyate Lakota), Buffy Saint-Marie (Cree), A Tribe Called Red (Cayuga, Mohawk, Nipissing), and Tall Paul (Leech Lake Ojibwe). Specific cultural topics covered will include federal assimilation policies, powwow, the American Indian Movement, termination, relocation, and Idle No More.

Wilson, Jacqueline M.

see **Driftless Winds** (*Recent Commissions for Reed Trio*)

Wozencraft-Ornellas, Jean

see Carr, Tracy (*Two Trios, Op. 57 for Oboe, Voice, and Piano, I am Very Old Tonight and Tears by John Donald Robb*)

Yun, Yeon-Ji

Showcase performance: *Romance of Hsiao and Ch'in*, by Chen Yi (b. 1953)

A recipient of many prestigious awards and honors such as the Guggenheim Fellowship and the Lili Boulanger Award, composer Chen Yi (born in 1953) combines Chinese and Western traditions and transcends cultural and musical boundaries in her compositions.

Romance of Hsiao and Ch'in was originally written for two violins and string orchestra in 1995, dedicated to Yehudi Menuhin and Edna Mitchell and was premiered at Lincoln Center in 1996. However, responding to many requests, Chen Yi created a violin and piano version in 1999 and also transcribed it for cello and piano. The blend of sonority and timber of cello and piano reflects the Chinese traditional instruments, Ch'in (2000-year-old 7-string zither) and Hsiao (vertical bamboo flute) through grace notes, delicate lines, vibrato, plucking and pizzicato. This work comes from a set of two movements called Romance and Dance. Composer Chen Yi writes that the lyrical line of the Hsiao expresses her love for humanities while the piano part which imitates the sound of Ch'in, symbolizes nature. Romance of Hsiao and Ch'in is also made available separately for Erhu (Chinese fiddle) and Piano and Cello and String Quartet by the composer.

Zacharella, Alexandra

Poster: *Tango in the New World; O' Fair to New Mexico*

O' Fair to New Mexico was composed in 1915 by Elizabeth Garrett. Garrett was the daughter of the famed "Unlucky Lawman", the Sheriff of Lincoln County, New Mexico, Pat Garrett. Sheriff Pat Garrett, originally from Alabama was known as the man who killed Billy the Kid.

Apolinaria Gutierrez, Elizabeth Garrett's mother, whose heritage traced back to Spain and Eastern Europe, was born a native New Mexican. Shortly after Garrett's birth she went blind and her mother encouraged and influenced her to become an accomplished pianist, composer and musician. Later in life Garrett became great friends with Helen Keller, famed American author and political activist. Inspired by Keller's drive for excellence and the introduction of the Tango to America in the early 1900's, Garrett composed the melody of *O' Fair to New Mexico*, for her beloved homeland, in the style of a Tango. *O' Fair to New Mexico* was adopted as the state song in 1917.

This poster will examine the origins of Garrett's use of the Tango in early 20th century American songwriting. In addition, in 1928, "The March King", John Philip Sousa, presented Governor Arthur T. Hannett and the people of New Mexico with a march arrangement of the state song embracing Garrett's story of Native American life, the Cavalry of the old west, the style of Spanish aristocratic music, and

the embodiment of the Nuevo Mexican world. This poster will also examine the Tango and its use in the form of the American March.

Zdechlik, Lisa

Poster: *Beyond Piano Centrism: Teaching for the Instrumental Diversity in the Group Piano Setting*

The students in a college/university group piano course are a mixture of different instrumentalists and vocalists—violinists, tenors, percussionists, clarinetists, and so forth. As group piano teachers, we tend to teach this blend of students from the viewpoint of the piano, centering our teaching on the way that the pianist approaches musicality, artistry, teaching, learning and keyboard technique.

How can we better facilitate learning for this diverse group of students so that our teaching acknowledges the individual differences of each instrument and the idiomatic “thinking” that each instrumentalist brings to his or her learning? How can we shift the focus of our instructional lens to bring an appreciation and knowledge of all instruments to the study of keyboard skills?

This presentation will demonstrate ways to expand our teaching to create a more inclusive classroom that provides for the diverse instrumentalists and vocalists in group piano settings. It will present ways to relate the skills and techniques of playing the piano with the bowing techniques of a violinist, the use of airflow for a trombonist, and the way a singer shapes a line, to name a few. An array of resources will be presented including critical listening projects, YouTube and audio clips, and video clips of applied faculty demonstrating features of their instruments. The session will also present classroom activities that illustrate how to best use the capabilities of multi-timbral digital pianos to explore instrumental differences and the use of multi-track recording and ensemble playing in class piano instruction.

Zhang, Wenzhuo

Lecture-recital: *The Transformation of the Yang Qin*

The Chinese traditional musical instrument *Yang Qin* resembles the hammered dulcimer. This lecture-recital aims to introduce the instrument to a broad audience, to include information about its cultural background, and give representative musical works. The presentation explores the transformation and development of the instrument within Chinese historical contexts, followed by a demonstration of the instrument.

The lecture-recital clarifies the *Yang Qin*'s origin as the English dulcimer brought to China at the beginning of the 18th century. Since then, the *Yang Qin* has functioned in many musical genres since ancient times: to accompany regional folk songs, to serve for newly established form of ballad singing *Qin Shu*, to accompany many types of Chinese operas, and to act as the principal instrument in bamboo and silk ensembles.

The lecture-recital describes the development of the *Yang Qin* in the cultural background of the post-1949 era and shows many reforms of the *Yang Qin* with regard to its construction, educational system, compositional technique, and repertoire. Those reforms, derived from political influences and cultural exchanges with the West, have elevated the *Yang Qin*'s artistic status from folk music to classical.

The presentation takes fifteen minutes and is followed by a performance of two representative pieces: *Poem and Paintings of the Sky Mountain* by Huang He, demonstrating how a modern composer combines western scales and forms with Chinese music; and *The Sadness of Zhao Jun*, a traditional piece for the *Yang Qin* originally written around 1900.

Ziegel, Aaron

Paper: *Arthur Nevin and the Singing Soldiers of Camp Grant: A Case Study of an American Composer's Service during World War I*

In October 1917, composer Arthur Nevin arrived at Camp Grant to take up the duties of camp song leader. Army leadership had decided, as an extension of the community singing movement, that “a singing army is a fighting army,” and thus group singing was added to the training regimen of all soldiers-to-be. Although little-known today, Nevin was internationally recognized as an opera composer, for *Poia* (Berlin, 1910) and the forthcoming *A Daughter of the Forest* (Chicago, 1918), making him one of the Army's most musically advanced song leaders. At Camp Grant, Nevin found himself charged with the task of transforming upwards of 40,000 soldiers into an effective mass choir.

While singing training for soldiers during World War I is a well-known facet of camp life, scholars have yet to document the specifics of the pedagogical logistics or repertory used by song leaders. Drawing upon archival sources at the Library of Congress, period sheet music collections, and an extensive array of contemporaneous reports in newspapers and magazines, this paper will offer an in-depth exploration into the camp singing culture. Nevin explained his methods in essays and interviews, while the local press eagerly documented both his progress and the difficulties faced. Nevin's carefully selected repertory of popular songs, including one original composition, advance an optimistically patriotic agenda that inspired comradery but was far removed from the horrific realities of warfare awaiting overseas. Attendees will have the opportunity to join their voices in song, as did Nevin's soldiers a century ago.

~ END OF ABSTRACTS & PROGRAM NOTES ~