

2022 CMS / ATMI / NACWPI / PKL NATIONAL CONFERENCES  
ABSTRACTS & PROGRAM NOTES

Revised July 21, 2021

**Adams, Daniel**

**Research Paper:** *Eclecticism, Community, and Spirituality in Halim El-Dabh's Symphony for One Thousand Drums*

*Symphony for One Thousand Drums* is a large percussion ensemble piece that requires a minimum of forty performers, most of whom also sing, chant, and dance. It was originally commissioned for the 2006 Cleveland (OH) Ingenuity Festival and was also performed in conjunction with a 2008 Peace Corps event in Ft. Collins, Colorado. The instrumentation is variable and may include instruments from the western tradition (timpani, bass drum, glockenspiel, and xylophone) and those from non-western musical cultures (*djembe, conga, doumbek, African bells*). Conventional rhythmic notation is combined with abstract graphic symbols that in the words of the composer, are intended to facilitate the transformation from “formulated chaos” to “balanced order.” The symphony is composed in twelve sections (or “cycles”) that include syncopated drumming and bell passages, improvisation on small wood and ceramic instruments, and the chanting of texts acknowledging three female Egyptian deities; Isis (Goddess of Motherhood), Maat (Goddess of Balance), and Oshun (Goddess of Fresh Water). In a pre-performance interview, El-Dabh describes the interconnected spirituality of the three goddesses as a triangle that connects the planet with the cosmos. Musicians of all performance abilities are invited to participate, and several assistant conductors are needed to facilitate the transitions between sections. Through an analytical discussion, score excerpts, rehearsal videos, and footage of the Colorado performance, this presentation will illustrate how the eclectic musical resources and performance practices in *Symphony for One Thousand Drummers* can bring together a wide spectrum of the musical community in a transcendent celebration of musical diversity.

**Adler, Ayden**

**Research Paper:** *From Bolero to Tico-Tico: Influences of the Iberian World at the Boston Pops, 1930–1950*

From his appointment as conductor of the Boston Pops in 1930 until his death in 1979, Arthur Fiedler conducted symphonic concerts that appealed to the general public and proved commercially viable. During his tenure, the Boston Pops became an international phenomenon and the most recorded orchestra in the world. Fiedler drew the music he performed at the Pops from the repertory that twentieth-century music critics and historians have loosely grouped together under the rubric “light classical.” This repertory consisted primarily of overtures to comic operas and operettas, short, tuneful independent works, dance music, popular songs, and folk music and folk dances recontextualized by orchestral composers and arrangers. Works that Fiedler performed frequently included orchestral compositions such as Chabrier’s *España*, Gershwin’s *Cuban Overture*, and Ravel’s *Bolero*, as well as arrangements of folk and popular songs such as *Tico Tico*, *Cielito Lindo*, and *Carioca* (from the 1933 film *Flying Down to Rio*). Between 1930 and 1950, Fiedler gave more than 250 performances of compositions inspired by musical traditions across the Iberian world. Fiedler’s largely unidiomatic performances of such works, by a white orchestra for a predominantly white audience, however, raise important questions about authenticity and representation, power and privilege. Utilizing recent work in “whiteness studies,” and a treasure trove of previously untouched primary sources, this paper contextualizes and critiques the Iberian-influenced repertory at the Pops, shedding new light on how race and ethnicity played into conceptions of musical value in the first half of the twentieth century.

**André, Thiago**

see Ensemble Lirica (*Expanding American Art Song for Tenor, Clarinet, and Piano*)

**Ardovino, Lori**

see LeBaron Trio, The (*New Works for Voice, Soprano Saxophone and Piano*)

**Armstead, Melinda**

see Milton, Jos (*Robinson Jeffers: California Visionary*)

**Atticks, Barry**

**Demonstration: *Deepfake in Music Industry Education: How it Works and the Legal and Financial Dangers***

Following last year's presentation on Deepfake audio in the music industry and how this disruptive technology could have profound implications for the music industry and music education, this year's presentation goes a step further to demonstrate the accuracy and realism of a Deepfake audio plug-in that is currently in development. The presentation is based on a research study to show if students can discern between an actual live human performance or a computer modified output based on pre-analyzed voice parameters of a second human performer. The results and implications of the study will be addressed. While the previous presentation addressed that there has only been a little international discussion of how Deepfake audio will impact music, music education, music technology, and the recording industry, this presentation looks at the future of how this technology will alter all those areas and provide an overview of future legal issues that will certainly be on the forefront of entertainment and music law.

**Atticks, Barry**

see Miller, Scott L. (*Teaching Electronic Music and Ensemble Performance Telematically*)

**Austin, Jerelle**

see Walzer, Daniel (*Pedagogy for the Project Studio: Leveraging Creativity for Indie Producers in Music Technology Curricula*)

**Bailey, Mary Lindsey**

see Vuorovesi Trio (*Chamber Music from the Caribbean*)

**Bain, Reginald**

**Research Paper: *Teaching Algorithmic Composition through Genetic Data Sonification***

This paper presents pedagogical software that was created for a university-level introduction to computer music course and a semester-long interdisciplinary research experience for biologists and composers. The author uses Cycling '74's Max, an interactive multimedia programming language and real-time composition environment, to create standalone software applications (apps) that allow students to explore basic principles of algorithmic composition in the context of data sonification and genetics. The apps and accompanying tutorials, which are freely available for download, provide students with multimedia learning spaces that guide them through the prerequisite music technology concepts, algorithmic approaches, and sonification techniques. This knowledge is required to execute the final project of the research experience, where groups of student biologists and composers are asked to represent basic processes of genetics and evolutionary biology (especially mutation) using musical processes.

**Baker, Vicki**

**Poster: *An Examination of Gender Trends and Sexism Among University Composition Faculty: Conversations with Female Composition Professors***

Over the past few decades, we have seen an exponential increase of females holding professional positions traditionally assigned to males. While female professors of music have become more commonplace in large university music programs, there continues to be a recognizable absence of women in the field of music composition. Moreover, publication and performance of music composed by women is minimal in comparison to their male counterparts. The purpose of this study was to examine the current employment practices of US universities with leading music programs to ascertain if gender inequity was evident, and to determine what social barriers cisgender female professors faced when pursuing a degree in composition and as a professional composer. Finally, we ascertained what initiatives are in place to encourage women to pursue careers in music composition. Cisgender music composition professors at leading music programs in the US (N=14) were interviewed, and the data was coded to expose common themes. Participants indicated the road to professorship was not significantly affected by gender; however, pro-male prejudice was evident when seeking to publish, produce, program, and distribute their music. Additionally, participants noted issues surrounding motherhood and ageism in music academia. Further research highlighting the marginalization of musical works by females and university employment practices surrounding female composition professors could provide a broader view of the political and social issues that affect women composers' careers today.

**Banks, Christy**

**see *Batik Clarinet Quartet (Exploring Change: Two Clarinet Quartets by Women Composers)***

**Barbu, Simona**

**see *Duo Cantabile (From the Fiddler's House to the Concert Hall: The Cello-Piano Works of Bruce Stark)***

**Barry, Nancy H.**

**Research Paper: *Moderators, Assets, and Barriers Experienced by Successful First-Generation College Music Students: Qualitative Interviews with Graduates***

Many colleges and universities across the United States are placing higher priority on recruiting a more diverse student population. Research data showing shifts toward more diverse demographics in college student enrollment may indicate these long overdue attempts at overcoming systemic biases in college recruitment and admission processes are achieving some success (ACT, 2018). However, recruiting students is only the beginning in the process of supporting equity and success for all students. Students from diverse backgrounds may confront daunting challenges as they navigate the culture of their college or university music program. First-generation students may be particularly unequipped to deal with the myriad academic, cultural, and social challenges encountered upon admission to a collegiate music program. The purpose of this qualitative study was to explore the lived experiences of successful first-generation college music majors. Research questions included identifying: successful mediation strategies, academic challenges, social/cultural challenges, and assets. Upon Institutional Review Board for Human Subjects Research (IRB) approval, participants were recruited through collegiate social media posts and "snowball sampling" (asking participants to recommend others). Interviews were conducted and recorded via Zoom. Processes to ensure dependability included asking interview participants to review verbatim interview transcripts, data analysis, and conclusions for accuracy; and engaging in peer review throughout the data analysis process. This recursive qualitative data analysis process ultimately yielded overarching themes related to "othering" (an outsider in the music department), family support, academic barriers and moderators, and cultural barriers and moderators.

ACT. (2018). 2018 Higher Education Research Digest. ACT, Inc.

**Barry, Nancy H.**

**Workshop: *Demystifying the Academic Music Job Search Process: Strategies for Success in a Competitive Market***

College Music programs continue to produce large numbers of excellent musicians and scholars. However, as the number of highly-qualified candidates increases, competition for academic positions becomes more intense. This workshop provides an interactive experience for participants to gain an “insider” perspective on the academic search and hiring process. The emphasis will be upon practical strategies for your application to “make the cut” to be a finalist for the position you are seeking. In keeping with current collegiate job-market trends, this workshop will address diverse collegiate employment options including full-time (tenure-track and renewable), clinical, adjunct, and community college music positions. Participants will review real examples of CMS faculty vacancy list announcements to understand how to interpret the announcement for goodness of fit for their professional interests and qualifications. Once appropriate vacancies are identified, the next step is preparing a strong cover letter and CV written specifically for each vacancy for which you apply. A strong online presence is also essential in today’s job market. Do and don’t strategies for successful phone, virtual, and on-campus interviews will be addressed (participants will be invited to engage in brief mock interviews). The negotiation process once an offer is extended will also be discussed. This workshop will conclude with additional opportunities for questions and discussion from session participants.

**Batik Clarinet Quartet**

**Performance: *Exploring Change: Two Clarinet Quartets by Women Composers***

Dorothy Hindman, Professor of Composition at the University of Miami, studied with Stephen Jaffe, Thomas Oboe Lee, Dennis Kam, and Louis Andriessen. She writes of her piece *Drift*: “*Drift* is concerned with the idea of perpetual drift, or the inability of any listener to remain fully focused on a piece of music for its entire duration. This is manifested in the ways that ideas recur and vary throughout the work, formal shifts, and issues of imitation and ensemble vs. soloists. There are a number of devices in *Drift* that attempt to force the listener to constantly return their attention to the piece, including hooks, repetition, and timbral effects. Internal relationships that play off the idea of drift include one instrument going off on a different tangent than the others in the quartet, or imitative ideas where one instrument follows another canonically, or formal variations that continuously develop the idea.” *Drift* was written for the Lithium Saxophone Quartet, and adapted for clarinets at the request of the Batik Quartet. Ruth Gipps was an English composer, pianist, and conductor. She studied composition with Ralph Vaughan-Williams and Gordon Jacob at the Royal College of Music. Gipps wrote many works for the clarinet, her husband’s instrument, including a concerto; a sonata; *The Kelpie of Corrievreckan* for clarinet and piano; *Trio* for oboe, clarinet, and piano; *Prelude* for bass clarinet; *Elephant God* for clarinet and percussion; *Rhapsody* for clarinet quintet; and *Wealden Suite* for clarinet quartet, written for the Arundo Quartet in 1991.

**Baxter, John**

**Student Research Paper: *The Teardrop Chord: Analyzing the Enigmatic Minor iv Chord in Pop and Film Music***

Modal mixture using a minor iv chord in a major context is analyzed in my paper. The minor iv chord, while present in many films and pop songs of today, actually traces its roots back to music of the 1800s. Though long extant, this harmony seems to have retained its function as presenting a solemn, dark emotion in a piece of otherwise major, positive pathos. This juxtaposition of a minor chord in a major context implies a sort of secret sadness or problematic joy. In 6 examples, I will argue that this association is revealed in media, specifically film music and pop songs. Filmic examples include *Star Wars: The Empire Strikes Back*, *Moonlight*, and *Love, Actually*. Pop examples include Radiohead’s “Creep,” Post Malone’s “Stay,” and John Mayer’s “Stop This Train.” The repeated use of this association will most likely continue to be used and deployed given its now cemented status in our collective unconscious.

**Beamer, Christine**

see Millar, Michael (*Career Development Collaborations for Hybrid Environments*)

**Becker, Karen**

**Lecture-Recital: Vladimir Dukelsky/Vernon Duke: A Lifelong Balancing Act?**

Vladimir Dukelsky (1903–1969) was a Russian born composer who studied classical form with Glière at the Kiev Conservatory and was a classmate of Horowitz. After civil war broke out in the wake of the Russian revolution, his family immigrated originally to Istanbul, and eventually to America. After a brief stint in New York, he then spent much of his formative years in Paris, writing music under two names: Vladimir Dukelsky and Vernon Duke. A composer in the style of Prokofiev and the Russian Modern school, his “classical” music has a certain angular presence, and he was most successful in his collaborations with Diaghilev, writing for Ballet. However, also while in Paris he frequently visited London, where, as Vernon Duke, he contributed to British musical comedy. In 1929 he returned to New York where, collaborating with the Gershwins, he enjoyed great Broadway success. Was Dukelsky truly writing in two styles, or was this life choice of a “nom de plume” a way of finding balance with his inner conflict? This lecture recital will focus on his work for piano, The Surrealist Suite c. 1940. Was Dukelsky continuing to write in the classical style, or had he perfected his alter ego to such an extent that Duke/Dukelsky merge in this suite of short pieces for piano? I will show the influence of his popular writing in this “classical” piano work.

**Belgrave, Melita**

see Trantham, Gene (*Innovations and Barriers in Music Therapy Curriculum*)

**Belter, Babette**

see Bluestem Blaze (*Milhaud’s Musical Response to the 1918 Pandemic*)

**Bluestem Blaze**

**Performance: Milhaud’s Musical Response to the 1918 Pandemic**

French composer Darius Milhaud wrote his *Sonata* for flute, oboe, clarinet, and piano in 1918, during the last global pandemic. One of the most prolific composers of the 20<sup>th</sup> century, Milhaud studied at the Paris Conservatory and was a member of Les Six. While writing this intriguing work, he served as secretary to the French ambassador in Rio de Janeiro, Brazil. This substantial four-movement quartet reflects Milhaud’s famous use of polytonal counterpoint, illustrated clearly in the opening of the first movement. A trio consisting of oboe, clarinet, and piano introduces the listener to the first theme in a standard tonal manner, which is jarringly interrupted by the entrance of the flute, seemingly in a different key. This expert example of musical juxtaposition carries through the entire work in interesting ways, constantly challenging the expectations of the listener. “Joyeux,” the second movement, capitalizes on longer thematic note durations and expresses its levity with frequent use of trills and other embellishments. The third movement is a cacophonous, energetic combination of four instruments at full dynamic, competing for attention with their distinctive and independent melodic lines. The slow, emotional last movement includes a funeral march quoted in the piano, a clear homage towards the great human loss felt during the last pandemic. By performing this lesser-known work of Milhaud’s, we seek to introduce new audiences to an inspiring, profound composition that serves as an example of art reflecting and commenting on the journey felt by individuals after experiencing challenging circumstances.

**Boerger, Kristina**

see Heiderscheit, Annie (*Globalizing a Core Music-History Curriculum: A Case Study in Departmental Collaboration for Change*)

**Bonenfant, Timothy****Research Paper: *Toshiko Akiyoshi and The Woodwind Doublers of Los Angeles***

Pianist/composer Toshiko Akiyoshi is best known for the big band she led in Los Angeles during the 1970s and 80s. Often referred to as “the Japanese Duke Ellington” for her use of traditional Japanese musicians and instruments, she also adopted Ellington’s tendency to write for specific band members. For Akiyoshi, these musicians were primarily Los Angeles studio musicians who played for film and television shows. The reed section was especially renowned for their prolific doubling abilities. Akiyoshi exploited the colorful sonorities of these woodwinds, most notably that of her husband, Lew Tabackin, who co-led the band with her. This approach is well represented by the tune “Road Time Shuffle,” which features a soli section played on some rather (for jazz) exotic instruments. In this tune, the five reeds are flute/piccolo, flute, clarinet, alto clarinet, and bass clarinet. As the instrumentation does not follow the traditional makeup of a saxophone section – two altos, two tenors, and one baritone – the effect is a much different sound than the typical saxophone soli of the Duke Ellington orchestra. Tabackin’s flute/piccolo are the lead voices, which gives the ensemble this unique color. Even with this change to flute as the lead, the alto clarinet is probably the most eye-catching addition to the section, due to the presence of Gary Foster on 2<sup>nd</sup> alto saxophone, who encouraged Toshiko to write for the alto clarinet. The combination of these elements highlight both the similarities and the differences between the styles of Ellington and Akiyoshi.

**Bonenfant, Timothy**

see **Batik Clarinet Quartet** (*Exploring Change: Two Clarinet Quartets by Women Composers*)

**Borden, Brianne**

see **Koner, Karen** (*Lived Experiences: Music Educators’ Stress during the COVID-19 Pandemic*)

**Bravo, Gwyneth**

see **Javian, Mary** (*Imagining a Bold Future for Music in Higher Education Centered on Equity, Relevance, and Creativity*)

**Brinkmann, James**

see **Calisesi Maidens, Liza** (“*See me for who I am*”: *An Investigation of Undergraduate Music Major Belonging*)

**Broadway, Kenneth****Performance: *Intersections: Music for Percussion***

The three works for percussion presented here represent an intersection of new trends with instruments not normally thought of in solo recitals. “Mentacide” (2018) for solo snare drum & digital audio with text paraphrased from Henry Giroux’s “The Violence of Organised Forgetting” was commissioned by Shaun Tilburg and published by Pocket Publications. “Triptych Boom” was originally conceived as for a snare soloist backed by three multi-percussionists. The snare drummer is presented with an ever-changing combination of sticks, brushes, and hands while exploring a number of creative techniques in which the drum is played. Chad Floyd crafted an alternate “solo only” version with an electro-acoustic audio backing track which varies greatly from the trio version. With an impressive history spanning several centuries, the cajon has become even more popular in the last decade as a portable “drum set in a box” used in pop, rock, and country music, Broadway shows, and contemporary percussion and chamber literature. Josh Gottry wrote this collection of solos as a way of exploring the possibility of this instrument away from its traditional roots.

**Bulow, Harry****Original Score: *Synergies for Bb Clarinet and Piano***

*Synergies* is a series of musical compositions for various instruments and piano. The *Synergies* series all possess the same identical piano part with the other instrumental parts being adapted and restructured to fit the tessitura and characteristics of each instrument. In this way, every work titled “Synergies” is unique although the same piano part appears in each. “Synergies” for Bb clarinet and piano consists of three basic sections, “Allegro Moderato,” “Adagio Expressivo Ad Libitum,” and “Allegro Moderato.” The work is highly chromatic emphasizing the intervals of major and minor seconds, minor thirds, major sevenths, and tritones. In large measure, the work is a study on building expressive intense lines and coloristic harmonies by interconnecting and combining these intervals with each other. There are a number of figures and motives that build unity in the work. The first section is characterized by spatial notation that allows the performers to interact with each other without being rigorously tied to a particular meter or rhythmic orientation. This adds to its intensity and sense of freedom while still holding to clearly defined points of arrival. The second section or invention is slow and features an increasingly intense contrapuntal line reflective of that of J.S. Bach, only in a more contemporary idiom. The piano’s ostinato has a jazz-like feel to it which is characteristic of the composer’s style. The composition ends on concert Bb which is where it began.

**Burns, Kelly W.**

see **Ensemble Lirica** (*Expanding American Art Song for Tenor, Clarinet, and Piano*)

**Burtzos, Alex****Original Score: *Mirabilis***

“Mirabilis” is based on a beautiful poem by poet Chrissy Kolaya, who in turn took inspiration from graffiti scrawled near ground zero in the wake of the September 11 attacks. Although it is obviously peripheral to a tremendous tragedy, Kolaya’s text is hopeful and ultimately uplifting; in setting her words, I strove to capture both these dark and light aspects of the work. The poem reads:

You are alive.  
The words clung to the side of the wall,  
a statement of desperate belief,  
that she might come walking—  
and who knew—  
out of the rubble,  
a year of miracle and wonders.  
I will never forget you.  
See, I have written you  
on the walls of the city.

The members of the chorus are asked in this piece to speak and perform other vocal effects, and I’m indebted to the commissioning ensemble, who helped me refine these effects and brought the piece to life for its premiere in 2019.

**Bush, Abra**

see **Javian, Mary** (*Imagining a Bold Future for Music in Higher Education Centered on Equity, Relevance, and Creativity*)

## **Calderón Cornejo, Ana Gabriela**

### **Performance: “Musas”: Piano Works by Latin American Women Composers**

Few pieces exist from Latin American women composers of the predigital era, as only a few such women were able to overcome the regional societal norms and actively compose music. “Musas” aims to uncover and highlight a collection of at-risk compositions, by such women born between 1850 and 1950. Four pieces have been selected for this recital.

1. Written as a homage to the young English artists dealing with the tragic relationship between childhood and war after WWI. Based on the pentatonic scale, this work includes sequences of dream-like flourishes, parallel fifths, chords in sixths and sevenths without immediate resolution, and pedal notes creating a colorful atmosphere.
2. Seven-movement suite based on traditional elements from children’s songs. Throughout the movements, birds are depicted with elements such as ostinato patterns, mordents, appoggiaturas, patterns repeated in different registers, arpeggiated chords, long trills, rapid runs, and marcato passages.
3. Short and sectional work in ABA form with a simple repetitive melody providing variety through changes in rhythm, register, and octave doublings. It portrays a person living in the mountains with a peculiar and rhythmic way of walking through the fields represented by indigenous folk elements from the Sanjuanito and Ecuadorian Pasillo.
4. Ballet for piano inspired by the Nahualist rituals practiced by indigenous cultures following an animal-centric religion, consisting of the soul/spirit of a person being intimately linked to a real or fantastic animal. It includes a short program addressing the six continuous and contrasting sections based on rituals to conjure the nahual.

## **Calisesi Maidens, Liza**

### **Research Paper: “See me for who I am”: An Investigation of Undergraduate Music Major Belonging**

Student perceptions of belonging can affect motivation, engagement and achievement in college (Zumbrunn, 2014). Specifically in music, interactions with applied faculty and other instructors are significant in fostering supportive environments for students (Burland & Pitts, 2007), and have influence on a student’s motivation (Kim & Lundberg, 2015). Given the challenges of required distance learning during COVID-19, it is unclear how undergraduate music majors were able to make sense of their place in their school/college community, and how this affected their sense of belonging. Therefore, the purpose of this instrumental qualitative case study with nested mixed methods was to examine undergraduate music major perspectives on their sense of belonging within one public, midwestern school/college of music. We surveyed undergraduate students within one school/college of music and analysis included descriptive demographic statistics and linear multiple regression with belonging as the dependent factor. There was a statistically significant relationship between faculty interactions and student sense of belonging ( $p < .001$ ). We also selectively interviewed students who represented the diversity of the student body ( $n=9$ ) and our analysis shows common intrinsic and extrinsic values across participants. Intrinsic values were: community, intimidation, and evolution of value system. Extrinsic values were: housing, network of friends, and faculty interactions. Implications of these results may assist faculty members in developing a culture of belonging within their studios or departments. Furthermore, other schools/colleges of music might discover insights that are useful as they consider ways they might seek to develop a stronger culture of belonging across their institution.

## **CASE Duo**

### **Performance: New Music for Bass Trombone and Saxophone**

PROGRAM NOTES PENDING

**Casey, Brian**

**Research Paper: *Early Creole Jazz Musicians in California: 1910–1925***

Jazz historians and students have long grappled with the New Orleans as the birthplace of jazz narrative that sees jazz as having been initially developed within the cultural plurality and musical heritage of New Orleans and then was spread to industrial cities in the north through the Great Migration. While there is a preponderance of evidence that both the music and social structure of New Orleans were critical factors in the development of jazz that could not have happened anywhere else, the narrative becomes much more oversimplified when it comes to the dissemination of jazz northward to Chicago and eventually New York in the early 1920s. The decade of the 1910s was an integral period for the dissemination of what could be considered proto-jazz, and some of the most influential practitioners of this new style from New Orleans travelled throughout the country, with particular interest in and impact on the urban areas of California. This paper positions the research of Alan Lomax, Lawrence Gushee, and John McCusker in context with oral histories and archival sources that support the critical role California played in early and proto-jazz years. Through close scrutiny of the activities of early jazz musicians Jelly Roll Morton, Bill Johnson and his Creole Band, and Kid Ory in California between 1910 and 1925, a revised narrative that decenters the primacy of the North is developed, leading to a more inclusive and nuanced picture of early jazz history.

**Castellano, Lindsey**

see Coles, Drew (*Qualitative Findings on Teaching Effective Strategies for Online Music Learning Environments*)

**Catron, Amy Claire**

**Research Paper: *Community Music Catalyzing Democracy and Perforating Habitus***

Historically and theoretically, community music practices have promoted hallmarks of democratic learning: inclusivity, engagement, and democratic accessibility for all. This presentation examines scholarship on how collaborative learning practices and dialogic learning, particularly in community music contexts, might explain how democratic spaces and places are perceived and how they function. Music education has often been regarded as a means for increased social capital (Bourdieu, 1984, 1986; Putnam, 2000; Wright, 2006, 2011, 2012). Using Bourdieu's social capital theory and Ruth Wright's concepts of musical and pedagogical habitus, the presenter aims to explore how conscious and unconscious behaviors and habits might affect democratic musical practices in learning spaces, especially perceptions of musical and pedagogical habitus in a community music context. Given the fluidity and diversity of participants, intergenerational community music ensembles provide a uniquely suited context for studying the structures of habitus (Bourdieu, 1984), providing more understanding of how experience, consciously or unconsciously, might affect actions and outcomes in musical participation. A dialogical view of habitus (Wright & Froelich, 2012) coupled with conscious awareness of reinscription or deterministic tendencies (Savig & Hall, 2016) could allow for the consciousness of habitus to perforate and interrupt colonizing tendencies, promoting the advancement of musical and pedagogical habitus and promote democratic learning ecologies. Practiced without regard to how habitus might shape behaviors that impact learners' perceptions, dispositions, and appreciations, community music could allow the unconscious to rule over conscious action (Mills, 2008), thwarting equitable participation.

**Chan, Susan**

**Performance: *Contemporary Chinese Piano Works: Excellent Resources for Enhancing DEI in University/College Music Programs***

This performance with PowerPoint slides features a selection of piano works by four award-winning living Chinese composers, namely Zhang Zhao, Tan Dun, Chen Yi and Zhou Long. Zhang lives in Beijing while Tan, Chen and Zhou are naturalized US citizens. These colorful and compelling pieces contain inspiration from Chinese sources including folksongs, opera, philosophy and literature. This repertoire is an excellent resource for enhancing diversity, equity and inclusion in university/college music programs. Tan Dun wrote *Eight Memories in Watercolor* as "a diary of longing" while studying in Beijing. Based on folksongs from Hunan

Province, these imaginative and evocative pieces portray memories from his childhood. “Herdboy’s Song” and “Sunrain” will be performed. A dramatic and colorful piece based on Beijing Opera, Zhang Zhao’s “Pi Huang” is sectional and portrays various moods, musical effects, singing, and instrumental playing in the opera. Several sections will be performed. Woman composer Chen Yi’s *Two Chinese Bagatelles: Piano Solo for Children* is a set of miniature pieces entitled “Yu Diao” and “Small Beijing Gong.” One can hear inflections of dialects, singing, and instrumental playing in opera from Henan Province and Beijing. “Pianobells” by 2011 Pulitzer Prize winner Zhou Long is a powerful and colorful piece that drew inspiration from Chinese poetry and Taoism as well as Debussy’s music and church chimes in Italy. The use of extended techniques inside the piano is especially fascinating for the listener and performer alike. The piece was commissioned by the performer in 2012. Several sections will be performed.

### **Cheek, Timothy**

#### **Poster: *Transforming College Lyric Diction Courses Through Virtual Exchange: Magnifying Diversity, Equity, and Inclusion Through Global Learning***

In music schools worldwide, singers, pianists, and conductors are required to take French, German, and Italian lyric diction classes. Since these courses are very specialized, skill-oriented, and completely Eurocentric, they are usually made to fit neatly into a compartmentalized academic structure. Through the use of virtual exchange, it is revealed how a diction course, when embraced for what it can be, is ripe for transforming academic curricula, providing students with engaging experiences that speed their growth, help them to see the big picture, spark their curiosity, help instill a lifelong interest in languages and other cultures, promote diversity and equity, and set students on a path of international collaboration. When the neglected repertoire of songs by African American composers is added to the equation, the exchange skyrockets to even deeper levels for all involved.

When we ask how best to use technology for 21st-century students, whose music matters, and how best to promote diversity, equity, and inclusion, the tool of virtual exchange is a game-changer in lyric diction instruction. When students work one-on-one with foreign peers, they gain perspective beyond their classroom. Hard, soft, and digital skills are all enhanced. Accessibility, experiential learning, and applied knowledge all come to the fore. Eurocentrism steps to the side as songs by African American composers are placed on equal footing with European repertoire. The presentation explains how the courses came about, explores technological possibilities, addresses misgivings, and gives outcomes. This project was a winner of the University of Michigan 2022 Teaching Innovation Prize.

### **Chin, Brian Kai**

#### **Demonstration: *Repositioning Creativity: Centering our Studios, Classrooms, and Curricula Around Student Generated Music***

This demonstration will make a case for the music school to reposition individual creativity to the center of the students’ experience. We musicians have a loaded and multifaceted relationship with the word creativity. All too often, the need for long hours of skills practice, a codified repertoire, training traditions, audition requirements, and austere metrics for success can message to our students that robotic technique and flawless execution is the ticket to a career in music. However, with the continued growth of the gig economy, the fluidity of genre, and the expansion of the canon, the future musician will need an ever-expansive and modular tool kit. I will make the urgent case to the importance of rethinking, restructuring, and reimagining our music studios, classrooms, and music school curricula around the individual artist and their own creations. Ultimately, identifying why we musicians accrue massive technique, historical contexts, and theoretical understanding is essential to becoming the fully engaged artist citizens we aspire to nurture. That positioning student-created music, collaboration, production, and improvisation at the center of their studies will help message adaptability, initiative, and purpose as among the fundamental values of a modern performing artist. Musical creativity can become our primary message. We can create the platform.

**Cho, Hyejin**

see **Bluestem Blaze** (*Milhaud's Musical Response to the 1918 Pandemic*)

**Cho, Sung-Soo**

**Poster: John Corigliano's "Fantasia on an Ostinato": Minimalism, Fantasy, and the Revival of Beethoven**

When commissioned by the Van Cliburn Competition in 1985, John Corigliano decided to investigate the performers' imagination and musicality, to test something the standard repertoire could not. He constructed "Fantasia on an Ostinato" to make the players' teachers of little to no help. Within the giant arch, the performers are to decide the number and the character of the repetitions. In the Cliburn performances of the semifinals, the duration of the piece varied from seven to over twenty minutes. "Fantasia on an Ostinato" is based on the repetitive passage by Ludwig van Beethoven, Symphony No. 7, second movement; unusual in Beethoven, the relentless ostinato continues unvaried for five minutes, in a long crescendo and added accompaniment voices, which itself is nearly minimalistic. Also inspired by other forebears of minimalism, Pachelbel's Canon, and Ravel's Boléro, Corigliano approached minimalism as an emphasis on attractive textures and occasional ability to achieve a hypnotic quality, but not excessive repetition, lack of architecture, and lack of emotion. His goal is to combine the attractive aspects of minimalism with convincing structure and emotional expression, which are unique in every single performance. Paralleling the binary form of the ostinato, Corigliano divided the Fantasia into two parts. The first part explores the rhythmic elements of the ostinato and the harmonic implications of its first half. The second part develops and extends the ostinato's second half. At the climax, the Beethoven theme finally appears in its entirety, and the performer completes the recreation of the giant arch.

**Choi, Chee Hyeon**

**Research Paper: Students' Perspectives of Online and In-class Piano Instruction: What They Really Think?**

While higher education music programs have faced drastic changes in the past three years, piano classes coped with the challenges of virtual classes. Integrating technology and teaching online became an undeniably common format for both class piano courses and applied piano lessons, which involves fundamental keyboard skills to delicate pianism. The methods comprise one-on-one instruction to group teaching. These demanding assignments forced college piano instructors to devise creative methods of integrating technology into the curriculum for curating an efficient learning atmosphere into traditional classes. This presentation will discuss how the technological approach of college piano program contributes to higher education for students' successful learning, how to overcome unique challenges in online piano courses, how to use online resources to make the most out of it, and how online activities can work for both studio and group teaching. This presentation includes survey responses from students' perspectives of learning the piano online and in-class instruction. Flexibility in collegiate piano instruction in higher education has become more crucial than ever before. The purpose of this research is to evaluate the challenges and benefits of teaching piano online, a technological approach for cultivating students to become well-rounded musicians.

**Choi, Jung**

see **Duel Duo** (*Expressing Korean Cultural Heritage and Traditions through Western Instruments*  
*Oboe and Bassoon: Jisoo Lee's Sentimental Waltz for Arirang*)

**Choi, Jung**

see **Hong-Park, Jihea** (*Working Towards More Inclusive Teaching and Learning Environment:  
Supporting Asian and Asian American Students and Faculty in Music*)

## **Chowning, John**

### **Research Paper: A Comment Box for « preset » Slots in Max**

Max is a widely used program in sound and image production. Its «preset» object provides a means to store and recall the parameters of interface objects in a Max patch that can become complex in their related function. This paper describes a pair of Max « bpatcher » objects that provide a comment box to store and recall a rich text comment for every slot in a preset object. They also provide a quick view of the text when «mousing-over», making many-slot presets useful. As examples, I present several scaled applications ranging from a few words, like hints, to many lines of text. The program is easily implemented, as no externals or «plug-ins» are required.

## **Clifton, Keith E.**

### **Research Paper: A Queer La Bohème: Fellow Travelers and the New LGBT Opera**

The presence of the LGBTQIA+ community as composers, librettists, and performers of opera is well-established, not to mention the passionate devotion of male “opera queens.” Although several operas employ a gay subtext—for example, *Peter Grimes*—those with specifically queer characters are rarer, including Countess Geschwitz in Berg’s *Lulu* (1937). After 1960, operas featuring queer characters were performed more frequently, with stories drawn from well-known plays (Urtwurst’s *Angels in America*, 2004) and the lives of historical figures (Wallace’s *Harvey Milk*, 1995). Recent examples include Morrison’s *Oscar* (2013), based on the life of Oscar Wilde. Regrettably, few such operas last beyond their initial run. A notable exception is Gregory Spears’s *Fellow Travelers*. First performed in 2016 by Cincinnati Opera, the work has since been staged in Chicago, Minneapolis, and Boston, with several performances forthcoming. Based on the novel by Thomas Mallon and set in the tense atmosphere of 1950’s Washington, the opera details a forbidden affair between two government employees whose story unfolds amidst the persecution of queer people during what scholar David Johnson calls the “Lavender Scare.” Filled with Puccini-like lyricism, the opera reimagines operatic stereotypes with male love duets, unresolvable conflicts, and stunning betrayals. By focusing on the two principal characters with selections sung by the original cast, my presentation demonstrates how Spears’ accessible and eclectic musical language provides a template for postmodern operas on queer subjects. Drawing as much from Baroque *opera seria* and Copland as Puccini, the work is ultimately a moving theatrical experience for audiences of all orientations.

## **Coie, Hayden**

### **Poster: Make ‘em Sound Good: Accompanying with Lead Sheets in Group Piano**

Group piano curricula often emphasize the development of critical keyboard skills such as sight reading, harmonization, and accompanying; however, many group piano curricula understate the advantages of lead sheet playing as an important skill for future professional musicians. A “lead sheet” is a form of notation commonly used for non-classical music in which chord symbols are listed alongside the primary melody of a song. Though typical in jazz playing, lead sheets are also exceptionally common in pop music, contemporary sacred music, and musical theatre. Practicing lead sheets regularly assists students with reading and technique development and provide a natural outlet for improvisation and creativity. Lead sheets also promote the inclusion of non-classical repertoire in the group piano curriculum. This demonstration will explain strategies and resources for teaching group piano students to accompany from a lead sheet. First, this presentation will compare various types of short-hand notation found among pop, sacred, and musical theatre repertoire, such as true lead sheets, chord charts, Nashville charts, and piano/vocal/guitar scores. Second, the presenter will demonstrate strategies for introducing basic chord realizations and accompaniments for students in a first-semester group piano course using choruses from pop music. Following these introductory strategies, more advanced techniques and projects will be presented for students in more advanced levels of group piano. Finally, this demonstration will present various resources for teachers who wish to incorporate lead sheets into their group piano curriculum. Teachers and students alike will enjoy the creativity afforded by incorporating this skill into their music study.

**Colahan, Ellwood C.**

see Nelson, Jocelyn (*CMS Equity and Inclusivity Project: Transforming Musical Experience in Academe*)

**Coles, Drew**

**Research Paper: *Qualitative Findings on Teaching Effective Strategies for Online Music Learning Environments***

In addition to the increasing broad demand for technology and online learning in the United States' education system, educational institutions were forced to connect online during the pandemic. The success of an online course involves the instructor's understanding of how to effectively deliver course content in an online environment and build an online community that fosters student engagement. Given the feedback from a multi-phase study on an andragogical instructional instrument, the course design was evaluated and modified using the five-step ADDIE model, which served as a theoretical framework for content and curriculum development. Additionally, the SAMR model was referred to in the consideration of effective and engaging ways to transition in-person courses to an online environment and in the creation of assignments that have practical applications for music educators. This paper explores the findings from research conducted on in-service music educators that consisted of open-ended interview items. The findings in this study suggest that the instructor is the most critical factor in the success of an online course as the effectiveness of online courses depends on the presentation, including; aesthetics, user-friendliness, delivery, rapport with students, opportunities for participation, engaging online with greetings, clear expectations, and redefinition of content for an online setting.

**Coquempot, Jean-Claude**

see Moak, Elizabeth W. (*Clarifying the Muddy Waters of Samuel Barber*)

**Cordoba, Derick**

**Research Paper: *Bruce Forman: Bebop, Cowbop, and Beyond***

Bruce Forman has been a California based guitarist since 1971, he is currently a faculty member at USC's Thornton School of Music. He has performed with jazz luminaries Joe Henderson, Ray Brown, George Cables, Freddie Hubbard, Bobby Hutcherson, Woody Shaw, Richie Cole, and Tom Harrell. In this paper I explore the evolution of Forman's career from a 15-year-old upstart bebop guitarist in San Francisco to his current myriad of innovative projects. In the last ten years Forman has had an incredible burst of creative projects that have turned him into a celebrated podcaster, author, master clinician, Instagram music content creator, and one-man storyteller. This renaissance can serve as a model to all musicians, regardless of style, wishing to capitalize on the technological evolution that is happening in the current music industry. Forman's Instagram project titled "First chorus of the day!" is a project born out of the pandemic that has propelled his Instagram account from having a few hundred followers to almost 11,000. His one-man show, *The Red Guitar*, is part solo concert, part storytelling, and part comedy. Forman's junkyard duo has him playing a resonator guitar and his drummer playing only found objects like suitcases, popcorn tins, teapots, chains, and more. He also co-hosts one of the most successful guitar podcasts, *GuitarWank*, which has over 250 episodes and a large following. Bruce Forman is a musician who is teaching us as much about thriving in today's musical environment as he is about jazz guitar.

**Craig, Chris**

see Homburg, Andrew H. (*Creating Authentic Music Experiences for College Students with Intellectual Disabilities*)

## **Crawford Perttu, Melinda H.**

### **Showcase Performance: *Blending and Interpreting Ancient and Modern Works for the Scottish Fiddle***

The first set is comprised of two airs that were collected during the 18th century in the Gaelic-speaking Highlands and Hebridean Islands of Scotland. “The Sheiling in the Braes of Rannoch” most likely had origins as a Gaelic song as the collector, Simon Fraser, notes that he heard it being sung in Gaelic by Colonel John Ross of the 86th Regiment sometime between 1715 and 1745. Patrick MacDonald, the collector of “Little Does Sleep Come to Me,” suggests that it might have originally been a harp tune and refers to it as being “ancient.” The second set is comprised of three dance tunes. “The Seilkie Sisters,” a three-part jig, and “Breaking Morn,” a reel, are both modern fiddle compositions by Melinda Crawford. “The Seilkie Sisters” is named after both the Scottish mythological creature, the seilkie, a being who is a seal in the water and a human on dry land, and the composer’s daughters who harbor a particular fondness for the water. “Breaking Morn,” is a driving reel that showcases “birls,” bowed ornaments that are adapted from highland bagpipe ornaments of the same name. The last tune of the set, “The Old Woman Would,” is a fiddle adaptation of a very old Gaelic song from the Isle of Barra in the Hebrides. It would have been originally sung as a *puirt-à-beul* (mouth music), a type of vocal dance music.

## **Cupec, Zane**

see Romero, Brenda M. (*World Music Ensembles and Diversity, Equity, and Inclusion (DEI): Intersections*)

## **Dean, Michael**

### **Workshop: *It’s All About Music! So, How Can I Help My Students Play Music Better? A Workshop on Music Preparation and Performance***

Michael Dean will discuss important concepts in music preparation and performance in a brief introduction. He will then outline and briefly discuss a suggested practice routine. The heart of this clinic is a discussion and demonstration of several useful practice techniques. This is a “How to Do It” workshop with information useful to musicians at all levels from near-beginners to cranky heavily tenured full professors. There will be time for formal and informal questions and answers.

- I. Intro
- II. Practice Routine
- III. Practice Techniques (with demo)
- IV. Questions and Answers (formal and informal)
- V. Further Resources

## **Decker, Marc**

### **Poster: *A Composer’s Legacy: The Chamber Music of Gordon Jacob***

The purpose of this study is to examine the wind and percussion chamber music of Gordon Jacob (1895–1984). Jacob was a British composer from Upper Norwood, London. During his youth he studied piano and took up percussion in order to join his school band and orchestra. After serving in the First World War, Jacob enrolled at the Royal College of Music (RCM) where he studied composition with Ralph Vaughan Williams and Sir Charles Villiers Stanford. Shortly after graduation, he was offered an instructor position at the RCM. He remained on faculty for forty-two years, instructing many musicians who would later become internationally recognized composers including Imogen Holst, Sir Malcolm Arnold, and Philip Cannon. He is best known as a master of orchestration, as the author of several textbooks on the subject.

Jacob was a prolific composer of over 400 works for concert band, brass band, and chamber ensembles many of which have become regularly performed works within the canon of chamber wind and percussion repertoire. His music is a continuation and development of the refined British style of Gustav Holst and Ralph Vaughan Williams with clear formal structures and standard tertian harmonies that celebrate unique instrumental textures.

This mixed methods study includes a metaanalysis of published repertoire lists and qualitative research which serve to examine the composer's core repertoire for chamber winds and percussion.

**Deibel, Geoffrey**

see **h2 quartet** (*Homage: New Works for Saxophone Quartet*)

**DeVito, Donald**

see **Greher, Gena R.** (*A Multi-State Virtual Lab School: How Technology Expanded Student Field Experiences*)

**Dobbs, Chris**

see **Walzer, Daniel** (*Pedagogy for the Project Studio: Leveraging Creativity for Indie Producers in Music Technology Curricula*)

**Donaghue, Margaret**

see **MiamiClarinet** (*Forgotten Gems for Clarinet Quartet by French Women Composers*)

**Doutt, Kathleen C.**

**Workshop: A Concrete Strategy for Epistemic Change: The Rubric**

The College Music Society has charged higher education music faculty to redesign programs which represent equitably the ever-expanding palette of musical styles. The challenge demands constructive thought and serious investment of time. Simply adding innovative courses, repertoire, and performance groups to existing curricula falls short of effecting the needed transformation. A concrete strategy of critical thinking, collaboration, and action is urgently needed. Change must begin at the grass roots by broadening and extending individual faculty members' musical development. The researcher, who has successfully used a rubric to develop faculty critical thinking, will introduce participants to this proven educational instrument as a viable concrete tool. Attendees will be invited to collaborate by using the rubric, included as a supporting document, to think critically, explore less familiar musical styles, and evaluate progress toward epistemic change. Specific activities (descriptors) will guide individuals' assessment of their progress from "Following Eurocentric Practices" to "Leading Epistemic Change" (attainment levels). Asking hard questions and grappling with traditional assumptions will be essential. For example, can a panorama of musical styles be incorporated into curricula without watering down content? will mainstreaming popular, traditional, and experimental music compromise a well-established music core? Participants will be encouraged to suggest ideas which can implement change by an individual or an entire university program. The presenter, who has witnessed faculty growth in positive, integrative thought through using a rubric, hopes to provide an effective starting point for rethinking collegiate programs.

**Duel Duo**

**Lecture-Recital: Expressing Korean Cultural Heritage and Traditions through Western Instruments**  
**Oboe and Bassoon: Jisoo Lee's "Sentimental Waltz for Arirang"**

In the 21st century, Korean modern composers are creating a hybridized form of music combining Korean and Western elements. Their music delivers not only Korean aesthetic features, but also universal sounds and emotions. Korean composer Jisoo Lee (b.1981) who is a Professor of Composition at Seoul National University is inspired by Korean heritage and traditional music. Lee infuses his musical works with influences from Korean traditional folksong, *arirang* (아리랑). Lee creates his own hybridized sound using Western woodwind instruments oboe and bassoon and his musical language plays a significant role in enabling cultural understanding to Western audiences. His piece, "Sentimental Waltz for Arirang" for oboe, bassoon, and piano captures Korean qualities and the rhythmic patterns (or *jangdan*) inspired by Korean traditional music. In this lecture recital, we will discuss how Korean modern composer Lee utilized Korean traditional musical elements in a Western musical form. Furthermore, we will highlight how Lee's hybridized musical language is heavily

influenced by Korean instruments and music, by explaining his Western composition technique and characteristic musical notation.

### **DuHamel, Ann**

#### **Performance: *Those Who Watch: New Piano Music About Climate Change***

*Forgive them not, for they know what they do* is a lamentation on inaction against human-induced climate change. The piece's title and its three sections ("... they do these things when the tree is green ...," "... what will they do when it is dry?," and "Weep for yourselves and for your children") are derived from the Gospel of Luke. The title is a paraphrase attributed to Jesus Christ on his condemnation and crucifixion. Section titles also quote Christ, though are given a focus different to their biblical context.

*Stop Deforestation!* progresses from a greater amount of figuration to lesser, much like the jungle that is progressively losing ground on our planet. The work is a call to reflection on the complex problem of indiscriminate, violent use of forests.

*Vanishing* and *Interdecadal Oscillations* both address effects of climate change on oceans. "Vanishing" utilizes a non-traditional score, allowing the performer much control over sonic events that depict islands and the encroaching rising seas. *Interdecadal Oscillations*, inspired by Rauschenberg's *Erased de Koonig*, filters a work of Brahms until it is practically nonexistent, which reminds the composer of dying coral reefs.

*Those Who Watch* utilizes an electronic accompaniment: voices of news anchors and billionaires who profit from fossil fuel consumption swirl in a cacophonous cloud of mischaracterizations and misquoted statistics. Meanwhile, voices of scientists and activists form the bedrock of the piece's sonic landscape, distorted beyond understanding, only truly audible in moments of quiet sincerity. The piano soloist serves as a mouthpiece for anxiety.

### **Dunbar, Brian**

see Johnson, Rebecca (*Be the Change: Implementing Diverse Repertoire in the Applied Curriculum*)

### **Duo Cantabile**

#### **Performance: *From the Fiddler's House to the Concert Hall: The Cello-Piano Works of Bruce Stark***

Propelled by the Great Depression, dust storms, and drought, many farmers and their families migrated from central states to Southern California hoping to find work. As depicted in the classic novel *The Grapes Of Wrath*, the migrants brought along with their limited belongings their inherited cultural expressions, one of which was music. Although life in California was not as easy as they had dreamed, they found time to engage in such recreational activities because music provided a way for people to express their concerns about lost jobs and poor circumstances and helped to raise people's spirits and give them hope for better times. Presented in private living rooms or public spaces, the music performed by the migrants came from several different sources, but the majority belonged to the Anglo-Celtic ballad tradition. Sharing in this historical trajectory, American composer Bruce Stark's family moved from Oklahoma and Arkansas to Southern California, where both of his grandfathers were seeking work. They were country fiddle players, and Stark grew up listening to his family fiddling, Celtic songs, and dance rhythms. Stark's music displays varied elements of his musical upbringing with studies in percussion, jazz piano, and classical composition; however, much of his music clearly reflects his Irish heritage with Celtic/Scottish Irish lyricism, strumming of the guitar, and fiddling as he heard in his youth. This presentation will showcase two of Stark's cello-piano duos that incorporate these features: "Promise" (5 minutes) and *Suite for Cello and Piano* ("Prelude," "Allegro Pizzicato," "Serenade", and "Groove" (15 minutes).

## **Eldridge, Andrew**

### **Performance: *Effective Loops: New Solos for Percussion and Live Electronics***

Effective Loops is a short presentation designed to expose the listener to a wide variety of new percussion music written within the last five years. While acoustic percussion instruments are central to the presentation, the demonstration includes four different styles of electronics integrated into a performance. Emma O'Halloran's solo "How Sweet the Thought of You as Infinite" utilizes a marimba, microphones, and max patch to process the marimba's sound with delay audio effects. Throughout the performance, the delay times are adjusted causing the marimba's pitch to slowly bend. "Mantra," commissioned in 2021, is an advanced solo for snare drum, small tom, and live-looped/triggered midi samples in Ableton Live. Mantra was inspired by a wide range of interests, ranging from Tigran Hamasyan to Venetian Snares to Jojo Mayer to Esoteric Mantra Buddhism, converging together to make one cohesive experience. The final composer's composition *The Giant She Holds* closes the program and continues the electronics theme through live looping percussion instruments in Ableton Live. Based upon the looping style made popular by BinkBeats, the solo contains an engaging formal structure that avoids the typical layering found in live looping performances using ClyphX Pro.

## **Eley, Marcus**

### **Poster: *If Not Now, When? The Present "Awareness" of the African American Composer in Art Music or Is This Just Another Feel Good Moment?***

Change is inevitable. Throughout our lives, we react to unforeseen situations; things out of our control. Some perceived as good, others bad. To paraphrase a song, you "pick yourself up, dust yourself off and start all over again." As musicians, we do this every time when we learn a new piece or hone our technique. Also, these experiences shape how we use our creativity. But when that creativity is stymied by prejudice and perceived inferiority, no matter how many times you "start again," that entrée to repertoire acceptance and inclusion remain marginal. Thus is the plight of the African American composer. The purpose of this presentation is to illustrate through discussion and performance how race and ethnicity influence music in the classroom, the studio, and the concert hall. After pivotal periods of change, the assassination of Dr. Martin Luther King, Jr, civil unrest after the riots in Los Angeles, the murder of George Floyd, etc., organizations throughout America, including music institutions, created programs that emphasized inclusivity. Though they had good intentions, they were only temporal that only reacted to the zeitgeist of the moment. Much like the recognition of African American composers and performing artists for one month during February. These are bandage fixes to a larger systemic problem: inequity. By addressing these issues, this presentation hopes to empower musicians, educators, music administrators, concert promoters to support the regular programming of music by African American composers in their communities.

## **Elicio Winds**

### **Performance: *Voyage: Confronting Isolation and Belonging Through New Music***

*Voyage* is an introspection about the concepts of journey and home inspired by NASA's Voyager space exploration program. Voyager 1 and 2, while originally sent to survey distant planets in our solar system, are now the most distant human-made objects exploring interstellar space. As the Voyagers explore new wonders in the universe, they also carry a story of their home in the form of a 'golden record,' music time capsule for extraterrestrials to discover. I recently moved to the Rocket City and am excited by new adventures and the exhilarating history of space exploration in Huntsville. Like the Voyagers, I carry pieces of my past with me, my own golden record, as I explore and innovate, trying to be part of something bigger than myself. The foreignness of Alabama can often feel isolating much like I imagine deep space to be for the Voyagers, but the journey is thrilling and with each discovery a new sense of purpose is found. Americans have always had a sense of restlessness fueled by a desire to explore and shape a new life. This is balanced by our need to belong, reflected in our traditions, values, and sense of self; our home. I look to my new city and its long history of space exploration for inspiration as I begin to make sense of my new home and find my place in this world.

## **Ensemble Lirica**

### **Performance: *Expanding American Art Song for Tenor, Clarinet, and Piano***

One of the ways that we can lead change in academia is to open up new genres of collaboration. The voice-clarinet-piano genre is rich and varied, particularly featuring the soprano voice, yet lacks works specifically for tenor, clarinet, and piano. Another way to lead change is to present standard repertoire alongside music for/by historically excluded composers and new compositions. This program attempts to lead change in both ways: to show the potential of a relatively neglected genre (clarinet, tenor, and piano), and by exploring standard and new repertoire by a variety of American composers. This performance presents selections from the standard repertoire and newly-composed works by American composers: a work for high voice, clarinet, and piano by Richard Cumming, an adaptation of a work originally composed for soprano by the Adolphus Hailstork, and a commissioned work specifically for tenor by Kyle Vanderburg. A staple of the repertoire, the Cumming is a short lyrical setting of the anonymous Middle English poem "I syng of a mayden," which celebrates the annunciation and the virgin birth of Jesus. Hailstork's *Deux Chansons* vividly portrays two poems by the Canadian-American poet Roseann Runte set in a jazz harmonic language. *Letters to the Poetry Editor* sets satirical poetry (what you wish you could say in a cover letter) by Minnesota-based poet Mark Vinz. Vanderburg's setting highlights Vinz's satire in all three musicians' parts to act out each scene.

## **Estes, Dain**

see Atticks, Barry (*Deepfake in Music Industry Education: How it Works and the Legal and Financial Dangers*)

## **Fabbri, Fabio**

### **Original Composition: *Ruah***

The "breath" in English, or "ruah" in Hebrew, or "qi" in Chinese, or "pneuma" in Greek, is the energy that gives life, the creative energy, but it is also music. Contrary to what one might think, it is not classifiable with absolute uniqueness as a nodal sound: although in fact, a noise nature may be evident, it is actually in effect a channeled sound. Blowing the trumpet sound, it is sufficient to try to perform a long breath by hinting a scale whistled to realize it. Blowing the trumpet face of this sound object onto the trumpet of a trumpet becomes even more evident: we can indeed perceive the heights proper to the true fundamentals of the instrument! In the present acousmatic piece phonemes of the human voice and trumpet sounds interact (with techniques of crossed synthesis and not only) in a path marked by multiple orders of subrogation aimed at highlighting the multiple affinities between singing and brass playing: in this "betweenness" the human voice is the result of vibration, and the trumpet has its voice.

## **Falcone, Sheri**

see *Millennia Musicae Trio (Underrepresented Brazilian Composers - Arrangements for Clarinet, Bassoon and Piano)*

## **Ferre, Stephen**

### **Original Score: *Postcards from Home***

During the first pandemic summer of 2020 I concentrated on composing daily miniatures for various ensembles, based around an octet, of which this work represents the full instrumentation, later adding a tenor saxophone. These miniatures, which I called Postcards, were meant to be used as sketches for a larger work called *Shadows of Innocence* for tenor saxophone and string quartet. Each postcard could be no larger than half a sheet of letter size paper, landscape, and readable at that size. I allowed myself an hour to compose it each day, 51 in total, as well as another hour to set it and create a scrolling video to post on Facebook. Along with the present set of postcards and the commissioned work, I was able to assemble, interpolate, and adapt these miniatures into my *String Quartet No. 5* and *Summer 2020*, which is a more complete set of these tiny works. Some of these works will be collected into collections for clarinet/bass clarinet and trumpet. I have also since arranged *Shadows of Innocence* for trombone and string quartet. *Postcards from Home* presents 19 of these miniatures in their

original forms (except for “Night Wanderer”), connected into 4 movements, with an interlude after the first movement. Several of them feature the clarinet or trumpet in a variety of ensemble settings. The interlude, “Night Wanderer,” was originally a mobile form, which I realized in normal notation this collection.

**Field, Brian**

**Original Score:** *Let the Light Shine on Me*

I wrote the text and music for “Let the Light Shine on Me” as a hopeful response to the increasing levels of divisiveness, fear and anxiety in the world. If only we were able to fully appreciate the good intentions, the love and commonalities we share with each other, we might enjoy greater peace and understanding.

**Gainey, Denise**

see **Zingara, James** (*From Zero to Performance: Creating New Chamber Repertoire for Non-Traditional Ensembles*)

**Gamboa-Kroesen, Johanna**

**Poster:** *These Are My People: Music Teacher Instructional Practice and School Connectedness*

School connectedness, or the sense of belonging at school, is a critical factor in adolescent health, academic achievement, and socioemotional well-being. Prior research in music education indicates that music classrooms may provide an environment where students feel they belong. However, there has been inadequate research on how the actions of music teachers contribute to this phenomenon.

Aims The purpose of this study was to examine the relationship between school connectedness and school-based performing ensembles. In addition, it was a goal of the study to provide descriptive analysis of the instructional practices that music teachers use to promote inclusive environments and an overall sense of belonging in their classrooms.

Evidence Using 191 student surveys of school membership, student reflective writings, 5 teacher interviews, and 10 classroom observations, this study found that students reported high levels of positive school membership within their music classes and students who participate in school-based orchestra report a positive change in mental or emotional state during music instruction. In addition, evidence in this study found that music teachers use instructional practices to build connectedness through de-emphasizing competition and strengthening a student’s sense of relational value and self-efficacy. Furthermore, music teachers can instructional practices build a collective identity within performing ensembles to strengthen a student’s sense of belonging at school. The findings offer implications for future music teacher instruction to create environments of inclusion, strengthen student-teacher relationships, and promote strategies that enhance student connection to school.

**Gamboa-Kroesen, Johanna**

see **Heuser, Frank** (*A Representational Model of Music Education: Encompassing Musical, Social, Cultural and Emotional Learning*)

**Garner Santa, Lisa**

see **O.U.R. Flute Quartet** (*She/His/Theirs: Works for Flute Quartet*)

**Garrison, Leonard**

see **Scott/Garrison Duo with Roger McVey** (*Scenes in Silver and Black, Suite for Flute, Clarinet in B-flat, and Piano*)

**Gatlin, Laurie**

see **Thies, Tamara** (*Master of Arts Education Degree: A Cross-Silo Collaborative Innovation*)

**Gee, Jennifer**

see **Koner, Karen** (*Lived Experiences: Music Educators' Stress during the COVID-19 Pandemic*)

**Geigel, Joe**

see **Ma, Yunn-Shan** (*Implementing New Live Music Experiences – A Non-Music Majors' AR Fantasia Collaboration*)

**Gibson, John**

**Demonstration:** *An Easy Introduction to Max Patching Using Auzzie*

Anyone teaching Max patching to a class knows the challenges: some students struggle with the programming concepts, some are frustrated that the sounds they're able to make do not seem worth the pain of learning all the objects and patching ideas. Ten years ago, Cycling '74 recognized this difficulty for Jitter, their video-processing module for Max, and introduced Vizzie, a set of video objects that beginners can learn to combine productively during a single class. For audio, they incorporated BEAP, a set of objects focused on a monophonic analog synthesis paradigm. While useful, BEAP also presents challenges to some students (e.g., envelope triggering). So I created my own package, Auzzie, designed on the model of Vizzie, with the goal of letting students produce engaging sound with comparatively little work. I will give a demonstration of Auzzie, discuss the prerequisites for introducing it to an electronic music class, and show my ideas for using Auzzie as a springboard for learning the intricacies of Max. The goal is to get to a point where some students want to abandon Auzzie to learn Max in greater depth. Other students may want to continue using Auzzie to render sound, while they concentrate on data-mapping of real-time control inputs. I will also discuss future plans for Auzzie.

**Gibson, John**

**Original Composition:** *edgewater*

*edgewater* is the result of a trip to the beach at the crack of dawn to record the surf, uninterrupted by the sound of people or airplanes. When you experience the ocean while recording it, in sound and image, you really notice the disparities in scale: you can see the vast ocean for miles and also the tiny creatures burrowing in the sand nearby; you can hear the roar of waves crashing far away and also the delicate rippling of currents running around your feet. Placing the camera and microphone a few inches above the incoming tide exaggerates these differences in scale. The static, close-up visual framing draws attention to the relative distances of the surf sounds. Along with ideas of scale, the piece engages notions of the real and the imaginary. On a lazy beach, the imaginary can take over in your daydreams. In *edgewater*, passages of natural soundscape intermingle with imaginary visions of the sand, water, and sound. The continuum between ocean noise and razor-sharp pitch serves as an expressive resource in the imaginary passages. All audio comes from recordings of the surf, though the filtering and spectral processing techniques do not always reveal the source of the sound.

**Giddens Jr., Richard L.**

**Demonstration:** *Enhancing Your Ensemble's Creative Potential with Harmolodics Through Composition, and Improvisation*

Performers, educators, and students will greatly benefit from this unique clinic as the presenters draw from their musical backgrounds in Black American music, Mexican folk music, Balkan music, Afro-Caribbean music, punk rock, and European classical music to create an approach to improvisation that is both modern and highly personalized. The presenters will illustrate how to utilize an ensemble's collective cultural references as points of departure for improvisation and as source material to start the conversation of musical interaction, and how to relate this way of thinking to musicians of all levels. By embracing harmolodics, a method of composition and improvisation developed by Ornette Coleman, Don Cherry, and Charlie Haden, the presenters will explain how intervallic structures inherent in compositions can dictate and inspire new approaches to creating spontaneous form. Through group intuition and consensus, the presenters will explore how the use of fragments of the tune, angles of melody, intervallic structures inherent in the composition, and flexible rhythmic language that

enhance a group's creative potential while remaining true to the composition's core character. By promoting an ethos of musical and cultural inclusivity, and embracing a borderless approach to music-making, the presenters demonstrate the value of disparate perspectives and backgrounds in forging the future of music on stage and in the classroom. This presentation will help to open doors for collaboration between people from dramatically different backgrounds and encourage both reverence for multicultural heritage and a broad-minded global perspective for the future of music for all.

**Gilbert, Christiane**

see Baker, Vicki (*An Examination of Gender Trends and Sexism Among University Composition Faculty: Conversations with Female Composition Professors*)

**Ginger, Kerry**

**Showcase Performance:** *The New Woman: Music from Austria and Germany*

Prevailing narratives of the early 20<sup>th</sup> century marginalize women's participation and leadership in Viennese musical modernism and related milieux. Research reveals, however, that women composers were deeply active in Viennese public musical life, as well as the innovative musical culture which flowed between Vienna and Berlin in the first decades of the century. Though a lack of representation and repetition on concert programs has led to the assumption that women did not lead change in this musical culture, these women's works—along with their premieres, commissions, publications, collaborations, teaching appointments, and critical press—tell another story. Evelyn Faltis (1887–1937) studied at the Vienna Academy but spent much of her career in Bayreuth and Berlin. Her *Lieder fernen Gedenkens* reflect her commitment to drama: late-Romantic harmonies mix with expressive dissonance and Faltis's own texts of passion, illusion, interiority, and conflict. Alma Mahler-Werfel (1879–1964), long recognized as a salonnière and muse, developed a forward-looking style of her own through studies with Alexander von Zemlinsky. In "Licht in der Nacht," Mahler mixes Wagnerian chromaticism with innovative harmonic language, suffusing them with motivic writing, lyricism, and dramatic disruptions. Charlotte Schlesinger (1909–1976) studied with Viennese Franz Schreker in mid-1920s Berlin, later joining the studio of Paul Hindemith. Schlesinger's 1931 *Fünf Gesänge* display a dissonant, compact style with emphasis on quartal harmonies and polytonality, dipping at times into serial technique. Elizabeth Gyring (1886–1970) studied briefly under Schoenberg in Vienna, later developing a formative relationship with Josef Marx. Her works, self-described as "unconventional," are angular, contrapuntal, and rhythmically complex.

**Glen, Hilary**

**Lecture-Recital:** *Expanding the Cello/Piano Duo Repertoire with works by Historically Marginalized Composers*

The reckoning surrounding race in the United States was a wakeup call for many in the music community. We ask ourselves what kind of action we can take that could amplify the music of historically marginalized composers. In our presentation, we offer a path forward by providing resources and ideas to answer the following question: How can I help introduce more representative repertoire to students and faculty at music schools around the country? Our presentation will include a discussion of our research into this question, as well as what we are currently doing to expand the repertoire. Our project teaches a new generation of young cellists and pianists about these works and resources, and provides them the opportunity to take leadership in shaping the conversation about inclusion in the repertoire. To share this music, we have recorded a CD of music by living, BIPOC, American composers. We are also traveling to universities across the country to perform and present this music. In addition to the performance aspect, we are making the sheet music more accessible by providing links to it on our programs and websites. We are also interviewing a cross-section of the academic music community to get their input on how to best introduce new music to the academic audience. The results from these interviews will be discussed in our presentation. For the performance aspect of this presentation, we will perform one of the pieces from our CD.

**Goble, Jodi S.**

see **Harley, Anne Dorothy** (*Unsung Legacy: Unpublished Art Songs by the African American L.A. Composer Harold Bruce Forsythe (1908–76)*)

**Goh, Soo**

see **Batik Clarinet Quartet** (*Exploring Change: Two Clarinet Quartets by Women Composers*)

**Graser, Dan**

**Poster: *The Other Half of the Instrument: Updating our Saxophone Pedagogy***

The exponential growth in capabilities for modern saxophonists in the last 20 years has been extraordinary when it comes to extended techniques and pure technical dexterity. However, pedagogical methods, practice habits, routines, and exercises have not been steadily updated to reflect the increasingly proficient standards of younger and younger saxophone students. In this presentation we will deal with these areas, dubbed “the other half of the instrument,” that are not found in many instrumental methods and how best to address them. This pedagogy is focused on the advanced high school level student through all levels of academic study. For both jazz and classical saxophonists, high-level control and 3.5 octave technique is a must for modern repertoire and performance expectations, by exploring this other half of the instrument we will find a means to keep challenging and educating the voracious next generation of saxophonists. This demonstration will feature exercises and methods that are also easily translatable to the entire woodwind family.

**Greher, Gena R.**

**Demonstration: *Making Music In Minecraft: Mining Video Game Technology for Music Teacher Education***

The goal of this project was to help music education students explore the potential for video game technology to teach musical concepts to future music students of theirs. Many students were well versed with Minecraft, though not necessarily with the Noteblocks function. Yet there were a good number of students where this project was going to be their first foray with video game technology in general and Minecraft in particular. Students worked in teams to navigate the technological challenges, create a backstory for their Minecraft world, and reflect on the musical potential for this type of project. A common theme in all the project reflections was their own engagement levels throughout the project and the importance of collaboration throughout. They also noted how in addition to learning a bit of coding they felt the act of setting up the Noteblocks to play a melody was a great ear training activity. As one student noted, “This project I found especially interesting because of how easily I was able to work in the flow state... I was able to immerse myself in Minecraft and put my imagination into fruition.” This presentation will present an overview of the project, examples of student work, some of the major challenges and what was learned by both the students and the professor.

**Greher, Gena R.**

**Panel: *A Multi-State Virtual Lab School: How Technology Expanded Student Field Experiences***

We introduce a virtual lab school partnership model between a 99-percent minority Title I school in Florida and two Northeast universities conducted during the pandemic. Conventionally, lab schools are placed near the campus to promote collaborations between the school and the university. In this model, we placed pre-intern music education majors via Zoom in a Florida school, in which they observed and taught general music, special needs, and STEAM classes. The appeal of working with this music teacher is his Professional Recording Studio (PRS) pedagogical approach, which utilizes the aspects of communicative interaction that would be utilized between studio musicians in a recording studio and applies them to a facilitated community music approach in an elementary setting. His students explore and create music from their neighborhood, from playground games, double dutch jump roping chants, patty cake games, tapping on desks and tables, and music listened to outside of the prescribed school curriculum are included. Music that is culturally relevant to the students, determined by the students, and arranged in the classroom setting with available instruments provides a level of student autonomy and artistic identity. Technology also afforded this collaboration international cooperation for all

participants through interactive lessons with students and educators in Brazil, India and Haiti for children with special needs. Our students were provided opportunities to create technology rich lessons and teaching videos. We will present the various perspectives of the music teacher educators, elementary music teacher, and the benefits accrued to our students.

**Groulx, Timothy J.**

**Research Paper: *Cultural Representation in Concert Band Literature: A Case Study***

Cultural representation in band literature largely reflects the European colonial cultures from which wind bands developed, with ties to male-dominated military and religious institutions. However, those cultures may not represent the diversity of cultures present in many schools, which may in turn lead to demographics in band rooms dissimilar to demographics of the school. Musicologists have criticized the primacy of the Western Art music canon, in that it perpetuates colonial oppression by favoring certain people over others. Band literature on the Florida Bandmasters Association (FBA) list was analyzed for cultural representation through the title and composer. There were 1,604 entries on the 2020 FBA list: approximately 59% lacked a specific cultural reference but were based on European musical styles and traditions, and 39% referenced the culture of a specific European nation, their former colonies, or religious practices. Only 35 entries (2.18% of the list) referenced cultures outside Europe and its former colonies, and 21 of the 23 composers of those entries were White. The list included the work of 450 composers, all male but 7, and all White except for 10 Asians, 4 Latine, and 2 African-Americans. The 252 compositions designated as “significant literature” by the FBA included only five entries referencing cultures that were not Western European-centric, and were all composed by White males except for one by Anne McGinty, a White female. These findings reflect what some have termed Euro-American colonial culture and provides impetus to critically examine the established band literature canon.

**Gu, Min**

see **Thies, Tamara** (*Master of Arts Education Degree: A Cross-Silo Collaborative Innovation*)

**h2 quartet**

**Performance: *Homage: New Works for Saxophone Quartet***

*Homage for Saxophone Quartet* was commissioned and performed by the Amigo Saxophone Quartet in 2012 at the Singapore Saxophone Symposium. As the title suggests, *Homage* was the composer's musical tribute to J. S. Bach, one of history most celebrated composers. This piece begins with a pseudo-Bach prelude on solo baritone saxophone, it is later joint by the rest of the ensemble and take the listeners through a time travel into the 20th century. There are moments where one hears the familiar interplays of contrapuntal writing, fusion of styles with a little hint of Bebop, and chromatic harmonies. The composition ends with the opening theme on the solo alto saxophone. This time the audience is reminded of the reverberations that one would hear in a large cathedral. as the other members of the quartet held on to different notes that the alto saxophone plays. *Homage* reminisces and celebrates J S Bach's legacy as a composer and his influences to many throughout the music history and beyond. “Sunburnt” was written during a hot summer in Honolulu, hence the title (rest assured, I was composing indoors). In contrast to “Doublethink,” I allowed myself to simply write what came naturally, and as a result, the ideas for this piece flowed much more quickly. I recall coming up with the first two measures of the piece on my first day of composing the piece, and wondering if I should spend more time exploring other options as I would normally do. Instead, I decided to forge on, determined not to overthink certain decision-making moments and let the piece take shape out of this initial idea. Maybe it’s because of this more carefree approach, but this work feels as joyous and exuberant as any other work that I have ever composed.

**Hackel, Erin Hauger****Poster: *Bridging the Gap: Contemporary Belt Voice Technique for Classical Singers***

Of the many styles of singing, none has been more contentious to vocal pedagogues than the belt voice. Often considered vocally dangerous and risky, and rarely addressed in classical conservatory voice studios, belting is the often maligned and rarely researched sister to classical voice techniques. Finding a safe, researched, and tested method for teaching and singing in this style is extremely timely, with a new wave of college programs beginning to serve the many new contemporary vocal singers entering their programs. In this workshop, the belt voice will be clearly shown through visual examples of vocal fold function, as well as aural and visual examples of healthy belt voice singing. Aspects of gross motor and fine motor usage of the larynx will be presented and demonstrated; audience involvement is incorporated. Through this, the participant will be able to self-actualize the techniques, which include vertical and horizontal positioning of the larynx, as well as identifying and using the various musculatures associated with adducting and abducting the vocal folds. Resources on the topic of the pedagogy of contemporary singing styles will be discussed and presented to add to the knowledge base.

**Haefeli, Sara****Demonstration: *Teaching Music History with Cases***

As the field of musicology is coming to terms with its exclusionary, colonialist history, many instructors are thinking critically about what we teach, but not necessarily about how we teach it. I propose that a case study pedagogy can not only decenter the West and whiteness in the curriculum, but can decenter all sources of authority that reify the privilege of the canon—including the professor as the primary source of knowledge and authority in the classroom. A case study approach can accommodate diverse musical examples from the common practice period without risk of tokenization. The method also shifts the focus of the class from delivering content to acquiring musicological skills. A case study pedagogy opens up pathways of inquiry that are inclusive and non-hierarchical; it flattens dichotomies (such as high/low, European/indigenous, professional/amateur); and it suggests that communities of performers, audiences, patrons, inventors, and technologies shape musical practices more than do individual composers. A case study approach can help students question Eurocentric habits of mind about what music is, who makes it, what it means, and how it functions in groups of people. Using the creation of Lincoln Center in the 1960s as a sample case study, I will demonstrate how to create a music-historical case, how to guide discussion, and how to assess student work. I will also describe how students can learn to create research questions of their own inspired by a case and how they can work collaboratively on projects that begin to explore these questions.

**Hamori, Katherine**

see LaRue, Jennifer (*Creating a Student Bill of Rights*)

**Hannon, Andrew****Original Score: *respire***

*respire*: to breathe freely or easily again, as after exertion or anxiety. Breath is a fleeting, reflexive requirement of life. All too often we only consider our breathing during times of exhaustion or relief, and take for granted the life-sustaining act itself. This composition focuses on the act of breathing from using the sounds of breath to requiring the performer to play without the ability to breathe. The melodic and formal structures also mirror the breathing process of inhaling and exhaling through expanding and contracting material. Together with the fixed audio track, overall emotive journey of this composition is one of reflection, despair, and hope.

**Hannon, Andrew****Original Score: *Well Change***

“Well Change” is a lively rhythmic piece that uses sixteenth-note groupings to create a syncopated, bubbling texture. Melodic patterns are repeated, displaced and divided among the ensemble creating both the melodic and harmonic fabric of the composition. Formal sections move throughout the composition as waves of joyful syncopated melodies combining into a hopeful melodious expression.

**Harbin, Doug**

see Ginger, Kerry (*The New Woman: Music from Austria and Germany*)

**Harding, Tayloe**

see Javian, Mary (*Imagining a Bold Future for Music in Higher Education Centered on Equity, Relevance, and Creativity*)

**Harley, Anne Dorothy**

**Lecture-Recital: *Unsung Legacy: Unpublished Art Songs by the African American L.A. Composer Harold Bruce Forsythe (1908–76)***

Our proposed lecture-recital will feature performances of 4-5 representative art songs from the over 40 songs composed by African American composer Harold Bruce Forsythe (1908–76), who was a Los Angeles resident. We will lecture on his compositional style, historical context and our research process, carried out during our two fellowships at the Huntington Library in San Marino, CA, where his manuscripts are archived. Forsythe was a composer, pianist, and author during the 1920s and 1930s, but his distinguished compositions remain unknown in the canon of American classical music. Forsythe artfully illuminated texts by some of the leading poets of the time in his beautiful art songs, including Paul Laurence Dunbar, Langston Hughes, and James Joyce. He studied composition from 1927–28 at the Juilliard School of Music and lived in New York and Los Angeles during the Harlem Renaissance. He collaborated with African American composer, William Grant Still (1895–1978) on a ballet (*The Sorcerer*) and an opera (*Blue Steel*). Unfortunately, by 1940, Forsythe's compositional activities were limited due to severe spinal infection and deafness. Music scholars have noted the high quality of his musical output. This presentation builds on the work we have done with our students, who have performed a selection of these songs, as part of our attempts to integrate anti-racist pedagogy into music performance: the American canon of classical vocal music has systematically excluded music composed by African Americans, which makes it important to research, rediscover, perform, and publish works by African American composers.

**Hartman, Spencer**

**Workshop: *Introduction to Body Mapping***

In this presentation, attendees will learn the fundamental information of Body Mapping. Topics covered include history of Body Mapping and other somatic practices, uncovering the truth about our spines, and developing Inclusive Awareness of ourselves and the world around us. Body Mapping is the conscious correcting and refining of our perception of our muscular skeletal anatomy. If the body map is inaccurate, movement is inefficient and potentially injury-producing. Our spines serve as our main structural support for effortless uprightness. The spine will be mapped in detail so musicians can shift from great muscular work to efficient balance. Inclusive awareness will be trained so musicians can include themselves and the space around us into performance. Concentration on the musical or technical demands can create performances that are limited and uninviting for audiences. With a greater inclusive awareness, the audience and venue play a greater role in the performance. Body Mapping has the power to save musical careers by reducing injury in improving facility with the instrument.

**Hartman, Spencer**

see O.U.R. Flute Quartet ("*She/His/Theirs: Works for Flute Quartet*")

## **Harvey, Jonathan**

### **Workshop: “Real Talk” in the Choral Rehearsal**

This workshop explores ways that choral educators can make the experience of our ensembles resonate ever more powerfully and intimately with our singers. Specifically, we will examine ways to implement Paul Hernandez’s “Pedagogy of Real Talk” in the choral rehearsal. The pedagogy is a way to reach students traditionally classified as “at-promise” (“at-risk”) - a framework for developing meaningful rapport while creating learning experiences that are immediately relevant, giving voice to marginalized students. It is originally designed for use in the classroom, but can be adapted to serve the choral rehearsal. The pedagogy consists of two primary instructional pillars. The first is “Real Talks,” wherein we as instructors make ourselves vulnerable and human by sharing intentional stories from our own lives on a “universal theme,” and giving students a space during rehearsal to share their stories on that theme, as well. By doing so, we gain insight into the ways that our singers experience the world, and allow them to bring their individual worldview into the rehearsal. The second pillar is “Alternative Lessons,” wherein we as instructors design learning experiences that directly leverage the understanding of our singers’ worlds that we gathered during the “Real Talks.” The shape of these “Alternative Lessons” is limited only by the instructor’s imagination, and the connections to singers that we have developed. These two tools, when combined, allow students to feel heard and seen, and help us as educators to make what we do in ensembles as relevant as possible to our students’ lives.

## **Heazlewood-Dale, James**

### **Research Paper: *Mario’s Ragtime: The Fantastical, Jazz-infused, Improvisatory Video Game Score***

We play music just as we play video games. The complex and multifaceted nature of play and improvisation intertwines both video games and jazz performance. Jazz, however, seldom enters ludomusicological discourse despite the substantial scholarly grounds covered by the burgeoning field. Existing scholarship on jazz in video games follows conversations on the interrelatedness between film noir and jazz. Games including *Grim Fandango* and *City Noir* readily employ the “crime jazz” trope to evoke the film noir milieu. What is absent from these discourses is the more abstract relationship between fantastical games and jazz-infused soundworlds. Why do we hear a rag-influenced underscore while Mario collects coins and squashes walking mushrooms? What does Duke Ellington big band orchestration offer to the cartoonish run and gun *Cup Head*? I argue this enigmatic audio-visual relationship is demonstrated twofold in *Cup Head*, *Mario Odyssey*, and *Street Fighter 5*: 1) Through a connection between fast-paced gameplay and the rhythmic momentum and melodic and harmonic complexity of certain jazz styles and 2) Through a connection between jazz improvisation’s imaginative and spontaneous nature and the fantastical aspects of a game’s mechanics and settings. Game audio plays an indispensable role in facilitating a player’s sense of verisimilitude within video games’ imaginative and, at times, nonsensical worlds. As jazz vernacular has remained integral to the soundworlds of celebrated game series such as *Mario* and *SimCity*, an inquiry into this unique audio-visual relationship is long overdue.

## **Heiderscheit, Annie**

### **Panel: *Globalizing a Core Music-History Curriculum: A Case Study in Departmental Collaboration for Change***

Today’s music practitioners face rising demands for intercultural/interstylistic fluency. In response, our curricula must expand beyond Western canonic traditions. Despite decades-long discussions about the importance of globalizing music studies in higher education, a two- or three-course sequence in the history of music in the European classical tradition predominates as the required and sufficient norm in music-degree programs. “World music” courses are often designed as single-semester, token requirements, or electives. This arrangement reinforces culturally chauvinistic assumptions about the relative value of distinct traditions. At the same time, it isolates those traditions from consideration of their historical, political, cultural, and musical interpenetrations – or, where styles do not interpenetrate: from the blast of understanding that may come only on recognizing why radically different traditions fulfill their respective cultures’ definitions of “good” music. This panel will detail their recent success in aligning their department’s final curricular holdout, the core music-history sequence, with their theory/aural skills, ensembles, and studio curricula – long since

diversified to embrace popular, vernacular, and elite musics from several continents. Panelists will narrate the sequence of catalysts and pivotal moments that launched this process, describe the types and levels of leadership required to support their innovative work, and discuss the various practices (e.g. forming workgroups, engaging consultants, establishing procedural boundaries, and creating fantasy proposals) that drove the project's success. Impediments to the process will be identified and the strategies employed to defuse them revealed. The presentation will include an overview of the redesigned courses and their cross-curricular impact.

### **Henderson, Desmond**

#### **Student Research Paper: *Florence Price's Summer Moon: Classical and Jazz Music Synthesized***

This presentation includes the analysis of "Summer Moon," a composition for solo piano by Florence Beatrice Price, the first African-American woman composer to reach national acclaim. Despite having prominence with the performance of her *Symphony in E Minor*, most of her pieces still remain unknown due to the marginalization that stifled her career in the 20<sup>th</sup> century. Price's musical astuteness cannot be denied when listening to her solo piano pieces, chamber music, and other symphonic works. This presentation is an attempt to inform others of her works, compositional style, and the use of African-American influences with traditional forms. "Summer Moon" includes chromatic harmony, polyrhythmic motives, and a spiritual-like melody portraying the moon and nature on a night in the deep south. It is a work that showcases the composer's ability to synthesize different genres that represent both her cultural background and formal education. Price collaborated with a multitude of composers and musicians including William Grant Still, Margaret Bonds, Harry Thacker Burleigh, and Marian Anderson. She assisted in cultivating the musicianship of the National Association of Negro Musicians (N.A.N.M) which thrived during her lifetime and her legacy will continue to advance and diversify the organizations of today.

### **Heuser, Frank**

#### **Panel: *A Representational Model of Music Education: Encompassing Musical, Social, Cultural and Emotional Learning***

Musical understandings are acquired through multiple processes. Performance skills, knowledge of cultural styles, historical, social and community values, and the role of music in identity formation develop through formal and informal learning practices. Educators must now address music as a multifaceted cultural phenomenon extending beyond performance, theory and history studies. Many consider it an ideal vehicle to encourage cultural awareness and tolerance, promote social justice, and nurture social/emotional well-being. Such requirements challenge educators to augment instruction without reducing the quality of musical expertise. Dehaene (2020) defines learning as forming "an internal model of the external world." This suggests that designing instruction to help students acquire mental models of musical structures and desired social/cultural outcomes is essential. Drawing on Dehaene, this panel presents a representational model of music education. This suggests that effective music learning consists of identifying, acquiring, refining, and strengthening mental models that underlie skills and understandings. Two case studies demonstrate how this model works in classroom settings. (1) Student-teachers created culturally responsive instructional strategies focusing on multiple means of experiencing music that actively engaged elementary students in the learning processes. This establishes mental models necessary to think in sound with musical and contextual understandings. (2) Educators designed participatory experiences in school-based ensembles that, although musically inert, enabled thinking about music, increasing empathy, and promoting social emotional learning. The panel concludes with a discussion of how identifying the mental models of musically active and inert materials and creating appropriate pedagogical processes for effective delivery can deepen music learning.

**Hinton, Eric L.**

**Demonstration: *Wind Band Works by African American Composers: In Culture and Context***

As practitioners and music educators, our teaching must reflect the diverse, dynamic, and interdependent world in which we live and work. We must expose our students to the full gamut of repertoire available to us. When we draw our repertoire from diverse sources, we must utilize a more creative pedagogy that highlights the context and culture of the pieces we perform. This paper presents the process behind a Spring 2019 performance of wind band works by African American performers at Susquehanna University as a model for the ethical scholarship and performance of African American music in predominantly White institutions. The model has four essential elements: (1) interdisciplinary collaboration to contextualize musical works and identify ethical concerns surrounding the performance, (2) historical reconstructions that contextualize composers and their works in history and in the context of broader struggles of African Americans, (3) introductions to African American musical traditions and performance practice as a means of cultural education for the students, (4) public engagement that extends the impact of the performance beyond the campus community. Our demonstration places these works into a socio-historical context for the student performers and touches on musical elements drawn from gospel and jazz, HBCU band culture, the music of the Black church as well as elements of protest music. It paints a picture of the rich contributions of African American classical music to Western musical tradition and brings attention to often-ignored composers as a means of fostering cross-cultural communication, understanding, and appreciation through the aesthetic experience.

**Homburg, Andrew H.**

**Research Paper: *Creating Authentic Music Experiences for College Students with Intellectual Disabilities***

Research has shown students with intellectual disabilities (ID) who complete Comprehensive Transition Programs (CTP) as part of a college experience are far more likely to find meaningful employment and a better quality of life. As Think College funded by the U.S Department of Education has overseen the development of 263 post-secondary programs for students with ID, the role of the Music Academy has become paramount to the success of this historically marginalized group in higher education. Project Bear Learning and Successful Transitions (BLAST) at Missouri State University (MSU) is a partnership with the Springfield Public Schools and other agencies serving students with ID to develop a blueprint for success in college. One of the central focuses is how the engagement in music programs while in high school provides a foundation for inclusive engagement in college. MSU's Bear POWER program for students with ID also draws upon a variety of music classes and related experiences to help frame a five-semester certificate program that results in increased resiliency, and has led to success in securing meaningful employment upon completion of the program. This presentation outlines the strategies employed by music faculty to specifically structure these experiences to promote success and inclusion, while creating a meaningful experiences for regularly enrolled students pursuing degrees in music, music education and related disciplines. Attitudinal changes toward music and ID in students involved in programs like this increase access and equity in music for all. Future research implications for students involved are also discussed.

**Hong-Park, Jihea**

**Panel: *Working Towards More Inclusive Teaching and Learning Environment: Supporting Asian and Asian American Students and Faculty in Music***

The year 2021 has been a pivotal moment of awakening for Asian Americans who have witnessed rising reports of anti-Asian hate crimes in the United States. Despite our unique contribution to America's culture, economy, and history, we have often felt invisible and unheard. As stated in the recent New York Times article, "The success of some artists of Asian descent obscures the fact that many face routine racism and discrimination." (July 21, 2021) The reporter asks a poignant question: Asians are represented in classical music. But are they seen? This question is relevant to all music teachers in higher education as many of their own Asian and Asian American students (along with other marginalized student populations) may struggle with their cultural identity and seek a sense of belonging as they study and pursue careers in music. Furthermore, it is imperative for institutions to have a strategic plan on how to better support faculty of color. The session will begin with a

performance of a new work for solo piano and electronics by composer Steve Ricks entitled, “*Overlapping Voices: Reflections on Racial Identity*.” Then our panelists hope to constructively unpack and blur the unspoken boundaries of racism in classical music through reflection, personal anecdotes, and discussion. The participants will walk away with a renewed perspective, understanding, and strategies. We hope that this conversation will lead to changes “that will help produce a [more] just and relevant music academia.”

**Hood, Samuel**

see **O.U.R. Flute Quartet** (*She/His/Theirs: Works for Flute Quartet*)

**Hsu, Brian**

**Poster: Keys to Inclusion: Reimagining the Piano Canon**

Our presentation discusses our experiences as researchers, teachers, and curators of our project Keys to Inclusion (KTI). Traditional piano pedagogy strongly centers works of European male composers. By contrast, our project seeks to celebrate creative voices that have been unjustly marginalized, empowering our students of diverse backgrounds and enriching the expressive range of our repertoire with music influenced by an array of cultural backgrounds. Inspired by the national reckoning surrounding race, our 2020-21 season was devoted to the works of Black American composers. Launched during the COVID pandemic, KTI takes advantage of the emergence of virtual platforms, bringing together five institutions spanning the country from coast to coast. KTI creates a virtual community among our piano studios, laying the groundwork for a rich series of cross-institutional exchanges. KTI leads our students studying this repertoire, through guest lectures, masterclasses, showcase recitals, and recordings. We have presented such luminaries as Guthrie Ramsey, Daniel Bernard Roumain, Leah Claiborne, William Chapman Nyaho, among others, in lectures and Q&As for our cohort. As we turn our attention to repertoire that is largely new to us and resonates with contemporary social realities, we also reflect upon our collaborative and organizational strategies, personal discoveries, teaching revelations, and student impact. What challenging conversations and questions has KTI inspired, and how have we grown? How has it broadened our musicianship and changed our concept of the canon? We will share these experiences, illustrating our commentary with documentation of our journey together, including videos from performances, masterclasses, and student testimonials.

**Hwang, Nick**

see **Marasco, Anthony T.** (*Strategies for Collaborative Telematic Performance between Music Technology Ensembles*)

**Hwang, Nick**

see **Miller, Scott L.** (*Teaching Electronic Music and Ensemble Performance Telematically*)

**Hwang, Yoon Joo**

see **Duel Duo** (*Expressing Korean Cultural Heritage and Traditions through Western Instruments Oboe and Bassoon: Jisoo Lee's Sentimental Waltz for Arirang*)

**Immel, Daniel**

**Showcase Performance: The Cabaret Character Piece: The Resurrection of Charles Trenet**

French songwriter and singer Charles Trenet (1913–2001), whose winsome melodies and pointed lyrics almost define the very essence of the French cabaret ballad, enjoyed a long career that peaked from the 1930s to 1950s. Six of Trénet’s songs appeared in piano arrangements on an album from the late 1950s called *Mr. Nobody Plays Trénet*. Eventually, and fortunately, Mr. Nobody revealed himself as the eminent pianist Alexis Weissenberg (1929–2012), who was discovered to have transcribed 6 of Trenet’s famous chansons. “Vous oubliez votre cheval” (You’re forgetting your horse) appears in the form of ablistering Charleston; “En avril à Paris” (An April in Paris) illuminates a magical Paris in romantic springtime; “Boum!” (Boom!) announces itself as a romping Foxtrot; “Vous qui passez sans me voir” (You who passes by without seeing me) is an intimate ballad

that evolves into a “gentle, sexy swing” atmosphere; and “Ménilmontant” is a breathless minimalistic toccata that evaporates in less than a minute’s time.

### **Isaacs, Shayna**

#### **Demonstration: *The Development, Composition, and Implementation of Vocalises as a Method of Technical Training for the Adult Musical Theatre Singer***

Classical voice training for the novice singer has long relied on the guidance and instruction of vocalise collections, such as those written and compiled by Marchesi, Lütgen, Vaccai, and Lamperti. For pedagogues and students specializing in other vocal genres, such as musical theatre and CCM (contemporary commercial music,) low-impact and pertinent vocal training aids are in short supply, and much of the suggested literature derives from classical methodology. While the tenants of healthy vocal production remain ubiquitous, specific stylistic needs and technical emphases differ from genre to genre and may require a specified extension of vocal acuity. By analyzing the existing vocalise literature by means of a specialized set of parameters, including but not limited to melodic variation, rhythmic complexity, vowel utilization, and technical targeting, the authors have composed a set of vocalises meant specifically to address the training and conditioning of adult musical theatre voices. These vocalises target many pedagogical tenants in the musical theatre genre, including but not limited to thyroarytenoid-dominant production, twang resonance, lateral vowel formation, and “belt-mix.” By implementing these vocalises in the musical theatre voice studio, pedagogues can efficiently communicate proper musical theatre vocal posture and kinesthetic connection to their students, regardless of age or level of experience. This collection of musical theatre vocalises is the first of its kind and provides genre-specific studios with a basis upon which to grow healthy, balanced voices built for the harsh conditions of the modern theatre stage.

### **Itasaka-Keister, Mami**

see Romero, Brenda M. (*World Music Ensembles and Diversity, Equity, and Inclusion (DEI): Intersections*)

### **Jaworski Koriath, Emily**

#### **Demonstration: *The Hole in the Curriculum: Emotional Intelligence in Studio Instruction***

Studio teachers are not therapists, though there is an undeniable emotional component to our work with emerging artists. As rates of depression, anxiety, and emotional trauma continue to climb among student populations, it is inevitable that some students will unknowingly be impacted by their existing trauma through the course of their studies or performing lives. Students of color, Indigenous musicians, and queer and trans performers are disproportionately impacted by not only their own personal trauma history, but by intergenerational trauma as well. While some teachers attempt to distance themselves from emotional work, we can no longer deny that as music teachers, we are in the feelings business. It is therefore imperative that teachers avail themselves of emerging research on trauma informed pedagogy and emotional intelligence. How can teachers ethically engage in their students’ emotional lives while remaining within their prescribed scope of practice? In this session, informed by the work of psychologists Peter Levine and Diane Poole Heller, and armed with data from the Yale Center for Emotional Intelligence, participants will gain a foundational understanding of how nervous system trauma limits free expression and interferes with musicians’ desires for unrestrained creativity. By focusing on the nervous system process instead of the details of traumatic events, teachers can be empowered to create a safe container for students to begin to learn to process their emotions and unlock their innate artistry.

### **Jaworski Koriath, Emily**

#### **Showcase Performance: *From Vienna to Hollywood (and back): The Art Songs of Erich Korngold***

Erich Wolfgang Korngold (1897–1957) was hailed as a child prodigy. Gustav Mahler heard the boy's cantata *Gold* in 1906, and recommended him for study with Alexander Zemlinsky, who also taught Arnold Schonberg. As Korngold's compositional career grew, he garnered praise from Strauss, Puccini, and Sibelius, among others. His opera *Die Tote Stadt* premiered in 1920, and Korngold began conducting and teaching in Vienna. In 1934, Korngold was invited to Hollywood by Max Reinhardt to collaborate on the film adaptation of Shakespeare's *A Midsummer Night's Dream*. In California, Korngold pioneered the symphonic film score, redefining the genre and earning two Academy Awards. He referred to his scores as "operas without singing" and packed them with leitmotifs, symbolism, and the influence of Mahler, Strauss, and Zemlinsky. Korngold was prevented from returning to Austria due to his home country's annexation into Nazi Germany, and lived the rest of his life in southern California. This performance traces the evolution of Korngold's writing style, from his first two published vocal works (*Sechs einfache Lieder* of 1913 and *Lieder des Abschieds*, published in 1921) to the set *Unvergänglichkeit* (The Eternal) written in 1933 amid growing hostilities in Europe, through his last two published vocal works, the five songs of Op. 38 which contain fragments of his cinematic works, and 1953's *Sonnett für Wien*, a love song to pre-war Vienna, repurposed from a film. 2022 marks 125 years since Korngold's birth in Brno, and 65 years since his death in Hollywood at the age of 60.

### **Javian, Mary**

#### **Panel: *Imagining a Bold Future for Music in Higher Education Centered on Equity, Relevance, and Creativity***

How might we imagine a bold future for music in higher education that is centered on equity, relevance, and creativity? This panel, composed of representatives from the CMS Presidential Task Force on Leading Change, will address this question by sharing projects implemented in the spring of 2022 at 12 different schools of music. Led by Mary Javian, this task force was charged by CMS President Mark Rabideau to examine how change took place at the diverse range of schools represented by the task force. The unifying attributes of these projects were: They involved students, had an element of community experience, challenged systemic racism, explored the power of interdisciplinary work, focused on inclusion, had some form of creative documentation, and had some measurable impact.

### **Jenkins, Christopher**

see Javian, Mary (*Imagining a Bold Future for Music in Higher Education Centered on Equity, Relevance, and Creativity*)

### **Jenkins, Christopher**

see Nelson, Jocelyn (*CMS Equity and Inclusivity Project: Transforming Musical Experience in Academe*)

### **Johnson, Allison**

#### **Original Score: *A Little Past 7 o'clock on September 2<sup>nd</sup>***

*A Little Past 7 o'clock on September 2<sup>nd</sup>* is a sound collage opera centered on the first-hand reports from the survivors of the 1885 massacre of Chinese immigrant miners in Rock Springs, Wyoming. Using a libretto of words extracted and distilled and forged from first-hand accounts of survivors, and a score composed onto palimpsests of a palliated ahistoric legacy, the work re-imagines and re-centers the narratives and poetics of Asian American voices. 1885. On the evening of September 1<sup>st</sup> bells rang to signal the meeting. It was decided. On the morning of September 2<sup>nd</sup>, just after 7 o'clock, 10 white men ran into Coal Pit No. 6. Lor Sun Kit was the first person shot. He fell to the ground. And still the Chinese workers did not flee, did not comprehend the terror upon them. The survivors provide an almost hour-by-hour accounting of the massacre, in short bursts and streams at first, then abating. Then escalating... Working remotely with collaborators [redacted], and based on sound material by \_\_\_\_ the erhu, the piano, the percussion, and the voices - sung and spoken - outline, tell, and

re-tell a history wrenched in terror, a harrowing, brutal, and unpunished episode which should haunt the archives of Americana.

**Johnson, Allison**

**Research Paper: *Race is the Place: Cowgirl Katarungan Explains It All***

This unique presentation, told almost entirely in rhyming couplets, and voiced by the multi-racial truth-teller Cowgirl Katarungan, traces both the roots and the branches of the Eurocentric approaches and tendencies of the conservatory and academy. This critical inquiry will explore the core and the reach of Afrological approaches to sound, including works of Sun Ra, the AACM, composer-improviser Anthony Davis, scholar-trombonist-composer George Lewis, and more, and will re-center and imagine a so-far fictional but equitable world where the academy still houses the learning, but the post-colonial comes knocking.

**Johnson, Rebecca**

**Workshop: *Be the Change: Implementing Diverse Repertoire in the Applied Curriculum***

Studio teachers, working with students of all levels, are embracing the need for greater representation of composers from all backgrounds in their students' repertoire. After decades of teaching from "standard" repertoire lists, created organically through marginalization and convenience, the performance repertoire is now ripe for a complete refresh. Many of the older "standards" can exist alongside pieces that are just as exceptional and equally serve the educational needs of the students. Technology has helped move beyond the reliance on commercially published works, making repertoire and educational resources more accessible.

The presenters of this workshop both served on the National Flute Association's most recent task force to update the pedagogical resource *Selected Repertoire and Studies: A Graded Guide*. From its origin as a graded guide of standards to the living document today, the transformation has expanded and diversified the teaching repertoire for the flute. The guide no longer includes only pieces that have been taught and favored for generations. Now, every piece has been evaluated for quality and given a level within the very specific parameters established by the NFA's Pedagogy Committee. The workshop presentation will take attendees through practical steps for expanding their own teaching repertoire for any instrument, using the *Selected Repertoire and Studies: A Graded Guide* as an example. Discussion will include larger scale concepts such as what makes a piece worth teaching, what happens when students are engaged in choosing their repertoire, and how to expand what is taught without knowing much of the new repertoire.

**Joiner, Casey Keenan**

see Isaacs, Shayna (*The Development, Composition, and Implementation of Vocalises as a Method of Technical Training for the Adult Musical Theatre Singer*)

**Jurs, Douglas**

**Research Paper: *The Forgotten Keyboard Works of Joseph Bologne, Chevalier de Saint-Georges***

With a big budget Searchlight Pictures film currently in development and performances of his violin concertos and symphonies concertantes happening around the world with increasing frequency in recent months, the music of Joseph Bologne, Chevalier de Saint-Georges, is experiencing a resurgence in popularity after a long period of obscurity. Born in 1745 to a young woman of African heritage and a wealthy Guadeloupe plantation owner, Bologne would eventually carve a singular identity as the greatest fencer in Europe, concertmaster and conductor of the top orchestra in France, and a favorite composer and court musician of Marie Antoinette and others in royal circles of pre-revolution France. Despite Bologne's recent cultural emergence, his keyboard music up until now has remained entirely unknown, with only a heavily edited Adagio in f minor currently published. But hidden away in a mislabeled manuscript collection in the Bibliothèque Nationale de France in Paris, one discovers no less than thirty individual works for solo keyboard, the majority of which have never been recorded or published. After outlining the discovery and legitimacy of the collection, this paper will situate Bologne's keyboard works within the historical context of an emerging early classical salon style. I will then discuss how I have utilized some of Bologne's pieces as effective additions to established keyboard pedagogy

sequences (providing recorded examples). Finally, I will talk about a restorative justice publishing initiative that uses this music to honor Bologne's Caribbean heritage by raising funds for the library in his name on Guadeloupe.

**Keebaugh, Ryan**

**Original Score: *lectio divina***

When I first was introduced to the practice of *lectio divina* many years ago I felt an opening inside of me, as if I was being met right where I was. I discovered in this ancient way of stillness a mirror of my own inner movements and longing for contemplative depth. I felt supported in a way of savoring life and listening deeply for the voice of Spirit moving through sacred texts and the world. *lectio divina*, for alto saxophone has seven movements or stages to it which invite us into a place of savoring life and our experience and to discover the invitation to us in the midst of our experience. These seven movements overflow into the whole of our lives.

**Keeling, Kasandra**

see Zapata, Oswaldo (*Bridging Borders: Exploring New Latin American Repertoire for Trumpet and Piano*)

**Keister, Jay**

see Romero, Brenda M. (*World Music Ensembles and Diversity, Equity, and Inclusion (DEI): Intersections*)

**Keogh, Cassie**

see Ensemble Lirica (*Expanding American Art Song for Tenor, Clarinet, and Piano*)

**Kiec, Michelle**

see Batik Clarinet Quartet (*Exploring Change: Two Clarinet Quartets by Women Composers*)

**Kiec, Michelle**

see Synergy 78 (*Two Crows, Two Cats and a Brave Chicken*)

**Kim, Sun Min**

see Glen, Hilary (*Expanding the Cello/Piano Duo Repertoire with works by Historically Marginalized Composers*)

**Kim, Sun Min**

see Hsu, Brian (*Keys to Inclusion: Reimagining the Piano Canon*)

**Klein, Jenna**

**Poster: *Piano Majors' Relationship with Repertoire by Women Composers and Composers of Color***

The repertoire studied by classical pianists throughout their musical and technical development often is saturated by the works of white, male composers. While classical piano standards undoubtedly hold merit and should be experienced by students, an exclusively Eurocentric repertoire may not appeal to modern day students, present relatable role models, or promote a learning curriculum that welcomes and supports all. The inclusion of diverse composers within the repertoire has been explored among music education majors, and in choral and band settings, but has yet to be explored among piano majors.

The purpose of this study was to examine undergraduate and graduate piano majors' confidence in selecting, performing, and teaching piano repertoire by diverse composers (women composers and composers of color (BIPOC)). A secondary purpose was to investigate their beliefs about and experiences learning piano repertoire by diverse composers. Respondents (N = 180) were undergraduate and graduate piano majors that attend National Association of Schools of Music (NASM) accredited schools.

Results indicated that respondents with more experience learning repertoire by diverse composers and with higher beliefs related to composers of diverse repertoire were more confident in their abilities selecting and teaching diverse repertoire. Results also indicated that respondents had more experience learning works by women composers than BIPOC composers, and little experience learning works by women BIPOC composers. Overall, respondents (regardless of gender or race) believed that the inclusion of traditionally underrepresented composers was important and expressed a desire to include this repertoire among the literature they learn and teach.

**Knapp, Erika**

see Calisesi Maidens, Liza (*“See me for who I am”: An Investigation of Undergraduate Music Major Belonging*)

**Koner, Karen**

**Research Paper: *Lived Experiences: Music Educators’ Stress during the COVID-19 Pandemic***

The purpose of the study was to examine music educators’ stress and stressors caused by the COVID-19 pandemic. In this multiple case study (Creswell, 2012; Merriam & Tisdell, 2016), we examined practicing music educators’ stress and stressors pertaining to teaching and life experiences in Spring 2021 and one year later in Spring 2022. Participants were practicing music educators (N = 16), from various geographical locations in the United States, representing K-12 general music, ensemble conducting, applied lessons, and university instruction. Initial data collection in Spring 2021 was through weekly focus groups over a 12-week period. Data were collected one year later through a series of three phenomenological interviews (Siedman, 2019) consisting of: (1) reviewing data from Spring 2021, including personal questionnaire and focus group discussions; (2) a one-on-one interview examining the lived experiences throughout the academic school; and (3) a large group discussion with all participants to reflect upon their experiences. Initial data were analyzed through open coding (Gibbs, 2007), yielding the themes of logistics, student engagement and disengagement, helplessness, and curriculum changes. Data collection scheduled for Spring 2022 will revisit these themes with participants, as well as further explore and discuss any challenges faced when transitioning back to in-person instruction, including impacts of vaccine and mask mandates and music teacher stressors during this transitional time. This presentation will discuss the results and comparison of data one year apart, as well as suggestions for support systems for music educators through professional organizations and learning communities.

**Koriath, Tad**

see Jaworski Koriath, Emily (*From Vienna to Hollywood (and back): The Art Songs of Erich Korngold*)

**Kuuskoski, Jonathan**

see Millar, Michael (*Career Development Collaborations for Hybrid Environments*)

**Lagrimas, Leonidas**

**Research Paper: *Sounds of Change: Reframing Music Theory and Class Piano Through Popular Music***

It is no secret that popular music serves a vital role in connecting collegiate music instruction to issues surrounding social justice, inclusivity, identity, among others. Our proposed talk examines intersections between college music theory and class piano pedagogy by questioning the status of popular music as a curricular resource. To get there, we investigate how our respective fields utilize popular music in the classroom. We then discuss how our subdisciplines inform each other in the academy, and what that means for modern music students. A possible instructional approach for “leading change” in the class piano lab incorporates applied skills emergent from the study of popular music. These skills include playing by ear, learning by rote, and using less common forms of notation (e.g. Nashville numbers, proto-notation, etc.), which are often downplayed in favor of traditional forms of pedagogy. Figure 1 reveals this predominantly Western/Eurocentric approach that typifies most standard class piano texts. This Western frame is also ingrained in music theory (Ewell), and a debate surrounding which concepts students should learn in their first

year(s) of study is concurrently unfolding alongside important discussions of inclusivity (Figure 2). Theory and piano pedagogy speak to one another in the academy, but more importantly, they can speak the language of future teachers (students) through their music. Synthesizing our perspectives, our proposed talk underscores the pedagogical potential within the study of popular music: it is not a leisurely distraction (as Adorno claimed)—it defines our cultures, identities, and communities writ-large.

**Landa, Hector**

**Lecture-Recital: *Gems of the 21<sup>st</sup> Century Piano Repertoire by Female Mexican Composers***

Concert pianists who include pieces by Mexican composers in their solo recitals have a tendency to select their repertoire from a small group of composers. Household names such as Manuel M. Ponce, Jose Pablo Moncayo, and Ricardo Castro have been and continue to be performed and recorded frequently. This phenomenon greatly overshadows the output of living composers, which deserves to be frequently performed after the premiere. From this group of composers, three female figures stand out: Ana Paola Santillan, Diana Syrse, and Erika Vega. The purpose of this lecture-recital is to present selections from three pieces written by female Mexican composers along with a brief historical and stylistic context and performance considerations.

**LaRue, Jennifer**

**Panel: *Creating a Student Bill of Rights***

Responding to increased discussion among undergraduate and graduate students in our institutions, a subcommittee of the Committee on Academic Citizenship together with members of the Student Advisory Council began work crafting a Student Bill of Rights. This document addresses the needs of students in music higher education. It highlights issues of student agency, power balances, and identity as vital components of students' overall health, safety, and success on campus. A Student Bill of Rights created and supported by CMS takes into account the specific needs of music students, which differ from the general population of students on campus. Based on students' responses to surveys and a CMS listening session, the Student Bill of Rights provides a detailed statement of basic music student rights in areas including, but not limited to identity, learning and working environments, educational and performance practices, behavioral and psychological climates, and values of diversity, equity, and inclusivity. A CMS Student Bill of Rights creates a definitive statement of the values expected of institutions when it comes to the treatment of undergraduate and graduate students, gives students a tool to address issues on campus, and normalizes seeing students as whole people rather than instruments or voices filling spaces in our ensembles or students filling seats in our classrooms. Panelists will discuss the ongoing creation of the document and key points, as well as strategize ways to encourage institutions to adopt the Student Bill of Rights.

**LaRue, Jennifer**

see Snodgrass, Jennifer (*Amplifying the Student Voice: Participation, Involvement, and Agency*)

**Lasmawan, I Made**

see Romero, Brenda M. (*World Music Ensembles and Diversity, Equity, and Inclusion (DEI): Intersections*)

**LeBaron Trio, The**

**Performance: *New Works for Voice, Soprano Saxophone and Piano***

PROGRAM NOTES PENDING

**Lee, Dickie**

see Lagrimas, Leonidas (*Sounds of Change: Reframing Music Theory and Class Piano Through Popular Music*)

**Lee, HyeKyung****Original Score: *Jin-do***

Jindo is an island located at the most southwestern tip of Korean peninsula, where most popular and highly artistic folk music genres came from. The basic rhythm of the piece came from the region. Through various rhythmic and harmonic variations, the piece tries to capture the different energy of emotions.

**Lee, Koeun Grace****Poster: *Jean Ahn's Folksong Revisited: Integrating Korea and the West***

Jean Ahn (b. 1976) is a composer based in San Francisco, originally from Korea. She holds a Ph.D. in composition from UC-Berkeley and B.M and M.M from the Seoul National University. While her chamber, orchestral, choral, and Asian traditional music with electronics are prominent, her piano compositions deserve much attention for their consistent use of Korean folk elements.

Ahn wrote “Nil-lili” for solo piano for the Korean Music Competition of Sejong Cultural Society in Chicago, a non-profit organization, which displays Korea’s cultural heritage to people in the United States. She received the first prize in the competition in 2005. With “Nil-lili” as a start, Ahn composed two more Korean folksong arrangements for piano, “Song of Mongeumpo” and “Ongheya.” She put the three pieces together in a collection entitled *Folksong Revisited*. In *Folksong Revisited*, Ahn used Korean folk songs as the basis for combining musical elements of the East and the West. Korean sentiment from different regions spotlight Korean rhythms, modes, vocal ornaments, and timbres transferred into a pianistic idiom. *Folksong Revisited* contains three movements. Aspects to be discussed are: 1. Korean folksongs associated with each movement; 2. Elements of Western compositional techniques; 3. Korean Rhythm and Modes. The performance of the entire work will be available on the ePoster.

**Lin, Daniel En-Hao****Poster: “*Memories of Home*” Op. 49, for Solo Piano by Tyzen Hsiao – *Tracing Our Roots and Paying Homage to the Past***

Regarded by many as the “Taiwanese Rachmaninoff”, Mr. Tyzen Hsiao (1938-2015) established himself as one of the chief representatives of contemporary Taiwanese art music. On the one hand, his music possesses the emotional intensity and harmonic language of late-Romantic composers. On the other hand, all of his pieces are unmistakably nationalistic in their implicit or explicit references to traditional Taiwanese music—inspired by his deep love for his homeland. Mr. Hsiao’s deep ties to the American-Taiwanese population of Los Angeles during his sojourn to the USA forever enriched the musical landscape of southern California. *Memories of Home Op. 49*, is a suite of six pieces for solo piano. Each piece within the suite contains a descriptive title, depicting the composer’s longing and nostalgia for his homeland of Taiwan. This suite was written in 1987 when Mr. Hsiao was completing his graduate studies at the California State University in Los Angeles. This collection embodies many of his trademark styles—the influence of neo-Romantic harmonic language, the incorporation of Chinese pentatonic scales, the evocation of Taiwanese folk songs, and the inclusion of formal structures within the suite. With this work, Mr. Hsiao has firmly cemented his status as one of the most celebrated Taiwanese composers of the 20<sup>th</sup> century, whose eclectic style served as a reminder that music can indeed transcend barriers imposed by culture and language.

**Liu, Yang**

see Yang & Olivia (*European vs. Asian, Pop vs. Serious, and Folk vs. Classical Music: A Look at Selected Taiwanese Compositions in the Lenses of Diversity and Inclusion*)

**Loeffert, Jeffrey**

see h2 quartet (*Homage: New Works for Saxophone Quartet*)

**Loeffert, Kimberly**

see h2 quartet (*Homage: New Works for Saxophone Quartet*)

**Ma, Yunn-Shan**

**Research Paper: *Implementing New Live Music Experiences – A Non-Music Majors' AR Fantasia Collaboration***

Live performances of HD films with full symphony orchestra such as *Harry Potter* or *Jurassic Park*, or video game concerts such as *Zelda* or *Final Fantasy* have created tremendous new revenue streams for struggling orchestras. The success of these concerts is clear evidence that vivid storytelling is a successful interface to attract and engage audiences. As a music educator at an institute of technology, my goals have been to leverage these innovative programs to 1) connect the research fields of nonmajor musicians with the repertoire they perform; 2) attract new audiences utilizing not only 2D visual content but also new technologies such as augmented reality (AR), virtual reality (VR), or projection mapping; and 3) expose students to both the incomparable immersive experience of live music, and new ways of hearing and absorbing classical pieces. In this paper, we will share the processes and outcomes of our recent collaboration between a collegiate philharmonic orchestra (non-music majors), and faculty and students of the course 'Computer Animation: Algorithms and Techniques' at the computer science department on a live performance titled AR Fantasia. Rather than producing new music, we adopted the concept of Walt Disney's animated classic *Fantasia* (1940) to create new visual interpretations of existing music. We also expanded beyond the 2D screen to experiment with visual experiences in 3D, utilizing Magic Leap AR glasses to display 3D visual content over performers. The paper will summarize our pedagogical conclusions on this collaboration, the feedback from both the students and audience.

**Mann, Rachel**

**Poster: *Pre- and Post-Tonal Additions to Harmonia 4***

Harmonia is an analysis and part-writing app known for its powerful analytical engine and automatic grading ability. It can evaluate multi-part tonal scores and progressions in real time and analyze them with roman numerals or figured bass and annotate part-writing errors such as illegal parallel motion, unresolved sevenths and leading tones, and more. The most recent release of Harmonia 4 includes two expansive new features, to be demonstrated in this presentation: 1) customizable contrapuntal analytical settings for modal/tonal counterpoint, and 2) post-tonal scale generators, and set-theory and twelve-tone tools. The ability to alter Harmonia's analytical settings is key for contrapuntal composition and analysis. Our new counterpoint control panels enable teachers to select from a variety of allowable melodic and harmonic options based on curriculum needs, which Harmonia can use to assess student work and mark/annotate errors. These options give instructors control of both analysis settings and rubric tools. For example, instructors can set the number and kinds of melodic and harmonic intervals allowed, how leaps are treated, the beginnings/endings of exercises, as well as determine choice of clefs and transpositions. The new post-tonal tools expand the app's pre-existing scale generators, which now feature symmetrical and modal scales. Instructors can use built-in menu options to generate whole-tone, octatonic, and hexatonic scales as well as modal scales and variants such as Lydian-Mixolydian scales. Additionally, Harmonia 4 now features post-tonal set analysis. Harmonia can determine normal orders, prime forms, and interval-class vectors, as well as transpositions and inversions of ordered and unordered sets.

**Marasco, Anthony T.**

**Research Paper: *Strategies for Collaborative Telematic Performance between Music Technology Ensembles***

Remote collaboration between physically-distanced musicians has become an increasingly popular focus for music technology ensembles. Though it offers new creative opportunities and shared interactive experiences for students, the time and resources required to set up a collaborative network environment can distract from artistic results. Once connections have been established, other issues arise for performers navigating this virtual shared space: building an awareness of the data being transmitted, understanding how the sender intended the data to be used, shaping data into a standard format for transmission, and discerning how data can be dynamically

accessed or routed still need to be addressed. This paper presents strategies for building collaborative experiences between multiple physically-distanced music technology ensembles. Using Collab-Hub—a framework for sharing creative control data between software and hardware instruments—and a collection of custom software instruments, the authors detail their experience leading students in rehearsals that embrace the nuances and creative potential of telematic technologies. Methods for designing flexible interaction topologies, building dynamic and effective user interfaces, and exercises that conceptualize meaningful applications of shared data are also discussed.

**Marcozzi, Rudy**

**Research Paper: *Toward A Just and Inclusive Music Theory Curriculum: Emancipation through Release, Recovery, and Reconstruction***

The quest to create collegiate music programs that are inclusive, just, and relevant has precipitated significant change in studio and ensemble study, but parallel changes in music theory and musicianship continue to lag behind. If change is to be authentic and truly transformative, the core must change as well. I propose that effective and sustainable transformation of music theory can be achieved along a “new 3R” pathway of change: Release, Recovery, and Reconstruction. By releasing music theory from an overly dominant focus on harmony, space will be made for earlier and sustained consideration of more universal musical elements—especially rhythm, melody, and texture. This resulting space is inherently more inclusive—easily able to include instructive examples from various Western styles along with others from a variety of non-Western musics. Release will also facilitate the recovery of historic curricular structures and sequences. These began with the elements above. Rather than centering harmony, harmonic study was placed near the end of a sequence and tailored to student strengths and needs. Such tailoring can be achieved by reconstructing the single layer one-size-fits all core into a two-stage structure, one that moves from mastery of universal fundamentals to rigorous work with advanced content and skills selected according to program and career aspirations. Such renovation will widen the instructional space so that it can include a student body with diverse strengths, interests and aspirations, assuring everyone equal access to success. I will include supportive data and comparative models of pre- and post-emancipation curricula.

**Marins, Paulo**

**Poster: *ICT in Distance Learning Undergraduate Degree Programs in Music: A Look at the Literature***

Digital Information and Communication Technologies (DICT) have become increasingly present in music education and are essential elements in distance learning courses. Nevertheless, with the advent of the pandemic caused by the SARS-COV2 virus, the area of music education as a whole migrated to the so-called emergency remote education (ERE) and, consequently, the DICT were used in the processes of musical education and performance. Thus, it becomes extremely relevant to know what the literature addresses regarding the use of the DICT in distance learning music courses, since these courses aim to train music teachers. This article presents state-of knowledge research and a subsequent categorization and analysis of the themes addressed in the productions, making a specific cut about the use of the DICT in distance learning undergraduate degree programs in music education, since these courses were originally structured with the use of such technologies. The results indicate that there is a lack of studies that focus on themes such as: musical learning through DICT, new online tools for distance music education, as well as the use of synchronous technologies. It is hoped that the reflections brought in this article can bring contributions and point out possibilities of research regarding the use of DICT in the processes of formation and performance of distance music teachers.

**McConkie, Dawn**

see *MiamiClarinet (Forgotten Gems for Clarinet Quartet by French Women Composers)*

**McConville, Brendan****Research Paper: Group Presentation Screencasts and Peer Review: a Case Study in Music Theory**

This paper reports on the framework, methodology, and results of using group screencast projects as a formative assessment tool in music theory classes. First, I will briefly review a model framework for the use of peer review in the music classroom, building on music disciplinary studies (Lebler 2013, Kratus 2016, and McConville 2021) that have employed formative peer assessment. My approach is grounded in the writings of Piaget (1973), Fosnot (1996), Webster (2011), and Wiggins (2015). Second, I will provide a methodology for using technology options to design a “hub” for screencast submissions, access to peer projects, and peer review rubrics. I use Google Apps alongside Panopto submission tools, though a variety of tools may be used (e.g. Screencastify, Screen-o-matic, Canvas Studio, etc.). Third, I will provide the qualitative study results from using this process during two sections of a post tonal music theory course during the Spring 2022 semester at a large, comprehensive School of Music. I’ll offer discussion and learned best practices for using peer review pedagogy in combination with screencast projects, including suggestions for technologies, student onboarding, and student review rubrics. Overall, blind peer review projects enhance a variety of traditional assignments in music courses; analysis projects, model composition projects, arrangements, etc. all serve as excellent vehicles for the real-world practicality of blind reviews. This presentation is one component of a larger study of peer review projects through collaborative tools in music learning. The results of these peer review studies in music courses hope to consider the technologies, methodologies, and benefits of the “business-like” reality of blind peer review projects.

**McLendon, Aaron**

see Giddens Jr., Richard L. (*Enhancing Your Ensemble’s Creative Potential with Harmolodics Through Composition, and Improvisation*)

**McVey, Roger**

see Scott/Garrison Duo with Roger McVey (*Scenes in Silver and Black, Suite for Flute, Clarinet in B-flat, and Piano*)

**Meng, Chuiyuan****Research Paper: *Online Concerts Can Be Socially Engaging and Satisfying: Results and Implications from Two Global Virtual Music Events***

Online and hybrid music events are the future. These new formats offer unprecedented audience reach with substantially reduced financial and labor requirement. Not only are they increasingly feasible with the advancement of affordable personal computing and communication technologies, but also they are ever-more needed because of the increased awareness of carbon footprint and the social distancing due to the global pandemic. But the challenge is also clear: Concertgoing is a highly social activity, and replicating the social experience and satisfaction through computer-mediated communication has been difficult. In 2021, a new virtual conference and concert platform named Deck 10 was designed and developed specifically to address the various social and user experience barriers for web-based music events. A 2022 study was conducted to analyze two Deck 10-powered global online music events (involving 512 users from 38 countries) to evaluate the effectiveness, technology acceptance, online social presence and overall user satisfaction. The results indicate that online music events can deliver a socially engaging and satisfying audience experience. This presentation will go over the case studies, the technical aspects, and discuss key elements that contributed to online social presence and user satisfaction. The session will also discuss implications of the online and hybrid music event formats.

**Meng, Chuiyuan**

see Miller, Scott L. (*Teaching Electronic Music and Ensemble Performance Telematically*)

### **Menoche, Charles**

**Demonstration: *The Sound of Sight: New Exciting Applications That Translate Visual Images Into Sound***  
“Sound and image” frequently inspires one to think of Mussorgsky’s *Pictures at an Exhibition* or perhaps technologies to transform sound into visual representation such as oscilloscopes or spectrograms. Usually overlooked are tools where images are created first and subsequently translated directly into sound such as Oram’s Oramics or Murzin’s ANS Synthesizer. This presentation will highlight and briefly demonstrate currently available software solutions that I have found useful, interesting, and inspiring. Applications covered and briefly demonstrated will include U&I Software’s MetaSynth CTX, Zolotov’s software (inspired by the ANS Synthesizer) Nature – Oscillator, Virtual ANS, and PhonoPaper, 2Audio’s Kaleidoscope, and Deep Listening Institute’s AUMI. This presentation will not conclude with specific suggestions but rather, through visual and sound examples, demonstrations, and my sharing of personal experiences of making music with these tools, attendees will leave with greater familiarity with and better understanding of the applications available today for translating images into sound.

### **Meyer, Stephen**

**Research Paper: *Double-Stride Bass and Bach Through the Transom: Artie Matthews and the Cosmopolitan School of Music***

Artie Matthews typically finds his way into narratives of American music as part of the “second generation” of ragtime composers, while his later career as a teacher and administrator is less well-known. In Cincinnati in 1919, Matthews founded the Cosmopolitan School of Music: the first Black owned and operated conservatory of music in the United States. Although ragtime endured as a vehicle for informal music making, it formed no part of the curriculum of the school. Visitors recall “[sitting] in one of [Matthews’s] studios and listen[ing] to his remarkable ‘double-stride bass’ ... while over the transom from the next studio [came] the fugato of a Bach Invention.” Like other 20<sup>th</sup>-century Black musicians, Matthews thus embodied Dubois’s concept of “double consciousness.” Examining newspapers, catalogues, and official memoranda allows us to reconstruct the school’s history. Like other administrators, Matthews attempted to weather the rapidly-changing economic and cultural conditions of the mid 20<sup>th</sup>-century through curricular adaptations and by establishing relationships to larger institutions. But these efforts ultimately failed. The Cosmopolitan School was never able to attain accreditation, and the West End neighborhood in which it was located was largely destroyed by the urban renewal projects of the post-war period. The school closed in 1958, ironically only a few years after Cincinnati’s College-Conservatory of Music admitted its first Black student. The story of the Cosmopolitan School thus embodies the intersection of aesthetics and racial politics that has been so important to the history of music and higher education in the United States.

### **MiamiClarinet**

**Performance: *Forgotten Gems for Clarinet Quartet by French Women Composers***

Many French women composers of the early twentieth century were prolific composers of chamber music featuring the clarinet, in particular Louise-Marie Simon, known by the pen name Claude Arrieu (1903–1990) and Yvonne Desportes (1907–1993). Both women were Paris composers, associated with the Paris Conservatory and composition students of Paul Dukas. Claude Arrieu, known mostly for her vocal works and film scores, worked for the French Radio Broadcasting Service. Other works for clarinet by Arrieu include many works for clarinet and piano, a woodwind trio and a woodwind quintet. Yvonne Desportes, perhaps the most prolific woman composer of the 20th century, wrote over 500 known works in all genres, and won the Grand Prix de Rome in 1932. Yvonne Desportes was faculty at the Paris Conservatory and composed her substantial output of clarinet works for her colleague, Guy Dangain.

### **Middaugh, Laurie**

**see LeBaron Trio, *The (New Works for Voice, Soprano Saxophone and Piano)***

**Millar, Michael W.**

**Panel: *Career Development Collaborations for Hybrid Environments***

During the summer of 2020, music students from Michigan State University, the University of Michigan, and the University of Colorado-Boulder joined virtual “career cohorts” to discuss issues of shared interests, offer peer review, encouragement, and accountability, and to network. Faculty and grad students facilitated small cohorts made of a mix of students from participating institutions. Topics included preparing for careers in higher education, integrating teaching and technology, and specific entrepreneurial projects being undertaken by students. The initiative was so popular that it has continued and expanded to include cross-promotion and shared access of career development workshops at the respective institutions. In the midst of the extraordinary disruptions of music education during the pandemic, it is useful to identify and understand positive outcomes that may have also emerged: what may have started out of necessity might prove to be worth continuing into the post-pandemic era. The collaborative programming among these three institutions is one such example: it leverages limited budgets, brings added value to students by giving them access to a wider range of workshops and resources, and provides the additional benefit of broadening students’ networks. Leaders from the three participating universities will discuss programming options, logistics, and potential for continued, ongoing, and intentional collaborations that take advantage of virtual classroom settings. Broader implications for music higher education will also be addressed. Participants will leave this interactive session with ideas and resources for creating meaningful collaborations with their peers.

**Millennia Musicae Trio**

**Performance: *Underrepresented Brazilian Composers: Arrangements for Clarinet, Bassoon and Piano***

Chiquinha Gonzaga, the first female composer, conductor, and independent musician in Brazil. She was an abolitionist and political activist, who fought for the end of slavery, Proclamation of the Republic, and women’s right. “Atraente” was composed in 1877 as the result of an improvisatory session in an informal gathering. Tim-Tim is a salute to happiness and life, with a title that translates as “cheers.” “Bíonne” was first published for piano and a small orchestra. The title means “goodbye” in the Brazilian indigenous guaná/chané language. “Pixinguinha” was a virtuoso flutist, saxophonist, pianist, arranger, and composer. He founded a revolutionary ensemble, which blended jazz, ragtime and chorinhos. “Um a Zero,” best-known as 1x0, a reference to a soccer game, brings together many virtuosic passages, hemiolas, catchy melodic line and syncopated rhythms. “Carinhoso” was composed in 1917 in binary form. It became famous for its lyrics written by João de Barro. Ernesto Nazareth’s works was heavily influenced by Chopin. Although a successful pianist-composer, he was forced to find various ways of earning a living due to his growing family. “Fon-Fon’s” onomatopoeic title refers to the honk of a car and the political magazine which addressed Brazil’s political and social problems at the time. “Brejeiro” consolidated the chorinho popularity due to its elaborated stride style. Brazilian tangos were influenced by polkas, maxixes and lundús. “Escorregando’s” title offers different interpretations. Some say it refers to the descending opening passage, others say it was the slipping and sliding of the fingers playing the repeated notes.

**Miller, Sarah**

**see Tegart, Sophia (*Film Noir, Hip-Hop, and Buffy: Works for Flute and Trombone*)**

**Miller, Scott L.**

**Panel: *Teaching Electronic Music and Ensemble Performance Telematically***

This panel will discuss the solutions to obstacles encountered teaching electronic music and ensemble performance telematically during the 2020–2022 academic years. Some of the obstacles were anticipated, such as limited or uneven student access to necessary technology, diverse levels of technological comfort, and network latency. Other obstacles were unanticipated, for example, “internet weather,” which can disrupt networks that on paper suggest virtual infallibility. Certain obstacles can devastate a course’s outcomes while at the same time, open doors to new pedagogical approaches or enable the revitalization of a curriculum. And the various software solutions available come with certain biases regarding user’s intentions coded into the software

itself. Recognizing and confronting these biases have proven to be obstacles in their own right, as far as effectively teaching electronic music and ensemble telematically is concerned.

**Miller, Scott L.**

see **Wu, Jiayue Cecilia** (*Heart Sutra*)

**Milton, Jos**

**Performance:** *Robinson Jeffers: California Visionary*

“When the stage-coach topped the hill from Monterey, and we looked down through pine and sea-fogs on Carmel Bay, it was evident that we had come without knowing it to our inevitable place.”

– Robinson Jeffers

The poet Robinson Jeffers moved to Carmel, California in 1914, directly after his marriage to Una Call Kuster. He built a stone cottage (Tor House) and a forty-foot stone tower (Hawk Tower), both overlooking Carmel Bay and facing Point Lobos. These structures, as well as the breathtaking surroundings, figure prominently in Jeffers’ poetry, and served as a direct source of inspiration for his work. My Fall 2021 sabbatical project involved curating and recording a program of contemporary art songs, with a connective theme of texts focused on the environment. After exploring the rugged and uncompromising spirit of Jeffers’ verse, I became curious about the possibilities of setting these texts to music. I commissioned a song cycle for this album from the composer Zachary Wadsworth, who was granted permission to set these selected texts to music by Stanford University Press. The resulting product is this work for tenor and piano, entitled *The Place for No Story: Five Poems of Robinson Jeffers*. These new pieces are an artistic expression of the vital mission of earthly preservation, with specific homage to the stunning beauty of the California coast.

**Moak, Elizabeth W.**

**Lecture-Recital:** *Clarifying the Muddy Waters of Samuel Barber*

In 1943, Samuel Barber wrote the director of the Music Section about the conditions for buying or receiving gratis seven albums of folk music published by the Library of Congress. Scholars point out that there is no evidence that Barber ordered any of these albums and no evidence that the “Excursions II,” “III,” “IV” completed in 1944 were associated with his request. In 2017, this proposer found affinities between these Excursions and certain blues or harmonica tunes. Contact was made with the Library of Congress American Folklife Center in 2021. Following this correspondence, it was possible to obtain six of the seven albums by supplementing what was available at the Library of Congress with other online purchases. It appears that Barber drew on Sonny Terry’s work, 1938, and heavily on “Country Blues”, 1941, by McKinley Morganfield (“Muddy Waters”). In addition, the common belief that “Excursion III” comes from the ballad “The Streets of Laredo” may be undermined by Bimini Gal, the Nassau String Band, 1935. With this find, the question of the albums becomes also the question of the three “songs”: Could Barber have heard them at other times? Excerpts will highlight Barber’s treatment of the “songs” with varying degrees of stylization and composition, inviting a brief reflection on borrowing and crediting. An overview of the place of the Excursions in Barber’s work and its reception will lead to the performance of “Excursions II,” “III,” and “IV.”

**Molina, Osiris J.**

see **Vuorovesi Trio** (*Chamber Music from the Caribbean*)

**Momand, Elizabeth Blanton**

**Poster:** *The Female Hit Parade: Acknowledging the Women Jazz Song Composers of the 1930s and 40s*

Since jazz became an established musical form of expression in American popular music in the 1920s, it has largely been a male dominated art form. Yet even in the Jazz Age of the 1920s, and continuing in the 30s and 40s, there were a number of women who found success in jazz song composition and whose hits were included on the iconic Hit Parade. During this time women would sometimes use male pseudonyms instead of their own names, and others would collaborate with well-known male band leaders, lyricists, and performers as a way to

establish themselves in the jazz world. Irene Higginbotham's "Good Morning Heartache," Ann Ronnell's "Willow Weep For Me," Maria Grever's "What A Difference A Day Makes," Bernice Petkere's, "Lullaby of the Leaves," and Consuelo Velazquez's "Besame Mucho" are all hits from the 1930s and 40s. Yet the songs are most often known by the artists who performed them instead of the women that composed them. This paper presentation will examine the lives and works of selected women song composers of the 1930s and 40s whose works are still part of the jazz standard canon and are frequently performed, but whose names are not often associated with their compositions.

**Moonier, Emma**

see **Heiderscheid, Annie** (*Globalizing a Core Music-History Curriculum: A Case Study in Departmental Collaboration for Change*)

**Morrow, Ruth**

**Lecture-Recital: Margaret Bonds (1922–1972) *Spiritual Suite: An Appreciation***

2022 celebrates the jubilee of composer and pianist Margaret Bonds' death (1913–1972). This lecture-recital will give a brief overview of her preeminent position in the musical life of Chicago and beyond during her lifetime before focusing on the newly-released complete *Spiritual Suite*. While Bonds worked on piano compositions based on spirituals from girlhood on and had performed movements of what would be titled the *Spiritual Suite* as early as 1952, the only movement published during Bonds' lifetime was "Troubled Water" (originally titled "Group Dance"). With the diligent efforts undertaken by preeminent vocalist and musicologist Dr. Louise Toppin in partnership with Margaret Bonds' family, The Center for Black Music Research, and Classical Vocal Reprints, the entire suite was published in 2020. The "Spiritual Suite" has three movements, each with its concomitant spiritual. "Valley of the Bones" comes from "Dry Bones", itself a telling of Ezekiel 37, in which God commands Ezekiel to a valley of bones which then come to life and dance. "The Bells", from "Peter, Go Ring Dem Bells", evokes hearing from Heaven - an image of promise of a better future after suppression, "Troubled Water", is based on "Wade in the Water", the text carrying instructions for the Underground Railroad as well as the message of God's love and redemption in turbulent times. Elements from both jazz and classical traditions which Bonds used to weave these complex piano fantasies will be presented and demonstrated before the lecture-recital concludes with a performance of the entire *Spiritual Suite*.

**Mortyakova, Julia**

**Poster: Leadership Succession Planning**

While planning for leadership succession in an academic unit is essential, the practice of selecting new leaders can vary widely across institutions. In an ideal situation, professional development opportunities would contribute to the creation of a pool of well-qualified and enthusiastic individuals ready to assume new responsibilities. Mentoring of potential and current academic leaders would encourage the exchange of ideas and the sharing of best practices to ensure a smooth leadership transition and continuity of operations. These concepts apply internally whether the leader is selected from within or from outside the organization, and externally whether the leader transitions to another role at the current institution or departs for an outside opportunity. The presenter will share insight into successful leadership succession planning practices and offer suggestions for encouraging aspiring leaders to step forward into these roles. The session will conclude with an opportunity for attendees to share questions and comments.

**Murphy, Erin**

see **Bluestem Blaze** (*Milhaud's Musical Response to the 1918 Pandemic*)

## **Nelson, Jocelyn**

### **Panel: *CMS Equity and Inclusivity Project: Transforming Musical Experience in Academe***

The CMS Committee on Academic Citizenship (CAC) will share progress on the CMS Equity & Inclusivity Coalition Project, which aims to develop a framework for understanding barriers to diversity, equity, and inclusion within academic music units. CAC members will present on the genesis, evolution, and progress of our project to date. Our panel presentations focus on particular areas in music academe will include:

- Student Life: Addressing student challenges in health, curriculum, and poverty; raising students' quality of life on campus.
- Decolonizing Epistemologies: Reframing our music disciplines in curriculum and repertoire; preparing music students for careers in increasingly decolonized music disciplines.
- Workplace Environment: Exploring workload equity, hiring and promotion practices, shared governance, and climate.
- Other critical thoughts and directions that we have yet to explore.

Utilizing this forthcoming framework will allow for critical self-reflection upon diversity, equity, and inclusion in institutions and disciplines, in order to ensure representation from voices and bodies not typically heard within collegiate music spaces. We recognize this as a continuing and complex process within our units and our relationships rather than a discrete, simple fix. The panel will provide time to invite audience and panel discussion that reflects upon our shared goals.

The CAC welcomes new participants and input from the CMS membership.

## **Nichol, Jonathan**

see h2 quartet (*Homage: New Works for Saxophone Quartet*)

## **Nye, John**

### **Poster: *Recording a Solo Instrumental Album: A Methodology and Representative Album***

*Contests and Collaborations* is a trumpet album consisting of solo and collaborative works for trumpet. The album is aimed towards demonstrating diverse performance abilities in a variety of musical styles. A methodology for recording a solo instrumental album is discussed in detail and includes topics such as selecting repertoire, recruiting collaborative artists, hiring a recording engineer, selecting a producer, choosing a recording venue, allocating rehearsal and recording time, and securing royalties and licensing for production. *Contests and Collaborations*, along with the accompanying methodology, serves as a resource for musicians by detailing the many considerations and procedures involved in recording an album. In today's musical community, one possible benefit of recording an album is that it can be showcased with the creation of a digital portfolio. For myself, this digital portfolio is presented in the form of my website, [www.johnnyetrumpet.com](http://www.johnnyetrumpet.com). In this demonstration, attendees will learn about tested methods for recording a solo album, and how to create a digital portfolio using tools such as wix.com and Adobe Spark.

## **Nypaver, Alisha**

### **Research Paper: *The Music Professors of "YouTubiversity"***

According to a 2018 Harris Poll, 59% of college students report that YouTube is their preferred method of learning and 55% believe that it has significantly contributed to their education. However, many popular YouTubers are not affiliated with educational institutions, and some do not hold degrees in a field related to the topics they teach. Nonetheless, YouTube is well-established as a common educational resource. Professors have routinely been incorporating YouTube into their teaching methods for over a decade and students increasingly report turning to the platform as an information source to supplement, or even supplant, lecture content. Unlike traditional sources of knowledge such as textbooks and journal articles that have clearly defined references, YouTube neither requires nor encourages source citations. How do students and academics make

determinations about which videos they use, particularly when multiple videos on the same subject are available? Do they consider the author's credentials? Is the citation dearth a deterrent? In this study, I explore the current use of YouTube in music studies in higher education while suggesting a reconsideration of "the academic" as both source and resource in the neo-information age. To this end, I designed a two-pronged approach that will update existing studies and, uniquely, unmask the content creators behind popular music education channels to critically consider their role as teachers in an invisible classroom. Who are these "professors" of YouTube, and how do they view themselves in relation to the traditional ivory tower academic?

**Nypaver, Alisha**

see **Doutt, Kathleen** (*A Concrete Strategy for Epistemic Change: The Rubric*)

**Nytch, Jeffrey**

see **Millar, Michael** (*Career Development Collaborations for Hybrid Environments*)

**O.U.R. Flute Quartet**

**Performance:** *She/His/Theirs: Works for Flute Quartet*

Pauline Oliveros' (from *Anthology of Text Scores*) pieces include noise materials as well as pitch materials. Their use of text is a way to move from traditional note-bound composition to a freer area of music making that is reliant on ways of listening and responding. Mike Mower's (from his website) music often bridges the gap between jazz and classical music. His works are sometimes challenging, but always tuneful and enjoyable to play for both classical and jazz musicians of all standards.

**Parker, Andrew W.**

see **Bluestem Blaze** (*Milhaud's Musical Response to the 1918 Pandemic*)

**Perlongo, Daniel**

**Original Score:** *Gallery Suite for piano 4-hands*

*Gallery Suite* for piano-4-hands – inspired by African American artist Jacob Lawrence's (1917–2000)

"American-Struggle-Series" referencing indigenous, African-slave, and immigrant influences – is a poignant expression of *cultural intersectionality and adversity in the arts*. The music is paired with Lawrence's paintings and includes quotes from familiar American tunes.

1. "Rally Mohawks" depicts 'Mohawks' in a melee of feathers at the Boston-Tea-Party. The music spirals a fast tea-pouring tempo followed by a stately "Yankee-Doodle" masquerading in feathers and macaroni wigs.
2. "Hoorah!" reveals sweating revolutionists amid seven sword-hilts symbolizing a governing majority. The music bouncing in 5's-6's sounds contentious Constitutional-Convention debates, but the "Hoorah" in "When-Johnny-Comes-Marching-Home" trails off suggesting Lawrence's ending ellipsis, "We, the people ... establish justice...domestic tranquility..." – principals we have yet to realize.
3. "Independence," Lawrence's July-4<sup>th</sup> tribute depicts pioneers harvesting hay. The music is an ironic reminder that freedom is often hard-won, emphasized amid repetitions of "Simple Gifts" in 3/8 time refraining "to turn-turn... 'til by turning we come 'round right."
4. "Again Hoorah!" repeats the musical bouncing of 15 years of debates before ratifying the Constitution with the compromise of counting slaves as 2/3 of a person, and emphasizing Lawrence's unfinished inscription, "We, the people ... establish justice" but not freedom for all.

5. “River Crossing” harmonizes Lawrence’s three boats foundering. The music, a violent sacrifice of immigrants and slaves in nation-building, infuses the spiritual “Michael-Row-the-Boat” with “Star-Spangled-Banner” expressing hope, freedom and equality for all in the Promised Land (Deuteronomy).

**Pertl, Brian**

**Workshop: *Radically Responsive Music Schools: Leading Change through Culture-Building***

Warning: this is a hands-on, ears-on, brains-on, seriously playful session that may change the way you imagine what a music school could be. We live in a time of radical change. We all know that our music schools need to transform in order to best prepare our graduates for an uncertain future. We are told to be innovative and “think outside of the box,” but most of us have no idea how to make that happen. This workshop will explore how to actively nurture your innovative, creative, and playful self through Pauline Oliveros’ radically inclusive *Deep Listening* practice. *Deep Listening*, with its focus on collaborative improvisation and empowering every voice, is all about finding comfort in the liminal spaces where answers are seldom clear. To discover how to play in the liminal realms of “not knowing” is to start understanding how to truly think outside of the box, because in that space there is no box. This workshop will also show you how to begin creating a culture of creativity and innovation. Imagine a music school where every single person—students, professors, administrators, and staff—possessed the tools to see old problems in new ways and worked in a supportive, playful, and collaborative culture that valued new ideas and helped realize them. Our goal is to help make this dream a reality in music departments and schools across the nation. Sweeping culture change takes time, but you will be surprised at how quickly Deep Listening practice can jump start the process.

**Pertl, Leila Ramagopal**

see Pertl, Brian (*Radically Responsive Music Schools: Leading Change through Culture-Building*)

**Perttu, Daniel E.**

see Crawford Perttu, Melinda H. (*Blending and Interpreting Ancient and Modern Works for the Scottish Fiddle*)

**Petitto, Jacqueline**

**Showcase Performance: *A Celebration of the Tango***

Growing up in Argentina, the tango was pivotal to my upbringing and musical development. It provided meaningful historical and cultural information and captured the spirit of most Argentines. My parents often reminisced about the golden age of the tango while at the same time supported and appreciated new tango styles. Deeply influenced by my surrounding environment, I quickly fell in love with this seductive song and dance genre. Among the tango’s most obviously attractive qualities are dramatic and passionate music with its characteristic hypnotic rhythm, nostalgic and melancholic lyrics, and sultry dance moves in particular the highly complex footwork. I learned so much from attending live performances and watching reality singing and dance competition television shows in the 1980s (not much different than our modern-day *American Idol*, *The Voice*, and *So You Think You Can Dance?*) that focused on the tango. One of the highlights of my musical career was meeting Argentine composer Ástor Piazzolla in person and watching him perform live in Northern California. His courage and creativity brought the tango to new heights. It fills me with pride and joy to play his music in his memory, especially in 2021 as we celebrate his centenary. This program is dedicated to my relationship with the tango. It explores the evolution of the tango from its diverse roots all the way to its present form — originating in urban ghettos and moving from the dance hall to night clubs to the concert hall and beyond.

## **ppp trio**

### **Performance: *ppp trio***

Thomas Kessler is a Swiss composer and pioneer of electronic music. From 1973 to 2000, he taught composition and music theory at the Musik-Akademie der Stadt Basel and founded the school's Elektronische Studio Basel. Kessler has written numerous orchestral pieces, compositions with live electronics, and instrumental chamber works. "Unisono," composed in 1976, begins with all three parts primarily in unison, gradually diverging and become more active. John Harbison is an American composer and educator and the recipient of numerous awards and distinctions. Harbison composed *Trio Sonata* in 1994 as a chamber music professor at MIT in an effort to create a work that would be suitable for virtually any instrumental combination and therefore practical for teaching chamber groups of non-traditional configurations. *Trio Sonata*'s concise motivic designs, syncopation, and chromatic harmonic language create a light character that is at times humorous, as underscored by the tempo specifications for each movement. Kazunari Ozaki was born in Osaka in 1989, and he is currently completing PhD studies at Kyoto City University of Arts. "Ritual of Snakes," composed in 2013, was inspired by the book of the same title by German art historian Aby Moritz Warbur. The composition does not depict the stories in the book, but rather rituals that the composer imagines might have taken place historically. The composer imagines snakes in a Southeast Asia ritual, beaten and torn apart, three Eastern European monks reciting an incantation, and finally Ancestral Puebloans worshipping snakes with musical instruments, continuously dancing day and night.

## **Ramon, Elisa**

### **Research Paper: *Effects of Listening to Native Spanish Speakers on Non-native Spanish Singing Students Performing Mexican Art Songs***

Voice pedagogues and performers have consistently acknowledged the importance of familiarity with a foreign language when singing in that language. Although the initial focus of language instruction was toward gaining grammatical knowledge, pronunciation has soon obtained a leading role in a singer's training. The lyric diction literature has borrowed from comparative linguistics and phonetics to provide practical outcomes to voice teachers. Many studies have observed a connection between pronunciation learning and exposure factors (Bongaerts, van Summeren, Planken, and Schills, 1997; Moyer, 1999). At the same time, current studies emphasize the importance of a basic understanding of the new language's fundamental gestures to articulate its sounds successfully (Néron, 2018). This study aims to investigate the effects of exposure to audio texts recorded by native speakers on classical singers' lyric diction. Ten English speaker singers were first required to attend a Spanish lyric diction lecture. Then, they recorded a Mexican art song before and after being exposed to a listening regiment of native Spanish speakers. Using the KayPENTAX Computerized Speech Lab, acoustic data were recorded and compared. A panel of Spanish language experts also completed a survey and perceptually evaluated the singers' recordings. The subjective experts' assessment was compared with the objective acoustical changes to determine the intervention's effectiveness. The present study will provide outcomes on best practices to improve Spanish lyric diction. In addition, the study will present pedagogical implications on the application of the Spanish language to enhance the Bel Canto technique.

## **Richards, Jenna**

### **Student Research Paper: *Contemporary Curriculum Chasms: Imbalances Within Music Performance Degrees***

Many post-secondary institutions offer music performance programs for instrumentalists and singers to study in the Western Classical Tradition with the intention of graduates working as musicians. However, performance degrees remain largely unchanged since their 19<sup>th</sup> century inception despite broad and diverse modern-day needs and calls for social reform (Bridgstock 2005; Bennett 2008; Barleet et al. 2019). How does formal music performance education affect aspiring musicians in the 21<sup>st</sup> century? Music performance curriculum reform is an active topic in contemporary scholarly discussions, now frequently addressing professional preparedness as well as anti-racist, decolonizing, and intersectional practices (hooks 1994; Bennett 2008; Hess 2015; Scharff 2018). Positive aspects of formal music performance education include improved proficiency on one's

instrument, increased social capital, opportunities for collaborations, frames of reference via normative standards, informal learning, degree designation, and flexibility of electives. However, nearly all scholars engaged in discussions of curriculum relevancy in music careers state that business and entrepreneurship training is lacking. Additionally, most criticize the absence of pedagogical instruction (Beeching 2005; Bennett 2008), and others cite lack of diversity in musical genres/styles and content (Rogers 2002; Hannan and Bennett 2009; Bartleet et al. 2012). Music institutions' rhetoric and current performance curriculum, perpetuated by historically narrow views, disadvantages students with unrealistic expectations and restrictions (Bennett 2008; Bridgstock 2013). Such programming benefits certain groups over others and presents harmful stereotypes (Scharff 2018). Therefore, music curriculum reform is required to better prepare students for the realities of their profession and to alleviate undue burdens for marginalized individuals.

**Rigler, Jane**

**Workshop: *Contemplative Sonic Practice Workshop***

This in-person Deep Listening© + Embodied Sonic Meditation workshop is designed to serve and celebrate the ATMI and CMS community of music technologists and educators. The participants will engage in contemplative sonic methods that inspire individual and collaborative creativity. The goal is to foster diverse, inclusive, and non-Eurocentric sound practices for all musicians of any ability. Our workshop focuses on a series of methods and practices from Tibetan meditation techniques and embodied warm-up exercises to sonic meditations and guided Improvisation, using body, instruments, and multi-sensorial engagement. Different breathing techniques, grounding movement activities, and high energy inducing methods will be introduced and practiced. A brief introduction of Pauline Oliveros' concepts will demonstrate how to combine Deep Listening© practices within a creative community. Following this, the facilitators will invite the participants to perform a classic Sonic Meditation (i.e. The Tuning Meditation) composed by Pauline Oliveros which we will transform together. Through a playful, contemplative and interactive workshop, we hope to deepen a sensibility of sonic awareness through the body, our sense of presence, and being joyfully included. It is our mission to create, provide, and expand this high-vibrant space for our community to regenerate ease, peace, and exuberance as a collaborative effort. We propose this musical and sensorial way to heal and renew, where we can move forward with resilience.

**Rigler, Jane**

see Wu, Jiayue Cecilia (*Heart Sutra*)

**Roberts, Rachel**

see Javian, Mary (*Imagining a Bold Future for Music in Higher Education Centered on Equity, Relevance, and Creativity*)

**Rodriguez, Rafael**

see Heiderscheid, Annie (*Globalizing a Core Music-History Curriculum: A Case Study in Departmental Collaboration for Change*)

**Romero, Brenda M.**

see Nelson, Jocelyn (*CMS Equity and Inclusivity Project: Transforming Musical Experience in Academe*)

**Romero, Brenda M.**

**Panel: *World Music Ensembles and Diversity, Equity, and Inclusion (DEI): Intersections***

Artist teachers present the inner contradictions they must grapple with in teaching "foreign" music to mainstream students at mostly White universities. In contrast, two White, Cisgender males, one a faculty member and one a recent PhD in ethnomusicology, address the hidden contradictions but inherent liberties in the dissemination of Japanese traditional music and Batá Drumming (respectively) in the United States as revealed in lengthy performative and/or fieldwork processes.

**Rosenboom, Daniel**

see Giddens Jr., Richard L. (*Enhancing Your Ensemble's Creative Potential with Harmolodics Through Composition, and Improvisation*)

**Rowan, Denise**

see Millennia Musicae Trio (*Underrepresented Brazilian Composers - Arrangements for Clarinet, Bassoon and Piano*)

**Rudoff, Mark**

**Research Paper: *Studio Teaching as an Ethical Practice***

Virtually every music school graduate finds work in the private studio. Each can fairly claim to be trained in their art and the pedagogical practices connected to their medium. But music schools have a blind spot when it comes to preparing students for the foibles and frictions of mentoring. This workshop will examine the private music studio with a focus on raising awareness of ethical issues specific to the studio teaching relationship. A studio teacher enters into close, often long-term relationships with their students. This dynamic raises ethics red flags: age gap, unequal power, dependency, privacy concerns, boundary and intimacy issues. Further, students and their families rely on the teacher for guidance when they make important decisions about purchasing an instrument, attending a workshop, applying to college. The ethical instructor needs a framework for understanding bias, conflict of interest, objective vs subjective assessment, and standards of care. Finally, we consider ethics as sound pedagogy. Studio teachers underestimate the extent to which they are models for their students' deportment. The discussion will explore ways for studio teachers to be more aware of and intentional about ethics in their pedagogy. An ethical teaching perspective can help a musician find their center as they follow a long and winding career path. It may also influence their students' growth for the better and therefore create the possibility of changing the music profession—and even the world.

**Sadler, Shannon Wettstein**

**Poster: *Seven Mirrors: Reflections on Chinary Ung at 80***

Cambodian-American composer Chinary Ung turns 80 in November 2022. In accordance with his Buddhist principles, Ung questions any composer's motives: "is the creation of art for material gain, or is it to express something of and for humanity?" Ung sees his work as "employing music as an agent of spiritual healing." Long Beach is home to America's largest, oldest Cambodian community. Ung himself came to the US in the 1960's, escaping the Khmer Rouge. Devoted to serving Cambodian refugees, Ung took a ten-year break from composition in the 1980's. During this period, he also studied traditional Khmer musical traditions to transmit his homeland's music within the Cambodian community. Ung echoes Asian xylophones with tremolos and trills. Fluidly traversing modes, pentatonic scales morph into blues-like figures before returning to pentatonic. Initially titled "Seven Cadenzzi" because of unmeasured notation, Ung ultimately chose *Seven Mirrors* because the titles are mirrored in the music, which reflects the physical world. Sufi poet Rumi's texts are explicitly portrayed here, with the roar of ferocious chords, the moon and sky twinkling in the highest register, fish represented by the lowest, most subterranean sounds, and a sense of cosmic laughter, as if the universe has a sense of humor. Running through all of Ung's mature works is the "spiral," here observed in harmony--with stacks of similar intervals, in melodic shapes, and in the compositional process. Ung first composed the fourth movement—the heart of the piece, followed by the fifth, third, sixth, second, seventh, finishing with the first movement.

**Sakamoto, Minato****Original Score: *Cooking Fields***

*Cooking Fields* (2021) is a computer system for the real-time improvisation of any soundscape. It enables the performer to synthesize and live-sample sounds from the field. As a performer, one places oneself in the creative limitation of composing only with the sonic materials along the chronological order of events. Every element of this music is defined by the character of the field ambience. If an improvisation depends on sonic chronology, what would give it a sense of musical form and thematic unity? I found Japanese urban train stations musically attractive. Published timetables allowed me to learn what type of trains arrive at what time. I can predict the level of sonic density and sounds from rolling stocks (e.g., monitor and horn) at every moment. At the same time, my expectations may not always be realized because trains may run a few seconds earlier or later than scheduled. This half-predictable, half-unpredictable nature is the key for a successful improvisation. I will perform an improvisation with video-recorded ambience from a station in Kobe Japan. I identified several moments every day when all the platforms are filled with trains nearly at the same moment. I will practice my improvisation in a manner that renders one of those moments a musical climax. All the sonic materials in this improvisation have practical purposes, like a chime to notify train arrivals or train motors to run rolling stocks as efficiently as possible. I love the beauty that naturally emerges from such practicality. Enjoy my sonic cooking.

**Sanchez, Rey**

see **Javian, Mary** (*Imagining a Bold Future for Music in Higher Education Centered on Equity, Relevance, and Creativity*)

**Schultz, Diane Boyd**

see **Vuorovesi Trio** (*Chamber Music from the Caribbean*)

**Schumann, Sonya**

see **Hsu, Brian** (*Keys to Inclusion: Reimagining the Piano Canon*)

**Scott/Garrison Duo with Roger McVey****Performance: *Scenes in Silver and Black, Suite for Flute, Clarinet in B-flat, and Piano***

The Scott/ Garrison Duo and pianist Roger McVey perform John David Earnest's *Scenes in Silver and Black*, suite for flute, clarinet, and piano (2021). The five-movement work portrays natural elements of wind, flight, and water. Named for ancient Greek winds, "Boreas" (the stormy north wind), "Zephyrs" (the gentle summer breezes), and "Notus" (the storms of late summer), alternate with "Aviary" and "Water Music." The composer writes: "All five movements of the suite are musically descriptive of their titles; the word *Scenes* in the title of the suite indicates my intention to dramatize these natural elements." The premiere of the orchestral version by the Walla Walla Symphony, Yakov Bergman, conductor, took place October 30, 2021. The premiere of the trio version took place on McCall, Idaho's Second Sunday Sounds at Six concert series on November 14, 2021. *Scenes* will be performed in the trio version at the American Cathedral in Paris, France on March 27, 2022. Flutist Leonard Garrison and clarinetist Shannon Scott have a long history of commissions for flute and clarinet chamber music. Members of the Flute Clarinet Duo Consortium, they have co-commissioned works by Libby Larsen, Derek Bermel, Valerie Coleman, Pierre Jalbert, and Roger Zare. Further commissions include works by composers Daniel Dorff and John David Earnest. Their four CDs on Albany Records, *Barn Dances*, *Perennials*, *Chimera* and *Rough Wind/Smooth Wind*, showcase diverse repertoire for flute, clarinet, and piano.

**Scott, Shannon**

see **Scott/Garrison Duo with Roger McVey** (*Scenes in Silver and Black, Suite for Flute, Clarinet in B-flat, and Piano*)

**Sebba, Rosângela Yazbec**

see *Millennia Musicae Trio (Underrepresented Brazilian Composers - Arrangements for Clarinet, Bassoon and Piano)*

**Shafer, Seth**

**Original Composition: *Amber Lambents***

South of the equatorial plane, near the great Cleft scarring the continent called Aquila (named after its eagle-shaped form), lies an unusual biome that has evolved to generate and survive great discharges of energy and fire. The forest is dominated by tesla trees, which under certain meteorological conditions, violently release explosions and lighting bolts of static electricity that ignite massive wildfires across the Pinion Plateau. Only the hardiest lifeforms like phoenix shrub, firewhip, amber lambent, glowbirds, and multihued gossamers are witnesses to the volatile conditions of these flame forests. The materials used in this piece are inspired by Dan Simmons's novel *Hyperion* and were produced using ambisonic and binaural techniques.

**Shansky, Carol**

**Demonstration: *SEL in the Private Studio: Understanding the Framework and Applying it in Your Teaching***

Social and Emotional Learning (SEL) is a framework that is being applied broadly in K-12 education and occupying the lesson plans of public-school music teachers as this very important approach to teaching has such an important place in music education. An area of college music education that has not undergone significant examination, studio teaching would benefit from this approach. Many of the tenets in SEL align well with applied teaching practice and it would add a new dimension to instruction as well as provide applied students with a teaching strategy that would help them build their own private practices. Understanding how students react to musical choices, the meaning of music in their lives and the lives of others and how to work with other musicians is critically important to help provide applied students a path to expanding their repertoire and promoting a more inclusive approach to music learning. This demonstration will define and describe the components of SEL and how they can be applied in the private studio.

**Shansky, Carol**

see *Synergy 78 (Two Crows, Two Cats and a Brave Chicken)*

**Sheffield, Eric**

see *Marasco, Anthony T. (Strategies for Collaborative Telematic Performance between Music Technology Ensembles)*

**Sherr, Laurence**

**Original Score: *EIMI***

During the opening and closing sections of the work, the performers walk around and through the audience—bells, a triangle, and other instruments are being sounded. The sound surrounds and travels within the audience: slow spatial movement mixed with Doppler-effects when the musicians rapidly move their instruments. Is this the pastoral sound of cowbells as the animals return from the high meadows, or of church bells in a steeple, or of a clock's chimes, or the metallic sounds of an urban environment? Throughout "EIMI," the performers improvise in response to each other, forming a community where communication, interaction, and collaboration become essential aspects of the composition's realization. *EIMI* was created for the German new music group *ensemble Intégrales* and premiered at the KOFOMI Music Festival in Mittersill, Austria. The festival recording was released on the EIN\_KLANG RECORDS label. The title is an acronym for *ensemble Intégrales Mittersill Improvisation*.

## **Shiao, Simon**

### **Performance: *Three American Solo Violin Pieces***

I will perform unaccompanied violin pieces written by three distinguished American composers. These works illustrate the astonishing diversity of American music in thematic material, cultural heritage, and tonal and technical expression.

1. “The Louisiana Blues Strut: A Cakewalk” by Coleridge-Taylor Perkinson
2. *The Stream Flows* by Bright Sheng
3. *Darshan* by Reena Esmail

Perkinson’s piece depicts a celebratory Cakewalk dance, in which, on a rare day off difficult labor, African American slaves could parade and attend festivals, high stepping and strutting in celebration. Sheng’s, *Stream Flows*, is based on a Chinese poem and folk melody, expressing yearning and longing for a missing loved one, separated by long distance. Los Angeles based composer, Reena Esmail, composed *Darsha* (Seeing) incorporating the Raag Charukeshi tradition of Hindu prayer, where the composer is “exploring grief, in its many facets and forms.” The versatility of the violin is an ideal medium for the audible expression of the cultural background of these American composers. It mimics the four tonal inflections of Chinese, the micro tonality of Hindu prayer, and the Blue tones of African American field holler. This is the epitome of modern American music, which is not a monolith at all, but rather a gathering of flavors and sounds from our melting pot, in which cultures have been blending and assimilating for hundreds of years, while retaining notably distinct features.

## **Snodgrass, Jennifer Sterling**

### **Panel: *Amplifying the Student Voice: Participation, Involvement, and Agency***

As musicians preparing for careers in a rapidly changing professional landscape, students are uniquely positioned to advocate for necessary shifts in higher education; many are, in fact, already active examples of the CMS common topic for the year: “leading change.” From “decolonizing” the curriculum to reevaluating entrance and comprehensive exams, students at both the undergraduate and graduate level want to experience relevance and challenge what and how music is being taught and represented in the 21<sup>st</sup> century. Students are invested in topics such as race and inclusion, equity, and diversity in curriculum, assessment and musical styles; however, how do these discussions with administration begin without the fear of retaliation or other consequences? What changes are currently being discussed and how are students being invited to participate in the discussion? This panel, composed of student members from the CMS Student Advisory Council along with speakers from outside the discipline of music, seeks to create an open dialogue regarding some of the topics that are at the forefront of the student experience in the Schools of Music. Through examples of best practices in how this conversation is effectively evolving, to the conversation of equity for faculty and for students, this panel proposes to engage in a discussion on how the dialogue of change can begin and how student voices are an essential component of that dialogue.

## **Solomon, Nanette Kaplan**

### **Lecture-Recital: *His Magnificent (Film) Scores: A 100<sup>th</sup> Birthday Tribute to Elmer Bernstein (1922–2004)***

2022 marks the one-hundredth birthday of the legendary Elmer Bernstein (1922–2004), who in a remarkable career that spanned more than five decades, composed more than 150 original film scores and nearly 80 for television. From the driving jazz of *The Man With the Golden Arm*, the rousing Western anthem of *The Magnificent Seven*, to the lyrical and quietly moving music of *To Kill a Mockingbird* and *Far from Heaven*, to the jaunty, thumb-nosing march of *The Great Escape*, his iconic creations include some of the most memorable themes in Hollywood history. He received Academy Award nominations in six consecutive decades, and won best Music Score for the film version of the musical *Thoroughly Modern Millie*. Born in New York of Ukrainian parents, Bernstein began his career as a critically acclaimed classical pianist, but encouraged by Aaron Copland, he studied composition with Roger Sessions and Stefan Wolpe. Deciding that a concert career

was not artistically fulfilling, Bernstein turned to composition; his first taste of writing music for drama came from working on radio shows in the Army Air Force during WWII. Some fortuitous connections led him to film scoring, and his magnificent career was launched. This lecture-recital will present an overview of Bernstein's oeuvre, demonstrating influences on his composition, and insights into his creative process, drawn from Bernstein's own words in archived interviews. Piano performances of a wide variety of score excerpts will show Bernstein's uncanny ability to capture the essence of dramatic and emotional characterization of each of his endeavors.

**Springer, Jeffrey A.**

**Poster: *Hollywood, Opera, and Song: The Music of Anton Coppola***

“When people ask me how did I live this long, I say, ‘pasta e fagioli,’” said by the composer during the PBS television special celebrating his 100<sup>th</sup> birthday, *Coppola Conducts: 100 Years Young!* These words evoke the Coppola family mystique of Italian-American immigrants in America. *Hollywood, Opera, and Song: The Music of Anton Coppola* explores his life and compositions. Since several of these works were composed for the presenter, the poster will also explore the collaborative process between performer and composer. In March of 2020, American composer, conductor, and professor emeritus, Anton Coppola (1917–2020) passed away three weeks before his 103<sup>rd</sup> birthday. His legendary career began as an 8-year old in the Metropolitan Opera's children's chorus, debuting Puccini's *Turandot*. Ten years later, during the Great Depression, he conducted operas for the WPA. As a composer, arranger, and conductor on Broadway in the 1950s, he introduced America to Julie Andrews and Maggie Smith. Coppola had a long association with film and television, collaborating with his nephew Francis Ford Coppola in film projects such as *The Godfather: Part III* and the 1992 film *Bram Stoker's Dracula*. Among his compositions are two complete operas, *Sacco and Vanzetti*, *Lady Swanwhite*, a new ending to *Turandot*, songs, works for piano, chamber groups, orchestra, Broadway, and film. Composing, arranging, and conducting for most of the twentieth century and remaining vital and productive until he died in 2020, Coppola bridged many styles and movements in music. His music is a valuable addition to our repertoire.

**Steele, Chris**

see Zingara, James (*From Zero to Performance: Creating New Chamber Repertoire for Non-Traditional Ensembles*)

**Stephens, Emery**

see Harley, Anne Dorothy (*Unsung Legacy: Unpublished Art Songs by the African American L.A. Composer Harold Bruce Forsythe (1908–76)*)

**Strovas, Scott M.**

see Stutes, Ann (*Pathways for Curricular Change: Integrated Core Curricula, Team-Teaching, and the Higher Education Music Program as Collaborative Workshop*)

**Stutes, Ann B.**

**Research Paper: *Pathways for Curricular Change: Integrated Core Curricula, Team-Teaching, and the Higher Education Music Program as Collaborative Workshop***

This paper presents a model for the undergraduate music core curriculum which begins to reconcile inequities within traditional curricular frameworks. Having garnered commendation by the National Association of Schools of Music for its “innovation and courageous approach to learning” (degree approval letter, 2021), the re-envisioned core adopts a multidisciplinary approach to the study of complete and diverse music selections both within and across courses, all the while forging new space within degree plans to engage students in a greater variety of music. The crux of this curricular flexibility is the merging of the traditional fourth semester music theory course with a semester of music history as one unified course in twentieth century and contemporary music literature. The resulting fluidity provides greater numbers of students the autonomy to explore commercial and vernacular traditions, music in film and media, jazz history, and creative opportunities

in composition, songwriting, and jazz improvisation. Team-teaching and a willingness by faculty to collaborate across sub-disciplinary silos prove essential to the model. Just as twentieth century and contemporary literature engages learners equally through historical and theoretical methodologies, Early Music Practicum unites historical frameworks with performance; and the music theory sequence—reframed as the Craft and Rhetoric of Tonal Literature—eliminates the lecture-lab model to emphasize more holistically the synergy between concept and craft. The consistent synthesis of disciplinary perspectives—theory and history, history and performance, and performance and theory—mirrors the demands of the music discipline and thus vitalizes all courses within the core as integral to professional work.

**Sugiura, Nariaki**

see *Duo Cantabile (From the Fiddler's House to the Concert Hall: The Cello-Piano Works of Bruce Stark)*

**Sun, Kevin Lee**

**Performance: *Piano Pieces by Hyo-shin Na: Attention and Reflection***

The music of Hyo-shin Na (b. 1959), a Korea-born San Francisco-based composer, combines western and Asian instruments and ways of playing. “Great Noise” (2019) takes its name from Franz Kafka’s 1911 prose piece. “I sit in my room, the headquarter of noise of the entire apartment” begins Kafka’s description of a family scene involving his father and sisters. The event is entirely mundane, especially to readers who have sheltered with family during COVID-19, but through Kafka’s heightened sensitivity and darting attention, it becomes an engrossing experience. When Na read the piece, she “began to imagine a piano piece that didn’t directly follow Kafka’s story, but evoked the variety, suddenness, and unpredictability of Kafka’s writing.” Many sections feature Na’s unique use of grace notes as integral parts of the music rather than for embellishment. Within a variety of textures, her grace notes add unpredictable contours to the rhythm and layers of polyphony on top of longer, held notes. This compositional technique involving grace notes is used to different effect in Na’s “Rain Study,” written 20 years earlier. The musical material is based on a Korean folk song “Sanyombul,” whose words state: “The sun that sets will rise again tomorrow. A life that passes will never return.” In this study, Na focused on composing complex layers of music from the “Sanyombul” melody. The grace notes and other layers invite the listener into the soundscape of rain, and into reflection on the fleeting quality of human life, which COVID-19 has so acutely demonstrated.

**Synergy 78**

**Performance: *Two Crows, Two Cats and a Brave Chicken***

“The Twa’ Corbies” is a ballad about two ravens discussing what to do with the dead knight they have found. In the story the ravens settle down next to the knight, conversing about his fate, heroism and the loss of his hawk, who flew off searching more carrion and his wife, who took lover. Finally, the ravens eat the corpse, the pecks depicted as sinister staccatos. The piece ends with a breathless sound in reference to the ballad’s final lines: ‘Oer his white banes, when they are bare,/The wind sall blaw for evermair.’ *The Flight of the Brave Chicken* was a character developed by Nina Frenkel, a gifted artist who passed away from cancer at the age of 43. This piece was a commission that was based on four panels that Nina painted in 2014 which depict a progression from darkness to light. Two distinctly different musical characters are posed against one another, one particularly dominant and threatening. The piece traces the evolving change in the balance of power and the journey from darkness to light. *Two Cats are portraits of Hootie*, a handsome, elegant 20-pound tuxedo cat, and Tiki, a petite Bengal. Hootie’s music is slow and flowing (Hootie is pensive and outwardly, while very busy inside). After a “peacefully lurking” introduction, Tiki’s remarkable show-cat grace and playful lightness are set as an effervescent scherzo with a regally strutted circus march in the middle of the scherzo.

## **Takasawa, Manabu**

### **Research Paper: *Music Behind the Barbed-Wire: Musical and Cultural Activities at the Manzanar War Relocation Center***

Due to the onset of heightened security concerns and retaliatory sentiments following the Japanese attack on Pearl Harbor in December 1941, people of Japanese descent, including US citizens, who lived on the west coast were ordered to relocate to one of 10 internment camps built by the US government complete with barbed-wire fences and security towers. Among them were 37,000 ethnic Japanese living in Los Angeles area. Even though Japanese Americans were suddenly faced with the economic loss, fear of their own government, and most importantly the sudden loss of freedom, they had no choice but to make the best of the situation at these camps in order to preserve whatever would pass for normalcy and to establish a sense of community. Everyone, including prominent musicians, and teachers, and music students, was suddenly living together in close proximity with nowhere else to go and not much available for them to do. In this ironically ideal environment, there were active performing arts scenes supported by eager audiences. The presentation will focus on chronicling musical activities at Manzanar Relocation Center through collections found in the Japanese American National Museum located in Los Angeles and clippings from the *Manzanar Free Press*, the longest-running newspaper at the internment camps, published between 1942 and 1945. It will also investigate how social and cultural pastimes may have helped ease the tension and despair experienced by the internees.

## **Takasawa, Manabu**

### **Showcase Performance: *Duet for One: Music for Toy Piano and Piano***

The composition presented in this program explores the sonic potential of the toy piano and its combination with the piano. The work combines musical sophistication with elements that might generally be considered juvenile and populist. Juxtapositions of these lowbrow and highbrow qualities cross traditional music boundaries and expands potential for artistic expression. “Blues for a Cat Who Is Tormented by Its Care-Free Existence” was written in 2009 by a prominent Japanese composer, Yoshihiro Kanno (b.1953), who is currently serving as the chair of the Japan Federation of Composers. The quirky title is reminiscent of Erik Satie’s nonsensical titles for his compositions. An extensive work of 8 minutes, it combines the unique sonority of the two instruments creatively. It also contains some virtuosic elements for the toy piano including a cadenza.

The life of cats is filled with anguish and suffering (?). On the other hand, a cat is as free of being as can be imagined. This is exemplified by being able to walk all over between a toy piano and a grand piano. You may decide whether being a cat is a curse or a joy while there is not a care in the world for this feline.

## **Taylor, Pauline**

### **Student Research Paper: *The Implementation of Trauma-Informed Practices in Music Classrooms***

Trauma has been shown to alter brain function, which can impede a student’s ability to learn and function in a classroom. To help alleviate trauma symptoms, research-based trauma-informed practices have been developed to provide educators and other professionals with tools to help support students’ emotional, academic, and social wellbeing. Such practices focus on regulating students’ nervous system, building their trust, and developing their sense of felt safety. From a different perspective, music is frequently used as a modality for the treatment and healing of trauma in the field of music therapy due to the positive impacts that music has on the brain. Despite the significant amount of research related to the benefits of both music and trauma-informed practices on the brain, however, there is currently no literature on trauma-informed practices in music education. This presentation aims to fill this research gap by reviewing current literature in the fields of music therapy, neuroscience, psychology, and education to identify beneficial trauma-informed practices that can be implemented in music classrooms. The presentation will identify trauma-informed practices that are beneficial in music classrooms, and ways in which music educators can successfully implement these trauma-informed practices to better support their students and communities. As part of this project, the PI will also interview three music educators currently implementing trauma-informed practices in their general music classrooms.

Information will then be drawn from both the interviews and the literature reviewed to create an implementation plan for trauma-informed practices in K-12 music classrooms.

### **Tegart, Sophia**

#### **Performance: *Film Noir, Hip-Hop, and Buffy: Works for Flute and Trombone***

Zachery Meier's "Hush" was commissioned by the performers and will be premiered in October of 2022. The piece is inspired by the episode "Hush" from *Buffy the Vampire Slayer*, which introduces The Gentleman, voiceless villains who can only be killed by a human scream. Because of this weakness, they remove their victims' voices before cutting out their hearts. The silence of the episode highlights our reliance on vocal interactions while exploring the idea of hopelessness and loneliness when that communication is lost. Meier often uses silences and gestures to create "timbre and spectral nuances" in the form of "sound sculptures." His compositional voice is uniquely qualified to capture the themes from this Emmy-nominated episode of the cult classic, *Buffy the Vampire Slayer*. Composer and flutist, Nicole Chamberlain was commissioned to write *Wail* for flute and trombone by Dr. Shelley and Philip Martinson. The piece was a winner of the National Flute Association's 2017 Newly Published Music Competition. *Wail* consists of three movements, all of which use extended techniques juxtaposed with nostalgic themes of Hollywood, 1980s hip-hop, and cool jazz. "Rusty Gate" results in an exhilarating and unexpected flute and trombone pairing and is meant to play on the slang words "rusty gate," or someone who swings poorly. The second movement, "Noir," is ripe with nods toward 1940s and '50s Hollywood and the scores from the film noir genre. The final movement, "Bender," immediately goes "off the rails" and descends into a manic madness through virtuosic technical feats and 1980s-style beatboxing.

### **Templeton, Karisa L.**

#### **Research Paper: *Expanding Undergraduate Voice Pedagogy Curricula: Academic Options and Considerations for Implementation***

Voice pedagogy skills, knowledge, and technique are less comprehensively addressed within curriculum for undergraduate vocal music performance and music education students in most of today's universities. Problematically, young vocal music alumni often find themselves in careers sustained or supplemented by private applied voice teaching. Expanding undergraduate voice pedagogy curriculum is a path to better support young vocal alumni, providing them with early opportunities to explore vocational identities and early access to increased pedagogical training prior to hybrid performance and teaching careers. This research presents quantitative data about the current state of undergraduate and graduate voice pedagogy curricula within higher education in comparison to parallel undergraduate instrumental pedagogy programs and degrees. Four distinct undergraduate paths models for expanded voice pedagogy curricula are also identified and deconstructed with NASM curricular guidelines and curricular examples from major institutions as available. The four expanded voice pedagogy models are (1) An undergraduate degree emphasis in voice pedagogy; (2) An undergraduate minor in voice pedagogy; (3) A pre-professional baccalaureate certificate in voice pedagogy; and (4) A new Bachelor of Music (BM) in Voice Pedagogy. A newly constructed curriculum guide with course descriptions and four-year plan is also presented for consideration for the new BM Voice Pedagogy degree. The variability of the four approaches grants flexibility for implementation by diverse academic programs whose campuses, departments, faculty, and students invariably function differently. It also provides an avenue for the possible sequential growth of an undergraduate voice pedagogy program from smaller to larger over time.

**Thies, Tamara**

**Panel: *Master of Arts Education Degree: A Cross-Silo Collaborative Innovation***

The purpose of this panel presentation is to provide a platform to share and discuss how an innovative degree evolved through horizontal collaboration across departments within a college of the arts on the West coast. As smaller departmental Master's programs were slowly being cut due to resources and sustainability, an opportunity articulated by the goals of a new Dean of the College of the Arts to build cross-disciplinary opportunities within the college sparked an idea to creatively and meaningfully develop a degree that pools the strengths of each program and professors' areas of specialization while increasing availability of resources and personnel across all departments in the college. The Master of Visual and Performing Arts Education emerged as an answer to the challenge of cross-disciplinary collaborations while serving the students within our individual departments. The panel will address their developmental process and how they navigated institutional, departmental, and personnel challenges. Within this discussion, panelists will describe their initial thoughts and reservations to move out of their silos and venture into a cross-disciplinary degree, outline the scope of the 30-unit degree program, share the proposal and new institutional processes and committees that needed to be developed for this curriculum, and the current status of the degree at the time of the presentation. Panelist perspectives will include representatives from the music and art departments, liberal studies, and administration.

**Thies, Tamara**

**Research Paper: *West Coast Rap: An Interview with Kelvin Anderson, World Famous V.I.P - Long Beach***

The purpose of this paper presentation is to elevate a relatively unknown voice who laid groundwork for the rise of West Coast Rap—Kelvin Anderson, owner of World Famous V.I.P. Records. Kelvin and his brother, Cletus, opened V.I.P.'s Long Beach location in 1978 which housed two record labels in the 1970s and 1980s. In the 1990s, V.I.P. then became a portal for music executives who didn't know anything about these rap artists. Concurrently, Anderson built an in-store recording studio with the help of Los Angeles producer, Sir Jinx, in part to bolster V.I.P.'s role as a "safe haven" for young people in the community. By providing this musical outlet, Anderson opened music learning and production opportunities not offered in school music education which, in turn, played a key role in breaking young urban artists such as Snoop Dogg, Warren G and Nate Dogg (then a trio known as 213) who recorded the demo that led to their big breaks. Kelvin's commitment to connect with the needs of his community stretched beyond business and creating safe spaces. The Rodney King verdict in 1992 produced violence in Long Beach as well as Los Angeles. As the masses marched up the street where V.I.P. was located, Kelvin started to lock his store. A community member indicated that his store would not be touched so Kelvin stayed open. That day, his store remained untouched due to the community relationships he fostered. Anderson clearly created a community where West Coast Rap could develop a voice.

**Thomas, Michael**

see **Hinton, Eric** (*Wind Band Works by African American Composers: In Culture and Context*)

**Trantham, Gene S.**

**Panel: *Innovations and Barriers in Music Therapy Curriculum***

The music therapy curriculum is unique in that it combines the study of music, behavioral/health sciences, and human relations and leads to board certification and employment in a variety of service settings. Traditionally, and more recently, there have been barriers to new music therapists entering the field. Some examples include: restrictive classical audition requirements, academic program inaccessibility, high tuition costs, and studio space to accommodate increased applicants/prospective students. Innovations and re-imagining like modifying audition requirements, offering courses in distance formats, and untying music/merit-scholarship to certain instrument/ensemble requirements have ameliorated some of these challenges - and there's more to do. A panel of music therapy faculty will discuss these and other challenges and identify ways in which their programs have worked to remove barriers for new music therapists entering the field.

**Trantham, Gene S.**

see Snodgrass, Jennifer (*Amplifying the Student Voice: Participation, Involvement, and Agency*)

**Trimble, Brian**

see Thies, Tamara (*Master of Arts Education Degree: A Cross-Silo Collaborative Innovation*)

**Tryon, Andrew**

See Van Klompenberg, Martin Joseph (*Works for Horn and Bassoon*)

**Tsai, I-Hsuan Olivia**

see Yang & Olivia (*European vs. Asian, Pop vs. Serious, and Folk vs. Classical Music: A Look at Selected Taiwanese Compositions in the Lenses of Diversity and Inclusion*)

**Van Klompenberg, Martin Joseph**

**Performance:** *Works for Horn and Bassoon*

This program will feature two works that will be new to listeners, a world premiere of a duet for horn and bassoon by Brian Bunker, a former member of the United States Army Band Program, and an unpublished work by composer Eric Ewazen.

**Vaughn, Beverly**

see Javian, Mary (*Imagining a Bold Future for Music in Higher Education Centered on Equity, Relevance, and Creativity*)

**Villarreal, Paulina**

**Lecture-Recital:** *Exploring María Grever's Song Repertoire: An Alternative for Vocal Development and Innovative Programing in Voice Recitals*

Mexican song composer María Grever (1885– 1951) achieved international fame in the United States and Mexico in the 1920's and 1930's by virtue of her rare talent as a poet-composer, and the wide propagation of her work utilized in film and commercial sound recordings. Grever is regularly remembered as a composer of songs in the romantic bolero style, a Mexican song genre that emerged after the urbanization of Mexico City and reached its golden age era in the 1930's. This tradition generated numerous new arrangements and versions of Grever's songs, which are now often performed by pop sensations in lower keys, offering a limited vocal range. These contemporary versions are valid, but they disregard Grever's original intended performance practice. Many performers, professors, and voice students are only familiar with Grever's modern interpretations, and they overlook the pedagogical value of the original compositions which offer an opportunity for both, vocal development, and the programing of an underrepresented female composer. By providing a live performance and a musical analysis of four original compositions by Grever, the author will explore different aspects of vocal technique that can be developed and/or strengthened through the study and performance of these songs. It is an effort to promote art song repertoire in Spanish for programing in undergraduate, graduate, or professional recitals alike.

**Vossler, Jake**

see Giddens Jr., Richard L. (*Enhancing Your Ensemble's Creative Potential with Harmolodics Through Composition, and Improvisation*)

**Vuorovesi Trio****Performance: *Chamber Music from the Caribbean***

The woodwind trio (flute, oboe, clarinet) is an uncommon ensemble in chamber music. However, contemporary composers have shown interest in writing for this ensemble, creating an opportunity to be at the forefront of collaboration and performance of new music. Through research and commission efforts, the Vuorovesi Trio aims to bring to life music from composers whose works may otherwise not be performed. The two works featured on this program are newer pieces by composers from Cuba and Puerto Rico. Ivan Enrique Rodriguez's "Fabula" was composed in 2016 and features a driving rhythmic motive that unifies the contrasting sections of the piece. It also features the English horn and bass clarinet, expanding the timbral spectrum of the woodwind trio. Javier Zalba's 2015 work, "Espacios Diferentes," features popular Cuban dance and jazz rhythms, a reference to his background performing with the legendary Cuban musical groups Irakere and the Buena Vista Social Club. Together, these works highlight fresh takes on chamber music from the Caribbean, a geographical area that is often underrepresented in classical concerts. It is our hope that this program will introduce audiences to new composers and encourage them to seek out other music from Caribbean composers, as well as connect to the society's emphasis on Leading Change towards a just and relevant music academia.

**Waldon, Eric**

see **Trantham, Gene** (*Innovations and Barriers in Music Therapy Curriculum*)

**Walker, Tammie**

see **Javian, Mary** (*Imagining a Bold Future for Music in Higher Education Centered on Equity, Relevance, and Creativity*)

**Walsh, Michael**

see **MiamiClarinet** (*Forgotten Gems for Clarinet Quartet by French Women Composers*)

**Walzer, Daniel****Research Paper: *Pedagogy for the Project Studio: Leveraging Creativity for Indie Producers in Music Technology Curricula***

In music technology research, little scholarship explores how to assess creative practice in project studios. The number of institutions offering credentials in music technology and audio production continues to increase, yet few studies explore how music-making happens outside the confines of a traditional recording studio or the institution itself. Music technology research frequently adopts a technocratic focus, yet there is still much to learn about how educators guide students to adopt an iterative, transient, and DIY creative process. One explanation for this lack of understanding of creative assessment is that the "space and place" for music production remains fluid. The decline of the purpose-built commercial studio has reached a generational impact where today's students' goals have shifted to emphasize personal ownership, musical control, and an eagerness for self-sufficiency in the creation, marketing, and distribution of their art. While university programs may include impressive facilities, some students prefer the autonomy of their own setup and many of their graduates will work in modest project studios and as independent freelancers. Additionally, remote collaboration in music production is no longer a rare commodity. It is the norm for many self-employed audio engineers and performers. This presentation considers how creativity can be perceived, theorized, and tailored to accommodate the needs of the independent music professional. After identifying some of the recent disruptive factors affecting the recording industry, the presentation identifies how music technology educators can leverage technology and entrepreneurship to promote creativity in their students after graduation.

**Wang, Sean**

see **Hong-Park, Jihea** (*Working Towards More Inclusive Teaching and Learning Environment: Supporting Asian and Asian American Students and Faculty in Music*)

**Webster, Peter**

**Research Paper: *Profiles in Collaboration: Creating a Music Technology Textbook At Distance***

This presentation will begin by outlining an approach taken to design a comprehensive music text for today's undergraduate music major. Based in part on past editions of a music technology text, the design stresses a project-centered, competency-based approach that is people-centered and sensitive to advances in internet, hardware and software change, and especially new thinking about music teaching philosophy in today's culture. The design is modular in nature and can be used as a resource for many types of music courses in higher education ranging from semester-long to smaller portions of specialized courses in multiple sub-disciplines in music. Approaches to the planning for both print and eBook versions are offered and the approach to a support website will be explained, including the design of the over 30 hands-on projects. A printed handout will be featured leading to links about the project.

**Williams, David B.**

see Webster, Peter (*Profiles in Collaboration: Creating a Music Technology Textbook At Distance*)

**Williams, Melanie**

see LeBaron Trio, The (*New Works for Voice, Soprano Saxophone and Piano*)

**Wittgraf, Michael**

**Original Score: *Should I Dance?***

Should I Dance? is a multigrad configuration in the sound design language Kyma that produces EDM-style music augmented with the ability to change pulse, beat, and meter, along with an array of sounds and effects that can be integrated into the beats. The performer also plays and manipulates the sounds of toy instruments, controlling the action with Nintendo Wii remote controls. The performance is improvised, and the result is like being at a club where the DJ freely alters beats, sound effects, and other elements, creating a surreal, occasionally danceable environment.

**Woolery, Danielle**

see MiamiClarinet (*Forgotten Gems for Clarinet Quartet by French Women Composers*)

*Embouchure Drills* is aimed to provide clarinetists and saxophonists with information and methods to increase awareness, flexibility and strength of their embouchure. It does so by explaining functions of the embouchure and by including new and existing embouchure-specific exercises designed to comprehend its complex forces. The drills are not musical exercises. They involve various oral articulators set in different groupings with one purpose: to acquire more control over the embouchure. They can be practiced along an etude or a musical piece or separately as standalone exercises. They help to single out groups of muscles responsible for viability of the embouchure and to give as much biofeedback as possible. They require a player to go beyond the frontier of what feels 'natural' or comfortable by asking for more advanced decoupling between usually very connected groups of muscles. *Embouchure Drills* is thought to encourage more personal search in the development of one's own embouchure regardless of advancement level and to go beyond any boundaries that may prevent our embouchure development. I believe that progress happens through search for innovation as well as through constant comparing to the existing standards of excellence - quality control. This is why this workshop begins with the definition and function(s) of embouchure progressing with more creative ways to explore it. Hopefully, the drills will sparkle curiosity in how to establish and accomplish new personal heights for embouchure performance.

**Wright-Ivanova, Christina****Performance: *Genocide, Immigration & Cultural Story-Telling through Chinary Ung's Seven Mirrors for Solo Piano***

In celebration of Cambodian-American composer Chinary Ung's 80th Birthday year, a performance of his solo piano work *Seven Mirrors* will highlight ways in which Ung combines Eastern and Western musical materials to further cultural understanding, healing and peace-building across divides. Ung is Distinguished Professor of Music at UC San Diego and an American Academy of Arts & Letters 2020 inductee. Professor Ung is dedicated to diversity and cultural story-telling, preserving the deep roots of Cambodian musical culture. During and after the Khmer Rouge genocide (1975-1979), where 1.7 million Cambodians were targeted and killed, including intellectuals, monks, artists and musicians, Ung wrote music that built upon and lifted up traditional Cambodian music, incorporating deep spirituality and contemplation in his works. In *Seven Mirrors* (1997), we hear Asian influences of tonality, register, rhythm and gesture throughout each of the seven short movements. These movements hold evocative titles based on poems from both Indian poet Rabindranath Tagore and the Persian poet Rumi. During this *Seven Mirrors* performance, we remember those who were lost during this genocide and spend time acknowledging our own complex narratives through Ung's musical identity and immigrant journey.

**Wu, Jiayue Cecilia****Original Composition: *Heart Sutra***

*Heart Sutra* is an augmented-reality audiovisual composition of the most widely recited Buddhist texts, integrating chanting traditions in Chinese, Japanese, and Korean, as well as electroacoustic music and network audio technology. It draws upon the sacred art traditions in chanting, drumming, architecture, and ink art. The artists transpose these time-tested expressions with algorithm-driven audiovisual techniques. The piece was commissioned by Stanford University's "Festival of Reflection and Renewal," which is an invitation for the Stanford community to come together and collectively hold and process all they have been through in isolation during the pandemic. The audiovisual composition was precisely mapped onto the Western sacred art in mosaic, stained glass, and neoclassical architecture at Stanford's Memorial Church. To realize the piece, the musicians collaborated long-distance, through nine remote recording sessions, using state-of-the-art network music technology. The audio latency for multi-channel synchronicity from different geographical locations as well as the unstable internet speed contributing to the audio imperfections can be perceived throughout the composition. This unique sonic phenomenon defines technology-driven collaboration in music performance practices during the COVID-19 Era. To truthfully recreate the sacred soundscape, Memorial Church's acoustic reverberation was recorded and mixed into the piece's audio postproduction. Overall, this piece incorporates layers of cultural complexity. It has initiated multifaith conversations and exchanges at large. It narrates the contemplative concept of "play of reality"—understanding things are illusory and the boundaries are not always firm and stable in our limited three-dimensional universe. This means that all suffering and happiness are passing, temporary, and transformative.

**Wu, Jiayue Cecilia**

see Rigler, Jane (*Contemplative Sonic Practice Workshop*)

**Yang and Olivia****Performance: *European vs. Asian, Pop vs. Serious, and Folk vs. Classical Music: A Look at Selected Taiwanese Compositions in the Lenses of Diversity and Inclusion***

Taiwan, an island colonized by Dutch, Spain and Japan in the 17<sup>th</sup> century, and a location that could mean a country for some and a province for others, has long been a place of ambiguity. An ambiguity of cultural identity and international placement. The Taiwanese literature movement in the 1970s celebrates for the first time the island's own history and tradition that was being suppressed due to government policies. Since then the artistic outputs highlighting Taiwan's distinct characteristics sprouted. This urge to be included locally and internationally continue to this day. Taiwan embraces western advancement economically and socially, in the meantime is rooted in Chinese culture ethnically and historically. The compositions featured in this

performance are examples of diversity and inclusion, incorporating Western composition techniques with traditional Taiwanese folk materials in melodies and storytelling. Tyzen Hsiao is a prominent music figure during the Taiwanese literature movement of the 70s, who resides in Los Angeles later part of his life. His piano suite *Memories of Home* depicts celebrations, struggles, and memories of life in Taiwan, which could have been portrayed differently in public. (Taiwanese was a suppressed but main spoken language for example). The second piece *Gin-A Koa* (Children's Song) for violin and piano was written in 1997 by award-winning composer Chih-Chun Lee. According to Lee, this music "ties together dualities: European vs. Asian music, 'pop' vs. 'serious' music, and folk vs. classical music. It is based on adorable Taiwanese Children's tunes, yet they are set in interesting and unlikely ways.

**Yong, Jackie Kai Zhi**

**Student Research Paper: *Darkness Behind the Humor: Rethinking Petrushka through Disabilities and Oppression***

*Petrushka*/Pierrot, was described by Stravinsky as an "immortal and unhappy hero of every fair in all countries." While sharing the same boat with Pinocchio but without the happily-ever-after Disney ending, Stravinsky's *Petrushka* was predestined to be controlled, biased, bullied, and killed not once, but twice in the ballet. Although *Petrushka* is presented as a comic "protagonist", the ballet presented him as an antagonist – a disabled and dangerous who is valued as less than a human and puppeted by a magician, Charlatan. I argue that *Petrushka* presents a controversial implication of the stereotyping, racism, and discrimination, in particular individuals with mental disabilities. In this paper, I research on the representation of *Petrushka* in Stravinsky's ballet by rethinking the identity of the character through the lens of stereotyping, racism, and discrimination. I discuss the historical development of *Petrushka* as character as well as an inspiration for many art forms. I analyze the musical elements of Stravinsky's *Petrushka* focusing on the first movement "Russian dance" and the second movement "Petrushka's Room". Based on this analysis, I draw a musical hermeneutic narrating the disabilities in Stravinsky's music and his ballet. Finally, I discuss the aesthetic of disabilities in the ballet and the implication of oppression based on Vaslav Nijinsky's life. By examining the title character from three perspectives --- musical, physical, and mental, I show the value of rethinking *Petrushka* as a disabled character and the ballet as an expression of sympathy for the staged oppression towards the Other.

**Yoshihara, Mari**

see **Hong-Park, Jihea** (*Working Towards More Inclusive Teaching and Learning Environment: Supporting Asian and Asian American Students and Faculty in Music*)

**Youngblood, Pamela**

see **O.U.R. Flute Quartet** ("*She/His/Theirs: Works for Flute Quartet*")

**Zacharella, Alexandra**

**Research Paper: *The Incomparable Helen May Butler and her Ladies Military Brass Band***

Helen May Butler (1867–1957) was born on a farm in New Hampshire and began the study of violin at an early age. She studied with the principal violinist of the Boston Symphony and became an accomplished cornetist. Butler billed herself as Directress of her Ladies Military Bands and directed an all-women traveling military band from 1898 to 1913. Her first band was named the U.S. Talma Ladies' Military Band to play in public venues, because at this time there were no such female concert bands. The band performed from coast to coast and achieved a high level of success that rivaled the best bands of the day. Butler became known as the "Female Sousa" and one of the band's mottoes was "Music for the American people, by American composers, played by American girls"

This paper presentation will explore the life of Helen May Butler, her rise to fame and how her composition, *Cosmopolitan America March*, became the official Republican party campaign march during Theodore Roosevelt's presidential campaign of 1904. Butler was an entrepreneur and true pioneer. Butler was a Conn

artist and gained the confidence of C.G. Conn who endorsed her ensembles with Conn instruments. Interested in women's rights and suffrage, Butler announced her candidacy for a U.S. Senate seat in 1936. Butler retired to Covington, Kentucky and remained an active private lesson teacher until her death in 1957.

### **Zapata, Oswaldo**

#### **Lecture-Recital: *Bridging Borders: Exploring New Latin American Repertoire for Trumpet and Piano***

The popularity and influence of Latin American music in the United States has increased substantially, particularly in states with significant Latino populations, such as California, Arizona, New Mexico, Texas, and Florida. As the drive toward inclusion and diversity in this country continues, there is much more to learn about Latin American music that has not yet been explored. The purpose of this lecture-recital is to explore different types and styles of Latin American music, to discuss how its roots and history are common to the music of almost all countries south of the U.S. border, and to show the connection and influence of this music in the United States. The origins of some of the most relevant styles of Latin American music will be discussed, including traditional genres from South America, like *cumbia*, *pasillos*, *huaynos*, and *albazos*. Genres from Central American countries will also be mentioned, including mariachi genres that greatly influence the music and culture of the border states, like *sones*, *rancheras*, and *huapangos*. We will be focusing on selected compositions for trumpet and piano by composers from Ecuador, Peru, and Colombia. Additionally, I will provide a list of accessible trumpet repertoire from Latin American composers. It is the hope that this lecture-recital will also serve as a starting point for both music educators and performers to begin their Latin music discovery journey.

### **Zingara, James**

#### **Demonstration: *From Zero to Performance: Creating New Chamber Repertoire for Non-Traditional Ensembles***

This presentation (with performed excerpts) will feature the University of Alabama at Birmingham Chamber Trio (James Zingara, trumpet, Denise Gainey, clarinet, and Chris Steele, piano). The session focuses on creating a body of literature for non-traditional ensembles without going through the process and financial constraints of commissioning works. This includes creating networks within the composer communities as well as utilizing Calls for Scores on composer web sites. Unlike commissions, these scores are submitted free of charge and although many submissions may be unusable for a variety of reasons, several substantive pieces will rise to the top. The UAB Chamber Trio has done several of these calls and has recorded a CD of many of the accepted works entitled *Many New Trails to Blaze* (Ravello 2018). The goal of this lecture recital is to discuss these various means of score acquisition and showcase the quality of works that are available through these processes. The goal is to help chamber groups find composers that fit their vision and sound while generating new music for their genre.

**END OF ABSTRACTS & PROGRAM NOTES**