

CMS - ATMI - PKL - NACWPI

2024 National Conference Abstracts & Program notes

Adams, Seth

Paper: A Phenomenology of Advanced Practitioner Experience of Networked Music Performance

Like many types of human interaction, music and education are undergoing a turn toward the digital and virtual. This digital turn presents musicians and music educators with both challenges and opportunities relative to new forms of musical mediation. Among these new forms are synchronous and quasisynchronous Networked Music Performance (NMP), achieved through the use of digital tools that minimize latency (delay) while maximizing audio fidelity. The purpose of this phenomenological study is to gather and analyze perspectives on NMP from musicians experienced with the medium. Research questions include: What is the lived experience of NMP for experienced practitioners? How do participants perceive and confront the phenomena of latency, fidelity, and telepresence when engaging in NMP? How might broad adoption of NMP in the future change the field of music education? Using a phenomenological protocol developed by Moustakas, fifteen experienced users of NMP are being interviewed for this study. Interview data are being recursively analyzed and synthesized into textural and structural meanings and essences. Implications of using this technology for music rehearsing, performing, teaching, and learning are discussed.

Aipperspach, Ian

Lightning Talk: The Australian Musical: Creating a Voice

The idea of storytelling throughout the centuries has taken on many different forms: from oratory, to plays, to vernacular and cultivated musical traditions. In all of these traditions, a sense of empowerment or call to action can occur. Feisty orations have urged people to repent or march for justice. Plays and musical traditions have provided thoughtful reflection, heart wrenching calls to action, or satirized political actions. An under looked genre of musical theatre is the Australian musical. A majority are based on English and American styles of composition but several musicals advance democracy by bringing to the forefront ideas of home, war, racism, and satirization of international conflict. The following musical theatre productions help an Australian voice sing. The Sentimental Bloke resonated with the Australian public as the original verse novel was written in Australian slang and helped soldiers through World War I. Additionally, it has been adapted into ballet, and film. Waltzing the Willara provides a glimpse of post-World War II life in Perth, Western Australia where the Coolbaroo Club defies segregation and provides a place for First Nations people to join others in song and dance. Similarly, this story has been immortalized in films and other recollections. Finally, Pearls before Swine provides a satirical glimpse at the involvement of Australia in the Vietnam War. The musical is billed as "in the tradition of South Pacific and Apocalypse Now." Each provides a different glimpse of citizens in action through the empowerment of music to Advance Australia Fair.

Ashe, Whitney

Poster or Async: Bridging the Divide between Classical and Jazz Harmony

There is a perceived divide between jazz and classical theory which makes some aspects of jazz harmony confusing to many musicians. In this presentation I will demonstrate how many of the conventions of jazz harmony are closely related to traditional harmonic practice and that through the application of a few simple concepts, the mysteries behind much of what is often thought of as jazz harmony can be easily understood. I will then use several examples from the American songbook, a body of work created by composers trained in the classical idiom but often appropriated by jazz performers and arrangers, to demonstrate how these concepts can be applied to a traditional harmonic framework.

Barry, Nancy

Panel: Coming to America: International Student Experiences in Graduate Music Study in the USA

As globalization becomes a higher priority, many universities are seeing increased international student enrollment in both undergraduate and graduate programs. This panel will invite college music students and educators to take a "deeper dive" into how music administrators, staff, and faculty can better support international students in our music classes and programs. This panel includes three

international music scholars from China, Iran, and the Philippines currently enrolled in a doctoral program in the Southeastern United States. These panelists will provide insights about their lived experiences including why they chose to come to the United States for graduate music study, challenges encountered, supports they received to facilitate their success, and recommendations for supporting successful progress for international college music students. Following a brief introduction from the moderator, each panelist will respond to the above topics. This panel is designed to be highly interactive with questions, comments, and recommendations solicited from session participants. Our goal is to engage in a candid and open discussion about challenges and supports encountered by international college music students and discuss strategies to better support this important college music student population.

Barry, Nancy

Paper: Navigating the General Music Classroom as a Gay Male Teacher: A Phenomenological Study

Gay male music teachers may face many challenges, including dealing with negative stereotypes and communities that “practice active and passive homophobia” (Thomas-Durrell, 2020, p. 29). Both professional and personal life may be negatively impacted by stereotypes (e.g., Taylor & Raadt, 2021). “Gay male teachers especially may feel obligated to divide aspects of their personal identity from their professional identity for the benefit of male involvement in their programs” (McBride, 2016, p. 36). The purpose of this phenomenological study was to examine the lived experiences of being a gay male elementary music teacher (GMENT) in the general music classroom. Twelve participants were recruited (Facebook posts in “I’m a General Music Teacher” and “Elementary Music Teachers” groups) and snowball sampling (GMENTs recommended by other participants). After responding to the post via Facebook messenger or email expressing their interest, an official recruitment email was sent to potential participants. After receiving the recruitment email, participants contacted the Student Principal Investigator via email to confirm their interest in participating and in-depth, semi-structured interviews were scheduled. This qualitative research study was reviewed and approved by the university Institutional Review Board for Human Subjects Research (IRB). This research paper session will include a brief literature review, summary of the results of this qualitative research project, and an opportunity for session participants to engage in active discussion about challenges faced by LGBTQ+ music teachers and proactive strategies for overcoming inherent biases and other challenges.

Batzner, Jay

Demonstration: Building Our House: A Grassroots Approach to Making IMSLP Grow in Composer Diversity

My recent sabbatical project grew from the pedagogical problem I faced when teaching music theory and repertoire courses. While several websites exist to help educators provide music examples from women and BIPOC composers, getting access to scores and recordings has still proved to be challenging. Oftentimes I would find excellent leads on examples from sites such as musicbywomen.org and I would then zip over to IMSLP to find what scores I could find. Sadly, most of the time, I couldn’t use any of these materials due to the format of the scores. Scanned handwritten manuscripts are interesting but problematic when you just want your sophomores to identify sonata form. It is equally hard to talk about a piece’s orchestration when only the individual parts exist and a complete score does not. My sabbatical semester was spent rectifying this problem. I selected about a dozen compositions by women and BIPOC composers whose available materials on IMSLP were not in “classroom ready” shape and created more modern materials using free notation software. Since IMSLP operates as a wiki (the user community can add their own contributions), I uploaded these new editions back to IMSLP so that others can use them freely. My demonstration will walk through navigating the various steps involved in this sort of endeavor (finding rep, notation practices, perils and pitfalls) so that everyone feels empowered to continue to address this issue. By working together, we can make our literature garden grow with more diverse sources and repertoire!

Baumgartner, Christopher

Panel: Mentoring Underrepresented Graduate Music Students: Issues and Promising Practices Toward Effecting Change

Diverse representation remains an issue among higher education music faculty. Recent National Association of Schools of Music HEADS data show a disparity between demographic makeup of music faculty and the American population (NASM, 2024). Furthermore, this lack of representation is mirrored in the graduate music student population, with most recent music doctoral graduates being white and male (NASM, 2024). Given the systemic barriers in graduate music study (e.g., entrance requirements, funding, Eurocentric/Western curricula, qualifying exams, residency requirements, dissertation), the disparity in ethnic, racial, gender, and identity diversity is not surprising. Music education researchers have documented similar representation inequities among public school music teachers, who do not reflect the diverse populations of the communities in which they work (Elpus, 2015). To enact change at the collegiate level, we must promote the “diversity, equity, and inclusion” of higher education music faculty through meaningful guidance and mentorship. In this Leading Change Session, we review the current landscape collegiate music demographics. Session attendees will work in groups to discuss unique “case studies” that reflect common challenges among underrepresented music graduate students, then determine solutions for removing and/or alleviating barriers, mentoring strategies, and meaningful approaches to guiding students through their degree and into the field. Group ideas will be shared using an online filesharing program (e.g., GoogleDrive, OneDrive) so that attendees can reference this “crowdsourced” material both during the session and when advising students at their institutions. Recruiting, retaining, and mentoring diverse graduate students is essential toward “sustaining curricular diversification” in graduate music programs.

Bell, Macy

Paper: Reflect, Discuss, Inquire, Act! Critical Consciousness as a Framework for Transformative Music

Education

Uncritical habits of mind, institutionalized cultural scripts, and the tools of whiteness contribute to an educational status quo of 'educational niceness' that marginalizes culturally and linguistically diverse students. The development of critical consciousness through critical reflection, discourse, inquiry, and action has the power to transform music classrooms by transforming the hearts, minds, and worldviews of the music educators within them. Enacting critical consciousness is characterized by critical reflection, inquiry, discourse, and action involving: (a) critical reflexive work on identity, (b) analysis of power and privilege in macro and micro contexts, and (c) the problematization of taken-for-granted assumptions. McDonough (2009) explained that critically conscious educators demonstrate, quote, "an overall ability to think critically about a variety of issues of power" and embrace "a critical edge in their work." Kohli et al. (2019) found that "teacher development for critical consciousness must involve cultivating teachers with capacities to recognize, interrogate, and transform injustice." This session will explore critical consciousness from both a practical and theoretical perspective, guided by the findings of the clinician's autoethnography on critical consciousness in music education. Disinvestment from the 'nice' White lady identity was a rigorous critically reflexive process that involved: (a) an evolving worldview in which I learned to sit with my own discomfort in order to grow; (b) the deliberate and critically conscious disruption of institutionalized cultural scripts and; (c) resistance to the ideological, emotional, and performative tools of whiteness through enacted critical consciousness.

Berthiaume, Timothy

Lightning Talk: Planets in the Stars: The Line Between Inspiration and Stealing Through the Music of John Williams

Similarity is not equivalency. The line between stealing and inspiration in music is ambiguous and controversial. John Williams is a film composer who wrote music that created suspense in *Jaws*, wonder in *E.T. Extra Terrestrial*, and adventure in the *Star Wars* franchise. The music within *Star Wars* rejuvenated the symphonic orchestra in film scoring, due to its grand and epic nature. However, scholars and fans alike have pointed out striking similarities in Williams' scoring to works of past composers, claiming that he was stealing the musical motifs, melodies, and even rhythms. Like Richard Wagner, Williams demonstrates his technical ability by creating "leitmotifs", for each of his characters that not only were unique in their setting, but were adaptable to the situation that they were presented in. Williams uses these motifs to create emotions and tell unique stories. When using similar rhythms to his predecessors, like Gustav Holst, Williams composed distinctive melodies in the foreground. He created tonality and form that had audiences humming his tunes when exiting the theater. Though similar in orchestration, Williams also created virtuosic colors that set out from the rest. Whether it is creating a piece that uses similar melodic lines, or even chord structure, in music, the transformation of previous composers' music is crucial to making a new and innovative piece. Williams adopted previous ideas and created his own style and mark on history.

Bogdan, Valentin Mihai

Lightning Talk: Ultimate Ear Training: A Progressive Method for Teaching Aural Skills to College Students from All Backgrounds

The presentation will introduce an equitable and inclusive approach in the teaching of the college Ear Training sequence. As a faculty member who has taught at institutions serving underprivileged students, the presenter is keenly aware of how economic disparities affect the development of music students. This inequity is obvious in the Ear Training classes. Many students lack quality music study prior to college, don't have the funds for private lessons, but are asked to rapidly cram in 4 semesters a large amount of material, often-times feeling overwhelmed. New teaching methods are needed, focusing not only on learning outcomes for the Ear Training courses, but also on the pedagogical process, and the backgrounds and needs of our students. "Ultimate Ear Training" is such a method; created with the beginner learner in mind, it breaks down seemingly complex aural skills and solfege exercises into enjoyable lessons. It represents a democratic, inclusive approach building the skills of the learner from ground up, accessible to students from all backgrounds. The process moves meticulously from fundamental concepts to advanced skills, guiding students through drills aimed at enhancing musical perception. Importantly, each step builds upon the last, ensuring a logical and well-organized learning experience. The method provides a solid foundation for both students and faculty teaching Ear Training for the first time. Each lesson has its own set of learning outcomes, exercises, and assignments. During the presentation, there will be opportunities to explore various drills, review pedagogical methods, and exchange ideas and practices.

Bogdan, Valentin Mihai

Original Composition: Etudes for Solo Piano

I believe that any musical performance involves three equally important entities: the performer, the composer, and the listener. Audience reaction, their response to the music, is one of the things that make a live performance unique. This set of etudes aims to involve all three entities; these pieces apply the meaning of the word etude, "study", not only to the performer, but also to the audience and composer. Some of the writing is meant to challenge the pianist, similarly to the etudes of past major composers, while some of these etudes are the result of the composer challenging himself to make the most use of certain techniques. Finally, some of these works involve the listeners; they are asked to create their own understanding of what they hear, as part of an intellectual challenge.

Borodkin, Stephen

Performance: 2 Cool 2 B Flat by Eric Mandat

Bostwick, Timothy

Poster or Async: Beyond the Nightingale: (Re)Covering Jenny Lind

Jenny Lind was the Taylor Swift of her time. She sang for Queen Victoria and Giuseppe Verdi, debuting the role of Amalia in *I Masnadieri* (1847) under the composer's baton. Her close friends included Giacomo Meyerbeer, the Mendelssohn family, and Clara and Robert Schumann. Although her life has been written about for decades, where does the Nightingale's mythology end and Lind's critical biography begin?

My proposed presentation sheds light on the flawed foundations of Lind's biography written by Henry Scott Holland and W.S. Rockstro in conjunction with Lind's husband, Otto Goldschmidt. First, I demonstrate how hagiographic traditions—established during Lind's career as a campaign for public support—remain central to recent Lind scholars and how these trends shroud her legacy. Next, I return to the genesis of Lind's biography by analyzing letters between Goldschmidt and the biography's publisher, John Murray. Accordingly, I ask fundamental questions about how Goldschmidt built Lind's biography via Holland and Rockstro to reinforce the public perception of Lind as a model of English virtue. As such, I continue the foundational scholarship of George Biddlecombe and aim to interrogate prevailing narratives to uncover the complexities of Lind's cultural phenomenon.

In conclusion, I intend to offer a critical perspective on biographical narratives surrounding Jenny Lind, challenge conventional interpretations, and advocate for more rigorous historical scholarship. My aims are to argue for a more articulated stand on women's history in musicology by moving beyond the canonical composer model to one representing the power female performers held throughout much of music's history.

Bowyer, Don

Original Composition: Improvisatory Images

This composition is entirely improvised. The performer improvises a "commentary" on a series of ten images shown in a PowerPoint slideshow. The performer will not have seen the images prior to the performance. Each slide advances automatically after 20 seconds. The performer is expected to respond to each new image by changing the ongoing improvisation in either subtle or dramatic ways. Before the performance, audience members are invited to submit images to be used in the piece. From these submissions, an algorithm built into the supplied PowerPoint file randomly selects and loads ten images.

Brabham, Javian

Showcase Performance: Original Works for Trumpet, Tuba, and Piano

Bravo, Gwyneth

Panel: The CMS International Panel Presents: Music, Human Rights, and Democracy in National and Global Dialogue

This panel "Music, Human Rights, and Democracy in National and Global Dialogue" with Dr. Ahmad Sarmast (Afghanistan-Founder and Director of the Afghanistan National Institute of Music), Awadagin Pratt (USA-Internationally acclaimed concert pianist, conductor), and Cynthia Schneider (USA-Distinguished Professor, Georgetown University) and moderated by Gwyneth Bravo (USA-UAE; CMS International Chapter President) highlights the newly-formed CMS International Chapter's commitment to contributing to the upcoming CMS 67th National Conference in Washington, D.C. | November 7–9, 2024 with its theme "Advancing Democracy: Empowering Action Through Music."

At this time of increasing conflict and mounting crisis, this panel is focused on exploring the critical relationship between music, human rights, and democracy in both US and global contexts. Serving as a dynamic forum for examining these intersections, the panel seeks to explore the role music can play in fostering cross-cultural dialogue and exchange, thereby promoting international understanding and global cooperation.

Brownlow, Art

Demonstration: Unlocking the Transformative Power of AI Chatbots as Personal Teaching Assistants

Since the late-2022 launch of ChatGPT, much attention has centered on ethical concerns surrounding generative AI. However, there is a less discussed yet significant benefit of this technology: ChatGPT and similar large language models (LLMs) can serve as effective teaching assistants for university faculty. This presentation will highlight various roles that LLMs can play in higher education music instruction, such as aiding in course preparation, enhancing classroom activities and assignments, and assisting in content assessment. In this session, we will explore how LLMs can assist in creating engaging educational content, such as:

- generating discussion prompts and quiz questions to stimulate critical thinking and learning.
- developing active learning assignments that accommodate various learning styles.
- designing instructional videos and slide-show presentations.
- offering insightful feedback on student submissions.
- evaluating a range of student work, including assignments, essays, and exams, for comprehensive assessment.

A key feature of this

session will be a hands-on component, where attendees will have the opportunity to experiment with these features in their respective areas. This interactive experience aims to enable participants to customize AI chatbots to their own teaching needs, thereby enhancing their productivity, efficiency, and pedagogical effectiveness.

Callender, Clifton D.

Original Composition: Meditations on a Warming Planet (movements 2 and 3)

"The way out of climate change is inside each of us." — Thich Nhat Hanh
Meditations on a Warming Planet began as a part of Ann Duhamel's "Prayers for a Feverish Planet" project, which features a collection of works for solo piano that respond in some manner to climate change. Inspired by the ambitiousness of the project and Ann's moving performances, I decided to add three more movements to form the current set of four, each focusing on a different aspect of the crisis. "Atmospheric rivers are relatively long, narrow regions in the atmosphere—like rivers in the sky—that transport most of the water vapor outside of the tropics" (noaa.gov). While these are naturally occurring phenomena, their size and the resulting release of moisture as precipitation and potential for flooding are increasing due to climate change. "Atmospheric River" attempts to capture the general phenomena of more frequent and more destructive flooding that is a direct result of a warmer planet. "Habitat" depicts the progressive loss of species and wildlife, again exacerbated by climate change, in a rather direct manner with a gradual reduction of musical activity leading to a single, isolated, and extremely thin note. Over the course of the movement, a harmonic progression, presented in lush arpeggios at first, is progressively reduced until only its memory persists.

Casali, David

Demonstration: Creating Music Technology for the Early Childhood Music Classroom

In this demonstration, participants will learn about a suite of free applications, developed by a practicing early childhood music educator, for use in the pre-k to grade 2 music classroom. These apps were developed specifically to help make material more accessible to students, as well as helping educators assess their students in new and fun ways. After learning about these apps, participants will get the chance to try each of them out in a centers-style activity, much like these might be used in the classroom. The apps include: recording vocal samples and autotuning them to the chords of known songs, adaptive touchscreen instruments that map any chord/series of notes onto easy to use colored shapes, identifying same/different phrases by touching real fruit connected to the app, creating a space-inspired soundscape with just a touchscreen, assessing melodic contour with adaptive difficulty, control over tempo, and with visual representations of patterns, and assessing students' knowledge of solfege in known songs, recording their grades as you go. These apps are all free and available for download at the end of the demonstration. These apps are designed to solve real-world issues that educators face in the classroom, as well as use technology in intelligent, targeted ways that help produce musical outcomes for students, rather than simply using technology for technology's sake.

Casey, Brian

Lightning Talk: A Voice for All: Democratic Principles in Jazz Performance

This research presentation will explore a multitude of ways in which jazz performance and practice can be perceived as relying on democratic ideals and values. As America's sole indigenous musical form, the development of jazz was only possible as a result of the diversity of perspective and experience found in the United States. Throughout its history, jazz has allowed Americans who often didn't have a voice through political and social privilege to engage in discourse through the music. Jazz often leverages the subjective nature of musical expression to deliver messages of subversion and empowerment for those with less privilege. These are themes directly related to democratic ideology by giving voice to those people who otherwise have had no voice. After an overview of how jazz relates to democratic principles in a very broad sense, specific ways this connection is manifest in jazz history, theory, and performance are explored in turn. As a developing musical form, jazz began in part through musicians trained in the Western art music tradition who chose to leave the printed page and inform their music with other elements and influences from outside that tradition. As it developed, jazz composition for large ensembles relied on one person per part, given every player an equal voice. Improvisation, whether through polyphony or accompanied solos, allows every musician to decide every aspect of musical performance over a structured framework. In many aspects, jazz is truly an apt musical metaphor for democratic principles by giving every participant a voice.

Celenza, Anna Harwell

Plenary Lecture: Four Musical Masterpieces that Changed America

Hundreds of musical compositions and popular songs have been written in response to American politics. Far fewer have actually instigated change. The goal of this talk is to highlight four musical masterpieces by American composers that have sparked debates in the Halls of Congress and eventually transformed the nation's cultural landscape. These include: an 18th-century drinking tune that defined American patriotism, an early-20th-century concert work that re-imagined America's response to tragedy, a ballad from the 1930s that sparked the Civil Rights movement, and a pop album from 1985 that changed American foreign policy. More than any other art form, music has given voice to those who might otherwise have gone unheard. As this lecture will demonstrate, learning about how music has changed America can teach us about our past. But even more importantly, it can encourage us to listen more attentively to the present world around us.

Cernuto, Joseph

Poster or Async: Purposeful Programming of Excellent Composers

Recent social movement toward a more diverse, equitable, and inclusive environment have had meteoric impacts on the profession of music making, music teaching, and music learning. While great strides have been made towards a more democratic approach in academic music settings, many scholars and performers still come from a background steeped in the music of the male-dominated and European-based "canon." This demonstration, without pretending to have all of the answers and without being an invective, will give practical tools for educators and performers to discover, digest, and include the music of historically underrepresented populations in their classes and ensembles. Over time, this more critical inclusion of music will expand the "canon" to include a more rich tapestry of musical sources.

Chan, Sarah

Panel: CMS Performance Council Discussion/Q&A: Exemplaries of Expanding Directions in Creative, Innovative, and Interdisciplinary Performance Artistry, Research, and Pedagogy

The CMS Performance Council engages a lively panel presentation and Q&A discussion offering insights, perspectives, and exemplars of expanding directions in multidisciplinary, interdisciplinary, and cross-cultural perspectives of current creative and innovative performance artistry, practice, research, and pedagogy. Culling from the rich resource of Council conversations over the past year, topics explored involve such themes of creative consideration: Rethinking Programmatic and Curricular Considerations in the Musical Arts Practice and Pedagogy Exploring Creative Directions in Performance-Composition-Improvisation Collaboration Journeys of Cross-Geographies and Cross-Cultural Expressions Expanding Directions in Performance-Masterclass Engagement, Teaching, and Mentoring Extemporaneous Artistic Integrations in Creative Performance and Pedagogy Interdisciplinary, Cross-Disciplinary, Innovative Performance Art with Creative Engagement, Research, and Pedagogy (Music, Art, Theatre, Nature, Electronic Music, Technology) Council members will share specific insights and exemplars from their current practice, projects, and engagements, offering cross-disciplinary perspective and innovative approaches to engaging performance art, research, and pedagogy: 1. Martha Mooke: "Towards A New Paradigm in Performance Programs" (innovative perspectives with technology, improvisation, and entrepreneurial skills engagement in curricular consideration) 1. Brad Parker, "Wind Song: A Commissioning Project for Aeolian Harp and Piano" (interaction with nature, composition, and experiments in technological invention, recorded music, and live piano performance) 2. John Irrera: "Monuments Dissected: Engaging Public Art and Contested Spaces" 2. Timothy Cheek: "Utilizing Technology to Expand Pedagogy and Performance" (virtual exchange in lyric diction and vocal literature courses enhancing performance projects) 3. Yunn-Shan Ma: "Bridging Sound and Scholarship: DEI-Driven Case Studies in Interdisciplinary Ensemble Collaborations" 4. Sarah Chan: "Creative Conversations: Music, Art, and Drama in Interdisciplinary Dialogue, Collaboration, and Pedagogy"

Chen-Hafteck, Lily

Demonstration: Toward Musical Democracy at a Music School through Undergraduate Curricular Reform

Democracy represents freedom, human rights and equality for all people (United Nations, 2023). Dewey (1916) envisioned schools contributing to the democratic society where students and teachers are equal, learning from each other. Furthermore, diversity is valued in education. Music education embracing diversity acknowledges the values of every culture, enriches our lives, and allows the democratic processes of conflicting negotiations and dynamic resolutions to take place (Karlsen & Westerlund, 2010). Applying these principles to university music programs is challenging as their preparation involves inheriting a history of traditional knowledge and building complex musical skills. Allsup (2007) argued that schools must be open to change and inclusion in addition to transmitting traditional values. He questioned the assumption of students being incomplete 'future' musicians, and advocated for becoming skillful rather than skilled (p.55). A skillful musician is one whose artistry functions in multiple settings, nurtured through multidimensional pedagogy involving critical thinking, discussion and debate. This presentation showcases the recent curricular reforms at a university, demonstrating musical democracy in action. Students take ownership of their learning through selecting from two music theory courses. Unlike the traditional course, the new theory course includes music of diverse styles and uses a project approach whereby students engage in practical application of music theory. Music education majors also take second year music theory through improvisation, technology, and arrangement for school ensembles. The musicianship course turns global, creating an equitable environment for students of diverse modes of learning and experiences, focusing on aural rather than notated music.

Chen, Chieh-Chun(Anna)

Poster or Async: Exploring Female Virtuosity: Unveiling the brilliance of Louise Farrenc and Grażyna Bacewicz through their Concert Etudes.

Throughout much of the history of musical composition, the dominance of male composers is undeniable. This historical gender disparity has led to a noticeable lack of diverse perspectives. Required pieces in competitions and auditions are works nearly exclusively by white male composers. This is especially true in the genre of concert etudes. This is an example of how much of the musical community does not give deserved recognition to the capabilities, talents, and contributions that have been made by many female composers. My lecture-recital focuses on highlighting the invaluable contributions of the female perspective in virtuosic piano composition. I will examine the works of two remarkable female composers: Louise Farrenc (1804-1875) and Grażyna Bacewicz (1909-1969). I will specifically present Farrenc's "Twelve Etudes of Dexterity, Op.41" and Bacewicz's "10 Concert Etudes for Piano." During Farrenc's tenure at the Paris Conservatory, her works were used as required jury pieces. This alone shows how important they used to be and that we

should value these pieces today. Bacewicz's etudes are quite contemporary and progressive and were written during a time when composers in Poland were being limited by their government's insistence on writing in a more folkloristic style. She became a strong voice for contemporary music in her country. Both of these compositions serve as powerful examples of how these female composers shed new light on the possibilities of virtuoso playing.

Chiang, Andre

Poster or Async: Performance and Teaching Careers in the 21st century: The Balancing Act of the Artist Scholar

Many working artists are given a prescribed trajectory for a successful performance career and similarly for academia. Recently, a new track of successful singers looking to maintain a performance career and begin in education has emerged. With the uncertainty of performing opportunities, many singers see academia or a full-time private studio as a more sustainable life even while they are still freelancing; but how can we maintain vocal hygiene with demanding performance, teaching, and travel schedules? How do we balance the needs of the studio or institution with performance needs? Our presentation will show methods to manage vocal, physical, and mental stressors that come from the double life of an artist scholar. We will share profiles from artist scholars who sing at the Metropolitan Opera with tenure-track positions to private studio teachers whose careers span the classical and contemporary styles. The profiled artist scholars will share their experiences and how they balance singing and teaching while serving their students and careers. Evidence-based voice science will give exercises and suggestions for maintaining vocal output along with studio output, as well as, a variety of ways to balance a dual schedule. We'll also share our own experiences balancing singing, teaching, and scheduling with a stable home life. The presentation will look at the impact teaching has on the voice regarding modeling, practicing, and teaching different styles by sharing research on vocal load between the studio and the stage or concert venue. While voice specific, there are many corollaries with instrumental artist scholars.

Chin, Brian Kai

Panel: Transforming Music Study from its Foundations: Breathtaking Opportunities for the Future

Choi, Kyong Mee

Original Composition: rare yet soft

3-D animation, rare yet soft, is the first part of the animated song cycle, What is not lost, dedicated to the composer's beloved father. As a memoir, the composer used poetry, 3-D animation, and electro-acoustic composition. The images were created modeling the composer's childhood house where the composer's father's room was mainly featured. The music of rare yet soft explores the subtlety of quoted thematic material from Mahler's Symphony No. 5 Adagietto.

Clifton, Keith

Lightning Talk: Beyond the Margins: Reimagining Popular Music Pedagogy from a Queer Perspective

When Kurt Cobain famously declared that "the future of rock belongs to women," he likely never envisioned the phenomenal success of today's artists such as Beyoncé and Taylor Swift. At the same time, Cobain's own gender explorations, which sometimes included appearing onstage in a dress, provided a model for others to challenge gender stereotypes. And yet for too long, the contributions of queer musicians have been ignored, understudied, and underappreciated in the pedagogy of popular music, as a close examination of current textbooks will attest. Drawing on years of experiences as a teacher of rock history and specifically a recent course on LGBTQIA+ representation in American popular music, this presentation argues for the necessity of a more inclusive canon of songs and artists. Rather than the current focus on heteronormative male expression, as evidenced by groups such as Led Zeppelin, why not a popular music curriculum that celebrates female and queer experiences? Why not elevate artists and groups including Bessie Smith, Little Richard, The Pet Shop Boys, and Brandi Carlisle to the same privileged status their more canonical colleagues enjoy? To conclude, I will propose strategies for incorporating more diverse voices into the rock history classroom. Beyond expanding our understanding of the full breadth of popular music, a more inclusive canon allows us to connect with the current generation of digital natives, students who are more likely to know the songs of gay singer Tодrick Hall than artists in the Rock Hall.

Coie, Hayden

Lecture-Recital: Democracy, Equality, and Communal Overcoming in Rosephanye Powell's Song Cycle "Then, Here and Now"

Rosephayne Powell's 2021 song cycle, "Then, Here and Now," was composed during the COVID-19 pandemic and subsequent protests against racial oppression in America. This lecture-recital will present a complete performance of this four-song cycle, explore Powell's influences during the composition process, and offer performance notes from both vocalist and pianist. Powell chose four African-American spirituals to recompose for voice and piano to represent her visceral and emotional reactions to the events of 2020. The title "Then, Here and Now," represents the enduring, timely message of the spirituals in our modern world. The first song, "Healing,"

adapts the text of "There is a Balm in Gilead," representing both those who suffered COVID-19 and the caregivers who worked on the front lines during the pandemic. "Oppression," the second song, employs the spiritual "Go Down, Moses." It evokes the biblical leader who delivered Israel from their Egyptian oppressors and calling us to be the aid to the modern oppressed. Using the spiritual, "I Want to Die Easy," the third song, "Dying," was written in response to the murder of George Floyd on May 25, 2020. Drawing inspiration from "Joshua Fought the Battle of Jericho," the fourth song, "Protest," represents the intense clashes between police and protestors throughout 2020. Powell intends for this cycle to be "performed and embraced by people of all races, cultures, nationalities, and backgrounds." As a contemporary musical artifact that cuts across multiple cultures, Powell's song cycle is a substantial response to contemporary issues of democracy, equality, and communal overcoming.

Coles, Drew

Paper: Responding To Students' Lived Experiences in Music Higher Education: Towards Transformative Democratized Assessment Practices With The Mandorla Model

Rooted in collaborative pedagogy (Moran & John-Steiner, 2004; Marta-Lazo et al, 2019), this paper responds to graduate student experience in a course Author #1 taught in spring 2023 centered on collaborative pedagogy in the music education space. As a way of responding to student experience, needs, and the communities which these in-service educators work with, an innovative conceptualization of the educational process emerged which we here call the Mandorla Model. This model of assessment validates, affirms, supports, and sustains student narratives and funds of knowledge. We begin in this paper by introducing this transformative and constructivist model and its elements. We then reflect upon the course from which it was derived. Finally, we offer several ways in which the Mandorla Model dismantles oppressive educational structures and explores novel assessment practices and strategies applicable to a variety of educational contexts. By fostering an environment of equality, democracy, autonomy, and curiosity, the Mandorla model serves as an alternative to dominant pedagogies. In this paper, we ask: How can collaborative assessment practices serve the inherent diversity of student needs? How can a model, like the Mandorla Model introduced here, provide educators with a new lens through which to engage in transformative assessment? This course-based research amplifies in-service educator/student voice via collaborative activities, group discussions, and interactive assessments, converging at pivotal junctures, sharing their unique perspectives and knowledge. This assessment model also provided opportunities for students to make essential connections between their in- and out-of-school lifeworlds, ensuring a dynamic, engaging educational experience.

Coles, Drew

Paper: A Case Study in Democratizing Access: An exclusively free software Music Ed. Technology Class.

This paper explores findings from a study researching a graduate music education technology classroom. Music technology instruction for pre-service music teachers has been overly generalized, teacher-centered, and may lack effective integration into practices of classroom teaching (Bauer, 2012; Haning, 2016). This research follows a course that was designed to combat issues relating to effective implementation of music technology instruction in a P-12 environment in which socioeconomic factors may be prohibitive to purchasing expensive pieces of software. Every piece of software introduced to the students in this course, and thus the participants in this research, was free. This paper explores qualitative findings and compares perceptions from in-service and pre-service music educators related to; the instruction and course delivery, how they plan to use the software in their future pedagogical endeavors, how their pedagogical philosophies may have changed given the structure and aims of the course, and how the software works to solve educational challenges, specifically related to access. This paper also investigates how music teacher educators can leverage particular pieces of technology to better respond to the layers and intersections of culture inherent in their student populations, thus engaging in Culturally Responsive Pedagogy/Andragogy.

Collins, Shelley

Performance: Portraits of Langston

Valerie Coleman's Portraits of Langston is a six-movement work with narrator inspired by the poems of Langston Hughes (1901-1967), a leading figure in the Harlem Renaissance. Coleman (b. 1970) is an internationally acclaimed, Grammy nominated flutist and composer. She is an alumna of Chamber Music Society of Lincoln Center Fellowship, winner of Concert Artists Guild competition, creator of Imani Winds, and named "Classical Woman of the Year" by American Public Radio. Coleman writes, "Portraits of Langston is my take on Hughes' poetic memories of Harlem and Europe (mainly Paris). I chose Langston not because of who he is in literature, but because he was, in fact, an eyewitness to legends born. His poems are so descriptive of the era, with references to particular settings and individuals who influenced him: Josephine Baker, Helen Keller, the nightlife and music of Harlem jazz clubs and Parisian cabarets. The imagery that Hughes provides gives me quite a historical palette that inspires me to illustrate a work truly unique to duo repertoire. Stylistically, this work incorporates many different elements that are translated into woodwind technique: the stride piano technique, big band swing, cabaret music, mambo, African drumming and even traditional spirituals."

Conzetti, Florian

Paper: Lukewarm Liminality: A Reggae Band Challenges Switzerland's Sense of Self

The reggae band Lauwarm ("lukewarm") became a media sensation in 2022 when its concert at the local cooperative bar Brasserie Lorraine in Bern, Switzerland, was abruptly stopped at intermission due to concerns over cultural appropriations. Audience mem-

bers had complained that the rasta dreadlocks and African clothing of the band's members made them feel "uncomfortable." In this presentation, I demonstrate how this band's stunning shift from alternative left-wing scene to right-wing media darling symbolizes a deeper struggle to redefine identity in a liminal state. The media debate following the aborted concert mostly neglected the fact that Dominik Plumettaz, the band's lead-singer and creative mind, has an Angolan and Brazilian family background. Would an audience feel less "uncomfortable" knowing this and react differently to the band's references to Rastafarianism? As Jessica Perea shows in *Sound Relations*, it is exactly mixed-race musicians who are most often denied the right to define themselves and who are pressed into a concept of identity that others constructed for them. Instead of trying to affix a singular identity to Plumettaz, I argue that it is more helpful if instead we examined the "density of truths" (Perea) of the story. Using Diamond's "alliance studies", Perea's "sound relations", and Thomassen's "liminality" models, I demonstrate how Plumettaz's multitude of experiences challenges a traditional view of how reggae and people of color are situated in Switzerland: they are now no longer simply an exotic "other", but have transitioned to become part of the fabric of a more diverse population.

Conzetti, Florian

Performance: A Pioneering Composer Readings and Chamber Music Mentorship Program for Professional Student Development

We are presenting in this performance the results of a pioneering composer readings and chamber music mentorship program, in which a professional chamber music ensemble mentors composition students for an entire semester to develop their compositional craft, practice to collaborate with performers, and develop marketable materials, including scores, parts, and recordings. At the beginning of the semester, invited artists perform a concert, share with students concepts about writing for their ensemble, and inspire students to find their own voice. Over the course of the semester, artists meet with students to answer questions and reflect on the composition drafts coming out of the students' composition class. At the end the semester, artists read the compositions, provide feedback, and finally premiere the student works in a public performance. We are demonstrating this process by performing Andrea Reinkemeyer's *Red Flame* (2021) for flute and marimba—the reference piece for the fall 2023 semester—and the most successful works for flute and marimba or vibraphone that emerged from the collaboration between the students and our ensemble, such as Élana Gatien's *Two Vignettes*. Oregon native Andrea Reinkemeyer is an internationally performed composer and widely commissioned by orchestras, universities, and chamber ensembles across the United States. In her soundscapes, Reinkemeyer interrogates human nature and urgent sociopolitical issues—public and private grief, #MeToo, and natural disasters in the Pacific Northwest. In *Red Flame*, Reinkemeyer "draws inspiration from three Oregon bird species, notable for their vibrant red markings and precarious position on conservation watchlists [...]" (Reinkemeyer).

Cook, Christopher Eugene

Original Composition: Birds

A pianist finds that during her practice sessions at home, many birds will visit the open studio window. Although good musical company, there are some that will compete with the piano as they impressively display their melodic skills with more gusto. The result can be a somewhat chaotic but enjoyable cacophony. The electronic part of *Birds* was composed largely of recorded bird and piano sounds. Many composers have been inspired by birdsong. Homages to two such composers are included in the solo piano part. Stravinsky's wren and Messian's cardinal transcriptions appear briefly.

Crowe, Kevin

Paper: Rage, Grief, and the National Stage: Two Choral Responses to the AIDS Epidemic in the United States

The purpose of this paper is to examine two choral works composed in response to the AIDS epidemic in the 1980s and 1990s. Each has a unique approach to addressing the emotional needs of singers and audiences, and their respective structures combine with textual and musical factors to convey anger, grief, and comfort in various ways. Additionally, both works brought visibility to the AIDS crisis and contributed to the national discussion of policy regarding the epidemic. The first work is *Of Rage and Remembrance* by John Corigliano. This work's development from symphony to choral chaconne brought AIDS into the concert hall first with anonymity and later with brief descriptions of individuals lost. The second work, *When We No Longer Touch* by Kris Anthony, is the first AIDS requiem. It uses poetry by Peter McWilliams woven into the traditional requiem text to address the stages of grief experienced by survivors. Its development was chronicled in the Emmy award winning documentary *After Goodbye: and AIDS Story*. These works were critical not only for chronicling the experiences of members of the queer community during the height of the AIDS crisis, but also for sharing these experiences with the nation at large, engaging the public through music-making.

Daley, Caron

Showcase Performance: Boundless Voices

This program features choral repertoire incorporating aleatoric compositional techniques. Aleatory as a musical device challenges the long-held hallmarks of choral singing, including textual intelligibility, homogeneity of sound, and a conductor-driven artistic vision. It invites the performer into new modes of embodied engagement where intersubjectivity is foregrounded and the performance outcome relies on individual decision making. This program features music of experimental luminary R. Murray Shafer, while introducing

newer works that highlight aleatoric conventions, including wordless vocal play, body percussion, overtone singing, and choral speech. Katerina Gimon's *Elements* (2016) is a characterful set of four soundscapes evoking the classical elements of earth, wind, fire, and water. R. Murray Schafer's landmark work, *Epitaph for Moonlight* (1964), is a peaceful homage to the night employing virtuosic 16-voice tone clusters, graphical notation, and school children's invented words for "moonlight". The program concludes with Tine Bec's *Deliver me, O Lord* (2019), a contemporary work that weaves the *Libera me* text from the *Requiem Mass* between layers of choral textures, featuring rich harmonic sonorities and fragmentary spoken and sung phrases. This program seeks to showcase a performer-centric model for ensemble performance where chorister, composer, and conductor collaborate to celebrate the boundless nature of the human voice and the choral medium.

Darmiento, Madeleine

Lightning Talk: Comments From The Class: What can we learn from our students today about teaching the art of listening?

How do we engage our students in deeper listening experiences in today's classroom? For those of us teaching music appreciation courses, much has said in recent years about choosing an abundance of Eurocentric literature which disproportionately represents white males. While this point has merit, are there other factors which may also be at play in making focused listening on an abstract piece of music longer than three minutes a challenge for many of today's students? After a quarter century of college teaching, covering a gamut of music courses from classical to popular music in multi-level formats (freshman introductory music appreciation classes to upper level music history/literature courses) common threads can be seen across the spectrum regardless of genre or level. This session will attempt to identify underlying issues observed from written student feedback in listening journals, essays and class surveys. Larger overriding shared cultural phenomena such as changes in our modern perception of time and the evolution in our concept of music as a fusion art form will be explored along with other contributing factors. Strategies to leverage these forces to create more engaging and rewarding listening experiences for all students will be suggested.

Davis, Adrian

Paper: Underrepresentation of African Americans in Music Positions at Predominantly White Institutions

Utilizing the narrative case study method, this study elevates the voice and perspective of African American music professors currently employed in predominantly White institutions. Five participants were selected through purposive sampling. Specific criteria are based on self-identified race, degree status, current employment status, years of college teaching experience, and professorial rank. The participants have a wide variety of musical backgrounds (e.g., instrumental, choral, musicology, education, performance). They were selected from universities across various regions of the United States including the Upper Midwest, Ozark, Northeast, East Central, and Pacific West regions. The participants' schools range from a minimum classification of Post Baccalaureate to Research Doctoral. Data were gathered from the participants through semi-structured interviews. Interview questions were formed based on topics that would be explored in the study. Interviews were synthesized into multiperspective within-case analyses using coding (i.e., initial, in vivo, emotion, process), followed by a cross-case analysis. Critical race theory is used throughout the study as a conceptual framework to create themes, and to consider the institutionalized racism centralized in curriculum design, pedagogical approach, school administrative policies, and sociopolitical actions promoted by local communities and the United States government. While the social construct of institutionalized racism is operationalized in predominantly White institutions, it is conceptualized and shared through participants' stories. The study connects institutionalized racism to barriers against the advocacy for, and long-term engagement of African American professors of music. The study suggests current and future counters that could support a greater understanding in shifting this sociopolitical paradigm.

Day, James

Paper: Teaching Civic Engagement through the Arts

In a recent article in *The New York Times*, Debra Satz and Dan Edelstein of Stanford University called for a return to civic education that guides students in developing skills essential to living in and sustaining a democratic society—active listening, mutual reasoning, respecting differences, and open-mindedness—in response to rampant vocationalism and a polarized society. At the same time, public opinion of the value of a college education, and the liberal arts specifically, has declined. In a recent poll by the Chronicle of Higher Education, public respondents indicated that they felt it was much more important that higher education develop a skilled work force (79%) than develop a well-informed citizenry (68%) or contribute to culture and the arts (48%). The latter, however, is essential to the former. Drawing on the work of Paulo Freire, Robert Putnam, Arlene Goldbard, UNESCO and others, this paper proposes pedagogical methods for developing skills essential to effective civic engagement through arts-based courses that can be delivered by music faculty independently or in partnership with other disciplines, centers on campus, and organizations in the community. Drawing upon 15 years of experience developing community engaged learning courses in the arts, the author outlines ways educators can utilize the arts to develop essential skills by scaffolding course material around three key themes: 1) building empathy through dialogue; 2) understanding the role of culture in sustainable development; 3) experiencing diversity as a social asset that requires nourishment and protection.

de Ghize, Susan

Demonstration: Teaching Music Theory to Different Types of Learners

Music theory is notoriously the most disliked class required for music majors. Students often find its material dense and too abstract. I discovered that by using a variety of teaching styles to accommodate different types of student learners, I can help more students by meeting them halfway. The learning styles I will discuss are Visual, Auditory, Reading/Writing, and Kinesthetic (VARK). For visual learners, I use graphics to help them understand concepts, such as comparing consonance and dissonance with pyramids. For auditory learners, I record all class lectures and utilize a free Open Educational Resource that includes video explanations. I make use of word analogies for students who learn by reading and writing. For example, I explain why I consider a cadential six-four chord to be a dominant chord instead of a tonic chord by using word analogies. For the kinesthetic learner, we do physical activities in class such as building triads and seventh chords with Oreo cookies. By making music theory relatable to how students learn, we can better connect with them.

Deadman, Alison Patricia

Lecture-Recital: Anne Lister with Friends: The Musical Identity of "Gentleman Jack"

Musicians often attempt to make music of the past relevant by looking for points of contact between that past and the contemporary lives of their students/audience. Scholars of LGBTQ+ history work to reclaim narratives of their marginalized subjects. This lecture-recital addresses both of these goals by presenting and examining the musical identity of lesbian diarist Anne Lister (1791-1840) made famous by the BBC/HBO series "Gentleman Jack". It also addresses the current interest in reclaiming narratives of amateur musicians (e.g. 2023 conference "The expertise of the musical amateur" Graz, Austria)

We all have a "musical identity": how we consider our musicality and how our musical taste (the music we listen to/perform/compose) is part of how we view ourselves and relate to the world. Lister's references to music in her diaries have garnered little scholarly attention; however, careful study of the music she sings when engaging in informal amateur music making with friends reveals her preference for texts with an overtly masculine and often heroic narrative voice. When not overtly masculine, the narrative voice is ambiguous. Lister avoids an overtly feminine narrative voice. The songs she sang have fallen out of the current repertoire and are not readily available in recorded form, so this lecture recital will provide the audience with an embodied experience of selections of Lister's repertoire while arguing that her musical choices align with her idiosyncratic dress (avoiding the bright colors and fripperies of the day) and her self-education in "masculine" disciplines (e.g. Latin, Greek, mathematics, engineering, and medicine).

Decker, Brad

Original Composition: Peripheral Vision for Flute, Oboe, and Computer

Program Note: Often we lose sight of the beauty around us, while we are focused only on what's right in front of us. Modern life often forces us to live within blinders, and we too easily lose sight of the nuances of our peripheral vision. This project aims to symbolize beauty in a dark world. Flute and oboe explore gestures and musical idioms that suggest a beautiful, blissful transcendence of a plastic society, which is continuously filled with alarm and tension. The computer part captures this tense reality: test sirens reverberating in empty spaces, sudden disruptions, unlikely snarls of percussive elements, and swirling rhythms.

Decker, Marc

Poster or Async: If You Lead, They Will Follow: Developing Student Leadership in Your Music Program

Learn how to unlock the potential of student leadership in your music program by building a culture of students learning from each other. Student leaders can have a significant positive impact on learning by assisting with administrative, educational, and musical duties, and the students serving in these positions gain tremendously. They develop enhanced communication skills, learn how to work in a team setting, increase their own self-confidence, and learn critical thinking and problem-solving skills. Most importantly though, student leaders learn how to connect with others and promote the sharing of ideas to accomplish educational and musical goals. This session will explore learning outcomes beneficial to student leadership, provide an overview of duties students can fulfill, and explore the process of auditioning, training, and providing feedback for student leaders. This session will provide tools that can be implemented to develop a collaborative culture of learning that promotes the individual contributions of each student while encouraging teamwork.

Decker, Marc

Workshop: If I Knew Then What I Know Now: Tips to Prepare for Tenure and Promotion

Delaplain, Theresa

Performance: Woodwind Quintet Music by Contemporary Female Composers

This program features three works by significant, living female composers. Originally from Argentina, Adriana Verdié teaches at California State University-Long Beach, and is an active conductor, theory instructor, composer, and arranger. Verdié describes her work as follows: "sensual, slow, elegant, and relaxed, Tangoescente tries to capture the essence of Tango for the concert hall. Slow melodies flow over punctuating rhythms; a few extended instrumental techniques add fresh timbres and percussive interest. Tangoescente was composed as a humble tribute to Piazzolla's lyricism". Alyssa Morris is an oboist as well as a highly regarded composer. She has been commissioned by numerous organizations and individuals, and her music has been recorded on the Equilibrium, Centaur and MSR Classics labels. Her compositions are published by TrevCo Music Publishing. Dumbarton Oaks was commissioned by the United States

Air Force Woodwind Quintet, and was premiered in 2019. The work is meant to emulate the healing peace of walking through the famous Dumbarton Oaks park in Washington, D.C. As well as being the founder of Imani Winds, Valerie Coleman is also an established composer, and has made many contributions to the repertoire for wind quintet. Red Clay is a short work that combines the traditional idea of musical scherzo with living in the South, especially the Mississippi Delta region. The result is a virtuosic chamber work that merges classical technique and orchestration with the blues dialect and charm of the south.

DeLaurenti, Kathleen

Lightning Talk: Leveraging Digital Entrepreneurship: Empowering Composers to expand Digital Markets

Composers and arranges have increasing opportunities to share, sell, and license their work digitally. However, many composers and educators are unaware that limitations in the law and restrictions with some publishing tools can limit their markets and exposure, particularly in educational institutions. This poster will introduce a set of learning objectives, resources, and approaches for curricula to ensure that students have the knowledge they need to leverage the digital marketplace to expand the reach of their work.

Dickey, Reina

Lightning Talk: Underrecognized Perspectives in the Italian Baroque Convent: Bianca Meda's "In foco ardentissimo"

Programming works by underrecognized composers creates new possibilities for repertoire and previously unconsidered societal perspectives. The body of repertoire by seventeenth-century Northern Italian nun composers is the largest of its time by women composers in Western Europe, yet their works and their historical significance are often overlooked and underrecognized. The goal of this research is to contribute new programming possibilities of Baroque choral repertoire by underrecognized composers and the societal perspectives to be gained from them.

Herein, I present an analysis and historical contextualization of the work of nun composer Bianca Maria Meda. Meda was a late seventeenth-century Northern Italian nun within the convent, San Martino del Leano in Pavia, whose singular volume of motets are one example of the trove of music written by women and published in the seventeenth century. The presentation will focus on a case study of "In foco ardentissimo" from her work entitled *Motetti a 1, 2, 3, e 4, con Violini, e Senza Consecrati*, published in 1691. An analysis of the seventeenth-century rhetorical figures and sacred, romantic text is provided for interpretative insight and performance practice. This analysis provides evidence of how Meda's work incorporated many aspects of dramatic Baroque rhetoric and how the self-written, romantic text blurs the boundaries between the dichotomous perspectives of sacred and secular genres. This research aims to contribute new programming possibilities of Baroque choral repertoire by underrecognized composers and the societal perspectives to be gained from them.

Dobbs, Chris

Paper: The Rules and How to Break Them: Teaching Affordance Theory in Music Technology

Affordance Theory (Gibson 1979) considers how a person's perceptions of what an item is designed for influences what users believe they can do with that item. A common example is that one does not see a chair, they see something to sit on. Affordance Theory provides a framework for analyzing devices. The history of music technology innovation is filled with devices that were designed to do one thing, but reached their cultural apex being implemented in a way that was not originally expected by the designers. In teaching this aspect of music history, we have an opportunity to prepare students to see the affordances available at the surface level of devices and how they might manipulate and change those elements to create new and innovative ways to create music. We can discuss how the affordances of devices influenced the creation of musical styles. Affordance Theory also provides a structure to discuss how design elements are translated into software emulations and how the original affordances may be obscured or enlightened based on their visual representation in software. This presentation will discuss Affordance Theory, provide a brief overview of its use in music research, and discuss ways to implement the theory in activities and discussions with students.

Donaghue, Margaret

Showcase Performance: Transitory Places for Clarinet Quartet

Doutt, IHM, Kathleen C.

Workshop: Advancing Recruitment and Retention of Underrepresented Student Populations in Music Education: Confronting the Challenges with Intentional Strategies

In response to the 2024 Conference theme "Advancing Democracy: Empowering Act+ion through Music" and the CMS commitment to leading change, the Council on Music Education will conduct a workshop focused on recruitment and retention of underrepresented student populations in music education. Extensive scholarship confirms the strikingly low percentage of minority music education students and K-12 music teachers in America. The alarming imbalance is multi-faceted and affects every area of music education study and employment, including recruitment, retention, program completion, mentoring, licensing, hiring, and lifelong success as a music educa-

tor. Collaboration among all who are actively involved at every level of music education is urgently needed to reverse the inequality and initiate positive, immediate action. The workshop will flow from the Council's research on recruitment and retention. Based on their literature review, Council members will identify problematic musical and socioeconomic factors. Survey responses from CMS membership and insights from follow-up interviews will highlight challenges and current best practices for effective recruitment and retention. The hurdles encountered by students and the support available to them in preparation for licensing/certification will be described. Methods used to obtain data on student admission, retention, and graduation will be shared. Of the many themes emerging from the literature and survey results, outreach, collaboration, community partnerships, audition flexibility, curriculum revision, use of data to monitor student success, and intentional care given to the total college experience will be suggested starting points for interactive discussion among participants.

Dubbert, Benjamin

Poster or Async: Achieving Celebration in the Studio for Young Instructors.

DuHamel, Ann

Performance: Plain Song by Judith Shatin

One day while I was driving my car, listening to NPR, I heard a voice say 'Live life as though you were already dead, Che Guevara declared.' My responses, seemingly simultaneous, were: 'fantastic line,' and 'wait, I know that voice – it's Charles.' I also knew that I would like to find a way to set it, incorporating his voice. As luck would have it, I knew Charles Wright. While we both taught at UVA, we met when we were fellows at the Rockefeller Center at Bellagio in 1990 and became friends over the years. I already knew his poetry and was taken right away with the quality of his voice: gravelly, with a soft southern flavor, not to mention the wryness and wit of his conversation. Still, I was hesitant to ask whether he would consider recording some of the poems from his new collection *Caribou*, and allow me to compose a piece built around them. But, I did ask, and he agreed, and we had a fine time in The Sound recording studio in Charlottesville. I decided to compose *Plain Song*, named for one of the four poems, and to score the piece for piano and fixed media stereo electronics made from the recordings of his readings. These meditative poems deal with loss and death, and at the same time, with gratitude and life. They reflect his wide-ranging interests, from ancient Chinese poetry to country music! *Plain Song* is dedicated, with gratitude, to Charles Wright.

Durbin, Allison Reisinger

Lightning Talk: Making Music Together: Community-Focused Engagement in Schools of Music

Community Engagement has become a "buzz-phrase" throughout collegiate music schools and performing arts organizations in recent years; but what is true community engagement through music? This Leading Change Session will highlight a successful community-focused music program at a local university with special attention paid to centering the community through music making, and music as care, while providing professional development opportunities to collegiate music students. We will first examine the promising opportunity of community engagement between institutions and their communities, by looking at the ways in which one institution's community music program has found success. These include fostering and supporting internal collaboration between faculty, staff, and students, relationships between the school of music and larger university community, as well as externally, between the school of music and community members. The second portion of this session will support attendees to examine how they can either begin or continue to foster community-facing programs with their own departments in a school of music. Time will be spent brainstorming, sketching ideas, and collaborating with peers to engage in meaningful discourse. Attendees will be able to conclude this portion with a workable idea to bring back to their institution with how to meaningfully collaborate with their colleagues and students to create or promote a community-facing initiative. The session will conclude with a period of reflection and sharing of ideas. Attendees will have the space to share their proposed initiatives, ask for feedback from the presenter and fellow attendees, as well as ask questions to one another.

Easley, Tabatha

Performance: Geopolitical Soundscapes: Flute Music by Female Composers

This program comprises flute works by three female composers who amplify environmental and political issues related to geography through their compositions. Written and premiered in 2023, Kristen Stoner's flute solo *Euphonia* has multiple meanings: a South American finch, the name of one of the earliest AI machines, as well as the Greek term, "good sounds." Residing in Florida, Stoner writes, "...it is a currently developing, highly personal piece in response to the current political climate," as she fights for LGBTQ+ rights and against censorship in her home state. *Sunswept*, by California-based composer Adrienne Albert, is the fourth movement of a work called the *Global Warming Sonata*. Originally written for horn and piano in 2006 (the same year the documentary *An Inconvenient Truth* was released) it was transcribed for flute a year later as a standalone piece. Despite the urgent and onerous topic, the music is juxtaposed as accessible and tonal. The striking work *Amazonia*, for flute and piano by Valerie Coleman, is "a commemoration poem to the lungs of the earth. The poem describes its natural beauty that progressively becomes destroyed, as dark aspects of human nature intrude upon vitality." (Composer's program notes) Coleman employs techniques such as bass notes that spell fire in morse code and ends the piece with extreme high pitches on the flute representing intense panic and shrieks. Commissioned by the Flute New Music Consortium, this powerful and vivid work by Valerie Coleman was premiered at Stony Brook University in January 2020.

Elezovic, Ivan

Original Composition: Circle Noise

Circle Noise, a continuation of the Drawing Noise (2014), explores ambient sound presented in a large vacant gallery space during a performative wall-drawing installation. The project aims to reconcile the noise of voided space with the scratching sound of mark making. It investigates the ideas of long sustained sound objects, invasive echo, and thin texture produced by the act of drawing circles with colored ball-point pens directly onto rough drywall. The rhythmic value of visual manifestation juxtaposes clear and softer noise with amplified texture overlapping in circle compositions as they arrive and disappear in an obscure dark space. Through the performance of repetitive drawing practice, Circle Noise examines mark making that reflects time, space, speed through meditative state of mind. Layered sound inhabits the atmosphere and allows the viewer to experience the sensation of ambient recording as a musical piece.

Erickson, Evan

Lecture-Recital: Creating Opportunities for Under-Resourced Composers

Soon entering its fourth year, I host the annual Evan Erickson Music "Call for Scores," aimed at talented composers around the world who do not have the resources to hear their music performed live. I would like to share my story and resources to inspire and show other instrumentalists how easy and important it is to create their opportunities for composers around the world. This lecture recital will give me a platform to share this story and share the work by the talented composers I provide for. The inspiration for my opportunity stems from my own background of being raised in a low-income family. Every musician has a story that drives them forward, and as musicians, we embody a level of privilege in our craft. With brainstorming, there are endless resources available in this digital age which allow us to connect with and give back to an ever-growing world of musicians. In 3 years, my opportunity has grown to receive over 400 international submissions, received sponsorships by Finale, Dorico, and Notepformer, raised \$8000 in prizes, and helped 14 composers receive one of (if not) their first live premieres. I have been invited by three national conferences to present my call for scores in 2024. The first submitted material is a previous performance by my duo, and the second is a sight-reading session of the commissioned work we would be performing. The commissioned works for the 2023 opportunity will not be premiered or recorded until the NASA Conference in March 2024.

Fakhratabaie, Ashkan

Original Composition: Gray Catbird and Urban Noise

Gray Catbird is an interdisciplinary music composition created to help audiences hear how human-generated soundscapes impact birdsong, including the song of the Gray Catbird. Asking the question, "What would it look like for humans to listen closely to the Gray Catbird and be aware of our shared sound worlds?" we have used ornithology research data to bring catbird song science to a broader audience. Research shows that Gray Catbirds make adaptive choices in noisy environments that impact their song and survival. Gray Catbird, a composition for piano and electronics, invites audiences to listen to soundscapes in new ways and learn about the sound ecology that humans share with the Gray Catbird. This session will feature a musical performance of this composition as well as a discussion of trends in science and music collaboration as well as data sonification in contemporary music.

Ferst, Timothy

Poster or Async: Effective Practice Strategies for Multi-Percussion Solos

Ferst, Timothy

Lightning Talk: A Career-Focused Drum Set Curriculum for Non-Jazz Percussion Majors

Ferrandino, Blaise J.

Lightning Talk: Snapshots, Stills, and Motion Pictures: The Importance of Context in the Teaching of Music Literacy

Moments in time (snapshots) are akin to motion picture "stills" which, to be fully understood, must be seen in the context of the ongoing motion picture. If identification and building are performed within the organically changing environment of actual music, then students will be better situated to understand the relationship between the elements and musical syntax. The way in which the essential elements of music literacy are taught is as important as mastery of the elements themselves. This material is often relegated to a short review portion of a course focused primarily on harmony and part-writing. Often, those who are especially deficient in these elements are relegated to a "special" course for the purpose of "leveling" after which much of the material is not revisited in any meaningful fashion. The elements are usually taught at the "knowledge" level within Bloom's Taxonomy. Students learn to select, label, identify, and describe things such as pitches, chords, tempi, dynamics, meters, etc. The labels attached to these elements, when taken out of context, can be misleading. The problem might be related to the observer effect. In this case the modality of observation can change

the way in which we see the whole. Observer effect is a concern as we struggle to give each moment an exact label. In so doing, we run the risk of losing the true meaning of that moment. What I will demonstrate here is adjustments to our pedagogy so that these tools not cause confusion when applied to a score.

Ferri, John

Poster or Async: Re-Evaluating Music Post 1945 from a 21st Century Perspective

Many questions arise when planning a course dedicated to music created after 1945. Who are chosen as the leading composers of this era? What musical objects form the basis of study? Should some music be emphasized, leaving other music marginalized or simply excluded? Perhaps most importantly, what rationale motivates our current, 21st century choices? This paper addresses each of these concerns, evaluating the pros and cons associated with each decision, and envisioning its impact on student engagement. The text I use for this class is Paul Griffiths's *Music Post 1945: The Challenges to Serialism*. Its content and organization offer a clear narrative of its subject, although the academic writing is an obstacle for some students. Its title offers a guiding principle for the course. After the dissolution of a common practice initiated near the turn of the century, music seems to coalesce around serial or quasi-serial technique in the 20s and 30s. This innovation is relatively short lived and openly rejected by leading composers after World War 2. Certain features of the text are indeed questionable: the composers lack ethnic and gender-based diversity, the musical objects forming the focus of study lack accessibility, and popular music is completely excluded from consideration. The exclusion of popular music has always felt inherently wrong, so I revised my approach to teaching the class by widening its focus and resetting the objects for study to include popular music.

Ford, Karrin Elizabeth

Paper: The Artist as Activist: Margaret Bonds and The Montgomery Variations

Few composers have sought to galvanize social and cultural currents through art more than Margaret Bonds (1913-1972). An intrepid activist, much of Bonds' music was inspired by unflinching allegiance to the goals of equality embodied in the American civil rights movement. Bonds initially found fame as a pianist but soon became an outspoken advocate for social justice, spawned by radical advertency to blackness. With a burgeoning coterie of associates, including poet Langston Hughes, strengthening her perspective, her music increasingly reflected black narratives cloaked in neo-Romantic settings. By the time of her death in 1972, Bonds' reformist writings symbolized a de facto element of nonviolent resistance, offering efficacious resonance with an emerging generation of black composers. Remembered today for over 200 compositions, a significant collection of her papers is housed at Georgetown University in Washington. This paper examines sociocultural issues surrounding Bonds' instrumental magnum opus, *The Montgomery Variations* (1964). Dedicated to Martin Luther King, the work unfolds as seven movements chronicling key events in the struggle for civil rights. Although 2024 marks the work's sexagennial, its belated publication in 2020 has resulted in a paucity of scholarship, demanding greater scrutiny and focus. Bonds' music will be considered through the lenses of feminism and Afrodiasporicism, largely unexplored in existing literature. Endeavor will be made to place her achievements in calibrated perspective, engaging questions of context and representation. Deconstruction of Bonds' writings reveals the extent to which nonmusical elements are embedded in her work, creating new pathways for musical understanding and cultural discourse.

Forshee, Zane

Panel: A Case for Integrating Curricular Entrepreneurship & Creativity with Arts Careers Services: And How You Can Do It

As the landscape of the arts industry evolves, higher education career training must adapt along with it to support emerging artists entering the workforce. This session will outline how the Peabody Conservatory of the Johns Hopkins University integrates a required core curriculum of professional skills and entrepreneurship courses supported by the career services office to create an engaging, accessible, and scalable model of curricular skill-building alongside extracurricular experiential learning to effectively prepare artists for 21st century arts careers. Showcased through Peabody's transformation from a more traditional career services model, the discussion covers the educational foundations of the curricular and extracurricular integration, utilization of a blended learning approach, and involvement of diverse faculty to represent wide-ranging student interests and areas of study. Integration of the curriculum with career services facilitates scalability of resources while creating a consistent and personalized learning experience for students with application to real-world settings, as well as appropriate administrative support to meet staff, faculty, and student needs. Students also have access to clear pathways to advance skills of interest to them, including applied experiences, opportunities for mentorship, and experiential learning. Peabody has seen notable success as result of this integration, demonstrated by consistently high course satisfaction ratings, increased engagement with career services offerings, student success stories, and substantial improvements in professional skills acquisition, as shown by data from the 2022 SNAAP survey administration. Lastly, the panel will cover key takeaways from the integration process and suggest steps to support other institutions interested in moving in this direction.

Fountain, Robin

Workshop: Leading Together: empowering ownership within the large ensemble

Through a series of participatory activities, attendees will be guided through six principles of ensemble music making, addressing topics such as visual communication, adjustment of intensity according to role, contextualized intonation, and the pitfalls of literal interpreta-

tion of the printed part. They will learn how ensemble members can become empowered in the rehearsal process, taking responsibility to unify the musical product through direct communication with each other, producing a coordinated version that directors can respond to. Ensemble musicians and ensemble directors alike will discover how adopting the principles will result in more engaged, effective, and satisfying music-making. The principles are: - It's better to be together than "right." Conform to the whole, even if it differs from what you personally believe to be right. - Don't always follow conductors, but always pay attention to them. Understand the moments when the conductor needs to lead and those when the leader needs to come from within the group. - Unify through sound and sight. Communication goes both ways - you must send as well as receive information. - Know your role. Know how your part fits (for example in the texture or within the sonority) -To play "in tune," play "out of tune" together. Listen both vertically and horizontally to "find agreement." - Don't be too literal. Attention to what is notated is necessary but insufficient.

Francis, Kari

Workshop: Painting With Voices: Bringing Choral Improvisation to the Concert Stage

Improvising—"the spontaneous expression of musical ideas" as defined by music education philosopher and jazz pianist Christopher D. Azzara—opens doors for immediate creation of and engagement with musical materials, yet is largely absent from Western ensemble traditions outside of jazz idioms. In particular, it is rarely encountered in choral singing, where the majority of participants are conductors, students, or volunteers for whom improvisation skills are not required for the performance of notated choral works. Lacunae in both the research literature and common pedagogical approaches reflect these untapped spaces for choral imagining and creativity. This participatory workshop investigates the intersection of choral singing and extemporaneous, semi-structured musical expression. Participants will emerge with the basics of Vocal Painting, a group composing practice that mixes Walter Thompson's Soundpainting gestures with Bobby McFerrin's Circlesongs to create a sign language for manipulating music in the moment with other vocalists. By regularly incorporating practices like Vocal Painting in both rehearsal and performance, choral ensembles can become spaces for acknowledging and fostering individual artistry, offering novel inroads for developing group identity, and expanding the canon by challenging it to include collaboratively composed concert works.

Fronckowiak, Ann

Panel: Accessible Education for Persons with Disabilities, a Closer Look: Diverse Perspectives of Faculty and Administration on Advancing Inclusive Accessibility

Emerging campus initiatives in DEI have offered opportunities to identify and understand a multitude of cultural differences that can have a positive or negative impact on student success, retention, matriculation, and program completion. Collegiate music programs must provide an accessible education for all by providing necessary resources and support services for an increasingly diverse student body. The COVID pandemic helped shed light on one marginalized group that has often been overlooked, the disabled. By discussing local and global events, music educators will recognize and articulate unique teaching and learning challenges and accessibility innovations. Thirty-five years ago, the Americans with Disabilities Act was introduced in Congress; the American Association of People with Disabilities was formed in Washington, D.C. shortly thereafter. The recent global disability rights movement uses the slogan, "nothing about us, without us", highlighting the necessity for including persons with disabilities in the solutions for inclusive accessibility. This discussion will be led by faculty and administrator, member and ally, of the disability community. Using personal experiences, they will discuss fostering understanding and respect, leading to higher learning outcomes. They will share perspectives for increasing productive dialogue between students, professors, and administration to encourage positive change, cultivate a more inclusive campus climate, and better serve all students. Practical tips such as performing with a disability, welcoming students with disabilities in ensembles, implementing accommodations, supporting faculty, increasing safety for those with mobility challenges, helping students and faculty feel valued and heard, finding advocacy resources, and using appropriate disability terminology will be included.

Fruehe, Sara

Performance: Celebrating the Past, Embracing the Future: Evocative New Music for Reed Trio

Democracy is built upon the principles of human rights, individual autonomy, and equality. Our program celebrates diverse cultural heritages while embracing the progressive ideals of democracy by promoting musical voices of historically-marginalized composers. Music inherently connects people in its ability to transcend language, cultural differences, and other barriers. Leigha Amick incorporates her Irish heritage in *The Silver Set*, and uses the reed trio's distinctive sound to echo Uilleann pipes, Ireland's national bagpipe. Commissioned by 10th Muse, this work will be premiered at the CMS National Conference. Jenni Brandon's *L'Étoile du Nord*, was influenced by the culture of Native Americans in Minnesota: "In Ojibwe astronomy, the constellation Maang, or Loon, is considered a messenger and leader. Within this constellation is the important North Star, which was used for navigation by Native Americans and settlers. In this work you'll hear three movements inspired by Ojibwe culture and astronomy, reflected against the background of Minnesota's gorgeous lakes and starry skies." Performing the music of Jenni Brandon and Leigha Amick celebrates musical traditions from two different continents while connecting the voices of two distinctive female composers. It is our hope that this program will provide a platform for less-than-often heard voices and connect audiences of all kinds in a fusion of musical worlds.

Galinn, Matthew

Original Composition: Deciduous Studies

Deciduous Studies invites the listener to enter into the realm of the Mid-Atlantic's deciduous forests. The natural forms, colors, shapes, and life found within local forests are transformed into musical motifs, textures, and atmospheres. The sonic dimension explored in each piece adds a synesthetic layer to the beautiful forms found within the forests of states such as Maryland, Virginia, and West Virginia. Each of the three movements takes its name from the natural feature by which it was inspired: Rock Formation, Flooded Grove, and Hidden Stream. At a time when the intrinsic value of preserving our natural lands is constantly in question, these pieces may serve as a reminder of the irreplaceable role which our forests play as providers of an ever-renewing sense of beauty and wonder in the world around us.

Gallagher, Kelsey

Showcase Performance: Improvisatory Electroacoustic Clarinet Music

Gao, Jie

Lightning Talk: Unpacking Fluid and Crystallized Intelligence in Instrumental Music

In the dynamic realm of instrumental music, cognitive processes play a pivotal role in performers' and educators' abilities to navigate complexity and nurture expertise. This Asynchronous Virtual Presentation and lightning talk will explore how fluid and crystallized intelligence intersect in instrumental music, focusing on adaptability, problem-solving, expertise, and knowledge acquisition. As people get older, their fluid and crystallized intelligence levels tend to change. How can one adapt to these changes in their performance career and teaching? Key Points:

Fluid Intelligence in Performance: Discuss how fluid intelligence empowers musicians to improvise, adapt to diverse musical challenges, and innovate during performances.

Crystallized Intelligence in Interpretation: Highlight the role of crystallized intelligence in shaping musicians' interpretative depth, musical understanding, and pedagogical approaches.

Pedagogical Strategies: Offer brief insights into effective pedagogical strategies for fostering fluid and crystallized intelligence in music education settings. Expected Outcomes:

Increased awareness of the nuanced interplay between fluid and crystallized intelligence in instrumental music contexts.

Provision of actionable strategies for optimizing teaching and performance experiences through a balanced approach to cognitive development.

Inspiration for further exploration and dialogue on cognitive processes in music education and performance. This presentation aims to provide impactful insights, encouraging attendees to enhance musicians' pedagogical approaches and artistic endeavors in instrumental music. As individuals age, their fluid and crystallized intelligence levels typically undergo alterations. Understanding how to adapt to these changes can significantly benefit both performance careers and teaching practices.

Garvey, Christa

NACWPI Lecture: What's Your Program?

Gee, Jennifer

Poster or Async: Exploring Music Integration in Early Childhood and Elementary Education: Practices of Nonpublic School Teachers in the United States

Early childhood and elementary general classroom teachers are often relied upon to teach music both discretely and in an integrated manner. According to the Public Elementary and Secondary School Arts Education Instructors report, many states lean heavily on those teachers in elementary general classrooms for music teaching and music integration (Sparks et al., 2015). Integrating music falls under the umbrella of arts integration, a practice in which teachers approach the integration of the identified arts (e.g., music, visual arts, dance, theater) and other content areas (e.g., language arts, science, mathematics, history-social science) equally in the instructional design, implementation, and assessment of students' learning (Silverstein & Layne, 2020). Thus, the aim of this study was to investigate the music integration practices of nonpublic early childhood and elementary classroom teachers throughout the United States. The following research questions guided the study: (1) With what frequency do children in early childhood and elementary nonpublic and private school classrooms receive music instruction?; (2) With what frequency do early childhood and elementary nonpublic and private school teachers integrate music into their classrooms?; and (3) Do gender, age, teaching experience, or formal training in music affect early childhood and elementary nonpublic and private school classroom teachers' self-reported frequency of music integration? During the spring of 2024, I conducted a descriptive study utilizing a survey design (Creswell, 2009). I utilized a survey instrument (O'Keefe et al., 2016), aiming to illuminate the extent to which music is integrated into various subjects, classroom activities, and skills.

Gersten, Meredith

Demonstration: Hacking the Neurodivergent Brain: An Approach to Practicing with and without ADHD

Gloor, Storm

Poster or Async: Toward a More Educated Music Community: Findings From a Pilot Program to Engage Local Musicians As a Learning Experience for Students

As a consideration of a university music program's role within a local community, we established a grant-funded project to support a student-led free professional development program for local musicians. Students developed an application process, established a marketing program, and developed curricula aimed at providing music business and leadership skills and knowledge to area artists with varying levels of professional experience who may not have the means to obtain it otherwise. Over the course of several months our students conducted a series of sessions as they developed their instructional skills while engaged in a unique experiential learning opportunity very much in line with the university's current strategic goals as a community partner. A diverse cohort of local musicians benefitted from a no-cost experience to assist them in achieving their goals, expanding their network, and developing their leadership potential. Through the gathering of both quantitative data, as well as short- and long-term qualitative findings, we observed desired outcomes as well as unintended results. We also identified what we could have done differently. In this presentation we'll examine and share what was learned from this experiment, review its long- and short-term viability, and discuss its potential as an initiative in other academic environments.

Gray, Anthony

Lightning Talk: Exploring Korean Music Through Piano Four-Hands Repertoire: An Analysis of Unhoe Park's Korean Folk Suite

This presentation will analyze and explore Unhoe Park's (1929-2010) 1981 composition Korean Folk Suite for Piano Duet. The dual purpose of this presentation is both to introduce audiences to Korean music as well as to address practical performance issues of piano four-hands repertoire. Although Park's four movement suite is a contemporary composition with a post-tonal harmonic language, he infuses the piece with many elements ubiquitous in traditional Korean music such as characteristic rhythms (Semachi Jangdan, Gutgeori Jangdan and Jungjungmori Jangdan), folk tunes (Sae-taryung and Chunan samgeori) and picturesque descriptions of Korean landscapes (Yangsang-do). While exploring this piece, it is also necessary to discuss practical issues of performing piano four-hands repertoire such as balance and phrasing as well as matching color and character. This presentation will not only expose audiences to an unfamiliar and rewarding Korean composition, but also have practical applications for anyone interested in the performance medium of piano four-hands.

Gray, Samuel David

Poster or Async: Uniting Voices: Fostering Full Inclusion of Individuals with Autism in Music Ensembles

The goal of this session is to present an approach to integrating Individuals with Autism in music ensembles at various levels. The clinician, will present a model of full inclusion on the elementary-school level and provide small group discussion activities to foster ideas on adaptability into music ensembles. Through discussions with fellow colleagues, attendees will explore various approaches, explicitly honing in on strategies utilized across the field of music ensemble leadership, peer-assisted learning vs. group learning, and low-stakes versus high-stakes assessment. The clinician will then lead a share to see and welcome what those in attendance discussed. Tying to ideas from these discussions, the clinician will lead attendees in a second small group discussion on the implications of sole inclusion versus full integration. Lastly, the clinician will provide professional development resources and peer-reviewed literature on the integration of Individuals with Autism. Focusing specifically on strategies for integration: current inclusive exercises, rehearsal environment strategies, and practical limitations, aiming to provide resources and knowledge beneficial and specific to ensemble directors.

Grimm, Catherine

Student Research Paper: "Never One Thing": Empowering female singers through collaborative music making

The fourth wave of feminism in the United States focuses largely on empowerment for women through equality (Rivers, 2017; Rampton, 2008), a societal shift that will take decades. Grassroots efforts in communities are needed to initiate any systemic change for women's empowerment (Cornwall & Rivas, 2015), and music can aid this societal shift through vocal women's ensembles outside of academia. The purpose of this study is to identify the aspects of a collaborative choral rehearsal that build feelings of empowerment in female singers through the gradual release of leadership to the collective group. During the summer of 2023, the researcher began a small treble ensemble of adult singers through an established community choir. The ensemble model differed from the traditional design. First, a large concert was exchanged for smaller, "gig"-like performances in the community. Second, as the director, the researcher gradually changed from a position of power to fellow singer. The researcher hopes to gain a better understanding of the following questions: How was the overall feeling of empowerment experienced in rehearsals and performances? What aspects of the collaborative rehearsal process aided the singers to gain confidence, autonomy, and agency as musicians? These answers will be sought in a qualitative phenomenological study using a third-party conducted 15-minute interview and a survey distributed in January of 2024. Results will be analyzed for emergent trends in February of 2024, with results synthesized in March of 2024.

Guerrero, Benjamin

Paper: AI & Music Creativity: Concerns & Possibilities

The creative process is changing due to technological advances, especially artificial intelligence (AI). What are the creative and technological skills expected of future musicians, including implications for music educators and the music industry? How can musicians best develop and nurture these evolving technological skills? This interdisciplinary project involves a diverse group of researchers and practitioners with relevant expertise in the arts, AI, engineering, learning sciences, education, business, entrepreneurship, career education, ethics, and disability in an exploratory study of how specific applications of AI may affect musicians' creative process, professional identity, overall work experience, preparation, and related equity and inclusion issues. At the core of this NSF-funded research study were customer discovery interviews (Blank, 2020; Constable, 2014) with 42 musicians representing performers, composers, administrators, music educators, audio engineers, and music technologists at different stages of their careers. A task force drew implications and identified issues for further research, enhancing future musicians' creative processes with AI. Data analysis generated several insights about the potential and limitations of AI applications to music creativity, including the current debates around the use of AI in music creation and willingness or resistance to engage with AI, which relate to musicians' opinions about how AI may affect their creativity. Based on our findings, we present the participants' views on the roles played in creativity by novelty, human expression, problem-solving, and intuition vs. process, as well as by whether the use of AI results in replacing or assisting musicians.

Gullings, Kyle

Lightning Talk: Embracing Community Engagement in Music Composition and Theory Projects to Promote Skill-Building, Diversity, and Meaning-Making

Through representative projects, the author outlines some benefits of composers and music theorists embracing community engagement to promote skill-building, diversity, and meaning-making. Donna Emmanuel (2008) describes engagement events as featuring dialogue, relationship-building, and co-participation, while outreach involves delivery of programs to passive audiences. Although public engagement most naturally suits performers and educators, some music theorists and composers are also realizing the advantages (Jenkins 2017, 2020 & 2021; Peebles 2017). Benefits include opportunities to build musical and communication skills in practical settings. Students in the author's Public Music Theory course selected their own service project; they spent nine hours interviewing residents of a state veterans home about their musical memories, then arranged a live music concert including the residents' favorite tunes. Engagement projects can also promote diversity efforts. The recent composition Gridiron Symphony was commissioned by a regional professional orchestra to celebrate the area's thriving high school football culture. Select marching band members from two local public high schools, heavily segregated on racial and socio-economic lines, united to play on portions of the 2024 premiere alongside the symphony. Equally important, engagement projects are fertile ground for generating meaning through one's work. Composition and scholarship are often isolated practices, far removed from their passive audiences. Projects with service components, like the veterans project above, have great potential to be meaningful for all involved. The author encourages composers and theorists to embrace community engagement in order to train our students – and ourselves – to become more connected and responsible global citizens.

Gunlogson, Elizabeth

Showcase Performance: Clarinet music of Edward Burlingame Hill

Hahn, Alexander

Paper: Jeong in Music: Kinship in Korean Art Song

This presentation aims to delve into the realm of Korean Art Songs that exemplify the profound concept of Jeong, loosely translated as "affection" or "kinship." Building upon previous research on the expression of Haan (grief or sorrow) in Korean art song repertoire, this study seeks to identify and contextualize the presence of Jeong in both traditional and contemporary compositions by Korean song composers. Defining Jeong proves challenging, as it encompasses a wide range of emotions, including feeling, love, sentiment, passion, human nature, sympathy, and heart. At its core, Jeong represents the emotional and psychological bonds that unite Koreans, permeating all aspects of society and emphasizing a collective sense of "us/we" versus "them." Drawing from Korea's tumultuous history, marked by enduring pain and suffering inflicted by imperialist nations such as China and Japan, Jeong has become an inherent aspect of Korean society. This shared sense of kinship and community greatly influences Korean poetry and subsequently shapes the musical form, structure, and objectives of Korean Art Songs. Through this presentation, the audience will embark on a musical journey that explores the nuanced expressions of Jeong in Korean Art Songs. By contextualizing the repertoire within the framework of Jeong, this study aims to illuminate the rich cultural heritage of Korea and its profound influence on musical expression.

Hai, Xia

Paper: Bridging the Gap: Teaching Max(MSP) to Students Proficient in Text-based Programming Languages

In my three-year experience of teaching music programming technology to undergraduate students in the United States and China, I have observed students' growing enthusiasm in the midi/audio processing environment Max(MSP). I, however, often encountered a significant challenge: many students are already familiar with text-based programming languages such as C, C++, Java, and Python taught

in other academic courses and they find themselves perplexed by the differences between these languages and Max. Max, invented by Miller Puckett in the 1980s, was designed as a visual programming language that prioritizes ease of learning and use. Now that text-based programming has become a more prevalent skill—evidenced by computer-related majors accounting for 3 percent of conferred undergraduate degrees in 2021 in the United States—some aspects of Max no longer seem as intuitive as they used to be. In this presentation, I will summarize 20 key points that I made myself aware of when teaching Max to students who have prior experience with text-based programming languages. I will point out the differences and often confusing similarities in how Max and more commonly used text-based languages handle various programming concepts such as file paths, data types, variables, and objects. Having a clear understanding of the disparities, I believe, will enable instructors to assist students more effectively in transferring their programming skills from text-based languages to Max and thereby enhancing their learning pace. Moreover, a clear delineation between Max and text-based languages will be pivotal for removing students' initial discomfort and encouraging them to use the Max environment both in and beyond music/media creations.

Hall, Dylan J.

Poster or Async: Representing Unknown Voices of Women Composers

In a professional world of male dominated composers, female composers were considered second – class to their male counterparts. Through this lecture, various women composers will be featured to represent different styles and periods of piano literature. The selected composer being featured, made an impact not only their period, but inspired generations of composers and pianist. These composers include Cecile Chaminade, Lili and Nadia Boulanger, and Louise Adolpha Le Beau. The music of Cecille Chaminade (1857-1944) reflected French culture and influenced women's freedoms throughout France. Her compositions and influence are arguably as important as that of other French Romantic composers such as Debussy, Saint-Saens, and Ravel. French pianist, organist, composer, conductor, and pedagogue, Nadia Boulanger (1887-1979), influenced 20th-century music as a performer and teacher in the United States, France, and England. She was the first woman to conduct many major orchestras in America and Europe. The younger sister of Nadia, Lili Boulanger (1893-1918) was a French composer primarily associated with the post-romantic period of musical composition. As the first female winner of the Prix de Rome composition contest, she inspired a new generation of female composers through her wide variety of musical outputs such as violin, piano, organ, and voice. Louise Adolpha Le Beau (1850-1927) was a German composer and pianist who enriched classical music in the late 19th- and early 20th-centuries. She distinguished herself as a composer of orchestral, chamber, piano, and vocal works, blending romantic expression and technical mastery. Focus will be given to pedagogical works.

Hall, Suzanne

Workshop: Creativity: Continuing the conversation to center creativity in the music academy

Creativity in the arts is an essential aspect of the human experience. Creative expression spans centuries and cultures and allows individuals to communicate their emotions, ideas, and perspectives in unique and meaningful ways. Through creativity, individuals discover new pathways, innovate, and push the boundaries of what is possible. This workshop will build on the previous CMS conversations about centering creativity in the academy. Beginning with a brief overview of discussions that have occurred within CMS-sponsored conversations, participants will be encouraged to: 1. Share their experiences and insights on integrating creative practices into their teaching methodologies 2. Discuss strategies for fostering an environment that nurtures imaginative thinking and artistic exploration. 3. Offer examples of how they inspire students to develop their unique voices and modes of expression. 4. Share success stories, challenges faced, and innovative approaches to fostering creativity within their curricula. Participants will be invited to join smaller discussion groups for focused conversations from this initial collective conversation. Facilitated by thought-provoking questions, these groups will explore practical strategies that infuse creativity within their institution, explore opportunities for intra and inter-disciplinary creative collaborations, and imagine the impact of creativity centered music programs upon greater society. Ultimately, this workshop aims to empower educators to embrace and amplify creativity within their academic spheres. By sharing ideas, strategies, and experiences, participants will leave with a toolkit for integrating creative practices into their teaching, fostering a dynamic and enriching educational experience for students and educators alike.

Hamann, Keitha Lucas

Paper: Singing in the Key of T: From Empathy to Advocacy in Social Justice Performance

Social Justice Performances purposefully center the experiences of marginalized populations, including sexual and gender minorities. Key of T, an interdisciplinary social justice concert presented at Mountain City University in 2019, used devised theatre, original composition, and narrative monologues to tell the story of A, an avid amateur singer, and their difficult decision to transition using testosterone therapy. A and their voice teacher, L, developed Key of T to inspire empathy for Trans* People facing similar challenges and to expand the body of research on the impact of testosterone on the singing voice. The purpose of this presentation is to understand how expressions of empathy and emotion flowed among audience members (N=51), community partners (N=3), cast/crew (N=6), and lead artists (N=2) to explore how empathically designed social justice performances lead to expressions of social empathy. Segal (2018) defines social empathy as "the ability to understand people and other social groups by perceiving and experiencing their life situations, [which] involves learning about and understanding the historical context of group experiences, including the structural inequalities that have shaped communities" (Kindle location 198). Analysis relies on a framework of emotion and empathy as processes (Batson et al. (2002, 2005, 2009, & 2015), Decety et al. (2009, 2013, & 2021), Maibom et al. (2014, 2017, & 2020), Robinson (2005 & 2017), and Segal et al. (2011, 2017, 2018)) to identify expressions of empathy. Impactful social justice performances require artists to employ a broad spectrum of empathic tools to advocate for marginalized populations more effectively.

Hand, Caroline

Poster or Async: Magnifying Community Engagement and Accessibility: Organizing a Sensory Friendly Concert Series

Four panelists will present their perspectives on a sensory friendly concert series at a state's flagship institution. The panelists include a faculty organizer, two community partners, and a college student participant. Videos of concertgoers offering their perspectives will be shared. The faculty organizer will explain how the concerts are sensory friendly so that conference attendees may model the series at their own institutions. They will also share how community partnerships were formed and maintained. The first community partner (special education administrator from the local school district) will share the logistics of organizing the event from their perspective as well as the impact for their students. The second community partner (fine arts director at a nearby district) will share their research into the event as an observer in order to establish a series that fit their community. The student participant will share the impact the event has on their educational experience, as well as their viewpoint on the performance itself. Finally, we will share videos of concertgoers relating their experiences. This concert series includes performing ensembles ranging from bands to orchestras to chamber ensembles with plans to include vocal ensembles. Concert attendees receive a pre-visit story that provides extremely detailed information on what their experience will entail. The performance environment itself is set up to accommodate an array of sensory needs. The panel's goal is to provide a model of community partnerships that can be formed by colleges throughout the country to create more sensory accessible experiences in their own communities.

Hanig, Nicole

Lightning Talk: The Intrinsic Democracy of the Singing Voice: Equity in the way we analyze, teach and integrate music in the academy for all students

Breath incites gesture, intention, emotion and vocal sound in all of us. The voice is our first instrument, yet its primacy is overlooked. Health practitioners advise caring for our bodies with little emphasis on vocal health. In musical study, we teach singing but often ignore speaking. Singing can be misunderstood and devalued in academia. We often reserve the term "musician" for instrumentalists. In this current landscape of inequality, inequity and polarization, regularly described in print as "the demise of democracy" by economist Paul Krugman, we believe that training one's voice is central to democracy at every level. The accessibility of the vocal instrument combined with the primacy of the breath in ritual, meditation, health and wellness practices, emotion, musicality and the creation of music in every culture make the voice the most democratic of instruments. It is at once playable by beginners and capable of astonishing complexity, nuance and virtuosity through rigorous musical, linguistic, athletic and cognitive training. Neuroscience suggests that the singing voice uses more brain activity than any other instrument. Health and wellness experts tell us that singing is one of the most effective ways to stabilize the human nervous system in response to stressors. Applying cognitive, neurological, and motor-learning research, a professional singer-voice teacher and professional singer-choral conductor will demonstrate how methods from singing enhance musicality, concentration, and the stabilization of one's nervous system in the teaching of musicians and non musicians at all levels, using the voice as a connection to mindfulness and music.

Hanks, N Lincoln

Original Composition: EDEN

Composed as a companion piece for Olivier Messiaen's Quartet for the End of Time, Eden for violin, clarinet, cello, and piano is a compilation of three musical vignettes that focus on a few of the primary elements from the Garden of Eden story in the Genesis account. Messiaen's work fixates on the disintegration of time, but I take a different approach to time, especially in the first movement, "The Planting in the Time of Completion." I like to view the Bible's account of Creation in six days of work and one day of rest (the cycle of seven days we call a "week") as essentially an early establishment of a global meter. The number "7" was also regarded in ancient Jewish custom as the number of completion or fulfillment. The Garden was planted by God at some point within this "time of completion." Thinking about all of this, I organize the music in the first movement of Eden within meters of seven beats and imbue it all with rich colorful harmonies that often blossom into tall, flowering chords in the piano. The second movement, "Knowledge," dwells on the Tree of Knowledge and the conversations heard under its boughs. The dialogues among the players borrow language here and there from some of Messiaen's Modes of Limited Transposition. "Life and the Four Tributaries" is our final movement and gives a musical description of the Tree of Life, the heart and primary source of vitality in the Garden. In the ancient biblical account, we also read that flowing out from the Garden is a main river that eventually splits into four headwaters, the Pishon, Gihon, Tigris, and the Euphrates. This is our quartet, flowing perpetually to the four corners of the world.

Hanson, Josef

Paper: Leading Change: Perspectives of New Directors and Deans of Schools of Music in Their First Year on the Job

The role of the executive leader (director or dean) in collegiate schools of music is pivotal in terms of leading change, diversifying curricula, and advocating for resources, yet is seldom researched systematically (Bennett et al., 2018). As a result, little empirical evidence exists to discern what motivates music faculty to step into an executive role, the unique challenges executives contend with (especially early on, as they learn the job), and the opportunities and priorities these leaders articulate as they seek to advance higher music education towards a more democratic and sustainable future. Thus, the purpose of this study was to describe and understand the experi-

ences of new directors and deans of collegiate schools of music in their first year on the job. In keeping with a quasi-phenomenological approach (Moustakas, 1994), I conducted individual interviews with new music executives (n=7) during their first year in their positions and a focus group interview with all participants at the conclusion of the year. All interviews were recorded, transcribed, and analyzed via the inductive coding scheme suggested by Marshall et al. (2021). A variety of techniques ensured trustworthiness, including use of external coders and member checking. Participants expressed varying motivations for pursuing an executive role, both in terms of career stability and a desire to make a broader impact. All grappled with remarkably similar challenges in the areas of recruitment/enrollment, DEIA, student wellness/mental health, and curricular change. Practical applications for leaders and implications for future research will be discussed.

Hartman, Valerie

Demonstration: Blending Instructional Technology and Online Learning: Innovative Approaches in Music Education

This practical session addresses the challenge of teaching at scale in a music conservatory, utilizing a blend of online and active learning strategies, and building relevant digital open educational resources (OER). Leveraging decades of shared experience and iteration, the instructional design team collaborates with faculty to create a solid foundation of interactive courses, maximizing the potential impact of the program and creating space for community. It demonstrates the evolution from traditional instructor-led approaches to a more student-centered model. We provide examples of how we scaffold the student experience throughout several courses, integrate the live and online environments, and leverage student-centered active learning pedagogies with technology. The flexibility offered by blended courses, which combine online content with impactful instructors, individual consultations, and small group workshops and is a key focus. The session emphasizes the importance of authentic assessments, enabling students to create meaningful artifacts and hone problem-solving skills through project-based learning. The session also delves into the creation of specialized digital open education resources, addressing the unmet needs of advanced music students, alumni, and professional artists. Led by instructional design experts, this demonstration offers practical insights into integrating technology with innovative teaching methods to enhance music education in a conservatory setting.

Harvey, Jonathan

Demonstration: Creative Arts Enterprise: A Community-Rooted Music Major

This demonstration explores the creation of a new arts entrepreneurship major at a regional public university. The new program, "Creative Arts Enterprise," is designed to show students the many ways that the arts exist within the wider community, and equip them to be active artist-practitioners in the contemporary economy. The program is designed with concentrations in Music, Visual Art, and Theater, and the students within each concentration form an interdisciplinary cohort as they move through the program. In addition to arts training, the major involves courses from departments across campus in entrepreneurship, professional writing, marketing and publicity. This balanced and customizable curriculum gives students the tools to practice their art professionally, and/or to meet the administrative needs of a wide variety of arts organizations and nonprofits. The conceptual centerpiece of the curriculum is "Arts in Community," a newly designed introductory course. This class broadly explores the many ways that music, theater, and visual art are part of the fabric of a community, and the main focus is how the arts are intertwined with life in the university's immediate surrounding region. Students will hear from local artists, government officials, and community members who are working with the arts in many different capacities, including arts in urban planning and creative placemaking; arts in social justice and community advancement; arts in healing and care settings; and arts in community education. The goal of the program is for students to emerge as artist-citizens who have a deep understanding of art's possible roles in society.

Hawkins, Isaac David

Poster or Async: Teaching Collaborative Composition in Instrumental Ensembles

Music ensembles are often touted as spaces where students have the opportunity to be creative. Unfortunately, there are a number of factors that limit the amount of creative activities used in secondary ensembles. Teachers feel that creative activities like composition take time away from preparing for performances, and they feel underprepared by their teacher education programs to facilitate creative experiences. This presentation will provide a composition framework for music teachers educators, pre-service music educators, and in-service music educators to use in teaching collaborative composition with their students. In this project, a secondary concert band was broken into small groups and each group composed a short section of a piece based on an emotion or feeling. Groups used improvisation, layering and listening exercises to determine the content of their compositions. Once they had completed their pieces, the teacher compiled them and translated them into western notation so that they could be performed by the whole band. Student reflections on the process provided insight into their experience of composition in their small groups. Students found that the process was frustrating because of limits placed on them by the teacher and a variability of the composition process. At the same time, they appreciated being able to work with their peers, create something that was unique, and better understand the process of composition. Even though this process was uncertain at times, it had three main benefits: decentering the teacher in the classroom, developing community, and promoting critical thinking.

Head, Po Sim

Demonstration: Explore Piano Teaching Pieces from Asia

For many piano teachers, there is always a need for more teaching pieces to expose our use of the standard and traditional teaching materials from the past centuries, there are many teaching pieces written in the last two decades that are more updated and suited for many students. While teaching pieces by American and European living composers may be more accessible, pieces written by Asian composers are less known and less accessible but are worth the extra effort to find. This presentation aims to introduce a few sets of teaching pieces written by several contemporary Asian female composers, such as Chee-Hwa Tan (Malaysia), Evelyn Chang (Taiwan), Julie Kuok (Hong Kong), and Naoko Ikeda (Japan). Through their compositions, each composer showcases the cultures and influences of their homeland, as well as their personal journeys. For example, *Fantasy of Little C* by Julie Kuok incorporates Chinese folk elements with many Western writing styles; *Fantasies for Children for Piano* by Evelyn Chang consists of 20 miniatures that reflect her memory of playtime with her son. Naoko Ikeda's *Miyabi* involves five pieces blending traditional Japanese modes with modern harmonies. In the presentation, I will give a brief introduction of each composer. The selected works in this presentation range from beginner to late intermediate to early advanced level. Throughout the presentation, I will highlight the characteristics and stylistic elements of some selected works with a demonstration and a discussion in the pedagogical approach.

Head, Po Sim

Performance: The Peruvian Sounds in Piano from 1950s to present

This program introduces three composers from Peru. Francisco Pulgar-Vidal (1929-2012) was a composer, pianist, and music educator whose music integrated folklores and distinctive Peruvian rhythms with compositional techniques, which was trendy in the 1950s. *Taki N°1* for piano, published in 1956, is a suite of eight short pieces. "Taki" is a Quechua word meaning poems and songs. This work imitates the sound of indigenous music from Quechua and Aymara by adapting some Peruvian folk songs: numbers 1, 3, 4, 5, and 8 are based on the transcriptions by Peruvian musicologist Josafat Roel Pineda, and the rest are based on Pulgar-Vidal's transcriptions. Each piece has a colorful title based on Peruvian themes. Sadiel Cuentas (1973-) is a composer whose compositions have won and are commissioned by various orchestras and art associations. He is the founder and artistic director the contemporary Peruvian music festival *Musicanes*. *Tres piezas para piano* (Three Pieces for piano) was written in 2021. The first piece, *Preludio*, builds from a short motivic subject on each hand. Such motivic figure reflects the elements in Peruvian music. Jimmy López Bellido (1978-) is an award-winning composer whose works have complimented and performed worldwide. *Cantu*, written in 2011, is a piece which pays tribute to *Cantuta*, Peru's national flower. The piece develops, following the stages of flower growth. It was dedicated to the Sun god and cultivated throughout the Inca Empire.

Heazlewood-Dale, James

Lightning Talk: Soundtracking Danger: Adapting the Jazz Noir Fallacy in Game Noir

Embedded in the sounds of a sultry saxophone solo, a walking double bass, and a swinging high hat are sinister and salacious undertones. Within cinematic contexts, jazz has accumulated codings to signify criminality, urbanity, and immorality. The jazz crime trope has pervasively made its way into the soundscapes of interactive media. There is a complexity in examining transmedial adaptations of film noir due to various periods of noir (classic noir, period noir, and neo-noir), and there is a great deal of nuance in the relationships between the jazz idiom and these different shades of film noir. Steven Reale, Andra Ivănescu, and Iain Hart's ludomusicological scholarship focus on how jazz operates ludically, musically, and aesthetically in L.A. *Noire* (2011), establishing Rockstar Games' love letter to classic 1940s film noir as a seminal case study for examining game noir. The present research builds on the ideas, tools, and methodologies of these scholars, in addition to film scholars such as David Butler, Mark T. Conrad, Andrew Spicer, and Patrick Ness, to investigate a more extensive list of game noir case studies, including *Chicken Police - Paint it RED!* (2020), *Genesis Noir* (2021), and *Voodoo Detective* (2022). I argue that these case studies illuminate how game noir participates in perpetuating the fallacy of jazz noir, the mythologized relationship between classic noir and jazz music. Examining a wider range of ludic contexts is necessary to understand the complex and understudied relationship between jazz and video game scoring practices.

Helgert, Lars

Poster or Async: The Guitar Music of Francis Weiland: Sheet Music Marketing in Antebellum America

Scholars have shown little interest in the large body of American guitar music from the antebellum period, possibly due to this repertoire's perceived aesthetic shortcomings. Although research on related topics does exist (such as Richard Wetzel on music publisher William C. Peters and Philip Gura on the early Martin guitar company), almost no scholarly literature is primarily concerned with the era's prolific guitar composer-arrangers and their music. This paper concerns Philadelphia musician and German immigrant Francis Weiland (c. 1806-c. 1863), who published nearly 350 guitar works from 1840-60. Rather than exploring Weiland's music in terms of aesthetics and musical style, I consider his works from an economic perspective: as an illumination of period sheet music marketing practices. I will demonstrate how Weiland and his publishers used several strategies to facilitate the sale, distribution, and use of his guitar music. They include emphasizing arrangements of existing popular music rather than original compositions; associating the music (through dedications, cover images, or lyrics) with prominent musicians or political figures; publication of works in popular magazines; explicit references to musical amateurism and modest levels of technical difficulty; and (perhaps most important) sheer volume and regularity of publication. This research contributes to a better understanding of a large and little-studied repertoire, the developing distinctions between popular and classical music in America, the business practices of the sheet music industry, the strategies used by period musicians to achieve and maintain career viability, and how the business of guitar music differed from that of piano music.

Herrington, Danielle L.

Workshop: Fostering a Democratic Classroom: Embodied Dialogue in Music Pedagogy

In this workshop, two presenters share democratic pedagogical approaches applicable in both applied lessons and the academic classroom. Recent neuroscience research in embodied cognition connects sensory systems to mental action, confirming that knowledge is constructed from both mind and body activity. Therefore, embodied dialogue in music pedagogy values discourse and critical thinking as the grounds for learning. Our session defines embodied dialogue, explores its practical applications, and demonstrates this pedagogy through a discussion session. The concept of learning from sensory experience extends back to Enlightenment ideologies and meets current student-centered and experiential educational theories. Building on these philosophies, we seek to emphasize pedagogy that couples embodied cognition with egalitarian practices. By facilitating embodied dialogue in both teacher-to-student and peer-to-peer interactions, teachers can foster intentional relationships in the classroom, creating space for significant learning to occur. The workshop will also offer strategies for crafting effective questions that have emerged from our teaching experience and research. Reimagining the Socratic method with contemporary teaching approaches that merge brain science with empathy, embodied dialoguing advocates for students to self-examine, promotes intellectual engagement, and works towards achieving deeper learning objectives. The latter half of the workshop will use embodied dialoguing to engage participants through discussion of their shared and unique experiences. The presenters aim for this focused conversation to result in a coalition of pedagogues collaborating on further research in this area.

Hobbs, Roselyn

Lightning Talk: Playing Games with the Matrix: Ursula Mamlok's Unique Approach to Serialism

American composer Ursula Mamlok (1923-2016) started her life in the United States in 1941 as a refugee of Nazi Germany, determined to receive mentorship for her compositional practice. After an introduction to music of the Second Viennese School in 1944, Mamlok began incorporating serialism into her own music. She considered composing to be a sort of game, a practice that was further deepened by her playful use of the twelve-tone matrix. Mamlok's compositions are far from the cold and unapproachable music of serialist "masters" of the Second Viennese School; instead, Mamlok dances around the matrix with a musical style that is captivating to both performers and audiences. This paper explores Ursula Mamlok's unique application of serialism through *From My Garden III for Solo Viola* (1983). The work is carefully crafted as a maze through the twelve-tone matrix, featuring highly structured yet playful use of serialism in both pitch and rhythm. I argue that despite this serial approach, the work has a unique sense of freedom and ease that is not usually found in twelve-tone music. Leveraging the instrument's sonorous tone, violists will enjoy exploring Mamlok's creative open string use. Additionally, perceived tonal centers and playful qualities of the piece provide an approachable and pleasant listening experience, a stark contrast to the cumbersome listening experience most often associated with serialism. A thorough understanding of *From My Garden* and its creative use of the matrix gives performers and audiences a new perspective on serial music that is welcoming and enjoyable.

Hodgson, Aaron

Workshop: Master-less classes: Alternative models and learning outcomes in recurring studio masterclasses

Masterclasses are a common feature of academic music teaching, typically paired with one-on-one lessons as part of a broader applied study curriculum. Several studies have examined public, guest artist masterclasses (Creech et al, 2009; Long et al, 2011), but recurring, studio masterclasses have received little attention. Typical of the autonomy afforded to applied music teachers, the content of these classes are open to studio teachers' interpretation, (Burwell, 2019). The masterclass setting still holds a connection to the master-apprentice model that has been questioned by many (Carrier, 2019; Sætre & Zhukov, 2021). Accordingly, there is a need for both research and professional development opportunities on this topic. Communities of Practice (Lave and Wenger, 1991; Wenger, 1999) and "un-masterclasses" (Westney, 2003) are promising alternative models for masterclass instruction. In this workshop, we will present relevant research on music masterclasses and studio pedagogy, highlighting the potential benefits and drawbacks of masterclass settings as well as a wide variety of instructional models and learning outcomes. Then, attendees will be guided through the process of connecting their personal desired learning outcomes with specific class formats and activities. There will be opportunities for group sharing and discussion. This workshop will be interactive, multimedia and participant-driven. Using mentimeter software, we will poll the audience and create real-time visualisations, for example charting the relative importance of learning outcomes. Mentimeter will also allow chatting and non-spoken contributions. Research presentation will be accompanied by video examples and convenient linking of further reading.

Hodgson, Aaron

Lightning Talk: Unforeseen Learning Dynamics: Empowering Action through Community of Practice-based Pedagogy

Students have always faced challenges outside the classroom, but financial, political and social shifts have recently intensified them, particularly for international students (Choudaha, 2020). Communities of Practice (CoPs) (Lave and Wenger, 1991; Wenger, 1999) allow members to share and address practical issues (a "joint enterprise") within a specific domain (a "shared repertoire"), and can be facilitated as a tool for students to collaboratively address their own challenges. In music, CoPs have received attention as professional and organisational tools (Zaffini, 2018), but less so as student learning tools (see, e.g., Kenny, 2016). Developing courses centred around a CoP model presents a new pedagogical approach, where authentic engagement with students' concerns may lead to unplanned, auxiliary themes. In this presentation, we explore how developing a graduate-level CoP course for early-career studio pedagogues led to the organic emergence of new themes. The majority of class participants were newly-arrived international students at a Canadian university,

and data from class discussions, reflections, interviews, and online questionnaires indicated students desired to discuss their navigation of graduate student life in Canada and challenges they faced as teachers with respect to national and ethnic identity. We address the need for educators' flexible and adaptable engagement with organic themes that might emerge within CoP settings, while also acknowledging difficulties and limitations within such models of facilitation. Further, we consider how models of flexible facilitation could have implications for other settings of music teaching and learning within higher education, promoting student-musicians' meaningful engagement within a community of learners.

Hoffman, Richard

Paper: Aligning the Music Therapy Competencies with the Music Theory Curriculum: A Dialogue

As a music therapist and a music theorist, we are each passionate about our disciplines and deeply committed to transformational learning in our students, but we struggle with foundational questions: How do we address the specific needs of the music therapy student within the broad, comprehensive theory and musicianship courses typically taken by the music undergraduate? Are our outcomes focused on the right skills, or do they miss the mark? Are there too many hours dedicated to theory and musicianship, or too few? As we examine these questions, we would like to share our conversations—our areas of agreement, as well as some deep discomforts. Undergraduate music therapy students receive broad training in musicianship and music therapy, and they must synthesize and demonstrate their learning through a variety of clinical placements and an internship. Upon graduation, they must meet specific standards and competencies established by the American Music Therapy Association (AMTA) and pass a national examination offered by the Certification Board for Music Therapists (CBMT). To inform our conversations, we have reviewed the music theory-related competencies and skills stipulated by AMTA, CBMT, as well as NASM and have organized these according to the standard music therapy methods: receptive, re-creative, improvisational, and compositional, leading to the development of a framework linking theory content with essential music therapy skills. We anticipate that our findings will stimulate discussions among faculty and administrators, which may prompt revisions to the curriculum to better support the evolving needs of 21st-century music therapy practitioners.

Holder, Brian

Poster or Async: Secondary Instrumental Music Education in the Rural Great Plains: Philosophical approaches to teaching band in small communities.

This project addresses the lack of quantitative and philosophic research pertaining to rural band directors in the Great Plains region. The study was completed with the anonymous cooperation of select teachers in rural North Dakota, South Dakota, and Montana. This information was then compiled for use in undergraduate music education classes. The proposed poster presentation is a synthesis of this information, presenting data trends on topics such as enrollment and program structure, and analysis of philosophic topics such as recruitment, retention, and student success. The project was cleared by an Institutional Review Board, and each participant met several guidelines established by the research team. They were all teachers who work in communities of 25,000 or less, and taught the entire scope of instrumental music at their school. These teachers have been in this setting for at least ten years, and also represent a variety of ages, genders, and educational backgrounds. Their perspectives illustrate teaching practices that have proven to be successful in their communities, while also showcasing the challenges specific to this region. Music teachers in the Great Plains have much to share with each other, and the existing examinations of educational practices in urban centers found in other regions are not as meaningful as data collected in our rural geographical location. The research team hopes that professional music educators will appreciate this data, and find enrichment in the perspectives presented in this project.

Hood, Carly

Performance: Music, Poetry, and Grief: Two New Improvisatory Works for Baritone Saxophone and Generative Electronics

"There are no graves here" and "Give it time" were both commissioned as part of a project exploring the grieving process through musical expression. Both works are written for solo baritone saxophone and live electronics and feature the interaction between improvisation and generative music. From composer Ashlin Hunter: "There are no graves here" explores how generative environments and improvisation encourage the performer to use memory as a means of expression. Written for baritone saxophone and electronics, the piece guides the performer through a series of nine musical cells, each corresponding to a phrase from an excerpt of Kahlil Gibran's "The Farewell." The electronic accompaniment is generated in real-time, which means that the relationship between the saxophonist and the electronics develops with repeated iterations. "Give it time" was written by bassoonist and composer Joy Guidry. The piece explores the non-linear nature of the healing journey. The performer uses a graphic score created by Joy as the basis for their improvisation. The saxophone sound is then processed and accompanied by electronic effects. Live or prerecorded poetry by Joy is performed/played alongside the saxophone and electronics, the three voices coming together to create a sonic journey through grief.

Hourez, Jeanne

Student Research Paper: Implementing music by women composers in the undergraduate and graduate pianist's repertoire: challenges, tactics and examples

Over the past few years, redesigning instrumental repertoire to better match students' expectations and backgrounds has been recrafting the role of being a music instructor. Developing a teaching style that relies on inclusion and diversity has become crucial. Indeed,

young students beginning their collegiate music studies are often in need of models and representations that match their own culture. Thus, including works from underrepresented composers is becoming more and more essential in order to better serve the numerous and diversified communities students are coming from. But how does this apply specifically to the piano repertoire, and how can we implement pieces from broader horizons without giving up on the traditional and fundamental canons? As a piano teacher, this new and necessary trend of rediscovering forgotten music has led me to researching unknown composers and pieces, with a specific emphasis on women composers. Focusing on integrating works by female composers from an international perspective, I have been experimenting with a more inclusive repertoire with my students, stimulating a renewal in their piano repertoire. Cécile Chaminade, Zara Levina, Cacilda Barbosa, Dora Pejacevic, Florence Price, Emma Lou Diemer... Those are a few names of women who composed an astonishing amount of gorgeous pieces, covering a myriad of musical genres and styles (sonatas, etudes, concertos and others). This presentation will display several of their pieces and will put them in perspective with well-known composers and works in order to both preserve our legacy and expand our musical knowledge.

Hu, Eric James

Poster or Async: Undergraduate Jazz Environments and Pedagogy: Investigating Student and Recent Graduate Perceptions

To date, most literature analyzing undergraduate jazz programs has focused on pedagogical strategies implemented within the curriculum, especially those directed towards development in jazz improvisation. Over the past five decades, two distinct strategies—chord-scale theory and transcription—have achieved widespread adoption. While contemporary research has examined the content and structure of jazz pedagogy, less attention has been devoted to the environmental factors that affect the frequency, nature, and significance of learning taking place as the result of such curriculum. This project thus seeks to identify what students perceive to be the most significant environmental factors inside and outside the institution affecting their development as jazz musicians. Data was collected through a qualitative survey followed by semi-structured interviews administered to undergraduate jazz majors. In our findings, students demonstrated varying attitudes towards jazz pedagogy depending on three sets of factors; external, the behaviors and practices of notable jazz artists and educators; interpersonal, related to the relationships between peers, faculty and the institution; and intrapersonal, the intrinsic interests, motivations, and aesthetics held by the individual student. The dynamic interplay between these factors greatly affected student perceptions of the viability and relevance of chord-scale theory and transcription to their own development. This presentation explores the findings from the current qualitative research and discusses the potential implications of these findings for music higher education, performance training, and the overall health and longevity of the jazz education community.

Hui, Chiwei

Lightning Talk: Concert as Curatorial Practice

How can choral music transform our singers and the audience who support them? One of the answers may be to intentionally program thematic concerts that build community connections, bring in new collaborators outside of music, provoke the intellects, and tell new stories. In this presentation, I would like to share a few recent programs at my university, each focusing on different themes and creating new partnerships: a "Communication" program that included two lightning talks about family relationship and cybersecurity; a "Vision" program that also visualized the music through ASL interpretation; and a concert that centered on Ukraine that brought multiple community performance ensembles together, and features a companion visual art exhibition in close partnership with the governments of Ukraine, Poland, and Estonia. Students were directly involved in components of these programs, and the audience were presented with ideas or knowledge that they would likely not expect at a choir concert. Additional discussion on recent trends in choral concert programming, ideas for elevating diversity, and potential pitfalls in thematic programming.

Hung, Eric (he or they)

Workshop: The Responsibility of Educators to Marginalized Communities: An Interactive Workshop

When we teach music, we introduce students to many historic and contemporary communities. We present contexts that trigger positive or negative memories and alter students' ideas about these populations. Our pedagogy can potentially benefit or harm the groups about whom we teach. When we teach the music of marginalized groups, we often use works that tell very similar stories. With regards to Asians and Asian Americans, we often rely on pieces about submissive and sexualized Asian women. This reinforces stereotypes that continue to negatively impact many women of Asian descent today. In this demonstration, I teach a condensed version of the interactive "Introduction to Asian American Music" session I do in my classes and public venues. At the beginning of the session, I will briefly introduce and play excerpts of works by a Japanese American singer-songwriter, a Filipino American kulintang player who plays traditional music, a Chinese American guzheng player who plays fusion, and a South Asian American composer of Western classical music. Afterwards, I break the class into small groups and ask them to discuss two questions: (1) Is each of these works "Asian" or "Asian American" music? And (2) If you can only choose one of these pieces to teach as a "representative" work of Asian American music, which would it be and why? This session is designed to teach students that people from each identity group have wildly different experiences. Moreover, it encourages them to see the highly subjective nature of both scholarship and teaching.

Hunter, Justin

Paper: Employment Matters in Higher Jazz Education

Employment research is a ubiquitous feature in policy, economic, and business sectors. The focus of this paper looks at the state of employment for jazz educators in higher education within the United States, presenting results from a nation-wide survey of collegiate jazz educators. The survey covered a range of questions related to employment types, stability and satisfaction within institutions, rank and status of faculty members, and background of teaching and performance within jazz. Often seen as a “diversification” project within Western art music training, is jazz supported through employment and status across programs? Does this diversification of curriculum work for music students entering the field? The goal of the study was to understand the support and position of jazz education within colleges and universities to measure the success of jazz integration into higher music education. Although a small number of interdisciplinary studies have been produced related to creative economies, the vast majority of employment research seems focused on STEM and other “high value” industries. Critically, this paper’s focus on jazz provides a previously unrepresented and narrow assessment of value to both practitioners and researchers of the creative economy paradigm: The paper presents employment in jazz education as a unique measurement of vitality and sustainability in the field while outlining a measurement tool for future research in higher arts education.

Hutchins, Kyle

Workshop: Free Playing: Towards A Pedagogy of Improvisation

Outside of jazz, collegiate music students do not often engage with free improvisation, or what Derek Bailey would call “non-idiomatic improvisation.” Many university music curricula does not offer an opportunity or space for students to experiment and learn together. Our students over the years have reported feeling intimidated by the prospect because of not wanting to sound bad, or being unsure of what to play. Our workshop aims to provide everyone with an experience in making sound together in community and offers a framework for incorporating improvisation into the curriculum for students of all backgrounds and ability levels. Activities will draw from improvisational practices in theatre, story telling, deep listening, Dalcroze, visual arts and more as a way of approaching free improvisation and incorporating it as a pedagogical practice.

Johnstone, Jennifer

Poster or Async: Music and memory in contemporary Welsh cultural identities

After centuries of marginalization in the UK, the Welsh continue to celebrate distinctive cultural features, including songs and musical activities. However, those who emigrated from Wales to North America in the nineteenth century assimilated quickly, and subsequently lost some of these important cultural markers. The author’s previous research on Welsh-descended North Americans (2009-2013) showed that many in this community maintain strong associations between Welsh cultural identity (“Welshness”) and the *gymanfa ganu*, which was a popular nineteenth-century hymn singing activity. However, that ethnographic fieldwork was limited to a single music festival. To determine whether these findings might extend to a wider population, an online questionnaire was sent to members of thirty different Welsh societies throughout the United States and Canada (2020-2022). This research sheds light on the concept of Welshness in the memories of the participants, using methodologies and theories from cognitive science (Ellis and Ferreira-Junior 2009; Deyne et al. 2008; McRae et al. 2005). This paper also replicates and extends previous research showing that repeated associations between cultural identity and particular cultural features create links at a neural level (Johnstone 2015; Pacton & Perruchet 2008; Koch 2004). Importantly, this research also considers the effects of social factors on these identities – including nostalgia regarding one’s ancestors, nationalism, the Welsh language, and the current independence movement in Wales. Finally, this paper demonstrates that the study of songs, musical activities, and cultural identity may be enriched by incorporating ideas from research on cognition and memory.

Jones, Kyle

Workshop: An Artist’s Guide to Grant Writing

As artists operating in the 21st Century, the repertoire of essential skills necessary to forge a fulfilling, lucrative, and sustainable career is constantly growing. As government and institutional support for artists continues to dwindle, the ability to secure funding for creative projects, as well as to offset creative and administrative labor associated with these endeavors are more necessary than ever. Arguably, one of the most important skills in the modern musician’s toolbox is grant writing. Through this process, I have found that artists not only come to better understand what it is they find valuable about their craft, but also, cultivate the invaluable ability to communicate this value with a diverse array of audiences and community members. As we continue to seek ways of creating more equitable systems and perpetuating diversity, equity, inclusion, belonging, and acceptance anywhere that musicians work and live, grant writing continues to be a valuable tool for helping fund these initiatives at local, regional, and national levels. Building upon my background of 14 full-funded grant proposals at the time of writing, my proposal will walk attendees through the anatomy of a successful grant proposal from conception to submission. In the session, we will talk about strategies for researching relevant funding opportunities, types of grants, drafting a compelling and concise narrative, and budgets. In addition, I’ll share examples from previously funded grant proposals and a free grant template for everyone in attendance.

Jones, Lynn Worcester

Paper: The Key to Lifelong Piano Study: How Autonomy Fosters Intrinsic Motivation

Learning the skills to be a pianist requires an enormous amount of dedication and resilience—a long-term process that requires sustained motivation. Motivation plays a critical role in students’ ability to progress and achieve their musical goals. Self-Determination Theory (SDT) is a theoretical framework that has been used to understand motivation in educational settings, and posits that three

basic psychological needs—autonomy, competence, and relatedness—are essential for students to experience intrinsic motivation. This session will focus on the role of autonomy in intrinsic motivation and its potential to promote long-term engagement and success in piano study. Autonomy, or the sense of being in control of one's own actions and decisions, is a fundamental human need that plays a crucial role in fostering intrinsic motivation and optimal learning outcomes. When students feel they have control over their learning, they are more likely to engage and persist in the face of challenges and experience satisfaction from their achievements. This session will cover:• An overview of SDT and intrinsic motivation• The role of autonomy in fostering intrinsic motivation in piano study• How students cultivate a sense of ownership and control in their musical development• How to promote autonomy through student-driven goal setting and decision-making• Strategies for unlocking long-term engagement and success Unlocking the door to a lifetime of piano study hinges on fostering intrinsic motivation. Attendees will gain a deeper appreciation and knowledge of autonomy's role in the optimal functioning of musical well-being to promote greater engagement and satisfaction.

Jones, Martin David

Performance: Duke Ellington: The Classical Piano Composer

Duke Ellington is one of the giants of the jazz world and one of the most prominent African American musicians. Indeed, Ellington along with Louis Armstrong are considered to be the two most important and influential musicians in jazz history. But, could Duke Ellington also be considered a Classical music composer? Ellington wrote ambitious large scale works that were in large part classically notated. These works include "Black, Brown, and Beige", "Sacred Concert" and "New World A-Comin'". His solo piano music should be included in his Classical music catalogue as well. While the listener might expect to hear a chord chart, with improvisation, one hears instead a Classical composition which includes form, structure, and a unique exploration of piano timbre. When one compares Ellington's recorded performances of his piano compositions, one begins to notice that his performances of the same piece were remarkably similar from one recording to the next. In many of these piano compositions, you hear a completely worked out Classical composition with very little free improvisation. Today I will be performing a piano recital of Ellington's important piano compositions in note-for-note transcriptions. Duke Ellington's piano music should be performed in the concert hall alongside twentieth century masters like Debussy, Ravel, Prokofiev, Bartok, Copland, and Gershwin. As one of America's great composers, Duke Ellington should now assume his proper place in not only the jazz world but the Classical music world as well.

Joyce, Molly

Poster or Async: Perspective: Highlighting Disability Voices and Viewpoints through Artistry and Accessibility

I will present Perspective, an ongoing project featuring disabled interviewees responding to what access, care, interdependence, and more mean to them. Their voices are highlighted aurally with musical underscoring and visually through open-caption videos. The project responds to negotiations of identity and social status by highlighting the voices and viewpoints of disabled individuals. Perspective stemmed from dialogue with disability activist Judith Heumann, who asked why I refer to my left hand as "weak." My left hand was nearly amputated in a car accident twenty years ago, and it took almost twenty years to identify as disabled and embrace it. However, despite my evolution, I referred to my disability as a "weakness" and categorized it within narrowly defined social constructions of what weakness can and should be. That set the impetus for Perspective, which features contributions from disabled participants worldwide and asks what broad yet disability-specific terms mean to them, such as "What is access for you?" and "What is interdependence for you?" Through this presentation, I aim to emphasize the Conference's themes of musical democracy in action, including community and interview-based projects, as well as ethical scholarship and DEI initiatives within musical contexts. The project's questions, such as care and interdependence, underscore values from disability culture and put them in a musical context. Additionally, the project has connected disabled and nondisabled communities, such as with The Woodlands in Pittsburgh, and forthcoming with Community Access to the Arts (CATA) in Massachusetts and a public art iteration in Düsseldorf, Germany.

Kaiser, Jeff

Paper: Developing a Curiosity-Centered Pedagogy for Music Technology

Two of the foundations of learning are attention and active engagement, the latter being an algorithm also called "curiosity" (DeHaene 2021). Curiosity is a fundamental drive of being human, and when curiosity is engaged, learning is optimized. We know that a passive person learns almost nothing because learning requires an active generation of hypotheses, as well as testing and refining hypotheses through exploration. Curiosity motivates this process. In music technology we have the attention of our students, as the relevance and meaningfulness of our area of study is readily apparent in popular culture, and is hopefully made even more clear in the classroom. Knowing this attention: I will explore how we can use music technology to best engage the algorithm called curiosity and increase the level of active engagement. And, contrarily, I will interrogate and give examples of how we—as professors and programs with a focus on music technology—can crush curiosity in students and how to avoid this. To these questions I add a focus on the concept of rigor. While some critics of active learning believe it leads to a loss of rigor, in this presentation I argue that rigor is not an external structure we impose upon students but—building off the centering of curiosity—is an internal creative and intellectual process that is informed by self-reflection, self-testing, and collective "error correction" that we encourage through the educational environment we set up. For this argument, I will bring together modern pedagogical studies and theories from the humanities, cognitive science/neuroscience... and toy studies(!) for the examination of how we can use music technology to engage—or crush—the curiosity of students.

Karrigan, Jordan

Student Research Paper: "Unchoking" Under Pressure: Alleviating Music Performance Anxiety with Sport Psychology

Musicians at all levels will have a desire or obligation to perform in self-perceived high-stakes situations for an audience. When in a performance situation, performers will tend to experience anxiety, distress experienced from a perceived threat, and arousal, the bodily preparation for action against said threat. Both increase the likelihood of "choking under pressure," a phenomenon where performance is suddenly impaired by the onset and mismanagement of intense anxiety and arousal. Detrimental to musicians, choking can be a significant cause of discouraging students from continuing their studies and preventing developing professionals from having successful careers. Research has shown, however, that intervention strategies derived from sport psychology can help manage symptoms of choking by working with a coach, teacher, or mentor to effectively use goal setting, imagery, relaxation, self-talk, and deliberate practice. While these strategies are typically used for enhancing athletic performance, there are practical applications music teachers can include in their pedagogy to help alleviate music performance anxiety for their students. For instance, self-talk includes two types, motivational self-talk and instructional self-talk; the former being most beneficial for well-practiced skills involving gross motor movements and the latter for novel skills involving fine motor movements. Deliberate practice is best used when acquiring novel skills but becomes a less significant predictor in performance success as a given skill is mastered. This presentation will discuss the psychology and causes of anxiety, arousal, and choking in addition to the appropriate implementation of self-talk and deliberate practice into our teaching.

Kaufman, Brian

Demonstration: Creating in Higher Education Large Ensembles

Large ensembles rooted in Western Classical music traditions, such as orchestras, wind ensembles, and choirs, have historically been and remain a core part of the music curriculum in higher education. In the past decade, there have been calls for a greater focus on creativity within higher education music programs (CMS, 2016). How might large ensembles be reimaged to promote creativity and serve as a space for students to more deeply develop their artistic voice and make cross-cultural connections? Collective composition has come into increasing focus (Barrett, Creech, & Zhukov, 2021). Providing spaces in which students create can enable them to draw on a wide range of musical interests as well as their lived experiences. Collective composition can additionally provide an opportunity for students to learn about others and hear different perspectives about topics or ideas that are explored. This presentation will share examples of collective composition within a university wind ensemble, including:- Students examining environmental justice and issues relating to the UN's Sustainable Development Goals within their local community, and collaboratively creating an original large ensemble composition that reflects intersectional issues in the past, present, and future hopes for their city- Students learning from an African and African American storyteller then collaboratively creating music with her for one of her stories as a way to show their understanding of her cultural practice and their personal connections with the messages and themes of her story Implications for higher education music programs and future research will be discussed.

Kaurin-Karaca, Natasa

Lightning Talk: Equipping the Next Generation: Aural Skills Pedagogy for the Tech-Savvy Musician

Aural Skills curriculum in current undergraduate sequences is almost exclusively focused on traditional development of sight-singing and ear-training skills. Singing on solfège syllables, transcribing dictations, and error detection are still at the core of aural skills pedagogy. With the rapid advance of technology, Music Industry programs are becoming increasingly popular among students with diverse musical backgrounds who are eager to pursue fulfilling careers beyond performance or teaching. Music production, composition and arranging for film and video game music, recording engineering - these are just a few professions that the new generation of students find appealing and are enrolling in programs to further pursue. But, are we as teachers creating instruction that will help already technologically savvy students achieve competency in the areas relevant to their career goals?

The purpose of this presentation is to offer those who teach aural skills classes to music industry students an alternative pedagogical approach to traditional ear training, and demonstrate strategies for developing critical listening skills beyond melodic and harmonic dictation. Some of the topics I discuss will introduce strategies for technical ear training of timbral, dynamic and spatial attributes of sound. Through focused listening, our students and future music industry professionals should be able to identify sonic features that can positively or negatively affect the final audio mix. Ultimately, participants in this presentation should be able to approach creating changes in the curriculum with a sequence of methodologies that would help them create a positive, interactive and applicable content.

Kemper, Steven

Workshop: Teaching Creative Coding and Expressive Electronic Instrument Design with SparkFun Qwiic Connect Sensors and Max/MSP

This workshop will explore the ways that SparkFun Qwiic Connect Sensors and Max can be used to teach creative coding and expressive electronic musical instrument design. The Qwiic Connect ecosystem simplifies connections between sensors and the computer, allowing a variety of different sensors to be connected to a Qwiic-enabled Arduino microcontroller without having to build external circuits. Students can rapidly translate sensor data into musical output without the need for breadboards, soldering, or other circuit-making components. In this hands-on session, participants will be guided through the process of getting sensor data into Max. We will explore a variety of different ways of mapping sensor data to sound output, as well as strategies for successfully integrating this

material into existing curricula. Though this workshop will focus on Max, this approach is applicable to most other musical programming languages. Participants will be asked to bring a Mac/Windows laptop, and they will be provided with all necessary hardware and software. No previous experience with programming or hardware is necessary, beginners are welcome!

Kennedy, Justin Leo

Poster or Async: Circles & Circuits: Composing and Performing a Piece for EyeHarp and Modular Synths

EyeHarp is the first gaze-controlled musical instrument. It makes learning and playing music accessible to people with severe disabilities. Though it is a stand-alone software instrument, it can output MIDI, making it possible to configure EyeHarp to play external virtual instruments and by extension, as shown in this paper, even to control analog devices. EyeHarp's MIDI feature was leveraged in the original composition, *Circles & Circuits*, a duet for two EyeHarps controlling analog synthesizers. *Circles & Circuits* was composed during a residency with the Phonos Foundation in February 2022, and it is part of his ongoing research project *Accessible Routes*. This new musical work was created in a collaboration with EyeHarp's Creative Director. Working together, a system was programmed and patched, enabling EyeHarp control of RSF Kobol Expander I & II modular synthesizers as well as a Moog Werkstatt semi-modular synthesizer. The featured soloist in *Circles & Circuits* was a talented EyeHarp student with cerebral palsy. Through the aforementioned system, he used his eyes to play a melody and manipulate the speed of a low frequency oscillator. This presentation tells the story of EyeHarp, the *Accessible Routes* project, and the unique circumstances surrounding the performance of *Circles & Circuits*. It proposes a future where accessible technology augments the language of music made with modular systems.

Kim, Helena Hyesoo

Poster or Async: Recovering the Piano Works of Galina Ustvol'skaya: Sidelined Perceptions of Female Composers and the Repressive Soviet Regime

This presentation discusses piano sonatas of Galina Ustvol'skaya, a Soviet composer nicknamed "The Lady with the Hammer," who significantly influenced twentieth-century piano literature. Ustvol'skaya's compositions, created under the repressive Soviet regime, defied the ban on avant-garde styles and remained outside the mainstream piano repertoire for an extended period. Her exclusion can be attributed to several factors, including marginalization, the oppressive political climate, and her hermetic nature. Recently, Ustvol'skaya's works have garnered increased attention, aligning with the growing interest in recognizing underrepresented composers. Her music eschews traditional forms, tonality, and pitch organization. It emphasizes originality and personal expression, challenging conventional modes of musical analysis. Despite lacking standard forms, her music maintains a sense of unity through the contour of its motivic materials. This research presentation delves into Ustvol'skaya's distinctive compositional language in her piano sonatas. In her document *Recovering the Piano Works of Galina Ustvol'skaya: Sidelined Perceptions of Female Composers and the Repressive Soviet Regime*, H. Kim argues that these sonatas showcase a diversification of musical ideas, yet they are cohesively connected through melodic motives. The presentation analyzes melodic shape graphs designed as a tool to illustrate Ustvol'skaya's intuitive approach to composition. Ultimately, this presentation aims to highlight Ustvol'skaya's innovative musical language and her challenge to traditional compositional standards. It also seeks to add another analytical tool for understanding Ustvol'skaya's works beyond piano sonatas and inspire the audience to develop analytical tools with more intuitive approaches, thereby accepting music from diverse cultural backgrounds and promoting cultural inclusion.

Kim, Rachel Jung-Hoo

Panel: Pushing Against Invisibility: A Deeper Look Into the Underrepresentation of Leadership for Asian American Women in Higher Music Education

This panel will describe the lived experiences of current Asian American women in leadership roles within higher music education institutions. For the last six decades, Asian Americans have experienced notable visibility and success in the field of music and higher music education in the U.S. In certain music schools, they represent approximately 30 to 50 percent of the student body, with U.S. music conservatories continuing to actively recruit students from East Asian countries. However, what is less acknowledged are their experiences of being racially marked as perpetual foreigners and model minorities in the field. This phenomenon has partly contributed to the "shockingly small" number of Asian Americans in leadership and decision-making positions in music organizations and schools. The numbers of Asian Americans with executive power, including music directors of orchestras, administrators and directors of music organizations, departmental leaders and leadership staff at schools of music, and boards of directors of important cultural institutions, are disproportionate to the level of their participation in music. Drawing on recent qualitative research on six Asian American women in high-level leadership roles, this panel will provide a deeper understanding of some of the race and gender-based biases and microaggressions that Asian American women encounter in their careers. It will explore factors that have made a positive impact on the Asian American community within music schools, and address specific systemic action that can expand equity and inclusion in higher music education for faculty and students from different marginalized communities.

Kirchner, Joann

Workshop: Implementing a Powerful Tool for Student Learning

Have you ever wished that your students had tools at their disposal to enhance their own learning? How often have we longed for our students to become independent learners and not just passive recipients of our instruction? Metacognition, which has been shown to

correlate with skill advancement, entails a conscious attentiveness and understanding of the mental processes for learning to occur. This practice allows students to direct their own thinking and acquire independence in their learning process. Introducing our students to metacognition will provide them with opportunities to develop and strengthen their capacity to become more effective learners. The fundamental components of metacognition will be examined. You will be presented with a “toolbox” of new techniques emphasizing metacognitive approaches. Together with other attendees, we will have time to explore strategies and concrete ways to implement into our classroom teaching ideas to advance metacognitive skills in our students. Come with a specific course in mind! You will leave this workshop today with your own action plan of tangible ways to incorporate metacognition in your specific discipline with the hope of encouraging students to develop this vital skill.

Kleiankina, Olga

Lightning Talk: From a Facsimile to a Teacher’s Studio: “Making Unedited Scores by Early Classic-Period Composers Accessible”

For over a century, the main focus of musicologists and performers in the Classic period has been on the First Viennese School. However, with the accessibility and circulation of scans of early scores, we can better understand how rich and flourishing the music making culture was during this period. Many newly discovered scores from the Classic period can be an appropriate introduction to the style that meets the intermediate technical abilities of the piano students at pre-college level or studying piano as a secondary instrument. The characteristics of the Classic style are not just the patterns and stylistic qualities we identify in Haydn, Mozart and Beethoven. According to the latest musicology research, the composers above were considered too complicated and their music was not performed by amateur musicians in the home. Hundreds of composers published scores for a newly emerging market of highly trained amateur pianists, many of them women who learned to play piano as part of their genteel education. Most of these scores were printed by smaller companies, were largely unedited, and contain obvious mistakes and misalignments. This repertoire indicates that not all composers notated their music thoroughly. Instead, the score serves as a basis for further interpretation, inviting the performer to add harmony to a bass line, additional voice movement, cadenzas and improvisatory passages. All these factors present a serious enough challenge to today’s music instructors. This presentation will suggest possible solutions to understand and promote the less represented Classic-period music from unedited sources.

Klein, Jenna

Lightning Talk: Femmes de France: The Piano Works of Late Eighteenth- and Early Nineteenth-Century French Women Composers

Undoubtedly, the most well-known French composers of the late nineteenth- and early twentieth-century are individuals like Debussy, Ravel, and Faure. These composers have made wonderful contributions to the musical canon that should be performed, taught, and celebrated. However, beyond these well-known names, are French women composers whose high-quality compositions should also be more frequently performed and taught. Broadened representation ensures a full, accurate depiction of existing piano literature and provides relatable role models to more music students. This presentation explores the piano works of three late nineteenth- and early twentieth-century French women composers, Germaine Tailleferre, Marie Jaëll, and Lili Boulenger. Pieces range in difficulty from late-intermediate to advanced. Descriptions of pieces include distinguishable features, potential challenges, pedagogical benefits, resources for accessing scores, and brief performed excerpts of selected works. Tailleferre’s set *Fleurs de France* includes eight vignettes titled after flowers and regions of France and explores a range of textures and characters through engaging harmonic choices. Her set, *Enfantines* portray different dances through style, pulse, tempo, and articulation. Jaëll’s *6 Valses Mélancoliques*, captures her technically exciting writing and affinity for lyricism. Her piano duo *12 Valses et Finale* (for advanced pianists), requires agility, finesse, and musical sensitivity. Boulenger’s *Trois Morceaux pour Piano* uses colorful harmonies and rubato that is reminiscent of Debussy. This presentation will equip pianists with the information and resources to integrate these works into their libraries and in turn provide students with relatable role models that encourages students to develop a gratifying and enduring relationship with music.

Klein, Jenna

Lightning Talk: Expanding Horizons: Advancing Democracy and Empowering Action Through the Repertoire of Gwyneth Walker

The 2024 College Music Society National Conference theme underscores the transformative potential of music education. This lecture recital addresses the transformative potential of music education by advocating for the inclusion of more diverse repertoire and composers in music. The presentation focuses on expanding the repertoire for solo piano, solo violin, and piano and violin duo through the exploration of works by the female American composer, Gwyneth Walker. In accordance with the democratic ideals of inclusion and empowerment, the lecture recital delves into Walker’s solo piano set “*Cantos for the End of Summer*,” featuring rhythmic diversity, touches of rag, and nostalgic undertones. “*Wake Up*” for solo violin introduces students to contemporary notations and effects including non-metrical notation and free repetition of thematic fragments. The “*Fantasy Etudes*” for violin and piano offers a broad spectrum of musical elements, like jaunty walking music, quick changing meters, ostinati, and lyrical melodies, that encourage engagement with varied compositional styles. This presentation aims to empower music educators by providing insights into the pedagogical benefits, potential challenges, and accessible resources for incorporating Walker’s works into undergraduate music curricula. By embracing the diverse range of composers, styles, and lived experiences represented in Walker’s compositions, this lecture recital strives to equip educators to inspire students with the richness and relevance of Gwyneth Walker’s musical legacy.

Klickstein, Gerald

Demonstration: Strategies to Equitably Design, Fund & Administer Paid Student Internships

Experiential learning opportunities, especially internships, positively affect student skill acquisition and alumni employment outcomes. Paid internships, as opposed to volunteer ones, are the most equitable types of internships, enabling diverse domestic and international students to acquire professional competencies beyond those addressed in standard music curricula. Nonetheless, few music schools offer their students paid internships, often due to insufficient awareness of: 1. funding resources; 2. internship employment structures; 3. partnership opportunities with local employers; 4. university infrastructures that administer paid internships. This session will map out step-by-step strategies that CMS members can apply at their institutions to design, fund, and administer inclusive paid student internships in their communities. The presenter refined all of these strategies at a large university music school in the U.S., forming dozens of paid internship positions with local non-profit and public agencies, among them, a professional orchestra, a youth orchestra, and an arts high school. Participants in this session will learn about readily available internship funding sources and how they're administered along with ways to attract financial support from donors and employers. After examining paid internship formats and employment regulations, the presenter will spotlight the characteristics of employers that welcome paid interns. Next, we'll delineate university administrative departments that music schools can tap to oversee internship contracts, payments, hiring practices, evaluations, and more, minimizing a music school's administrative burden. The session will conclude with guidelines to implement pilot internships that establish proof of concept and create foundations upon which to build increasing numbers of paid internship positions.

Kline, Aaron

Original Composition: Convalescence

Convalescence is a setting of a poem by Amy Lowell about a strenuous journey towards healing. A man emerges from the sea, fighting waves, seaweed, and unstable sand. He eventually finds stability on the shore, where he enjoys the warmth of the sun. The text beautifully balances realistic and optimistic outlooks on a healing journey by including both painful and hopeful imagery. The music illustrates these shifts in mood through contrasts in melodic contour, harmonic language, and texture. This honest portrait of the healing process is especially relevant given the current strife in the United States and around the world. I hope that this piece will provide space for the members of the audience to reflect on their own "vast seas," and take one more step towards the "sun of May."

Knable, Sunny

Paper: Rzewski and the Music of Change

As the people gather to make their cause heard, the scene depicted in Morgan Spurlock's documentary series "Inside Man" lingers on the instantly memorable declamation emanating from the crowd: "El pueblo unido jamás será vencido!" followed shortly after that by the English: "The people united will never be defeated!" While the original chant was for the Chilean Unidad Popular movement of the early 1970s, later set to song by Chilean composer Sergio Ortega, it has been reappropriated by countless groups since its creation. It was in the same vein that composer/pianist Frederic Rzewski set Ortega's song in 1976 in the form of a sprawling, virtuosic, and polystylistic theme and variations for solo piano, "The People United Will Never Be Defeated!" The subject material of the piece was of a similar political theme that had permeated Rzewski's musical output, including his best-known open-instrumentation work, "Coming Together," completed just a few years earlier. During these years of political unrest, a striking change occurred for the composer in his approach to instrumentation, musical process, materials, and a more exacting form of composition, culminating in a style that defined his mature work. In this paper, I set the biographical foundation for Rzewski's musical and political developments, compare and contrast the two main approaches to style that are exemplified by works throughout his life, and explore the reason behind this change. Ultimately, I assert that no matter the method, his music is still performed today because of its plasticity, dramatic presentation, and emotional impact.

Koch, Thomas Koch

Lightning Talk: Teaching a Study Abroad Music and Arts Course for the General Student: Designing and Implementing a Pedagogy Inclusive of All Arts

As a study abroad course, music is often taught as an independent discipline to the exclusion of the other arts. The result is that students are seldom introduced to the spectrum of cultural diversity that a society offers in theatre, dance, architecture, and the visual arts. Any course that concentrates on only one arts discipline (e.g., music) risks doing a disservice to students who, simply through self-discovery, encounter other arts but have little opportunity to integrate these into their academic experience. By reconciling the theories of art critics Barrett and Feldman with my own experience as a study abroad coordinator, I propose that instructors do not have to be specialists in each art form, but can find points of contact between their degreed disciplines and the other arts that invite lasting connections for students. This paper develops a pedagogy around the following points, which view the arts as a common language rather than as individual dialects each with its own syntax. 1. Developing outcomes that meet criteria for general education objectives in both Visual & Performing Arts and Humanities². Adopting a critical methodology that examines all the arts under a single pedagogical lens³. Designing class and field activities that offer a holistic view of the arts⁴. Creating assignments that assimilate the arts into students' human experience.

Kreger-Boaz, Claire

Panel: Shaping the Future through Music and Arts Education Policy

Representatives from national music and arts organizations discuss the impact of recent election results on music and arts funding. Panelists will emphasize the importance of integrating music and arts education into K-12 and higher education to develop a creative workforce and a thoughtful, resilient society. The conversation will highlight that collaboration among organizations and educational institutions is necessary to enhance advocacy efforts and engage policymakers.

Lambrecht, Lynnsey

Original Composition: Citrus

The piece was inspired by the word "citrus" which is an anagram of the first name of the composer's husband, Curtis. The first movement, LEMON FUNK, is in ternary form and bookended by two different funk grooves laid out by the tenor saxophone. The middle section of the movement is lyrical and sweet with soloist passages and dialogue between the soprano and alto saxophones. The final movement, ORANGE FEVER, is composed in rondo form that alternates between sections that return and melodies presented by each saxophone. Each tempo heats up each time the A section return in a feverous manner. The saxophones all present their melodies simultaneously and then head to a climatic final presentation of the A section.

Langer, Michael

Poster or Async: Rot front Thälmann!: How Cornelius Cardew Fought Fascism with Piano Variations

English composer Cornelius Cardew (1936-1981) was an outspoken political artist and committed communist. In the politically-charged world of 1970s Europe, he took part in public demonstrations and used his music as a tool to motivate his audience to his anti-fascist cause. His Thälmann Variations (1974) is the composer's most substantial work for solo piano. In it, Cardew sets three communist songs from 1930's Germany into a patchwork of variations, simultaneously expressing an ode to communist leader and martyr Ernst Thälmann (1886-1944) and a call to action against what Cardew saw as a rising global fascist movement. My lecture recital shows how Cardew's political ideology manifests in his Variations. In it, I will share my research involving the discovery of original resources and translation of German publications as well as my theoretical analysis. I argue that the Variations acts as an object of political resistance, and I explore its philosophical implications and offer my interpretive recommendations to performers. I believe that this work is still capable of speaking to audiences about the past while also serving as a warning to current trends of fascism.

Lee, Jiyeon

Lightning Talk: The Collaborative Pianist's Guide To Interpreting Isang Yun's Garak for Flute and Piano

This presentation will discuss the piece Garak for flute and piano by composer Isang Yun (1917-1995) from the perspective of the collaborative pianist. This piece was selected specifically for this presentation because Yun was one of the most important Korean composers of art music. He frequently combined traditional Korean musical elements with Western instruments and modern compositional techniques. In this piece, Yun imitates traditional Korean instruments such as daegeum and janggu, incorporates the traditional Korean form of Sanjo and characteristic Korean rhythms called Jangdans as well as realizes a traditional Korean system of ornamentation known as Sigimsae which varies depending on regions and instruments. This piece also demonstrates the influence of Taoism on Yun's compositional style in his use of Haupttontechnik, a technique he developed from Schoenberg's twelve-tone method. Additionally, practical performance issues such as rubato, balance and character will be addressed. Knowledge and awareness of these compositional as well as performance techniques will equip the collaborative pianist to create more meaningful and well-informed interpretations of Yun's work.

Lee, Junghwa

Lightning Talk: Select Piano Music from the Americas: Cuban and Mexican Elements, and Brazilian Music with African Influence

A variety of works by lesser-known composers from the Americas will be explored, featuring composers with cultural backgrounds of Louisiana Creole, Cuba, Mexico, and Brazil, the latter with African influence, introducing dance rhythms and folk elements captured in their works. Music by Gottschalk, Cervantes, Ponce, Nazareth and Villa-Lobos will be presented. This session will observe how the traditional and cultural elements appear in the form of classical works by some of these composers related to Cuba and Mexico, and the African influences in the Brazilian composers' works. Then, the similarities shared by the Central and South Americas' music in the rhythmic and harmonic aspects will be presented as well as unique qualities in each of these cultures with examples in these composers' works.

Leu, Leon

Student Research Paper: York Bowen's Piano Solo Works

York Bowen was a prolific composer of the late Romantic and early 20th-century British music scene. Bowen's substantial contribution to piano literature garnered renewed interest in recent years, prompting an in-depth exploration of his works. The study aims to provide

Bowen's piano compositions, shedding light on the distinctive features of his style, harmonic language, and technical innovations. The examining of the socio-cultural context of Bowen's era delves into the intricate details of selected piano works. Special attention is given to Bowen's harmonic language, and virtuosic demands, as well as his unique synthesis of Romantic and impressionistic elements. By engaging with primary sources, including Bowen's works, letters, and contemporary reviews, we will have a deeper understanding of Bowen's place within the broader musical landscape of his time. It also seeks to highlight the relevance and artistic significance of his piano works in the present day. In conclusion, this document endeavors to provide a thorough examination of York Bowen's piano compositions, offering a nuanced portrayal of his musical language and artistic contributions. Through this exploration, it aims to contribute to a greater appreciation of Bowen's legacy in the realm of piano music and invites further scholarly inquiry into the life and works of this remarkable composer.

Liao, Amber Yiu-Hsuan

Original Composition: Flying Fish

This piece is inspired by the incredible images I saw on BBC Earth, showing the flying fish leaping and gliding above the sea in order to escape its predators. For a brief moment, they seem to defy the law of nature, looking completely at home in the air. With the use of ascending glissadi to depict the leaps, I tried to capture the sense of wonder of this phenomenon with the music.

Loeffert, Kim

Performance: Revealing Triumphs: New Music for Saxophone Quartet by Stacy Garrop and Jerod Tate

This performance includes two new arrangements of music for saxophone quartet by Stacy Garrop and Jerod Impichchaachaaha' Tate. Originally a string quartet, Garrop's brief and engaging "Athena Triumphant" portrays the Greek goddess of war, wisdom, justice, and the arts, as she marches into battle and emerges victorious. In contrast, Tate's "Pisachi" (Chickasaw for "reveal") opens with a paraphrase of a Pueblo Buffalo Dance and later refers to Hopi Buffalo Dance and Hopi Elk Dance music with Tate's stated intent to honor his Southwest Indian cousins through classical repertoire. Garrop, a Chicago-based composer with recent commissions by the Pittsburgh Symphony Orchestra and the Cabrillo Festival Orchestra, among others, is well known for her many and varied contributions to the saxophone repertoire, and through this arrangement (the composer's own), we seek to discover and exploit new colors in her compositional palette. Tate, recently Guest Composer/Conductor/Pianist with the San Francisco Symphony, Guest Composer for the Metropolitan Museum of Art, and whose music was featured on the HBO series *Westworld*, on the other hand, has written little for saxophone and not at all for saxophone quartet. This arrangement, created by members of this quartet with his blessing, will bring Tate's "profoundly meditative and exquisitely restrained" music to saxophone quartet, encouraging further exploration of his music. Both "Athena Triumphant" and "Pisachi" are extraordinary works of art, and we are thrilled to present such a beautiful, energetic, and captivating program that also spotlights the music of historically underrepresented composers.

Lyu, Wenbin

Original Composition: If the Ocean Had Wings...

If the Ocean had Wings... was written in June of 2022. The idea for this piece was inspired by a video game I recently played, "It Takes Two". I was amazed by the game's imaginative scenes, especially "Beneath the Ice", which inspired me to write this piece. "If the Ocean Had Wings..." takes the listener on a celestial, nonstop journey that combines the piano and electronics. The music explores the timbre of the piano's different registers and many fast-paced textures that highlight the pianist's virtuosity.

Ma, Xinzhu

Lecture-Recital: Spontaneity in Music: Improvisation And Its Potential In Promoting Democracy

Empowering individuals with a sense of agency and personal autonomy is integral to democratic values; and communication, a cornerstone of democracy, embodies open dialogue and freedom of expression. Traditional music experiences, like recitals, while enriching, may not fully reflect democratic principles due to their hierarchical composer-performer and performer-audience structure. In the lecture, I will explore how improvisation aligns with democratic values and how we might incorporate it into music practices. Firstly, improvisation empowers musicians by granting them personal autonomy and allowing them to assert their unique voice and identity. Moreover, it expands the role of the audience, inviting them to be more active and engage more in the unfolding of the moment. This interactive mode of music-making empowers performers and the audience, fostering a shared sense of ownership and responsibility. My performance will ask the audience to participate by asking them to write down thoughts on friends or people they have close relationships with. Beginning with Auld Lang Syne, I will improvise in real-time, responding to audience input. This interactive approach underscores the shared responsibility in music-making, showcasing the democratic potential of improvisation. Through this performance, I aim to inspire a reimagining of music practices, advocating for increased inclusion in musical experiences.

Manceor, Christina

Paper: Supporting Student Participation in Extracurricular Experiential Learning

Experiential learning (EL), where students apply learning in real-world settings, is a key avenue to prepare postsecondary music students for careers in an evolving industry, where full-time positions are dwindling and many musicians pursue portfolio careers. Higher

education institutions have begun to implement EL programs, such as performance and teaching opportunities, community engagement, internships, and more; however, there is limited arts-specific research exploring what makes programs accessible, engaging, and relevant to students. This literature review and mixed methods study substantiate the importance of EL opportunities and explore supports and barriers that contribute to student participation in extracurricular EL programs. Building on the literature review, the mixed methods study was conducted at a Mid-Atlantic performing arts conservatory and consisted of interviews with six students, a focus group of three additional students, and a demographic survey. The findings revealed a variety of supports and barriers that may impact students' likelihood to learn about, prioritize, and apply to programs. Notable factors included faculty and peer influence, compensation, availability, location, prior experience, and others. Students generally saw value in EL programs, and indicated programs relevant to their career goals and interests were most appealing. Providing basis for future research, the study also suggests potential for several systemic and demographic influences on participation, such as socioeconomic status, international student status, and degree level/major. Lastly, the presentation will outline how institutions can utilize this knowledge to increase student engagement with and access to EL, including considerations to equitably meet the needs of different groups of students.

Mankins, Jace

Paper: An Approach to the Incorporation of Hip-Hop into the Undergraduate Music Theory Curriculum

As the United States embraces cultural inclusivity, educational practices in music literacy and musicology have been continuously adapting to accommodate such necessary change. While non-classical styles like rock and jazz have already been integrated into music theory classrooms to great effect, the emphasis on harmonic function limits the exploration of other learning outcomes. Hip-hop currently prevails as one of the most popular styles of music across the world, and while there is much discussion of its impact on culture, society, and politics; it is rarely addressed in the realm of musical analysis. A likely reason for the absence of hip-hop analysis is its radically different structure to the music of the Common Practice Period. The purpose of my paper is to explore hip-hop as a viable means of fulfilling different learning outcomes in the undergraduate theory classroom that complement the established canon. While the style often lacks the functional harmony found in other styles, hip-hop serves as an excellent resource to explore other musical elements such as rhythm, meter, timbre, texture, and form. Since these elements are the primary driving forces of many hip-hop tracks, students can gain new perspectives of these other learning outcomes that may only be secondary to pitch within the works of Mozart or Beethoven. By examining hip-hop, my hope is that educators can realize the same learning outcomes of the music theory curriculum in any musical style, allowing students to draw connections and gain a stronger understanding of the fundamentals of music.

Marasco, Anthony

Paper: Techniques for Teaching the Fundamentals of Electronic and Software Instrument Design

The impact made by historical titans of electronic instrument design throughout the 20th Century can be seen in the explosion of academic conferences and research centered on new and novel computer music instrument development that has permeated music technology culture over the past two decades. Today, trends in expanding the multifaceted role of the electronic musician have given rise to a new maker scene populated by small businesses and independent practitioners creating plug-ins, tabletop hardware, and creative interfaces that present a lucrative new career opportunity to students studying music technology. This paper presents techniques for integrating beginner-level course work focusing on computer music instrument design into music technology curriculum at the college or high school level. The author details their own experience developing a course at [REDACTED] that saw students exploring essential skill steps for crafting electronic instruments in both software and hardware forms. Students with varying minimal experience in music production and electrical engineering started by learning the core principles of interaction design and product development cycles through readings and assignments to form a habitual practice of planning, sketching, testing, and refining their ideas into a final product. A survey of user-friendly tools and platforms for building virtual and physical prototypes in the course is showcased followed by a discussion of the assignments and assessment criteria used to gauge the interactive features and performative affordances of their creations. Extending beyond the coding and circuit-building elements of the course, the author provides examples of exercises from the class used to foster skills and outlooks in students that are universally-useful in the audio production field such as learning the proper process of troubleshooting a problem, identifying areas for creating more equitable and accessible experiences for artists, and adopting an iterative, feedback-driven practice of considering alternate approaches to common performance issues.

Mazur-Park, Felicity Constance

Paper: Empowerment Through Linear Analysis: Preserving the Legacy of Women Composers Through Detailed Analysis

Women are underrepresented in the Western classical tradition. Many music theorists still primarily analyze music by male composers and often completely ignore equivalent pieces by women. Due to the lack of detailed analyses of music by women, fewer musical examples by women are included in textbooks and musicians are generally less familiar with and less likely to program music by women. Out of all of the music analytical techniques, Schenkerian or linear analysis has been applied primarily to music by white, male composers. Recently, I have been exploring new linear analysis techniques that consider the text as well as the linear aspects of the piece. In this study, I will apply these techniques to vocal music by three women composers that span across Western history: Francesca Caccini, Clara Schumann, and Taylor Swift. Caccini was the daughter of one of the founders of opera and a respected composer. Schumann was one of the leading concert pianists and composers of her time. Swift is one of the leading composers/songwriters of our time and recently became a billionaire. My examples include a linear analysis of Francesca Caccini's song *Maria dolce Maria*; a linear analysis of Clara Schumann's lied *Liebst du um Schönheit*, and a rhythmic analysis of Taylor Swift's song *Shake It Off*. I hope to advocate for the

inclusion of music by women composers in textbooks, anthologies, general repertory, and concerts. I also hope this paper will inspire other music theorists, composers, and musicians to complete detailed analyses of music by women!

McCann, Amy

Lecture-Recital: Educational Entrepreneurship: Creating your own path as performers

This proposed lecture recital explores the intersection of musical democracy, cultural education, inclusion, and community outreach through the lens of an innovative project by a professional chamber music ensemble. We are a professional woodwind trio/non-profit organization that champions women composers and other historically underrepresented composers including BIPOC composers and members of the LGBTQIA community. In addition to musical performance, we are also deeply committed to the broader missions of education and community outreach. Our current project involves selecting a children's book addressing the topic of immigration, commissioning a Latinx composer for original music to accompany the story, and producing a bilingual music video with audio narration in Spanish and English. Notably, this project is supported by a \$15,000 arts grant. While the main aim of this project is to produce a music video made available freely for all, it will also result in a narrated musical work that can be performed live at schools, libraries, and other community spaces. The project's emphasis on inclusivity, with bilingual narration and collaboration with a Latinx composer, demonstrates a commitment to teaching cultures of marginalized populations and engaging audiences in new, meaningful ways. This lecture recital would include a live performance of the narrated musical work followed by a discussion of the steps taken to implement this project as a whole. By sharing our experience, it is our goal to inspire and guide others in the creation of education-based musical projects that promote diversity, inclusion, cross-cultural communication, and artistic democracy.

McClellan, Edward

Paper: Identity Construction in the University Music Department Community

The purpose of this study was to examine Community of Practice (CoP) theoretical frameworks in which musician and music educator identities are constructed in the university music department. The CoP framework connects learning and participation through mutual engagement, joint enterprise, and shared repertoire (Wenger, 1998, p. 70). Communities of practice provides participants with an environment that combines knowledge and practice and the opportunity to learn through relationships with their peers and teachers in the community (Author, 2023a). Student participation in active, creative and reflective musical experiences as a group of learners enables students to construct knowledge collaboratively, shape their values, and inform their emerging identities with a view to influencing their approach to music learning (Author, 2023a). The learning community is a fundamental feature of the music pedagogy that unites people, connects different cultures, and promotes diversity and growth among its members (Author, 2023b). The music professor establishes a learning community among students and a sense of belonging while meeting the needs of individual members in the program (Wenger-Treyner, 2015). The review of literature regarding the sociocultural setting of the university music department has much to offer in identifying conditions that contribute to the development of musicians and music educators. Applied and other music faculty enhance student identities that exist in music professional identity construction. The framework may be of value to the music and music education professions by informing musician/music educator preparation in the university music department community that shapes musician and music teacher education in the future.

McCullough, Allen

Original Composition: Solstice - The Secret Waters

Composed in 2002 and premiered in its entirety in 2008, *Winter Sketches* tracks the emotional journey of mourning and loss over the composer's mother who passed away just days after the September 11th attacks in 2001. "Solstice - The Secret Waters" is the fourth "scene" (movement) from this piano suite, and the programmatic narrative details a vivid dream that occurred (on/around the eve of the winter solstice in 2001) in which the dream's protagonist (the composer) discovers his deceased mother as a healthy version of herself in the glory of the afterlife. The location of this discovery is a beach – one of the deceased's favorite locations. Although to be used only as a descriptive aid to the performer and/or included in the program notes, the description of this dream is provided in the score itself as follows: "The dream: my friends have shown me a magical place – an unknown region where wishes are made real. All that is required is immersion in the warm waters by the sandy shore. Without a question or doubt, I know from my deepest places my truest and eternal desire: to see my mother again. My wish becomes real; we swim together in these secret waters." The composer hope that this music allows for at least some healing and provides some hope for anyone who has ever grieved a loved one. Lastly, as a person of African-American descent, the composer is pleased to take part in the "Advancing Democracy: Empowering Action Through Music" theme.

McGinnis, Barry

Showcase Performance: Music For Saxophone and Percussion

McPherson, Eve

Lightning Talk: Communal Song, Democracy, and Action in Suburbia

For the last fifteen years, community members have gathered in a middle-class Ohio suburban home to participate in an annual "Sing Along." Just before the event, participants of the "Sing Along" submit a song to organizers and, when the group gathers, explain the song's personal value and associated memory. The group then communally sings the song; most songs reflect a personal relationship with various leftist political causes. Additionally, the Sing Along always includes pieces selected by the organizer that are specifically intended to celebrate leftist ideology. In this way, the Sing Along entwines the personal and the political through the unison singing of a secular leftist hymnody that intimately bonds its community of singers. It is a ritual of existential *communitas* that functions to foster a commitment to democracy through activism in a community that sees itself as progressive and leftist. Based on fieldwork with Sing Along participants, this paper examines the Sing Along's origins, ritual structuring, expressive framework, and the way in which the event inspires continued activism throughout each year.

Meier, Zachery

Original Composition: I Dissent

I Dissent for solo piano was written as a reflection to many political actions being passed throughout the United States that attack underrepresented communities, in particular, the LGBTQ+ Communities. The efforts taken to silence drag performers for reading stories in public libraries, to jeopardize the health and wellness of trans individuals, and the laws passed to govern bodies and remove autonomy have risen to new and frightening heights. In addition to these, banning books that introduce queer families to young readers, asserting the gender binary, and creating a sense of taboo around queer lives has also created a catalyst for raising attacks on this/my community. I Dissent is my protest to these policies and to those who hold these views. To take a stand in a time where voices are actively being silenced, narratives being created to invoke fear of LGBTQ+ people, and rendering real, valid human experiences as "adult content" in order to maintain a suppression and hold over the LGBTQ+ community. We will not be silenced. We will not be removed. We will not be governed into submission.

Metz, Ken R.

Original Composition: Forest Scene

The Forest offers a myriad of tints, shades, and tones of green. As you walk there, the constant changes in the light filters of the leaves, the changes in the wind and in the terrain combine to create a feeling that defies description. This piece attempts to bring this feeling to music.

Millar, Michael

Panel: Musician Leadership: Supporting Students to Develop Sustainable Music Careers through Community Connections and Empowerment

Music students and professionals of all generations live in communities that are undoubtedly rich in their own musical cultures and traditions, and musical endeavors of all types contribute to richness, joy, and quality of life. How can trained musicians coming from our institutions of higher education strengthen their careers by making a meaningful contribution to their communities? As university educators, how can we give students the leadership tools and experiences to simultaneously add value to their communities, and their careers, through their own musical endeavors? How do we support students in meeting their own personal goals while contributing to the larger needs in our society? In an interactive presentation, a panel of music professionals with diverse and substantial community-based outreach and engagement experience will explore these questions. With a focus on supporting student preparation for career success, topics will include relevant aspects of: effective community-based performing; arts nonprofit organizations; comprehensive advocacy to include all community stakeholders; collaborations; project-based learning; and engagement in community needs. The session will align with the conference theme, "Advancing Democracy: Empowering Action Through Music" and will welcome both students and faculty. Participants in the panel discussion will leave with 1) effective and meaningful knowledge based on examples of success; 2) resources for community-based entrepreneurial action; and 3) connections with colleagues with similar community-building professional development interests.

Miller, Bonny

Lightning Talk: "The Nation Calls!" Augusta Browne and the 1876 Presidential Election

Seventeen songs and contrafacta contributed by the American composer Augusta Browne-Garrett and her younger brother, General William Henry Browne, appeared in the Hayes & Wheeler Song Book during the 1876 presidential campaign. The Republican National Committee distributed the Hayes & Wheeler Song Book nationwide during the campaign between Governor Rutherford B. Hayes of Ohio and Governor Samuel Tilden of New York. Browne-Garrett's involvement in the 1876 election was extraordinary, since women could not vote, and she rarely voiced political opinions in her journalism. The Browne songwriting team collaborated on five numbers in the anthology, with his words joined to her music in "The Nation's Best Hope" and "The Nation Calls!" General Browne, a Patent Office attorney in Washington, D.C., had been active in Republican political clubs since its inception in 1856. He provided lyrics for fourteen of sixty-six songs in the pocket-size Hayes & Wheeler Song Book. Some campaign songsters consisted solely of words, but the Hayes & Wheeler Song Book presented more than half of the songs in formal notation on one or two staves. Lacking suffrage, Browne-Garrett used music to contribute to the democratic electoral process through influence. Following the election, Browne-Garrett wrote in a letter to Mrs. Hayes that the new administration's "righteous cause" was to affect "purification of society" through individual "prudence and

godliness." Stemming from evangelism as much as politics, her motivation was moral outrage at the corruption that plagued the Grant administration.

Miller, Mackenzie

Lightning Talk: Empowering Artists Educators: Entrepreneurial Strategies for Building a Vibrant Musical Career

Music Entrepreneurship is the key success factor that Music Educators are missing out on. This presentation focuses on sharing the knowledge and insights gained from a Music Entrepreneurship course, the session implicitly supports the idea of mentorship, guiding educators on how to better present themselves and their work. This act of sharing knowledge becomes a form of mentorship to peers who have not had similar training. The session introduces innovative methods for music educators to market themselves. These include utilizing online graphic design tools, creating business cards, writing professional emails, developing online portfolios, websites, and CVs, and effective networking strategies. Through teaching music educators how to market themselves, the session emphasizes the importance of crafting a clear and compelling personal and professional message. This helps educators communicate their passion, creativity, and seriousness about their field, enhancing their influence within the music education community. The transformative experience of the presenter, who became a changed musician and educator after taking a Music Entrepreneurship course, speaks to a shift in mentality. Networking strategies are a central theme of the session, directly supporting the conference's focus on meeting new people and expanding one's professional circle within the music education community. The session implicitly promotes the value of membership within a community of practice by equipping educators with the tools to be active, contributing members of the music education community.

Mitchell, Evan

Poster or Async: Outreach for All: A Case Study of Musical Performances in a Cancer Center as a Model of Democratic Community Engagement

Most performing artists agree that community outreach is a valuable tool serving multiple purposes: growing an audience, educating a younger generation, and providing meaningful experiences to various audiences. Music teachers also frequently encourage their students to play for friends and family members, or elsewhere in the community (i.e., retirement homes, hospitals). Outreach events organized by studio teachers or university studios/music departments tend to take the form of a one-off event, in which there is a fixed time and program, and selected performers present works as in a traditional concert setting, but simply in a different venue that is more accessible to the intended audience.

This presentation will offer a glimpse into another model. During the presenter's time as president of a local music teachers' association, that association initiated its first outreach events. The event in question was a three-day series of performances at a cancer center. A piano was placed on the second floor of an atrium, directly outside a propped-open door leading to infusion treatment rooms. Patients in these rooms, their families throughout the building, and staff could therefore enjoy the performances. Given the expansive timeframe (three full days), and non-concert setting, performers both solo and in ensembles could feel comfortable to play for the joy of it, with or without scores and with no repertoire requirements or judgment. The presentation will explore the various successful elements of this model for further outreach, explain the various steps involved in planning such an event, and offer suggestions for future events.

Molano, Melissa

Lightning Talk: The influence of art music on modern composer Alan Menken

Alan Menken is a living film composer whose music is recognized by people of all ages throughout the world. In his writing for films and musicals, he takes into account many important factors, especially the accuracy of the music for the time period and location of the story being told. One noticeable example of this is in his music for the animated film *Beauty and the Beast*, where Classical and Romantic era influence can clearly be heard in the title song. Influence from pieces such as Frederic Chopin's *Ballades pour Piano* can be heard in the unique modulation technique that brings the music into a new key for the final verse by repurposing the tonic chord as the leading tone chord in another key. Influence from Romantic composer Johannes Brahms can be seen through the use of consistent motives, such as a subtle half-step interval being the base of his *Clavierstücke*. Menken uses this technique in the bridge that leads into the final verse of the song "Beauty and the Beast." These are examples of how he used music of the past to influence his composing and thus create extremely effective storytelling in his music that will be listened to for years to come.

Molunby, Nicole L.

Panel: #IVOTED

This panel discussion and breakout groups will focus on democratic and economic national policies that are shaping our current music and creative industries in the USA. CMS members and guest panelists from NAMM, Music Policy Forum, CampfireMusic, and #iVoted will discuss the intersection between these music/creative industry initiatives and how university music programs can foster entrepreneurial agency through career readiness for today's music students.

Momand, Elizabeth

Discussion Forum: Excuse Me, Is This Seat Taken? Applying Lessons Learned from Pop, Commercial Music, and Jazz Artists to Expand the Classical Music Audience Base

On March 17, 2023, Taylor Swift embarked on her Eras Tour. To date, it is estimated that she has sold over 6.1 million tickets to her concerts, with the average ticket price just over \$238.00. At Coachella, the annual music festival in Indio, California, over 500,000 attended the 2023 event over two weekends with a daily average attendance of around 60,000 which generated over \$1.5 billion in revenue for the local economy. Similarly, attendance at the 2023 New Orleans Jazz Fest was over 460,000 with a daily gate admission ticket cost of \$95. While debates continue about the quality of Swift's music and the cult-like following of her audiences and the appeal of Coachella, Jazz Fest, and other large music festivals to so many, it is impossible to not recognize that these artists and events are drawing in record numbers of audience members. So, what lessons can classical musicians learn from these artists on how to engage and expand our audience base? The moderators of this discussion forum will propose ideas gleaned from pop, commercial, and jazz music artists and festivals on audience engagement and will invite audience members to share in the discussion and offer their own ideas on what we can do to fill our performance venues with enthusiastic audience members.

Monson, Kristofer

Lightning Talk: "You Punks Can't Play This!" Situating Ferd Morton the Composer alongside Jelly Roll the Improviser within King Porter Stomp

An amalgamation of ragtime, blues language, and its influential "stomp" section, Ferdinand "Jelly Roll" Morton's King Porter Stomp has a nearly canonical status in jazz history. Later known as an influential Swing Era hit for the Benny Goodman Orchestra, Morton published sheet music for King Porter Stomp in 1924 and claims to have written it in 1905. In the three years surrounding the sheet music's publication, Morton made three recordings of the piece, two solo-piano and one in duet with trumpeter Joe "King" Oliver. Comparing these performances to the published sheet music gives us tremendous insight into how Jelly Roll Morton, arguably the first composer in jazz, related composition, notation, performance, and improvisation. King Porter Stomp the composition exists within an expanded ragtime form, with melodic material built on short, one-measure motifs that undergo varying transformations and embellishments. Some of his motifs are direct references to ragtime or blues language, while others are seemingly off-the-cuff riffs that anticipate (perhaps facilitate) the sound of the Swing Era to come. His performances are based on his internalization of the song's essential themes, their sequence, and the underlying harmonic progression. In identifying the similarities and differences between the sheet music and Morton's performances we can postulate which melodic and structural elements Morton may have deemed essential to his composition, as well as his concept for improvisation and performance practice. Moreover, we recognize his published score as representation of a composition for improvising, establishing a tradition in jazz composition for the next hundred years.

Mortyakova, Julia V.

Demonstration: Building an Inclusive Music Department

This session will provide participants with a case-study of how to build a more inclusive music unit through changing its recruitment and admission practices, diversifying the student body, revamping teaching methods and practices, all while maintaining academic rigor. The presenter of the demonstration will give concrete examples of their music department success in growing the diversity of the students within a short period of time through a change in its recruitment strategies and audition policies. Recruitment became an active initiative of music faculty who focused on outreach to economically humble prospective student populations. Audition practices, which did not exist at all prior to the initiative, were implemented and focused on evaluating student musical potential, rather than specific knowledge of repertoire or a skill set. Scholarship processes were refined to guarantee adequate financial support and were awarded to more students. As a result, departmental student diversity increased from 11% African American and no international students to 40% African American and 12% international students and maintained those numbers. Pedagogical methods focused on fostering equity in the classroom – allowing students who did not have prior musical training to catch up through faculty and peer mentoring opportunities, while, at the same time, created an environment where students who were musically advanced still felt engaged and interested in the subject matter. Core music subject teaching adjustments made and discussed include theory, ear-training, group piano and applied instruction. These changes resulted in high student retention and graduation rates and an overall significant increase in enrollment.

Muller, Jeremy

Performance: Music for instruments and mobile phones

The first piece, "Arpanet," fuses modern technology with the mathematical ideas of Euler and his theory of music. It uses harmonic and subharmonic ratios derived from Euler's theories of harmony and distributes these tones to many networked devices. The technology showcases the use of generating pulse waves with web audio, and is controlled through web sockets on a Nodejs server routed through a Raspberry Pi. The next piece, "Blackwater," is about the infamous private mercenary army founded by Erik Prince, its war crimes, and how endless wars is a murderous business model in the 21st century. In this piece, the solo instruments are the two snare drums while the electronic part lives in the audience's phones and is an extension of the snare drums' sound using only filtered or downsampled noise. The electronic accompaniment primarily turns the audience's phones into small speakers for a completely immersive experience with omnidirectional sound to create a texture that often mimics the snare drums. Additionally, this work uses projection with synchronized animation so that the performer is integrated into the light/dark areas of the screen. Using networking and personal devices I transform the electroacoustic experience into smaller, more mobile technology and sound. Audience members are encouraged to

participate in the piece by using your mobile device as part of the musical texture. Turn your volume up, turn off vibrate and autolock, and please visit the website below on your mobile device to join: [redacted to remain anonymous]

Muñiz-Collado, Jessica

Demonstration: Unmuting Democracy: Filling the Gap Between Aspiration and Sustainability in Music Careers

The traditional focus on performance excellence in music education often neglects to equip graduating musicians with the practical skills and knowledge needed to navigate the complex realities of the modern music industry. With student debt on the rise and a decline in music major enrollments, how can music educators better prepare the next generation of musicians for sustainable careers in the field of music? This proposal advocates for a paradigm shift and encourages music educators to begin thinking about integrating fundamental music business principles into applied studios ensuring the long-term success and career sustainability of our future music makers. Additionally, this presentation will outline a flexible framework for incorporating music business concepts without disrupting existing curricula. Benefits include increased career readiness, greater industry relevance, financial literacy, and a sustainable music career.

Myers, Claudine P.

Student Research Paper: The Role of Music in the Digital Community

The history of games spans millennia, with ancient civilizations like Egypt and Mesopotamia creating the earliest forms of board games. The Renaissance and Baroque periods saw a rise of games such as Chess and Backgammon, while the 20th century introduced iconic titles such as Monopoly, Scrabble and Clue. In the digital era, multiplayer gaming has emerged as a platform for social interaction and community building. Through shared virtual environments players form friendships, collaborate on team-based activities, and develop a sense of belonging. Within these digital environments music plays a critical role in enhancing the gaming experience and fostering community cohesion. This aspect of gaming has become particularly relevant in addressing social isolation and loneliness, issues that are of concern and highlighted by the US surgeon general's report. In the digital gaming environment, music sets the atmosphere, intensifies emotions, and boosts motivation. Compositional elements such as program music and leitmotifs add depth and immersion to the gaming experience, connecting players emotionally to the game's narrative and characters. Music serves as a cultural glue within gaming communities, providing a shared language, and fostering bonds among players. Whether through in-game events, shared playlists, or virtual concerts, music enhances social interactions and strengthens relationships. Music enhances mood and communication during multiplayer sessions, contributing to the immersive and interconnected experience. The history of gaming reflects a rich tapestry of culture, social and technological developments. Music in digital gaming serves as a vital component that enhances the gaming experience and fosters community engagement.

Nelson, Jocelyn Carrie

Panel: Problematizing Advancing Democracy Through Music

Our five panelists and our moderator (three of whom work in states that have passed anti-DEI legislation), question the appropriate roles of the music educator in a disorienting landscape littered with political and legal minefields. After moderator Jocelyn Nelson provides initial remarks, Christopher Jenkins begins our panel discussion with fundamental questions: What are our responsibilities in recognizing the hidden obstacles BIPOC and other marginalized groups face in the academy, curriculum, and repertoire, especially in contexts where explicit diversification faces opposition? Do we have an obligation to neutrality, or an obligation not to be neutral? As a member of the University Academic Freedom Committee at Texas State University, Amanda Soto discusses how faculty are working through and overcoming the academic (higher ed) and intellectual freedom (K-12) restrictions from Texas legislation that was recently passed related to music education. Ya-Hui Cheng discusses the white racial frame and post-colonialism in our curriculum and faculty positions in the state of Florida, where post-tenure review pressure forces faculty to escape sensitive topics in the classroom, e.g., politics and music. Antoinette "Bonnie" Candia-Bailey's January 8, 2024 suicide at the University of Missouri reminds us that the structures that govern higher education, including music, are inflexible. Brenda Romero talks about the personal risks BIPOC assume when diversifying programs. To discuss fundamental beliefs constructively, Eric Hung argues that we need to replace neutrality with transparency. This requires not just economic security for all employees, but also well-meaning policies to not be weaponized by those with power.

Nichols, Charles

Original Composition: Carrying Capacity: I. Clear and Present Danger

Carrying Capacity, for tenor and violin, is a three-movement song cycle that illuminates research into invasive plant species. For the libretto, the composer transcribed monologues by an environmental scientist, describing the definition, history, pervasiveness, and impact of invasive species. The first movement introduces the issue of invasive plant species and details the case of why they represent a clear and present danger to the environment.

Niskala, Naomi

Workshop: Creating an Ensemble from the Ground Up: Tips and Experiences from Two Ensembles Addressing Marginalized Populations in Classical Music

Until the playing field is level and there is representation that can lead to musical democracy, there is a need for ensembles and organizations to lift up, give voice to, and advance marginalized and under-represented composers and performers. Creating such an ensemble from the ground up is an arduous task - involving the wearing of many hats - all while learning along the way. There are few overarching resources available, and while classically trained musicians can excel as extremely skilled performers or composers, this skill alone is not enough. This workshop is led by two distinct ensembles, both formed and directed by women. One is a non-profit Duo whose bi-racial members commission and perform works by under-represented composers, the other is an ensemble that shares the music of the African Diaspora through the unique lens of Black classically trained musicians. Both ensembles focus on performing music that nurtures and engages a broader and more diverse audience by virtue of their varied offerings and creative performances. This workshop will discuss various aspects of building an ensemble – fundraising, marketing, commissioning, building ties with communities, education and engagement, and the steps for creating a non-profit organization – offering practical advice, tips, and strategies to help negotiate the steep learning curve of such an endeavor. As musicians of the 21st century, it is our collective responsibility to grow the audience by expanding the canon: featuring repertoire by marginalized populations and encouraging audiences to welcome this repertoire through our genuine love of this music.

Niskala, Naomi

Lecture-Recital: Addressing the U.S. Border Crisis with Empathy: Commissioning Venezuelan Victor Márquez-Barrios' "La Bestia: The Train of Death"

Victor Márquez-Barrios' "La Bestia: Train of Death" (2023) is a work commissioned to address the U.S. Border Crisis from the Venezuelan perspective. Incorporating audio tracks from interviews of Venezuelan children and parents attempting the long and dangerous journey north to the U.S. border, this work confronts listeners asking them to be empathetic, humanizing a crisis that has become primarily political in the United States. As Victor writes, "I was born and raised in a country that, for most of the 20th Century, welcomed immigrants and refugees from all over the world: from Europe and Asia during World War II...In the early 21st Century due to decades of poor administration, Venezuelans have become the migrants...as of February 2023 around 25% of the country's population have left Venezuela since 2014, making this one of the largest displacement crises in the world." Victor's commissioning ensemble uses music to explore identity, fight racism, and promote cultural awareness, commissioning works by ALAANA and under-represented composers. The ensemble asks composers to write their work based on a children's or folk song of their heritage, and to also record a short video speaking of his/hers/their cultural heritage and identity, which the ensemble shares with audience members. Victor's work utilizes a 4-note motif found in the tuning of the cuatro instrument. This lecture-recital presents the historical and current events that influenced this work, and speaks of how the presenters' commissioning ensemble has been successful in being an instigator of social and racial justice, promoting diversity and inclusion.

Oehlers, Paul

Original Composition: Flux Hammer

An exploration of sounds derived from a piano, Flux Hammer employs sounds of physically altered piano strings. Source samples were prepared acoustically and manipulated through various processes, such as convolution, resonance filtering, and granular synthesis.

Oshima-Ryan, Yumiko

Lecture-Recital: Introducing Improvising Skills with "Musica Nara for Piano" (2005 composition by Minako Tokuyama) – A New Teaching Approach for Classically Trained Pianists

This lecture recital will focus on teaching classical-trained students improvisation skills. The first section of the lecture briefly introduces the "Musica Nara" composition and explains why this piece can effectively teach improvisation to students who are either "new" to improvisation or are scared of trying it. Two main reasons will be presented; •The main theme uses the "Ryo" five-note scale, used in Japanese Gagaku music in the Nara period, which omits semi-tones from the Western major scale; Ryo in the C consists of C-D-E-G-A. It fits not only the imagery of Nara but also gives students various options to use intervals to improvise, such as major 2nd, perfect fifth, and major 6th, with the five-note scale. •The composer describes this piece as a variation on the theme. All five variations have unique titles, therefore, the entire piece functions as storytelling about Nara, which gives students vivid imagery and inspiration for improvisation. The second section demonstrates how to teach improvisation using the unique "character" of each variation; "Silence after the Temple Gong" - The main theme melody uses the "Ryo" scale "Jizo" - The arpeggiated L.H. passage with added 2nd on the chords "Running Priest" - The unique running-like rhythmic pattern in L.H. "Obstinacy" - Jazz style using David Brubeck's "Take Five" rhythm "Deva King." - The rock rhythm, in which the off-beats, second and fourth beats are accented in 4/4. The lecture will conclude with the performance of "Musica Nara for Piano," followed by Q & A.

Ostrosky, Katherine Marie

Paper: Expanding Boundaries of the Solo Piano Recital: Interdisciplinary Collaboration in Music and Dance in Two Case Studies

For collegiate pianists, solo recitals are the culminating summative assessment for degree programs. Pianists typically program extant works from the major style periods in consultation with their applied teachers (Burnham, 2003). In this paper, we present an argument

for the incorporation of interdisciplinary collaboration into traditional recital programming using two case studies of multi-disciplinary collaboration. Artistic, logistical, and administrative challenges are discussed as well as collaborative processes using an autoethnographic methodology. The first case is a recital of solo piano music in the form of a unique concert experience with a cast of 40 undergraduate dancers, and original choreography by six graduate students. This collaboration was initiated by the pianist as an alternative to a traditional piano recital. The program consisted of extant solo piano music composed for dancers, and choreography incorporated aspects of modern dance, ballet, jazz, Indian, African, and American classical and vernacular styles as well as musical elements of improvisation, elastic-form composition and arrangement. The second case is a collaboration between choreographer, pianist/composer, and visual artist featuring a cast of six undergraduate dancers. This collaboration, while initiated by the choreographer, was non-hierarchical in nature and designed to shed light on the processes and outcome of cooperative creativity in producing an original work of art. These explorations resulted in an eight-movement ballet supported by an original score and original projected paintings. Collaboration outside of one's discipline provides useful experiences for all musicians wishing to expand artistic possibilities and create community connections in and out of university settings.

Palmquist, Jane

Panel: Leading Change through Music in General Studies

The purposes of this session are to (a) brainstorm ways to raise the profile and status of Music in General Studies (MGS), (b) support innovation and teaching excellence in General Education music courses and (c) imagine what changes could result by centering and prioritizing Music in General Studies. After a brief introduction, session participants will form breakout groups for three fifteen-minute fast-paced, facilitated discussions. Participants may remain in their group or move to another after each 15-min discussion. Topics, related to the session objectives and conference's priorities, may include: 1.

Park, Jenny Jieun

Lightning Talk: Harmonizing Artistry and Education: Exploring Flow in Music Teaching Artists' Identity

This study delves into the dynamic identity of music educators, navigating the interplay between their roles as performers and teachers. By employing the dimensions of flow as a navigational tool and phenomenology as an interpretive framework, this research illuminates the essence of musical artistry within the realms of time, space, play, and emotion in the context of performing and teaching. A modified flow state scale, in-depth interviews, and collaborative focus group sessions were utilized to uncover the nuanced experiences of teaching artists in a previously unexplored manner. The narrative unfolds through nine distinct flow dimensions, crafting individual portraits that illuminate the harmonious integration of performance artistry and pedagogy. By unveiling the intricate dance between artistic expression and educational practice, this research offers new insights into the multifaceted identity of music educators, enriching our understanding of the transformative power of music instruction.

Park, Sooh

Lecture-Recital: The Indianist Movement: Native American Melodies in Charles Wakefield Cadman's Songs

Due in part to Dvořák's call for American composers to utilize Native music, American composers incorporated American Indian melodies into Western Classical music from 1890 to 1925. This led to what became known as the Indianist Movement. Charles Wakefield Cadman (1881-1946) was one of the chief practitioners of the Indianist movement and he was regarded as one of the foremost experts on American Indian Music in the early twentieth century. Cadman and Nelle Richmond Eberhart, lyricist, collaborated for 40 years, resulting in the creation of 200 songs and five operas, all incorporating Amerindian melodies. This presentation will, in part, encompass the background of the Indianist movement and an introduction to the life and compositional style of Cadman. Several Chippewa and Omaha tribal melodies recorded by significant American ethnomusicologists, such as Frances Densmore and Alice Fletcher will be explored. The lecture will highlight how these tribal melodies were harmonized and featured by Cadman in his compositions. The presentation will conclude with the performance of the following pieces: From Wigwam and Teepee, Op. 57; lyrics by Nelle Richmond Eberhart 1.

Parkes, Kelly

Paper: The use of reflective practices in applied instrumental music studios: A case study between two institutions.

The purpose of this presentation is to share findings from a recently conducted scholarly research study. In this presentation we focus on the role of reflective practices in the applied music studio. Reflection has been utilized in many education sectors and in music, it has been most often used with pre-service music teachers in music education. Research about the uses and potential affordances of reflection in higher education applied music studios is limited. This presentation reports findings from our study, designed to explore reflection in-action and on-action (Schön, 1987) with 27 instrumental applied music students and their professor. Student data, collected over two semesters (Fall 2022 and Fall 2023), was from students at two different institutions. We coded and compared the reflection data sets using qualitative deductive content analyses. Findings suggest that there are several reflection types, at stratified levels. Reflection occurred at varying rates with students at varied levels of achievement, for example between undergraduate and graduate students, and also between institutions that held different expectations from students. Our findings suggest that reflection yields several benefits, for both students and applied studio teachers, that can allow for students to engage in their learning and take more collaborative

approaches. Based on our findings, we share recommendations with implications for applied studio teaching. We will make practical suggestions for the ways in which reflective practice may be adopted or adapted within music units with approaches that might democratize applied studio pedagogies and support equitable, collaborative models of studio teaching and learning.

Parrilla-Koester, Dylan

Paper: Dismantling the Ivory Tower: Athletic Bands as Tools for Equity in Access and Community Engagement at Highly Selective Colleges and Universities

On June 29, 2023, the United States Supreme Court rejected affirmative action, a ruling that upended decades of precedent for race-conscious admissions at American higher education institutions (*Students for Fair Admissions. v. Harvard*, 2023). This landmark ruling triggered waves across the country as higher education institutions, namely elite schools with selective admissions rates, scramble to restructure their policies ahead of the upcoming admissions cycle. How and in what ways do music schools, departments, and ensembles play a role in the recruitment and admission of traditional and non-traditional students? What role do large, public-facing organizations such as marching bands, whose often diverse student enrollment represent most majors and demographics on campus, play in recruitment and admission for diversity, equity, and inclusion? In this presentation, three highly selective universities in urban centers are examined as case studies for institutional access and community engagement via athletic bands. In the wake of the American college admissions arms race and policy uncertainty, the framework of enactment theory is used to provide strategies for vision development and practice. Points of evidence include the marching band's role in community engagement and institutional reach, local recruitment via low-cost low-touch strategies, non-traditional student enrollment, and cross-institutional registration. The central premise for this presentation connects to CMS's theme of "Advancing Democracy" in that athletic band programs can provide windows of access into traditionally gate-kept institutions through progressive admissions practices and recruitment strategies, interdepartmental collaboration between band programs and admissions offices, and sustained community engagement, serving to dismantle the ivory tower.

Pavey, Curtis

Workshop: What We Say Matters: A Discussion of Communication Practices of Music Instructors

As music instructors, we have the responsibility to positively shape our pupils' lives in the ways we communicate. Despite this, our field is built upon an apprenticeship model, and we do not always receive pedagogical training about communication methods, leading us to imitate communication styles of our past teachers. In this interactive workshop, we will discuss ongoing research into communication practices that can improve the types of feedback instructors give to students and practice in contextualized examples, developing positive self-esteem and improved student-teacher relationships. Our workshop will begin with the challenge of defining feedback and assessing student readiness for feedback using guidelines developed by J. Hattie and S. Clarke. We will analyze the potential of C. Dweck's theory on fixed versus growth mindsets in the collegiate music studio to explore how poor communication methods can imply that a student will never solve a problem or, rather, can improve with patience. We will also discuss microaggressions and unconscious biases, seeking to make all of us aware of the ingrained biases we have towards others, as well as self-care practices to ensure positive inner dialogues and healthy perspectives. Throughout our workshop participants will practice reframing speech to impart constructive criticism. By learning these simple strategies, we can aim to be better teachers, preventing our students from misconstruing feedback or feeling slighted by our careless comments. Using effective communication practices has the potential to transform our relationships with our students and help them to grow as musicians and citizens.

Pennise, David

Laptop Exhibition: Star of Hope

There are references to the "Star of Hope" across faiths. The star symbolizes a force in our universe that guides our destinies and provides hope for a prosperous future. The essence of this work draws inspiration from failure. I constructed this piece as a metaphor for life and the journey that leads to obstacles and rewards in overcoming them. Persistence, patience, and following the heart are keys to unlocking potential, realizing dreams, and achieving success.

Pertl, Brian

Panel: Smithsonian Folkways Recordings: 75 Years of Civic Engagement Thought the Power of Recorded Sound

Washington DC is the home to Smithsonian Folkways Recording. For scholars, educators, and lovers of music, Smithsonian Folkways is a national treasure. It is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. It is dedicated to supporting cultural diversity and increased understanding among peoples through the documentation, preservation, and dissemination of recorded sound. The label believes that musical and cultural diversity contributes to the vitality and quality of life throughout the world. It's vast archives houses one of the most diverse collections of recordings in the world, and it's new releases are pushing the boundaries of diversity, equity, inclusion, and civic engagement. Folkways founder, Moses Ashe, believed in the power of recorded sound to positively change lives. He made the radical promise that once an album was released on Folkways, it would never go out of print, a promise that continues with Smithsonian Folkways today. This panel is an in-depth discussion of the label's mission and history, along with its current initiatives that are expanding the scope of what music gets to be recorded, what music gets to be released, and

what musicians are allowed to have their voices heard on major recording labels. One scholar calls Smithsonian Folkways “one of the few labels devoted to sonic activism.” This panel is a chance for the music educators, performers, and scholars of CMS to find out more about this invaluable cultural resource.

Perttu, Daniel E.

Poster or Async: Using Psychological Personality Assessments of Students to Enhance Music Theory and Composition Pedagogy

The following proposed e-poster presentation adheres to the theme of musical democracy in action by providing a new perspective on music theory and composition pedagogy that addresses diverse student learning styles in a novel way by using psychological personality assessments. Recent research in music theory pedagogy considers factors beyond traditional approaches that focus on how to teach chords and counterpoint. These factors that have recently arisen were outlined in part by the CMS Task Force on the Undergraduate Music Major (TFUMM), which include the three pillars of creativity, diversity, and integration. Since the release of the TFUMM, I have been thinking about how I can enhance my teaching within the context of those pillars. My observations led me to conclude that student personality profiles impact their abilities to learn music theory and composition, and such personality profiles also interact with the TFUMM pillars of creativity, diversity, and integration. Because of this, I have used psychological personality assessments such as the Myers-Briggs Type Indicator and the Big Five Personality Test to learn more about the nuances of my students’ personalities, and in doing so, I have also learned more about their creativity, diverse learning styles, and the extent to which integrating different approaches enhances their learning. I have then adapted my teaching approaches to address my students’ diverse creative needs more uniquely. This poster reports my findings and suggests ways in which other music theory and composition professors, and even other music faculty, could use personality assessments to enhance their pedagogy.

Peyton, Heather

Demonstration: Incorporating Mindfulness and Wellness into the Applied Studio and Classroom

Pike, Pamela D.

Paper: Engaging Underserved Teenagers in Creative Music Making within their Community

In the United States, music study is not accessible to many school-aged children, in part because economic models undervalue participation in the arts, and entry into private lessons requires economic and social capital not available across all segments of the population (NAMM, 2014). Low socioeconomic status is a significant barrier to participation in extracurricular activities and Black children, who disproportionately live below the poverty line, participate in extracurriculars less frequently than their peers (Kuhn et al., 2021). Piano study is amongst the least accessible activities, requiring students to have access to a practice instrument and pay high rates for private lessons. This twice-weekly after-school music class for teenagers takes place in a public library branch in a neighborhood where schools lack music programs, families do not have access to music lessons, and 68% of the population is Black. The curriculum, created for the program, draws on the tradition of student-centered, culturally appropriate music pedagogy (Green, 2014). Musical experiences center around the piano, playing by ear, composition, and popular music that is familiar to the children and their families. Following each five-week session, students perform their musical creations for their families and the surrounding community. This session highlights replicable features of the program and outcomes from the first three sessions of the program. The instructor/curriculum creator’s autoethnographic experiences will be highlighted, along with results of the PI’s case study of the student and family experiences including how the teenagers engaged meaningfully with the twice-weekly classes, and musical and sociological outcomes experienced.

Potter, Stuart

Poster or Async: Beyond the Findings: What I Learned from Interviewing 10 Community Orchestra Musicians that can Impact Future Musicians

In 2023 this researcher interviewed 10 community orchestra musicians from the New York City area. The goal was to better understand why they have been captivated by music-making and have sustained it. Rather than summarize all of the themes and findings this paper focuses on an idea presented by one of the respondents. When asked about what recommendations he had for how music educators should teach he responded that the goal should be for teachers to help students become the best amateur musicians possible. The respondents described the various instrumental playing levels and competencies needed to participate in their groups and to do so at a level that was satisfactory to themselves and to other members of the groups. That first subsection is followed by a discussion of how the respondents were able to develop their individual lives in such a way that they could have thriving careers while still sustaining their music-making. The third subsection is a description of the personal characteristics of the respondents. They had a vision for their lives along with a high degree of intrepidity that helped them find meaning in playing with community orchestras. The end of the paper is a discussion of how to implement the respondents’ recommendations in the K-12 and higher education setting. Ample evidence, in the form of direct quotes from the respondents, as well as this author’s synthesis of their statements, is present to support each subsection.

Pukinskis, Katherine

Workshop: A Feminist Approach to Commissioning, Creating, and Rehearsing New Works

This workshop will explore a feminist approach to making new choral music from commission through performance. Counter to historically constructed practice, a feminist lens engages choral musicians in embodied pedagogy, democratic rehearsal strategies, attention to power relations, and shared ownership in the ecosystem of music-making (Abbate, 2004; Ahmed, 2017; Hooks, 2003; O'Toole, 1994; Pukinskis 2023; Scherer, 2020). The modular structure introduced via the presenters' own anchoring case study invites attendees to incorporate feminist practices at their discretion and according to the needs and limits of their own programs or roles. The first stage, PLAN, provides an immediate opportunity for collaboration as a substitute for transaction in music making. Using the presenters' planning conversations as a foundation, we will invite workshop participants to discuss hypothetical collaborations, guiding questions and topics for consideration. The second stage, COMPOSE, highlights ways in which a composition's construction and notation can enact power relations and considers opportunities for performer agency. Participants will identify ways in which composing—and the composition—can invite embodied attention to the performer. In the third stage, REHEARSE, presenters will demonstrate and engage participants in ensemble techniques that foreground musicians' lived experiences with the music, including embodied learning, collaborative decision-making and reflective discussion, and iterative dialogue with the composer. In the final stage, PERFORM, composer, conductor, and singers will reflect on the shared musical process and how it informed the ultimate performance. The session will conclude with a performance of the work, commissioned for a collegiate choir to be premiered in October of 2024.

Qiang, Nanyi

Lecture-Recital: The Unforgotten Tunes of African American Composer: William Grant Still

Some might say that the history of African-American classical music is a history of a struggle for recognition. William Grant Still was born in Mississippi during the segregation. He was the first African American composer to have a symphony performed by a professional orchestra in the US. He also became the first African American to conduct a major orchestra (LA Philharmonic, 1936) in the United States. This lecture-recital discusses the pedagogical aspects of Still's piano works, including "Three Visions" (1935) and "A Deserted Plantation" (1933). In "Three Visions" Still depicted his own imaginations and reflections from the spirit world. The second movement, "Summerland" is undoubtedly his most popular movement, with lush impressionistic writing combining with blues harmonies and pentatonic melodies to create a portrait of afterlife and serene beauty. This lecture-recital showcases the technique evidences of "Bel Canto" articulation and balancing texture, both of which are abundant throughout "Summerland". This lecture-recital also discusses how the multi movements "A Deserted Plantation" proves to be an excellent choice for teaching intermediate and advanced piano students in the collegiate level. In short, William Grant Still's piano works deserve equal attention as other standard piano repertoire. His styles of spiritual, blues, jazz, and classical infusion are relevant to today's piano teaching. This lecture-recital calls for more awareness about African American classical piano repertoire. We hope to promote and elevate them to a more diverse piano performance and pedagogical world.

Respicio, Sinamar Pascua

Poster or Async: A Conductor's Analysis of Balintawak: Misang Pilipino by Bonifacio Abdon (1876-1944)

ABSTRACT The Philippines is a diverse country, but its people are united because of their shared history, and the central role of music and religion in their lives. Balintawak: Misang Pilipino by Bonifacio Abdon is an important work in the history of the Philippines. The use of the Tagalog language, the nationalistic text, the re-interpretation of the traditional mass text, the selection of a respected Filipino composer to set it, the commission by the Iglesia Filipina Independiente (IFI), and the incorporation of the national anthem—all of these were revolutionary aspects of the work at the time it was composed. They infuse the mass with a unique spirit and musical character that embodies the identity, pride, and independence of the Filipino people. In studying and performing this mass, scholars, and conductors can benefit through an understanding of the historical and cultural context of the work, the life and work of the composer, the central place of music in the lives of Filipinos, and knowledge regarding Balintawak's connection to Iglesia Filipina Independiente.

Resta, Craig M.

Paper: Artistic Engagement as Democratic Agency: A Reconstructionist Philosophy of Music Education

Music education as an agent of social change was promoted in the early 1960s by the scholar and advocate Dr. Charles Fowler (1931-1995). Fowler was an important thinker whose reconstructionist philosophy of music education represents a lesser-known view worthy of continued contemporary examination. His work is a mostly undiscovered philosophical action plan that following researchers attempted to present in similar ways. This presentation focuses on how Fowler described placing agency with musical learners and teachers as means to implement social change through artistic endeavor. Fowler described the philosophy in his 1964 Boston University dissertation under Robert Choate, based on the reconstructionist theory of Theodore Brameld. He outlined seven major objectives how music education can impact students, schools, and communities, serving as means of collective action. This perspective was the basis for Fowler's pragmatic and progressive outlook throughout his 45-year career as teacher, researcher, writer, and arts advocate. His philosophy encouraged educating students to take charge of their learning to become musical and community changemakers. First an introduction to Fowler and his prolific career, then connections to reconstructionism, seven objectives for music education along with his own supportive publications, and practical questions for discussion on democracy in present musical learning environments. A unique feature of the reconstructionist philosophy is creating a creative and open atmosphere to empower students sociologically to serve as democratic change agents. Looking back at prior ideas and thinking may just help music in education move forward in newer and more progressive ways than present ideas of today.

Reyman, Chris

Paper: Composing Music for Film and Interactive Media

Hear from the composer for independent entertainment studio Mighty Coconut on how to blend conventional music composition skills with music production and sound design to create the soundtrack for the award-winning virtual reality game "Walkabout Mini Golf." Similar to many independent game companies, a single person often composes the music, works with virtual instruments, and mixes the final audio. While the majority of this music is produced using digital-audio workstations, analog synthesizers, and virtual instruments, the heart of this music composition work lies in collaborative skills and a broad range of knowledge of genre, media, and art. The creation of a music composition often follows the following production process: researching genres and historical music that may be appropriate for a particular piece of music, composing music at the piano, pencil and paper notation, performing virtual instruments and programming into a DAW, mixing, sending interactions for review and feedback, recomposition or massaging of audio, more detailed programming, final mixing, review in game, beta testing, further edits, final mixing and mastering. Music theory, orchestration, musicology, ear training, improvisation, and performance provide a strong foundation for this collaborative and interdisciplinary process, enabling the composer to produce music that creates a sense of place and enhances the immersive experience.

Rodriguez, Raul

Lightning Talk: Becoming a Musical Avatar

Rossow, Stacie

Poster or Async: Envisioning our Future: Curriculum Findings for the 21st Century Music Student

Today's college students have quite different concepts of how they consume music and education even from students a mere five years ago. It might be time for us as a collective faculty to consider what are the essential needs of the 21st century music student. Accrediting bodies tell us some of those objectives, but often they do not gauge the entire picture or can be too vague. Many of us are likely facing the same challenges: how can we meet students where they are and how can we uphold tradition while engaging new ideas. Where is the balance? How and what should we consider changing, removing, or instituting within our degree programs to remain relevant, anticipate future trends, and attract new majors in a diminishing student population? What skills should be required of anyone completing a Bachelor of Music Degree? This session will share information gathered through a series of forums and research queries. Anyone contemplating or facing curriculum revision, will discover the findings and conversation they foster helpful.

Rudman, Jessica

Paper: Dismantling the Hidden Curriculum: Redesigning the Theory Core Using Problem-Based Learning

Palfy and Gilson 2018 demonstrate that despite instructors including diverse repertoire in core theory classes, students perceive that the Western canon and its white, male composers are valued more than other musics and identities. This hidden curriculum cannot be ousted from our classrooms simply by incorporating more diverse examples—more drastic reform to the curriculum is necessary. Problem-based Learning (PBL) offers an ideal solution since critical and creative thinking skills become the primary goal. Vocabulary, 'rules', and analytical methods are all tools to serve that larger goal. Such approaches increase inclusivity in the classroom (Hirshfield and Koretzky 2018, Schettino 2016, Gordon 2001) and provide a natural starting point for radically redesigning a core theory curriculum. Teachers can select repertoire for how well it stimulates students' curiosity and challenges them to think critically and creatively—rather than for how clearly it demonstrates a particular topic or how well it serves the implicit goal of familiarizing students with the Western canon. A greater variety of identities, styles, and cultures thus can be presented without prioritizing one over the others. In this presentation, I will show how I have used PBL to redesign my core harmony classes. I will discuss course design, materials, assessment, and learning activities—with suggestions on how PBL can be incorporated into existing classes or serve as the basis for more complete reconstruction. I will conclude with thoughts on expanding such a redesign to all classes in the curriculum and to redesigning the curriculum itself.

Rudman, Jessica

Laptop Exhibition: "Medusa's Nightmare of Poseidon" (from Protectress)

"Medusa's Nightmare of Poseidon" is an excerpt from an in-progress opera titled Protectress. The opera opens with Medusa bolting awake from a nightmare. Still half-stuck in the dream and panicked, she calls her sisters, the gorgons Stheno and Euryale. They try to calm her, and she tells them of the nightmare. She has had dreams about her rape by the sea god Poseidon before, but this one is worse. Though Medusa does not yet know it, this dream has been sent by Athena, the goddess who cursed her millennia ago for the crime of being raped and is now beginning a renewed campaign of torments. The nightmares Athena inflicts on Medusa will threaten her sanity and eventually drive her to confront her former patron.

Sadler, Shannon Wettstein

Performance: 21st Century Piano Music by American Composers of Latinx Heritage

This performance consists of four 21st century pieces by Americans of Latin American heritage, each a personal reflection on their heritage. Hearing and performing *tiene duende* (2014), by Guatemalan-American composer and pianist Xavier Beteta, is like experiencing the timeless power of the volcanos and lakes of Guatemala. The composer describes *tiene duende* as a: "...primitive, primal force juxtaposed with moments that point toward the sacred." *Ccantu* (2011) is by Peruvian-American and LGBTQIA activist Jimmy Lopez Bellido, a former composer-in-residence with the Houston Symphony, whose works have been performed by Lyric Opera of Chicago and globally. *Ccantu* is about the life cycle of the national flower of Peru--the *ccantu*, or *cantuta*--from germination, to flowering, to returning to seed for the next growth cycle. Alba Potes' three *Soliloquios* (2012-2018) tell her personal story as a Colombian immigrant through spacious, intimate introspection—a woman alone with her thoughts in a new country. In *Tumbào* (2005), composer Tania León indicates that she draws inspiration from her Cuban ancestors. The Pulitzer Prize winner and Kennedy Center Honors recipient dedicated *Tumbào* to the "queen of salsa," Celia Cruz. León says, in *Tumbào*, "I enjoyed being able to release some of my most vital roots into my composing mix." *Tumbào* has multiple meanings, ranging from the bass rhythm in Afro-Cuban music, to sensuality, style, or attitude, all of which apply to the charismatic nature of *Tumbào*.

Sanchez, Rey

Workshop: The Songwriters Collective: An Ideal "Three Core Pillars" Ensemble?

The "musical collective" is a prevalent ensemble model in contemporary/popular music, particularly among alternative pop/rock, electronic, and hip-hop artists and singer-songwriters. A collective is defined by two core values: a flexible line-up and shared creative control. I believe that these guiding principles make songwriter collectives the ideal ensemble environment to promote the "three core pillars" of creativity, diversity, and integration. Creativity - Students are required to create all of the music for a collective. Diversity - The flexible line-up of a collective encourages and incentivizes diversity of genres and expression. Integration - In a collective, students are required to write, arrange, produce, and perform their music, requiring experiential integration of theory, composition, orchestration, technology, and performance skills. This workshop will feature a variety of practical tools, resources, and best practices drawn from my experience working with multi-genre songwriter collectives at my institution for almost twenty years. We will also create our own "mock collective" from among the participants to illustrate these concepts.

Sanso, Alexander

Performance: Contemporary Duets for Trumpet

Santo, Joseph A.

Original Composition: Freedoms Four

President Franklin D. Roosevelt's "Four Freedoms speech," delivered January 6, 1941 during the annual State of the Union Address to Congress, expresses the fundamental set of beliefs of a democracy that exists for and by the people. The work here submitted and entitled "Freedoms Four" attempts to capture those beliefs in musical form.

Saunders, Robert Clark

Workshop: Defining and Understanding Artificial Intelligence in Music Teaching and Learning: Practical Applications to Pedagogy

Artificial Intelligence in Music Education (AI-ME) has the potential to increase access and equity, democratizing access to information and guiding learners down unique paths based on their life experiences. Artificial Intelligence (AI), as it is understood through current news media and institutional messaging, is a broad term which requires clearer definition for current and future educators to harness the possible advantages of these new and developing technologies. AI-ME is most useful when considering "narrow-AI" applications such as those found in computer applications like Garage Band, Ableton, and chat bots (e.g. Chat-GPT). These tools can be used to create content that a thoughtful educator then curates to design individualized experiences for their students. This workshop will consist of an overview of AI-powered applications useful in modern urban secondary and college music classrooms. Apps and tools will be described and categorized so that audience members can begin to recognize features and capabilities of these and other tools as they are created and become widely available. Following this, demonstrations of three categories of AI-ME tools are provided and the audience will have a chance to manipulate inputs for each directly, observing the content that is quickly created. There will be time for questions and further demonstration based on the interests of the audience.

Savage, Dylan

Poster or Async: How to Use the Music Lesson to Guard and Grow the Turf of Humanity in the Age of AI

In this demonstration, the presenter will make a case for why the music lesson must become an essential training ground to help students recognize, develop, and value elements that make them uniquely human in this dawn of artificial intelligence. A goal of AI developers is to imitate and surpass human capabilities (including problem-solving and continuous learning). Because they have nearly achieved this goal, it is currently critical that teachers in higher education take proactive measures to help their students gain a better

awareness of what meaningful and essential qualities distinguish humanity from AI. Music teachers are especially well-positioned to do this. Taking this proactive step can be extremely beneficial to music students because learning to play an instrument requires numerous critical universal skills such as creativity, problem-solving, analytical thinking, patience, collaboration, improvisation, determination, etc. These universal skills are the very same skills needed to help identify and experience what makes us uniquely human. These skills also help elevate students' music performance levels and benefit their lives. This critical approach can be nurtured in the music lesson, thus increasing the value and broadening the scope of music training. The presenter will identify steps that music teachers can use in the music lesson to help their students identify and develop their uniquely human skills and qualities, in order to benefit and empower their music performance levels and their lives in the age of AI.

Schaffer, Skylar

Lightning Talk: Shostakovich: His Compositions Against Dictatorship

Born in 1906 in St. Petersburg, Russia, to a piano teacher and an engineer, Dmitri Shostakovich began playing the piano early in childhood. Here he developed his love for learning music and found his love for composition. Sixteen years after Shostakovich's birth the Soviet Union formed and by 1924 Joseph Stalin would take reign of the regime. Shostakovich and Stalin rose in parallel tracks as Shostakovich composed traditionally instead of for the state and Stalin continued his rise as a leader of the Communist Party stopping anyone who got in his way. Eventually, Stalin would lead the Soviet Union into World War II. As World War II began, Stalin and Adolf Hitler rose higher amid chaos and destruction. However, it was Shostakovich who stuck to his own beliefs and composed against the ideologies and requests given by Stalin. Spanning World War II, Shostakovich composed five major symphonies that are widely known as The War Symphonies. These included symphonies four through nine. On September 8, 1941, German forces sieged Leningrad, which is where Shostakovich was living. Through this, he composed his Seventh Symphony and titled it Leningrad Symphony, giving hope to the innocent souls suffering through the war. During the composition of Shostakovich's other symphonies, Stalin publicly persecuted and denounced Shostakovich as a composer. Thus began bouts of paranoia and timidity in Shostakovich's life. Knowing the risks he could potentially face, Shostakovich continued fighting for justice against Stalin's dictatorship the best way he could: through music.

Scully, Bernhard David

Lightning Talk: Bridging the context gap in music and technology

My faculty engineering colleague and I, through being chosen into a program at our respective university, had the opportunity to travel to Bolivia and Sierra Leone to learn place-based music and technology from indigenous people in those regions—in Bolivia from Aymara communities in the Andean Altiplano and in Sierra Leone from Mende and Temne communities across the country in a trans disciplinary project. We partnered with institutions and many cultural liaisons throughout our travels. Our experiences led us to publish a new book called Consilience, meaning the linking together of principles from disparate disciplines, especially when forming a comprehensive theory. The primary topics to be discussed are centering improvisation in both musical and technological settings; place-based and person-based versus standardized music and technology; indigeneity; and opening both music and technology to the possibility of trans culturalism and trans discipline. Addressing how classical music and standardized technology might be related in a form of consilience, our work critiques some of the values upon which these disciplines are currently built in their modern standardized practice and compares these values to those of indigenous, place-based cultures. Classical music and standardized technology have been often positioned as superior because they are more "complex", and indigenous music and technology have often been ignored for being "primitive". Our work seeks to challenge these assumptions. Improvisation is explored to both balance standardization and open transcultural spaces, allowing both disciplines to bridge the context gap. The two disciplines have come together here under this philosophical pretext.

Sebba, Rosangela Yazbec

Poster or Async: The Studio Piano - Using Technology to Connect and to Bring the World to the Studio

This lecture will use a Steinway Spirio or video recordings in a PowerPoint presentation demonstrating how I am integrating new technology in my studio. The lecture will feature several ways to use such instrument: recording performances, broadcasting live recitals provided by the SpirioCasts from around the world, masterclasses with two matching instruments in different cities, comparative performances with audio and/or videos of the most famous pianists (some of not so famous pianists) as listening examples, hearing composers (Rachmaninoff, Gershwin) performing their own works, transposing recorded collaborative works and performing 2 pianos/ four hands or 1 piano/four hands with pre-recorded primo or secondo parts. Applying a player piano with up-to-date technology, to teach in a studio - such new technology has changed the way I teach individual lessons, studio classes, as well as allowing students new opportunities to broaden their skills as pianists.

Seighman, Gary B.

Demonstration: It's not Skynet (yet): Practical Uses of AI in Ensemble Performance Preparation

This session delves into the potential for Large Language Model (LLM) systems to assist music ensemble directors. Focusing on practical application use, areas such as repertoire programming, the development of rehearsal strategies, and even the description of effective conducting gestures using Laban Movement language are explored. As LLM systems become integral to diverse software applications, the discussion addresses crafting nuanced user prompts specifically within the music performance discipline. We will also learn how navigate around the risks of AI, including misinformation, copyright issues, and plagiarism. The session will conclude with a

glimpse of future applications such as AI's potential for visual analysis of musical notation in score study and the more nuanced connections with physical conducting gesture.

Selim, Amr

Workshop: Cultural Diplomacy and Engagement Training: Empowering Communities Through Artistic Collaboration & Exchange

In an era where cultural diplomacy is a pivotal tool for fostering democratic ideals, the "Cultural Diplomacy and Engagement Training" workshop stands at the intersection of arts and democracy. Organized in alignment with the CMS mission to promote democratic engagement through music, this workshop is a conduit for empowering undergraduates, graduates, young professionals, and practitioners within the arts and policy sectors. The workshop is crafted to impart both theoretical insights and actionable strategies for designing and executing impactful cultural exchange programs. This workshop promises to be both enlightening and stimulating, in direct resonance with the CMS Conference's theme of nurturing democracy via music and cultural connectivity. Structure: • Introduction (5 min): Overview of cultural diplomacy and its role in advancing democracy and people-to-people exchange. • Part 1 (10 min): Strategies for planning and applying for funding for cultural exchange programs, with a focus on the application process & finding implementing partners. • Part 2 (10 min): Challenges in effective program implementation. Tools for successful documentation and program monitoring & evaluation. • Activity (15 min): Participants will engage in a mini-project planning activity, applying the concepts learned. • Q&A and Discussion (10 min): Open forum for questions, sharing experiences, and discussing challenges. • Conclusion (5 min): Summary of key takeaways and application to participants' career trajectories. Learning Outcomes: 1. Strategies for planning, funding, and implementing cultural exchange programs. 2. Insights into navigating the complexities and challenges of international programs. 3. Skills in effective communication, pitching ideas, and grant application processes.

Seo, Hyeji

Lecture-Recital: Reflecting a Path of Democracy in South Korea: Beyond the Line for Piano by Hojung Yoo.

In this lecture recital, I want to share *Beyond the Line for Piano* by Hojung Yoo. It delivers the message of social justice and equal rights for minorities through unique compositional techniques. Yoo is a living woman composer in South Korea. She experienced injustice as a younger generation living in a country where the ideological and political conflicts lie in a divided nation and often lead to government failure. The music was inspired by the candlelight movement (2016-2017) in South Korea. The peaceful protest resulted in the impeachment of President Park Geunhye, calling her responsible for privatizing her power and violating the Constitution. People also blamed her for her inadequate response to the Sewol Ferry Disaster, which killed over 300 high school students and sparked public outrage and grief. Yoo's music advocates democracy, celebrates people who fought to have their voices heard and longs for her sincere hope to reach justice for all. Inspired by her film-scoring career, each section of this music tells a story by providing a clear introduction, adequate development, and conclusion to deliver the message dramatically. I would like to perform the piece (6 min) at the end of the lecture

Shin, Dongwon

Student Research Paper: Unveiling the Unheard: 20th-Century Women Composers and Their Underrepresented Piano Duets

In the twenty-first century, while solo piano works by contemporary women composers have become more widely recognized and performed, their one piano-four hand (piano duet) pieces remain relatively obscure, with limited exposure to audiences and performers. Yet many contemporary women composers have crafted exceptional piano duet pieces, successfully pushing the boundaries beyond solo piano music. Some composers show their creativity through various experimental techniques such as MIDI, while others draw inspiration from their cultural heritage. A common thread among these works is the creative expression of their individual artistic voice. This study aims to shed light on piano duet pieces, focusing on recent pieces composed after 2000 by living women composers, Missy Mazzoli, Gabriela Frank, Juri Seo, Libby Larsen and Hanna Van Kulenty. Rather than purely theoretical music analysis, the study introduces their works to a broader audience by exploring how these composers create innovative sounds. The goal is to have these compositions performed in contemporary concert halls, offering performers, educators, and scholars fresh repertoire for teaching, study, and performance. Ultimately, this endeavor aims to inspire musicians to discover these works, thereby fostering greater interest in other piano duet compositions by contemporary women composers.

Shin, Sungmin

Showcase Performance: Genesee Trains for Solo Electric Guitar and Loop Pedal

Genesee Trains was originally conceived for a professional quintet of instrumentalists (flute, clarinet, electric guitar, double bass and piano) to perform in collaboration with a group of elementary violin students at an inner city music program run by an arts nonprofit in Rochester, NY. The piece is arranged here to be performed for solo electric guitar with a loop pedal. It is music that lives without borders and blurs the boundaries found in instrumental music in the 21st century. It draws upon the American electric blues tradition with a mix of concepts ranging from the Baroque passacaglia to the minimalism of Steve Reich. It begins with a simple descending bass line in a repeating 12 bar pattern followed by various layers to create a rich chorale-like contrapuntal texture. An improvised solo is performed above the loop layers which leads to the presentation of the main theme to conclude the piece. Music professionals, institutions and in-

dustry types thrive on categorization and the development of genres, which can unfairly marginalize listeners based on socio-economic backgrounds. This piece aims to democratize musical genres and their places in contemporary American society by erasing the barriers that separate audiences. *Genesee Trains* will be performed by the composer.

Sink, Damon W.

Panel: Developing, funding, and producing a culturally and historically informed work for community music theatre: "This is Crescent City!"

This panel discussion will relate the creative processes and planning for the successful producing and re-premiering the musical *"Re-dacted"* in consultation with indigenous stakeholders and in partnership with a regional theater company in a very rural part of []. In advance of the production and re-write, consultants were interviewed who identify as indigenous or LGBTQ to strengthen historical accuracy and tell the story with authentic voices. Consultants vetted language, character names, and aspects of the plot, but cautioned against the assumption that ethnically diverse characters must look a certain way: casting should not rely too heavily on phenotypes. While consultants agreed that representing indigenous characters as dark-haired, dark-eyed, and/or dark-skinned would be appropriate and would present a positive image, they also challenged producers to be mindful of the diversity in appearance of Native people, and stressed that actors be able to personally relate to the portrayed experience. Diverse casting demonstrates that the company was regularly connected with an appropriate range of performers and consistently investing in their talent. Panelists will also discuss ways that technology facilitates long-distance collaboration and creative approaches to musically coaching enthusiastic community members, including high school students. Grant funding supported recording musical demos and accompaniments, posted to facilitate individual practice and rehearsals. Attendees will participate in a group singing session of one of the lively ensemble numbers, "We Need A Hero," which went through a contextual transformation in the script as the result of feedback both from cultural as well as theater professional consultations.

Sloter, Dana

Demonstration: Listening to the Marvel Cinematic Universe: A Multi-Pronged Approach for Comics Nerds/ Non-Music Majors

Increasingly, most students are exposed to orchestral music as a part of the movies they watch, many of which consist of superhero stories from the Marvel Cinematic Universe (MCU). Since 2008, the team behind the MCU has emphasized music as a complimentary component to onscreen storytelling, recruiting composers of high caliber to their ranks, including Alan Silvestri, Ludwig Göransson, and Laura Karpman. However, in the discourse (much of it deeply critical) surrounding these properties, music is often left unmentioned. However, if viewers were taught to listen closely, I believe they would find a layer of richness that would both stave off Marvel fatigue and ignite their curiosity in a variety of musical genres, instruments, and styles. In an era where many higher education institutions are struggling with many existential problems, classes showcasing the music of familiar popular culture could provide accessible music learning to many students, regardless of previous experience or chosen area of study. This demonstration will present a condensed lesson studying Alan Silvestri's *Avengers* (2012) theme. First, I will give background on each of the *Avengers* and define musical terms in non-technical language. Then, I will transition to group activities, including diagramming the dynamics of the *Avengers* theme and identifying musical components using numbers and colors. I will translate this to musical notation to show how visual information matches what the group already hears. Finally, we will watch a clip from the movie to illustrate how Silvestri's music helps elevate the visual impact of the *Avengers'* final assembly.

Stallard, Tina Milhorn

Performance: A Celebration of African American Female Poets and Composers

From Phillis Wheatley—the first person of African descent to have their work published—to Maya Angelou—one of the most celebrated writers of our time—African American women have penned powerful messages of life and love, trials and triumphs. While the authors may have experienced circumstances unique to persons from underrepresented or marginalized communities, their writing speaks to many universal themes and should be more widely disseminated. This recital recognizes and celebrates the remarkable contributions of African American female poets and composers with two representative works, *Miss Wheatley's Garden* and *Moments in Sonder*. Rosephanye Powell (b. 1962) serves as Professor of Voice at Auburn University. She is also a choral and song composer, as well as an authority on the works of William Grant Still and the African American spiritual. Powell dedicated *Miss Wheatley's Garden* in honor of Phillis Wheatley, "whose works are the garden in which many generations of African-American women poets have blossomed" (composers notes). The work includes song settings of three poets: Frances Ellen Watkins Harper (1825-1911), Georgia Douglass Johnson (1877-1966), and Angelina Weld Grimké (1880-1958). B.E. Boykin (b. 1989) is a composer, pianist and choral director based in Atlanta, GA. Among her commissioned works are those written for ACDA, Minnesota Opera and the Kennedy Center. *Moments in Sonder* is a collection of twelve settings of poems of Maya Angelou (1928-2014), eight of which are included in this program. These short poems capture brief moments in time that express a variety of emotions shared by all humanity.

Stephens, Emery

Panel: Singing Down the Barriers and the Art of Democracy: Resources and Initiatives for opening Classrooms and Concert Halls to Black Voices in American Song

Black creativity has saturated American song for centuries, and its influence fills our church hymnals, our seder tables, our stages and our popular music. Yet in the canon of American classical music, Black voices have been practically invisible, as if their influence stopped at the door to the concert hall. Because of the pervasive practice of segregation and devaluing of Black creativity, Black composers were denied entrance into the canon of American vocal music, which had the effect of erasing their contributions and creating the impression that there was no place for the Black experience on the recital stage. America's history of chattel slavery and legacy of racialized performance in the form of blackface minstrelsy present a further barrier to classical singers seeking to democratize their repertoire, and with the added controversy stemming from sensitivity to identity, questions of permission, and appropriation, singers of all ethnicities must confront many challenges if they want to perform concert music by Black composers. Our interracial panel of presenters has been working for many years to promote the restoration of Black voices to the canon through research, education, facilitated group discussion, and performance, and in our presentation we will share resources and best practices for participants to consider implementing at their institutions. The presentation will also include performances of concert music by Black composers to be followed by a discussion of the music and ways to address the issues that arise when a singer of any ethnicity embodies the songs of Black creators.

Stolz, Nolan

Poster or Async: Black Music on Route 66

U.S. Highway 66, or as it is known colloquially, "Route 66," ran from Santa Monica, California to Chicago, Illinois. Although no longer an official highway, Route 66 is the most famous road in the world. Of all the music composed related to 66, Bobby Troup's 1946 song "Route 66" is the best known. The first commercial recording of the Troup song was by African American singer Nat King Cole, which is arguably the most famous of the countless recordings that have been made over the past 78 years. Aside from this classic recording, there exists little to no Black music related to this historic highway: the culture surrounding the revival of Route 66 is overwhelmingly white, mid-century Americana. This presentation focuses on music made in places along Route 66 by Black musicians dating from 1926—the year U.S. Highway 66 became official—to recent years. For example, jazz legend Miles Davis grew up in the Route 66 town of East Saint Louis, Illinois. His trumpet teacher and his father would frequent the Harlem Nite Club in nearby Brooklyn (a.k.a. Lovejoy), another city Route 66 went through. In later years, this "Metro East" area of greater St. Louis became known for blues (e.g., Muddy Waters). Although music-making by Black Americans was largely confined to large cities, a Black-owned "juke joint" on Route 66 in rural Oklahoma is a notable exception. This presentation frames this music-making with the practice of segregation and so-called "sundown towns" along the Mother Road.

Strange, Daniel

Performance: Daniel Strange: A Solo Piano Exploration!

This performance takes the listener on a vast musical journey encompassing multiple genres and styles of music. It begins with Daniel's original composition "New Grass" which is etched in the Americana musical style featuring influences of Folk, Blues, Country, and Gospel. This is followed by the George and Ira Gershwin classic "A Foggy Day" celebrating the harmonic and melodic riches from the early years of jazz. The midpoint of the program features Paul Simon's "The Boxer", a song that tells the story of overcoming struggles as an artist with Daniel exploring these ideas through an expressive reimagination of the original version. No solo piano program is complete unless it has a lush ballad, and "Darn That Dream", originally from a Broadway musical "Swingin' the Dream" does just that. The program concludes with Billy Joel's flashy instrumental composition "Root Beer Rag." Daniel has a few tricks up his sleeve with his rendition which is sure to bring everyone to their feet!

Strunk, Jason

Poster or Async: A White House Cantata: Leonard Bernstein's Comment on American Democracy

Alan Jay Lerner and Leonard Bernstein's 1600 Pennsylvania Avenue: A Musical Play About the Problems of Housekeeping (1976) was prompted by 1972 re-election of President Richard Nixon. Political liberals, Lerner and Bernstein's frustration with the election caused them to create a show that intended to address moments in American history when democracy was threatened. It eventually morphed in a concept play highlighting the differences between the white presidential families and the black domestic staff. Though several factors contributed to its brief Broadway run, the score found new life after Bernstein's death when his former estate music editor Charlie Harmon and the original show orchestrator, Sid Ramin, stripped away Lerner's libretto, retained ninety minutes of Bernstein's music, and reimaged the work as A White House Cantata: Scenes from 1600 Pennsylvania Avenue. Though relatively unknown, it is considered one of Bernstein's greatest compositional work. The cantata addresses a threat to democracy in form of racial inequality or as Bernstein termed it "America's original sin." This talk will explore the choruses of Bernstein's cantata and his use of the work's the upstairs/downstairs construct as a vehicle to address race relations in America as a musical commentary.

Suhr, Cecilia Suhr

Original Composition: Prism of Distortions

"Prism of Distortions" is an electro-acoustic, interactive audio-visual performance. This work expresses the border, lines, and limits of our unseen tolerance level for cultural and societal norms through a temporal and textural coalescence at the intersection of the familiar and the unfamiliar, chaos and order, movement and stagnation. In this context, a prism represents a variety of lights, hues, textures, colors, and perspectives; for some, disorder is order, and noise is beauty, but for others, the opposite is true. This piece combines cello improvisation with fixed media and live electronics.

Sullivan, Elizabeth

Performance: Championing Chamber Works by Living Black Composers

Modern chamber musicians have a unique role to play in the democracy of music making. Through working directly with composers, especially those historically excluded from classical programs, to create a grassroots change through the thoughtful curation of performances. This proposal features early performances of two recently commissioned works: "The Spiral" by composer, Shawn Okpebholo and "Trio in A major" by Brandon Smith. Of "The Spiral" Okpebholo writes: "Energetic and dynamic, The Spiral is a whirling interplay between the oboe, flute, and piano—a dialogue illustrated through timbral, rhythmic, and tonal shifts. At the core of the composition lies a contemplative turn, a slower section—albeit disrupted—that offers a meditative pause, inviting listeners to reflect on the transformative power of breaking free from restrictive patterns. As the reflective interlude concludes, the music abruptly returns, reminding us of the vitality and energy that can accompany growth and personal transformation. This sudden shift serves as a stark reminder that progress and change are never linear but rather a journey uncoiled." "Trio in A Major" begins with a strong, questioning two note motive in the flute. This major seventh motive builds in its insistence before the oboe and piano join in, playfully adding embellishments to the striking interval. Though composed in one single movement, there is strong structure provided by alternating sections of broad lyricism and more rhythmically driven development of the motive. Throughout the trio, there is rhythmic interplay between 4/4 and 7/8 meters and lush timbral exchanges between flute and oboe.

Tanako, Meldy

Poster or Async: Exploring Inclusion through Music: The Pedagogical Significance of Naoko Ikeda's Piano Works

Naoko Ikeda, a Japanese composer of piano music, has written 200 captivating piano works that seamlessly blend Japanese sounds with Western compositional techniques. Her style includes the use of Japanese modes and scales derived from Japanese court music, along with the philosophical concept of "Ma" – the use of negative space in music that emphasizes the importance of temporal distance between two notes. In this session, I will examine four works from two of her intermediate collections, Shoukei, Book 1, and Miyabi: 1.

Thompson, Steven

Demonstration: Reimagining Applied Music Through Online Delivery

This session will address creating an online applied music program through examples from the online Associate in Arts in Music for Transfer Degree developed for the California Community Colleges. The presentation will cover issues that college music programs face in the design of applied music and solutions to address those problems by developing asynchronous and synchronous online tools and curricula accessible to all students. • Design of an online applied program • Implementing an applied music program for music majors, non-majors, and extended education at affordable or no cost for the student and department • Addressing applied studies outside of a Western tradition • Inclusion of students with individual and diverse needs through equitable design • Applications for establishing and/or increasing enrollment in an applied program and the music major • Staffing and maintaining a comprehensive applied program at a small or rural campus I'll share curriculum and conception of design for an effective program that gives access to professional and comprehensive instruction using new tools in AI learning and experts in individual study.

Tirk, Suzanne

Poster or Async: Brain Power: Utilizing Mental Practice to Improve Instrumental Performance

As a long-time practitioner and teacher of mental practice techniques, presenter "XYZ" has witnessed remarkable practicing and performance achievements based on mental practice. Neurological research confirms these first-person findings, demonstrating that mental practice develops a learning process more efficient, effective, and consistent than physical practice alone can achieve. In this presentation, participants will learn how to approach challenging technical passages using a systematic mental practice method. The basic tenets of this approach rely on the creation of memory scaffolding (memorizing note names in a variety of ways to strengthen the brain's understanding of the notes) and the utilization of kinesthetic imagery (imagining moving one's body to play specific pitches). While each type of mental practice is beneficial in its own right, combining the two strategies exponentially increases learning outcomes. Intended for instrumental performers and teachers, this presentation aims to provide a codified set of mental practicing steps that can be adapted for instrumentalists of all ages and levels.

Tollefsen, Mark

Poster or Async: The Life and Music of Emahoy Tsegué-Maryam Guèbrou

The life and music of Emahoy Tsegué-Maryam Guèbrou are equally fascinating. Born to prominent parents in Ethiopia (her father was a politician), she spent her youth studying in Switzerland, Ethiopia, Italy and Egypt, learning both violin and piano, before becoming a nun in her early 20s. By her mid-30s, she began to compose and record, donating the proceeds to the poor. Sister Guèbrou (the title emahoy is used for a female monk) died in 2023 at the age of ninety-nine. Her music has recently seen a resurgence, appearing in the film "Passing" as well as programs of the Ensemble Intercontemporain in Paris. Guèbrou composed more than a dozen works for solo piano. They reveal a composer of singular voice. Pieces such as "The Song of Abayi," "The Story of the Wind," "The Garden of Geth-

esemanie," and "Ballad of the Spirits" are bluesy, Minimalist, evocative, and spiritual while incorporating elements of Ethiopian folk music. Some are also compositionally adventurous and surprising: changing and irregular meters give the music an improvisational flair. During this presentation, several of Guèbrou's most accessible works will be performed while characteristics of her style will be introduced. A survey of her life will also be included.

Tranham, Gene S.

Panel: Emerging from the Academy: Preparing Students to Navigate Music Careers in the 21st Century

In the past decade, the professional landscape for musicians and music educators has become increasingly complex and is shifting at an ever-quickening pace. To enter the music profession, students have to navigate both physical and virtual spaces for self-promotion and meaningful networking. As the availability of more traditional music career paths declines, students must imagine new, innovative paths that will allow them to connect with and become invaluable to a broad segment of the population. Given these challenges, student musicians are keenly aware of the need to lay the groundwork for their careers years before they complete their education. The student representatives of the CMS Student Advisory Council report that career preparation is a top concern for them and their student colleagues. How do they make the most of networking opportunities both virtually and in person? How can they establish a strong online presence in an increasingly noisy environment? How can they connect their musical or pedagogical practices to the needs of their community? What can be done to provide support for students whose gender, race, or identity may inherently or systemically pose additional obstacles to career development or networking? These are a sampling of questions our student representatives will pose to a panel of established professionals in various music disciplines. In addition to sparking ideas for those at the session, this conversation will also help guide the Student Advisory Council activities so that we can be an invaluable resource for student CMS members.

Tsai, I-Hsuan

Poster or Async: Lost in Diversity: Western Expatriates in Asia and the multi-cultural influences in their music

This presentation examines the captivating journey of Western expatriates in Asia and the profound impact of multicultural influences on their music. As globalization brings people from diverse backgrounds together, musicians from Western countries have embraced the opportunity to immerse themselves in the rich tapestry of Asian cultures, traditions, and musical styles. While efforts to promote underrepresented music in the United States have been commendable, Western composers residing in Asian countries are often the overlooked group. We aim to understand how cultural diversity has shaped the creative process and enriched the musical landscape of these expatriate musicians. By highlighting their stories and experiences, this presentation will provide valuable insights into the cross-cultural dynamics of music-making and celebrate the power of music as a universal language that bridges boundaries and unites people from different corners of the world. 3 composers are selected for this presentation, who have established themselves in China, Korea and Taiwan. This study adopts a qualitative approach, collecting data through interviews with the three composers. They were asked a series of questions related to their creative process, community support for diversity in music, their sense of inclusion in the community, and the impact of cultural differences on their experiences as Westerners in Asia. The interview responses were then transcribed and analyzed for common themes and patterns.

Tyler, Luke

Performance: Florence Price: Changing the Narrative

Florence Price's prolific piano compositions vary considerably in content. The three works here each address inequities and marginalization for the poor and people of color. They are distinct in Price's output, as they show a more intentional connection to the growing civil rights movement of the 1940s. Three Miniature Portraits references a long-gone trope of early American found in the namesake Stephen Foster song and Minstrel Shows - Uncle Ned, an empathetic, lovable slave/minstrel character. To combat the negative imagery of Minstrelsy, she humanizes each stage of an African-American man's life, from youthful exuberance and young professionalism to a dignified end-of-life.

Thumbnail Sketches of a Day in the Life of a Washerwoman recognizes the oft-difficult - and rarely recognized - work of a vital piece of her society: the washerwoman. In both the North and South, the Washerwoman is generally an African-American who was paid extraordinarily poorly (if at all) to maintain the homes and clothing of wealthy homeowners. Unlike the overt positivity of Ned, this work vacillates between the pride and joy of working with the fatigue and struggles of daily life - seen in changes of mode and chromaticism. Scenes in Tin Can Alley uses an unconventional dramatic arc and descriptive imagery in the music to describe how the poor live in the city. While the Huckster begins happily, the piece gets increasingly dark. Children at Play interrupts the frivolity by portraying an elderly woman who has fallen and become injured. Night projects a sordid scene of poverty and sadness.

Udell, Chet

Original Composition: Photosynthesis for Optron

If a lightsaber and a guitar had a baby it would be the Optron, a light-based electronic music controller & visualizer designed by [anonymous]. It blends light, motion, and musical performance practice into a seamless experience where sounds makes light, and light makes sound. The Optron won Best Performance Peoples Choice Award at the world-renowned GA Tech Guthman New Musical Instrument Competition in 2017.

Optron inherits the performance practice of both the electric guitar and the lightsaber. It has:

- Fully 3D-printed design, variety of materials and colors!

- 169 RGB LED light strip and optical diffuser
- 5 capacitive sensing electric strings
- 8 hand-tracking motion sensors detect position and distance
- 3-axis accelerometer
- 3-axis gyroscope
- Linear-pressure-sensitive fret board
- Novel mechanical design enables both 24 frets and continuous “fret-less” playing
- Open CV light tracking software and webcam converts Optron light patterns into music data.

Valente, Liana

Panel: DEI Strategies at Our Institutions: What is Working, and What Needs to be Addressed - A Panel Discussion with University Students

I can imagine no better way to explore the theme of the 2024 National Conference, “Advancing Democracy: Empowering Action Through Music,” than with a panel discussion focused on DEI initiatives at our institutions, featuring current students who will speak candidly about their experiences, needs, and hopes for the future. As faculty and administrators debate, discuss, and decide questions of inclusion, diversity, and equity to address omissions in curriculum and staffing, it is imperative that we listen to our students, our emerging artists and scholars, who bring a wealth of information to our classrooms, and as stakeholders must have a seat at the table. Only then can informed decisions be made to benefit all. This panel will focus on the classical vocal arts and the overdue expansion of curriculum to include the outstanding work of Black and African American musicians. The omission of the music and accomplishments of Black and African American performers, composers, conductors, directors, and scholars, is being addressed by some of our institutions. Others understand the need for change but are unsure how to tackle such a profound challenge. These panelists will talk about their experiences at their institutions, offering insights and observations including successful and unsuccessful attempts by their schools to foster change. Having taught at both PWIs and HBCUs, I will serve as moderator, inviting student representatives to speak about their experiences and the needs they want to see addressed. It is hoped that this panel will serve as a template for future DEI discussions.

Valente, Liana

Lecture-Recital: Speaking For Those Who Have No Voice - The Music of Judy Ross, Sharon Shafer, and William Vollinger

From an early age, performers are trained to share our talents in traditional ways by performing operas, symphonies, chamber music, and solo repertoire, bringing enjoyment to audiences small and large. However, there is a more profound way by which musicians can have an effect on society, more meaningful than by offering ourselves as entertainers. We can speak for those who have no voice. We have the extraordinary opportunity to tell the difficult stories that need to be heard, and to use our talents to support causes in which we believe. We can perform works that bring the realities of sickness, war, and oppression light, but in a way that allows the listener to engage in the moment, and be inspired to continue their learning once they leave the performance hall. We can play a vital role in our communities and make profound differences in the lives of others. It is an honor to work with so many exciting composers. Performing new works brings with it a particular joy. But more importantly, I am humbled to perform works of great power, written for those who have none. This lecture recital will introduce audience members to three of these composers; Judy Ross, Sharon Shafer, and William Vollinger. We hope this session will encourage others to become a “voice” for those who cannot speak for themselves; political prisoners, victims of brutal crimes, those suffering physically and mentally, and others. We truly can speak for those who cannot, changing our world for the better.

Valvo, Tiffany

Workshop: How to build a digital presence: a model for teaching music students

Over the past three years, I have seen music students take ownership over their careers and embrace a huge variety of opportunities by teaching them one thing: how to create and expand their digital presence. Before anyone panics, this doesn't involve a new requirement to post TikTok dancing videos. Instead, it's about teaching students how to navigate and leverage the myriad of opportunities in the digital ecosystem including social media, content creation, email marketing, and digital products and services. With 4.9 billion social media users and 347 billion emails sent each day in 2023, students need to understand the relevance of the digital world to their career. Yet, too often students think they just need a website, a Facebook page, or a YouTube channel to check the digital portfolio box. The truth is they need much more: they need an understanding of how these platforms work together so they can build a loyal community and monetize their unique skill sets and knowledge. That enables them to take ownership over their career and teaches them how to pursue both traditional and non-traditional career paths. It is imperative we embrace and continue to develop how we teach professional development in music school, modeling for students that it takes more than talent and a strong musical foundation to build a career. Participants will leave this workshop with actionable ideas they can plug into their current portfolio courses or use to build new courses and workshops for their students. The time is now!

Vanderburg, Kyle

Original Composition: The Earth Shall Soon Dissolve Like Snow

This work gets its title from the first line of the sixth verse of Amazing Grace. I had been thinking about snow a lot when I started writing this piece, having just moved to ### which gets its fair share of snow. I was surprised by the hymn's imagery of the end times being compared to snow melting rather than the normal fire and brimstone and doom. It's not exactly the picture one gets from Revelation, and spring in Fargo isn't exactly apocalyptic. The idea of a subtle Armageddon led me to ideas of a doomsday fueled by entropy, a glitchy cataclysm where time marches crunchily through the winter of eternity that winds down and gives way to a choir of heavenly--or heavily-processed--voices.

Vanderburg, Kyle

Demonstration: Debugging the Composer: designing a tool for self-reported composition processes.

Music composition instruction involves both teaching students the technical aspects of composing (stylistic techniques, idiomatic writing, etc), and teaching students how to navigate the creative process. While there are many tools and resources for the former, tackling the latter is harder. Tracking or quantifying the creative process so it can be analyzed later is a challenge. The simplest way to collect information about the creative process is through self-reporting, but the tools to do so are not widespread. This demonstration introduces a framework and web-based tool for self-reporting actions taken during the composition process, which can then be output in a standard format for analysis and study. The presentation will also include preliminary data and results of the composition processes.

Variago, Jorge E.

Demonstration: Free improvisation: the paradigm of equal agency in Cornelius Cardew's Treatise

This proposal of a paper-demonstration explores the dual role of gamers as both players in the virtual game environment and performers shaping the in-game sound through the controller. The experiment leverages the gestural capabilities of the controller as an interface, allowing players to manipulate the soundscape of the game in real time while engaging in traditional gameplay. The project reimagines the game controller as a musical interface, merging technology with musicality through software mapping, specifically using MaxMsp. The gestures performed during gameplay serve as conduits for real-time sound manipulation. Tetris, coded in Processing, serves as the chosen game for the demonstration, interacting with MaxMsp via OSC (Open Sound Control). The convergence of game control gestures and sound manipulation introduces a compelling intersection of technology and human interaction. Rooted in the concept of algorithms as a framework, the proposal aligns with the idea expressed by Jesse Schell in "The Art of Game Design" that the game itself is not the sole experience; rather, it enables an experience. This perspective extends to the envisioned scenario where a gamer, simultaneously playing a game and a musical instrument, produces a multiplicity of outputs influenced by both the pursuit of gaming success and the evolving real-time sound world, showcasing the dynamic interplay between gaming and musical expression.

Weng, Lei

Performance: Harmonizing Latin Tradition with Modern Fusions: Miguel del Aguila's Music for Piano and Clarinet

Harmonizing Latin Tradition with Modern Fusions: Miguel del Aguila's Music for Piano and Clarinet We invite you to embark on an immersive musical journey that resonates with the CMS 2024 Conference's theme, 'Advancing Democracy: Empowering Action Through Music.' Our performance, featuring the exquisite compositions of Uruguay/American composer Miguel del Aguila, showcases a unique blend of Latin American tradition and contemporary influences. We are honored to have an accomplished clarinetist join the performance, a virtuoso who not only specializes in the performance of Latin American music and was nominated for a Latin Grammy in the Best Tango Album category, but has also worked closely with Miguel del Aguila and given world premieres for several of his compositions, intimately connecting him to their genesis. Program: 1.

Wesley, Aundre

Demonstration: Motion Capture Analysis of Snare Drumming Technique and Implications in Math Education and Percussion Pedagogy

The study of snare drumming through motion capture offers three key insights. Primarily, the research uses applied mathematics to understand the movement of the joints through a trigonometric reduction of movement in a resultant vector analysis. This analysis allows for comparisons of different drummers and of one drummer over time. Secondly, the research has the ability to aid in learning and can give insight into injury prevention as seen in the trail of one drummer over a years time. Finally, the research can bridge a gap between music, language, and mathematics through music education.

Wheatley, Susan

Lecture-Recital: Nevertheless, She Persisted - American Feminist Voices, Empowering Action Through Music

This lecture-recital presents examples from American-women-composers whose musical works have advanced democracy. The presenters will showcase how their creative lifeworks have provided commentary and promoted voting-rights for America's numerous disenfranchised constituents outlined below. (Lecture50%-recital50%) 1) Women politicians. "She-Persisted," a piano piece by Anne-Neikirk (b. 1983) is based on Mitch-McConnell's 2017 silencing of Senator-Elizabeth-Warren. "She was warned. She was given an explanation.

Nevertheless, she persisted." The viral hashtag, #shesperisted, became a ubiquitous symbol for women breaking barriers despite adversity. 2) Women's suffrage. In defiance to women's non-voting status, the joyful "Pickles-&Peppers" rag by Adaline-Shepherd (1883-1950) spearheaded political action as a presidential campaign song two decades before women's suffrage. 3) African-Americans' right-to-vote. "Silk-Hat-and-Walking-Cane" by Florence-B-Price (1887-1953) was composed to honor the power of her ancestors' cake-walk-dance; "Watch-and-Pray" by Undine-Smith-Moore (1904-89) was dedicated to Camilla-Williams, the first female African-American to sing with a major opera company in 1946. The first selection satirizes and the second shames Antebellum-south racial-bias. 4) Asian-Americans' right-to-vote. Ruth-Crawford-Seeger's (1901-53) "Chinaman, Laundryman" sets H.T.-Tsiang's portrait of the ill-treatment of Asian-Americans, denied citizenship and voting rights until 1952 and 1965. 5) Appalachian-Americans-at-risk. "West-Virginia-Mine-Disaster" by Jean-Ritchie (1922-2015) issues a plea for safe working conditions and economic independence, the focus of President-Johnson's 1964 'war-on-poverty.' 6) Latino-American children's rights. Ana-y-Su-Sombra by Gabriela-Ortiz (b. 1964) illuminates the human rights of children and family-units who seek democratic treatment in American society today. In summary, this presentation offers our students an essential cultural understanding of our American journey toward democracy, as enhanced by American-women-composers.

Wheatley, Susan

Showcase Performance: Dances at the Border for 4-hand piano, by Daniel Perlono

Dances at the Border by the late-composer Daniel Perlono (1942-2023), a long-time CMS member, is a four-hand piano-suite that celebrates the rich cultural fusion from the music traditions of so many immigrants in the Americas who came seeking freedom and democracy in the U.S. In Columbia, for example, the popular cumbia and jorupa dances are of Afro-Colombian origin. The small quick steps of cumbia were danced in chains by immigrants stowed away from their native lands on slave ships. Columbian stories and baladas are found in their old vallenato melodies, and there is also an influx of traditions from many nations bringing salsa, merengue tangos, reggae, romantic bachata, and many more Afro-Caribbean styles. The work unfolds in 7 sections, each relating to a traditional dance. 1 - Cumbia Groove sets the stage with its driving rhythmic gestures and arpeggios over a descending chromatic scale bass line. This is followed by a contrast in two parts, 2 - Dream Balada and 3 - Vallenato Waltz. Further developing the initial themes with augmentation, sequence and harmonic modulation, is 4 - Jorupa Jive. The music then returns with variation to the contrast, 5 - Bachata Tryst and 6 - Merengue Swing. After that comes a piu mosso finale with rousing chordal interruptions, 7 - Cumbia Carnival. As a whole the work is a potpourri of dance-like rhythms from chains rattling in the first movement to the culminating liberation and cultural fusion celebrated in the Carnival finale. Perlono's music is available at the American Composers Alliance (ACA).

Whiting, Willyn

Original Composition: CHIRP for piccolo and electronics

CHIRP is an eight-minute work for piccolo and fixed media which explores the topic of birdsong. Over the course of the piece the audience will hear recordings of birds, manipulated and un-manipulated, spectral transcriptions of birdsong for piccolo, quotations of birdsong from the classical literature, and everything in between. The piece features two quotations by Olivier Messiaen from his 1951 work Réveil des oiseaux, the Nightjar (representing night) and the Woodlark (representing day).

Wielgus, William

Performance: Recent works for oboe and electronics

This program features 3 works recently written for oboe and electronics. Paul Oehlers is Associate Professor of Audio Technology at American University with an extensive catalog of film and electronic scores. He received his DMA in composition from the University of Illinois and has been awarded a MacDowell resident fellowship. In Greek mythology the satyr Marysas challenged the god Apollo to a musical contest on the double oboe (aulos). Of course, Marysas lost and Apollo punished him in the most inhumane manner possible for his audacity. The compositional structure of the piece is freely based on the 2016 presidential tweets of Donald Trump. The number of notes per second is equivalent to the number of characters of a day's tweet. There are two seconds of silence, for those days in which there were no tweets. John Franek has attended the Westminster Choir College, Kings College, London and the Giuseppe Verdi Conservatorio in Milan. Currently he is a PHD candidate at the Academy of Performing Arts in Prague. "Inquietude" is based on a quote from Giacomo Leopardi's L'Infinito and is a 10 minute rumination with the oboe providing microtonal improvisations over a constantly morphing audio track. David Alonso Aguilar Valdizan attended the Universidad Nacional de Música of Peru and is the organizer of the annual Festival Estrenos de Jóvenes Compositores in Lima. His "Coacervare" (2017) is a work inspired by the theory of coacervates. This theory says that life could have arisen from the union between lipid bubbles with some compound capable of storing information. This tenuous difference between the living and the non-living is transcendental for our conception of life. The process of developing a melodic motif along with an ethereal atmosphere seeks to represent these little bubbles on their way to existence.

Williams, Alan

Lightning Talk: "There is no dark side of the moon" - Album Ensembles as Nexus of Theory and Practice

This presentation focuses on my experience leading ensembles at the University of Massachusetts Lowell that replicate popular music albums in performance. I contend that these performances provide a platform for students to utilize the skills they have developed in theory and aural skills sequences (including often undervalued aspects such as timbre and electronic mediation), translated to their instrument or voice, then executed in collaborative music making. The resulting performances captured on video and presented to the

general public further their understanding of music marketing and audience engagement, helping to prepare them for the careers of their choice. As such, they encapsulate the breadth of a college music education. I will give a brief overview of the process of preparing arrangements, bringing those arrangements to life in rehearsal, and then preserving them in carefully crafted audiovisual recordings. Having presided over several of these projects in recent years, I will also examine the challenges of these endeavors from perspective of both students and ensemble directors, as well as the risks inherent in putting students at the center of broadly accessible media. I will conclude with an acknowledgement of how the resulting artifacts can be used to aid in community outreach and recruitment – the videos clearly articulate “this is who we are, and this is what we do.” Examples of these projects can be found here: https://youtube.com/playlist?list=PLpwulY4BlgP_cjgoaAVQBsd0zdWg-PjL1&si=0tGg8ilp31Gq6kGn

Wilson, Steve

Lecture-Recital: Flood: An Integration of Spoken Word and Music as a Vehicle for Social Justice

Flood: An Integration of Spoken Word and Music as a Vehicle for Social Justice is a Lecture Recital exploring the new musical composition, “Flood”, scored for two trombones, electronics and spoken word. The work was commissioned by the performers as a response to the murder of George Floyd with a goal of amplifying voices that are too often not found in the concert hall. The work is in two parts with roughly 7 seconds of silence between them, with an overall length about the same amount of time of Floyd’s suffering. The first section is rhythmically and dynamically jarring with forceful text about the violence inflicted on the black community at the hands of the police in recent years. The second section is more somber and reflective, with a focus on the historical injustices inflicted on the black community in America’s past. The lecture will focus on the origins and genesis of the work, the form and structure of the piece, the collaborative process between composer, poet, and artists as the creative forces behind the work, the inspiration and background of the two poems that are captured in the work, and most importantly, the impact the work has had on the performers and audiences through their recent performances and recording. The lecture will also provide insights on how other composers can best collaborate with spoken word artists and poets to create new works.

Woolery, Danielle

Demonstration: The Intersection of Applied Instruction and Autistic Culture

Wright, Bri’Ann

Workshop: Exploring Music and Creativity: Democratic Teaching and Learning in a Community Music Setting

Thinking critically about how to embed and cultivate democratic values in curriculum and teaching is important to rebalance teacher-student power dynamics and reimagine music curricular structures (Allsup, 2003; 2016). Music curriculum characteristics that reflect democracy-in-action, like using creative practices, diverse notational structures, non-Western classical repertoire, and emphasizing aural learning (Allsup, 2003; Green, 2006) can align with culturally relevant music teaching practices (Lind & McKoy, 2016). We designed and implemented a community music curriculum for young children that centers democratic principles and aims to provide culturally relevant music teaching. Our curricular focus initiates small ensemble playing for young children with an emphasis on aural instrument learning, improvisation, and non-Western repertoire. Students come together on a weekly basis to learn basic musicianship skills from playing or singing rhythm, harmony, or melody of a song that we then layer together as a small group. Our workshop would provide attendees with a musical experience of aurally and creatively learning a popular music or folk song as a group, various instrument parts, and playing together in a small ensemble. Our workshop would finish with a discussion of how our curriculum is rooted in creative and developmentally appropriate practices, an overview of how we have adapted it to the public school music classroom, and examples of assessment strategies used for community school programs and public school music classrooms. Democratic music curricular practices have allowed us flexibility to teach diverse student learning needs and accommodate diverse student backgrounds while centering students’ unique strengths, choices, and repertoire preferences.

Writer, Justin

Original Composition: Rhythmic Ostinato on B

Rhythmic Ostinato on B is part of a new series of works that focus on a recurring rhythmic pattern, as well as a single tonic throughout the whole work. In this case, the rhythmic pattern is three measures long with the third measure increasing in length by one sixteenth on each repetition. The tonic B is constantly maintained in the piano part where every chord chosen in a series of seventeen chords all share B as a common tone. Finally, the electronic instrumentation for this two-channel work is unusual and transparent (female voice, contrabass clarinet, xylophone, modified marimba sound, piano, and the ever-present hi-hat).

Wu, Jiayue “Cecilia”

Original Composition: For Tashi

This multimedia piece, blending voice, soundscape, electronics, and Konghou, is a poignant tribute to mothers who have experienced premature loss, specifically dedicated to Tashi, the composer’s own miscarried child. Recorded in the Tibetan soundscape after the tragic event, the piece weaves electronic and acoustic instruments, including Eurorack modular synthesis systems, voice, and Tibetan

soundscapes. The ancient Chinese Konghou evokes memories of the brief time carrying Tashi. Through this self-healing process, the composer aims to shed light on the often unspoken impact of miscarriage on women's health. The abstract visuals, shaped with GLSL programming, dynamically respond to the music's frequency and energy, offering a profound emotional journey. This work seeks to raise awareness of prenatal and mental care for women and support for families affected by baby loss.

Wu, Jiayue "Cecilia"

Panel: DEI and Student Well-being in Music Technology Education

This panel introduces pedagogical examples from the University of Colorado, Texas A&M, Temple University, the University of Lethbridge, and the University of Hartford, which incorporate topics that address diversity, equity, inclusion (DEI), and student well-being in the broader field of music technology. These topics include 1) how "embodied sonic mediation" pedagogy can help audio engineering students improve their sonic awareness, technical skills, and personal well-being; 2) how music theory teachers can bring low-cost technology into core music theory classes to promote diversity, equity, and inclusion using MuseScore, OpenScore Lieder Corpus, Ed tech software such as Artusi, Aurelia, Harmonia, makemusic cloud, and Musition, as well as open-educational books and resources like Open Music Theory can make learning more equitable for students; 3) how to create a safe learning space and building community in the classroom where ideas can be shared and valued; 4) how to embrace a variety of aesthetics and styles in electroacoustic music in a collaborative environment that includes talented students with diverse cultural, racial, gender, and economical backgrounds. Through this panel discussion, we strive to improve accessibility, welcoming diverse genres, and radiating inclusiveness to all races, gender, and gender identities. Meanwhile, we aim to provide some insights for educators to improve students' mental health and well-being during the post-COVID era.

Yong, Jackie

Lecture-Recital: A Musical Documentary of the Pandemic: Richard Danielpour's An American Mosaic (2020)

The Covid-19 pandemic has left no one unscathed. Many have attempted to write about the experience, but most of those words fall short. This pandemic perhaps all but demands an artistic response. Richard Danielpour's *An American Mosaic* (2020) is a piano cycle that perhaps provides the artistic response that the pandemic demands. The composer described this cycle a cathartic journey that recalls and unpack several socio-political events including the Black Lives Matter movement and commemorate those affected by the Covid-19. Each individual movement is also dedicated to influential figures such as American poet Maya Angelou, novelist Toni Morrison, and pianist Simone Dinnerstein who premiered this work. *An American Mosaic* is essentially a musical documentary of the pandemic which serves as a meditation and elegy on the coronavirus pandemic and provide a time and space for audience to reflect and contemplate. In this lecture recital, I will introduce the composer -- Richard Danielpour, who is a Persian-Jewish composer from UCLA and Curtis, and briefly talk about the genesis of this piano cycle, its structure, and how to listen to individual movements. After the short lecture, I will perform selected movements from the piano cycle, including III. Parents & Children; VI. Journalists, Poets, & Writers; VII. The Visible Enemy, and more. We will trace how composers from Bach to the Beatles influenced Danielpour's *An American Mosaic*.

Yong, Jackie

Student Research Paper: Demystifying Academic Job Hiring Process Through Four Stakeholders' Perspectives

According to Higher Education Arts Data Services (HEADS), 52 institutions in the United States reported that there are at least 806 piano majors, including performance, pedagogy, and collaborative piano students pursuing doctoral degrees in 2020-2021. In the same year, 229 students graduated with doctoral degrees. However, according to Academic Jobs Wiki, there are approximately 122 piano-related college positions, including tenure and non-tenure track piano professor, piano pedagogy professor, and accompanist positions posted in 2020-2021. Even if we exclude the number of graduates from previous years, it is apparent that the market is saturated, and doctoral piano graduates are in excessive supply compared to the market demands. This phenomenon is discouraging to many doctoral students currently enrolled and also creates feelings of insecurity as college teaching positions are not guaranteed after achieving a terminal degree. This research presents the factors affecting the hiring process for music college teaching positions through a narrative inquiry study by interviewing recently hired professors, search committee chairs, deans and directors of the music institution, and students who observed the interview process. The presentation also aims to provide new perspectives for fellow music educators from higher institutions to review their current curriculum requirement and initiate difficult conversation regarding the practicality of a doctoral degree.

Youngblood, Pam

Performance: O.U.R. New Repertoire

Yun, Eunhae

Lightning Talk: Global Beats, Local Values: The Influence of K-pop on Music Education and Democracy

Korean culture, particularly K-pop, has gained immense global popularity, notably among young individuals and college students. This widespread interest has prompted American universities to provide comprehensive resources dedicated to various aspects of Korean music. Beyond its musical elements, K-pop serves as a platform showcasing diverse cultural content, nurturing inclusivity and cross-cultural comprehension. Its celebration of cultural diversity aligns with democratic values, stressing the significance of embracing diverse perspectives for societal unity (CedarBough, 2020). This prompts the question: What evidence supports the impact of K-pop on music education and democratic ideals in the United States and globally? Dewey advocated for an education linked to real-life relevance, emphasizing the importance of curriculum and learning experiences engaging with students' lives and societal concerns, intending to make education more meaningful and practical (1938). This underscores the importance for music educators to comprehend contemporary music and cultural trends resonating with students, particularly in how K-pop music communicates messages supporting social causes and share democratic values worldwide. In this demonstrative session, I will delve into K-pop's multifaceted impact on society, highlighting its role in championing cultural diversity, social advocacy, and global connectivity. The objective is to equip educators with insights on leveraging K-pop's influence to promote democratic values and foster inclusive learning environments.

Yun, Kristen Yeon-Ji

Paper: AI Innovations Transforming String Performance and Education

Artificial Intelligence has demonstrated impressive progress in music. Programs like AIVA can compose new music when preferred style and genre are entered. AI is also widely employed in recording engineering areas such as auto tuning, and noise reduction. However, its application in music performance and education remains relatively limited. This session will introduce how AI can be beneficial to improve individual practice and performance for string professionals and students, offering insights into the integrated technologies involved. AI technology can be incorporated to create supportive tools for music performers. With leveraging natural language processing and audio analysis techniques, AI can analyze a musician's sound and compare it to digitized music scores to detect deviations in intonation, rhythm, and dynamics. Computer vision can analyze video footage of performers against a database of correctly postured samples, providing recommendations to enhance performance and mitigate the risk of injuries. The requisite technologies for this integration encompass score digitization and processing, audio input measurement and comparison to score, dynamic estimation, and tempo/downbeat estimation, posture detection for hands and body, and bow/instruments detection. The purpose of technological development is to solve those two research questions. (1) When can AI technology provide measurable benefits to professional musicians' practice and performance? (2) What factors would affect future musicians' acceptance of AI technology in their work?

Zacharella, Alexandra

Paper: Exploring the Historical Landscape of Pioneer Women Conductors

Throughout the 19th and 20th centuries, there have been many women who made vital contributions to the world of conducting. There are anecdotes in history about composers/musicians like Fanny Mendelssohn, who conducted "Sunday Concerts" in their homes, or Nadia Boulanger, who was internationally renowned as a music pedagogue, but was also one of the first women to conduct prestigious English and American symphony orchestras, like the Royal Philharmonic Orchestra, the Boston Symphony Orchestra, and the Philadelphia Orchestra. Mapping the careers of the first women conductors has been challenging, however it is now in the 21st century, that we are able to grasp the weight and depth of the role those women conductors played in the development of music as an artform throughout history. This paper presentation will capture the lives and conducting careers of several notable pioneer women conductors, including Elfrida Andrée, the first Swedish woman to conduct a symphony orchestra. Chiquinha Gonzaga, known as Brazil's first woman conductor. Emma Roberto Steiner and Caroline B. Nichols the first women in the United States to make a successful career out of conducting. Lina Coen, the first woman in the United States to conduct an opera. Antonia Louisa Brico, the first woman to conduct the New York Philharmonic. Avril Coleridge-Taylor, the first woman credited with conducting the band of the H.M.S. Royal Marines. Liza Redfield, the first woman to be the full-time conductor of a Broadway pit orchestra and Margaret Rosezarian Harris, the first African American woman to conduct major U.S. Orchestras.

Zacharella, Alexandra

Lightning Talk: Liston's Legacy: Making Music and Breaking Gender Norms in the Jazz World for Over Fifty Years

Melba Liston (1926-1999) was a jazz trombonist, composer, arranger, and band leader from the 1940s-1990s. A Kansas City Missouri native, Liston made her way to Los Angeles at a young age. Liston's first professional job was in the Lincoln Theater pit band in Los Angeles in the 1940s. Liston worked as an assistant to arranger and composer Gerald Wilson and played trombone in his big band. Liston met Dizzy Gillespie and when the Wilson band broke up in 1948, she joined Gillespie's band. Liston played tours with Gillespie in the Middle East and Asia for the U.S. State Department in the 1950s. Liston would also go on to play trombone in the big bands of Quincy Jones, and Clark Terry. Liston arranged for many legendary Jazz and R&B artists, including Billie Holiday and Marvin Gaye. In addition to her work as an arranger and composer, she had a lifelong collaboration with pianist and composer Randy Weston. In 1958, Liston made *Melba and Her Bones*, an album that she recorded as a solo band leader. Liston and Randy Weston produced critically acclaimed albums, *The Spirits of Our Ancestors* and *Volcano Blues*. Liston's music from the 1960s onward incorporated West and North African elements, and Liston frequently scored her works for large ensembles. This paper will examine and explore Liston's career as a trombonist, arranger, composer, and band leader, and will discuss her life on the road as a female jazz musician and her musical journey as a true female jazz pioneer.

Zacharella, Alexandra

Lecture-Recital: Transcribing the Vocalises of Mathilde Marchesi for Wind and Brass Instruments

Ziegel, Aaron

Demonstration: La Folia 2024: A Cross-Disciplinary Pedagogy Demonstration

This demonstration models the pedagogy for a faculty-led, student-creativity-centered collaboration that unites the efforts of a musicologist, a jazz musician/composer, and student performer-creators. We begin with the traditional dance tune “La folia,” which gained popularity in the seventeenth century, provided a basis for improvisation, and later inspired compositions by such notables as d’Anglebert, Marais, Corelli, Vivaldi, Liszt, Casella, and Rachmaninoff. These composers used the “folia” harmonic progression for variation sets in which improvisational flair and technical virtuosity is captured on the notated page. In much the same way, jazz musicians learn to elaborate upon harmonic progressions known as “changes” (12-bar blues, “rhythm changes”) that provide a framework for improvisation and an impetus for the composition of new melodies, called contrafacts, which are then also subjected to improvisation. As a pedagogical tool for “empowering action through music,” we pose the question of how the Baroque “folia” framework might be re-envisioned as jazz-style changes through reharmonization, melodic embellishment, rhythmic alteration, and contrafact creation. Student performers are introduced to historical “La folia” examples and guided through an analytical study of exemplary repertory from the classical tradition. The historical precedents then ignite students’ imagination, as they collectively work to adapt this source material into their own contemporary idiom. Our session provides an overview of our collaborative process and culminates in a performance that approaches music making from angles that are simultaneously historical and contemporary, analytical and recreative, classical and jazz — thus restoring “La folia” to its improvised origin point.