

## CMS POSTER SESSION 2016

This year's posters will be on display throughout the conference until 12 noon on Friday, October 28. Presenters will be on hand to interact with interested attendees regarding their work from 11:00 a.m.–12 noon on Friday in Grand Ballroom B of the Eldorado Hotel & Spa.

The following posters have been invited for presentation:

### *Beyond Piano Centrism: Teaching for the Instrumental Diversity in the Group Piano Setting* Lisa Zdechlik (University of Arizona)

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.

### *Eight Weeks and Forty-Three Songs: Millennials Think about Music* Walter J. Stutzman (Southern Connecticut State University)

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.

*Engaging the Community through Music: A University Collaboration with the  
John Lennon Educational Tour Bus*  
**Michael W. Millar (California State Polytechnic University–Pomona)**

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.

*Guided Exploration from Small to Large: Music Theory Pedagogy as Re-discovery*  
**Scott Harris (Columbus State University)**

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.

*Marketing Your Music Online: A Guide to Social Media for the Musician*  
**David Mitchell (Atlanta Institute of Music and Media)**  
**Jennifer Jones-Mitchell**

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.

*Mexican American Musical Expressions Between Multiple Genres*  
**Amanda C. Soto (Texas State University)**

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.

*Music as ‘Something for the Eye:’ Interarts Explorations with the Paintings of Georgia O’Keeffe*  
**Janet Barrett (University of Illinois Urbana-Champaign)**

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 20<sup>th</sup>-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.

*Performing Social Justice: Connecting Roosevelt University’s Curricular and  
Extra-curricular Mission-driven Offerings*  
**Linda Berna (Chicago College of Performing Arts)**  
**Thomas J. Kernan (Chicago College of Performing Arts)**

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.

*Preparing Students for Careers in the Rural Music Classroom*

**Jeremy Brekke (North Dakota State University)**

**Cassie Keogh (North Dakota State University)**

**Matthew A. Patnode (North Dakota State University)**

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.

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

**Nico S. Schuler (Texas State University)**

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.

***“Sombras del Pais\*”: Felipe Delgado, Anna Maud Van Hoose, and  
Hispanic Music in the Depression Era  
Nancy Cooper (University of Montana)***

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

***Strategies for Translation of Scandinavian Art Song Texts  
Anna Hersey (Eastern New Mexico University)***

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 romanser 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.

***Tango in the New World; O’ Fair to New Mexico***  
**Alexandra Zacharella (University of Arkansas–Fort Smith)**

*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 20<sup>th</sup>-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.

***Teaching the Songs and Suites of Duke Ellington***  
**Marshall Onofrio (Westminster Choir College)**

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.

***The Fugal Style of Astor Piazzolla***  
**Reiner Krämer (McGill University)**

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.

***The Managed Heart: A Study of Emotions in Music Teaching***  
**Manny Brand (Stephen F. Austin State University)**

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.

***The Monopoly of Protection vs. the Presumption of Permission:  
Is Copyright Law an Analog Ship Adrift in a Digital Sea?  
Jeffrey Izzo (Middle Tennessee State University)***

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 21<sup>st</sup>-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?

***Transforming String Education: The Strings Initiative Project  
David M. Royse (University of Tennessee–Knoxville)***

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.

*Transforming the Music Education Curriculum: Teaching the Whole Child*  
**Bryan Burton (West Chester University)**

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 I have restored identity to their communities.