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ABSTRACTS & PROGRAM NOTES

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Adams, Daniel C.

Composition: Congruent Verses

The Latin origin of congruent is “congruere,” to fit together. In modern usage the term means in a general context “to be in agreement” and in a geometrical context figures that coincide exactly when superimposed, even if they exist at different angles. The “verses” in this solo refer to groupings of short irregular phrase-like structures with no apparent antecedent or consequent relationships. They are “congruent” however, in both contexts of the term. First, they are unified by a common basis of continually varied thematic materials. Second, most of the melodic passages are based on similar or identical structures, continually shifting and placed in contrasting orientations such as different part of a measure, different rhythmic subdivisions, and different times signatures.

Congruent Verses is held together by a succession of asymmetrical but interrelated musical statements. The piece begins with a slow, contemplative section, which is interrupted midway by a very brief and rapid passage that is later developed in a subsequent section. A more rhythmically active section follows, as short motives are repeated with slight variation. Tongue slaps and key clicks are introduced as the piece builds to a climax. A contrasting slow section played in the highest register follows, and includes harmonics. The piece closes with a rapid coda based on materials from the first fast section.

Albonetti, Viara S.

Paper: Instrument of Song – Klezmer in Australia

Klezmer, kle (instrument), and zemer (song), Instrument of Song, a musical heritage of the Ashkenazi Jews of Eastern Europe, has a history of more than four centuries. Klezmer set roots in the United States through the waves of Jewish immigration between 1880 and 1950. Branching out near and far from the European tradition triggers the American klezmer revival of the 1970s. This historic event becomes a focal point for spreading of the klezmer music further in the world to Argentina, Scandinavia, and Australia.

This research explores klezmer music in Australia since its arrival in the 1990s. Klezmer in Australia today is a complicated, intricate, and sophisticated combination of components. The American klezmer revival and old Eastern-European traditions encounter the challenges of geographical distance and isolation from live models, Jewish heritage from South Africa and New Zealand, indigenous culture and vast welcoming environment of world music, and the demands of new time.

Several independent regions contribute to what constitutes klezmer in Australia today. To some klezmer is about following the Jewish tradition strictly and conservatively, to others the old tradition is the inspiration for rediscovery and reinvention. Some rely on the roots of folk music, other seek modern expression in jazz, free style and beyond. Instruments vary from old Eastern-European traditional through the core of typical to modern electric.

Examples of vocal and instrumental performances will explore aspects of the Australian klezmer: closeness to the Jewish tradition, relativity to American revival, past, present and future.

Alexander, Justin
see Cowden, Tracy E. (*The Music of Gareth Farr*)

Armstrong, Robin

Workshop: Teaching General Music with Mobile Apps

Many can agree that students learn best by making music, but adding music-making activities to general music classes is tricky and designing activities for large lectures can be difficult. Most of these types of activities depend on instruments that are impractical in lecture settings. Digital technology changes everything, including teaching.

Mobile music applications can change the classroom landscape because they can provide an almost infinite variety of ways that students can make music. Because cell phones are ubiquitous, instructors do not need to provide equipment. Using apps, students can play instruments ranging from drum set and guitar to erhu and gamelan. They can study ear training and notation; they can create beats, loops, and tunes. Students can learn both to improvise and to record carefully crafted multi-track songs. Of course mobile technology provides many challenges, too, but once addressed, the pedagogical potential outweighs the problems.

In this workshop, I will share tools and strategies I have used to facilitate music making using apps, providing resource lists and exercises from my own general music classes. Workshop participants are asked to install Garage band (Ios) or Netigen Real Guitar (Android) before the session, so that we can engage in music-making activities to experience the problems and possibilities. We will discuss pedagogical goals as we enjoy playing. After introducing resources and activities, I will open a broad discussion for all to share experiences, strategies, frustrations, and solutions. My goal is that everyone leaves armed with new tools and ideas.

Baldoria, Charisse

Lecture-recital: *The Horizon from Owhiro Bay: Pacific Cultures in Gareth Farr's Piano Works*

A recipient of the Arts Laureate Award, New Zealand composer-percussionist Gareth Farr draws upon Maori and Pacific Rim performance traditions in his works. A composer for orchestra, chamber ensemble, percussion, and piano, his music features strong rhythmic elements and eclectic harmonic and melodic allusions, with inspirations ranging from Rarotongan log drums, Balinese and Javanese gamelan, and traditional Maori instruments and dances, to French impressionism and Baroque configurations.

For piano, he has written several solo pieces, chamber works, and a piano concerto. In *The Horizon from Owhiro Bay* (2007), Farr integrates Javanese slendro musical systems and stylistic elements associated with the French impressionist composers. “Its simple arching structure begins and ends with a repeated two-note motif, which serves as a literal horizon as the pianist performs surrounding ascending and descending figures.” The piece is a musical representation of what the composer sees from his studio on Wellington’s South Coast – “the moody dark green depths of Cook Strait, the inky blue sky, and the endless unbroken horizon dividing the two.”

In *Sepuluh Jari* (1996), which means “ten fingers” in Indonesian, the piano acts as a kind of gamelan. With typical Farr humor, his program notes quote a recently unearthed (imaginary) letter by J. S. Bach written from when he was stranded in Bali, where he wrote this toccata after being offered a strange drink from a coconut shell. A virtuosic piece, it alludes to the Indian saraswati scale; Balinese tuning, texture, and kebyar style; and Baroque figuration. It is part of the set *Balinese Pieces*.

Bellamy, Cayla**Performance: *Migrating Voices: Midwestern American Duos for Saxophone and Bassoon***

A relatively new and unexplored combination, the unique emotional and timbral range of the alto saxophone and bassoon duo has recently enticed many rising composers in various countries and regions. The alto saxophone provides a mellow and flexible foundation, with great variance in volume and tonal manipulation. Coupled with the bassoon's warm and easily blended sound, this duo forms a fresh auditory landscape within woodwind chamber music. New instrumental combinations such as this are frequently inspired and guided by particular individuals or chamber groups, thus frequently resulting in a distinct regional compositional voice.

This performance will explore the voice of the Midwestern region of the United States of America as revealed in saxophone-bassoon duos written within the past three years. The diversity within the Midwest is featured among the contrasting characters of these works; including atonal, tonal with timbral variation, and 21st Century performance techniques. The program will include the international premieres of "Confluences" by Ethan Wickman (Wisconsin, 2014), "Susurrus" by Katherine Bergmann (Minnesota, 2015), and a newly commissioned work titled, "Killer Scones and Clotted Cream" by Rebecca Burkhardt (Iowa, 2017).

Bengtson, Matthew**Lecture-recital: *Piano Music of Karol Szymanowski (1882–1937): In Search of a Musical National Identity***

As a Polish composer whose career was divided by the Great War, Karol Szymanowski lived through turbulent times. His compositional style underwent several metamorphoses, influenced both by a complex relationship with his Polish heritage and by a search for musical significance on an international scale. His initial rejection and subsequent embrace of Chopin's legacy reveal the rapidly changing cultural landscape of his times. Far from opportunism, they are the product of a thoughtful struggle to create a meaningful Polish national music, with a dearth of meaningful role models.

This lecture-recital will offer a brief selection of the piano music of this late-Romantic colorist. The Etude op. 4 no. 4 illustrates his early preference for German styles, especially for Richard Strauss. "L'Île des Sirènes" from *Metopes*, op. 29, written during the war, reveals the musical influence of French music and his yearning for an exotic "other." The Mazurkas op. 50 nos. 5 and 6 exemplify the gritty nationalism of his late period, after his meaningful embrace of the indigenous music of the Tatras mountaineers in the south of Poland.

Despite his substantial and provocative achievements as a composer, educator, and writer on music, Szymanowski's work, 80 years after his death, has never been given its due. His solo piano music, little known and rarely performed, is voluminous and highly attractive. It combines a distinctive lyrical voice with a sophisticated harmonic language, and its emotional appeal is direct.

Bergman, Mark

Paper: *New Sensation: Mechanics of the Pre-Chorus in 1980s Australian Pop*

In the 1960s, popular songwriters began innovating and expanding on the ubiquitous verse/chorus song structure by introducing a formal section occurring between the verse and chorus. This musical segment is usually harmonically unstable, creating a sense of anticipation and forward motion. It referenced by many names including “pre-chorus,” “channel,” “vest,” “ramp,” “climb,” “lift,” “verse extension,” and “prime.” By the early 1980s, the use of this new formal segment (hereafter referred to as a “pre-chorus”) became commonplace in mainstream American, British, and Australian popular music.

Many researchers note the presence and importance of the pre-chorus in popular music song form, but the mechanisms by which the pre-chorus functions is not well understood. My presentation explores the data set of all top-ten songs in Australia (as reported by the Kent Music Report) from 1982 — 1987, a period of popular music history when pre-chorus usage became pervasive. It will reflect upon and categorize mechanisms by which songwriters generate anticipation and musical momentum in the pre-chorus by analyzing patterns in musical texture, harmonic motion, the degree of closure in rhyming schemes, and the use of both variant and invariant lyrical structures. The goal is a greater understanding of structural innovation in Australian popular music.

Bowyer, Don

Paper: *Music of the Indigenous Peoples of Malaysia*

Due to the strategic significance of its geography, Malaysia was a melting pot of different cultures long before the European colonizations of Australia and the Americas. Merchants and missionaries from India and China brought Hinduism and Buddhism to Malaysia centuries before Islam arrived in the 13th century. The Portuguese arrived in the 16th century, followed by the Dutch then the British. This variety of influences has led to a rich cultural heritage in Malaysia today.

Often overlooked, however, are the indigenous people of Malaysia, the Orang Asli of peninsular Malaysia, the Dayak of Sarawak, and the Kadazan-Dusun of Sabah. The culture of these indigenous peoples has survived, offering a glimpse into music and dance forms that share some characteristics with other indigenous music and dance of the region, while also being unique in other respects.

Examples of musical instruments common among the indigenous Malaysian peoples:

- The gongs of *kulintang* music, common among the Kadazan-Dusun, involve a looser concept of time and a freer approach to improvisation than the gamelan ensembles of neighboring Indonesia.
- The *sompoton* is a mouth organ originating among the Kadazan-Dusun peoples. It is built from a dried gourd with bamboo pipes.
- The *karantiing*, a tube zither made of bamboo, is common in the music of the Orang Asli. This instrument includes strings that are cut from the bamboo.
- The *sape* is a string instrument common among the Dayak people of Malaysia and Indonesia. This instrument typically has two to six strings.

This presentation will include audio and video samples of this rich cultural heritage.

Bowyer, Don**Composition: *The Road Not Taken***

This setting of Robert Frost's well-known poem is for soprano and trombone. The two melodic lines are meant to reflect the two roads of the poem, starting out the same, going in different directions, but perhaps being more similar than first perceived.

Bradfield, Ann

see Bellamy, Cayla (*Migrating Voices: Midwestern American Duos for Saxophone and Bassoon*)

Bronkhorst, Julia**Lecture-recital: *Daniel, The Story of a Jewish Boy in Amsterdam after World War II***

This lecture-recital focuses on a new opera in which the main point is the resilience of a human being in life-threatening times. Daniel, the main character in the opera, looks back on his early childhood when he was given refuge by a Dutch family during World War II. He survived the Holocaust. When he came out of hiding, he had to re-adjust to his mother, whom he did not recognize nor understand. They simply no longer understood each other.

Daniel describes his experiences through the eyes of a sensitive and perceptive child, but simultaneously from the sharply critical adult point of view.

The disrupting effect of history is explored profoundly throughout the narrative. The difficult consequences of historical events have rarely been described with such great sensitivity and sincere emotion. This theme is very relevant to current events.

The autobiography, written by my late husband, was a source of inspiration to the Dutch composer of this opera, Caroline Ansink. Her inspirational and melodic music immediately draws the audience into the story of the opera.

This powerful opera ran six times in The Netherlands in 2015 for sold-out venues with excellent reviews.

A DVD was recorded during the Premiere. I will present parts of this DVD with accompanying English text. I will sing one aria from the opera and 3 Yiddish songs that are related to the main character's experiences as a child during the war. The songs are accompanied by recorded instrumental music.

Brown, Andrea E.**Demonstration: *MAESTRO: Using Technology to Improve Kinesthetic Skill Learning and Confidence of Music Conductors***

Maestro is a virtual conducting system that will allow for the refinement of kinesthetic skills that are essential to creating subtle gestures improving music conductor performance and confidence on the podium. Maestro supports the learning of kinesthetic conducting skills while furthering development of essential musical and cognitive skills. Maestro incorporates a combination of high quality sensing, artificial vision-based gesture following, and novel approach for sound synthesis to provide the conductor with instant audible feedback that is directly related to subtle variations of their conducting gestures. Maestro was designed in conjunction with the development of a supportive curriculum intended for use in an undergraduate introductory conducting course. This research will implement and evaluate the Maestro system and the corresponding curriculum in conducting courses in the University of Michigan School of Music, Theatre, and Dance (SMTD). Conducting students will learn to use the Maestro system during individual practice in and out of class. These practice opportunities will support the learning outcomes of the course curriculum. Currently there are few opportunities for music

conductors to practice their gestural skills with real-time audio feedback due to the reliance on live musicians for immediate response. Consequently, a well-designed virtual learning tool could enhance current traditional conducting pedagogy and increase the mastery rate of kinesthetic conducting skills. The project will be evaluated by assessing the mastery of the kinesthetic skills and increased confidence in skill-use on the podium for subjects pre- and post- term. Our findings regarding current user interactions and future developments will be shared.

Brown, Timothy J.

Lecture-recital: *Dreams Kept, Dreams Deferred*

The fiftieth anniversary of famed Harlem Renaissance poet Langston Hughes' death is 2017. The powerful works of Hughes and other African-American poets in the 1920s and 1930s became seminal for the civil rights movement of the 1960s in the United States. The repertoire for this lecture recital is the song cycle *Dreams Kept, Dreams Deferred*, using six poems by Hughes, which make references to dreams. Some of the utilized compositional techniques will be discussed, including indeterminacy, quartal harmony, pandiatonicism, minimalism, and dodecaphonic composition. The opening song uses chords and scales derived from four chords: the Prometheus chord, the mystic chord, and their complementary chords. Lacing the set together is a thread of social consciousness.

Bruce, Judy

Composition: *Tecate*

Tecate is a three-movement piece inspired by a visit to a small town in Baja California of the same name and influenced by Native American melodies. It starts slowly and quietly with an eerie and mysterious character in a movement called "Early Morning." The violin begins with slow repeated notes on the same pitch and gradually gets into faster accented rhythmic patterns with the piano moving quietly in more diverse rhythmic patterns beneath it, both building to a forte. This is followed by a calmer quiet section featuring double bowing in the violin and a more mystical feel to the melody. Excitement builds and then calms several more times in the movement with a flowing melodic line that climaxes in a double forte and a stringendo but gradually returns to the quiet and repeated notes that were heard in the violin at the opening of the movement. The sound fades away to a triple piano dynamic, presaging what is to come in the second movement.

Movement 2, "Toucan Lullabye," is a slow calm movement with a very light piano scoring underneath a flowing, melodic violin part. The first section of this movement is defined by an eighth note, quarter note, eighth note pattern in the violin and an alternating 3/4 and 4/4 meter with a single 5/4 measure. The middle section of the movement has a slightly faster tempo and new melodic material including a triplet pattern. There is a return to the slower tempo of the first section using more of the 5/4 meter. Again, as in the first movement, the sound dissipates at the conclusion of the movement and dies out.

Movement 3 is titled "Golden Mountains." It begins with a double forte triplet pattern of 16th notes that is strongly accented and moving quickly. The piano then sustains this pattern while the violin begins a more melodic line with continuous 32nd note flourishes. This ends abruptly with a lighter pizzicato interlude in the violin and a series of fifths in the right hand of the piano and 3 note clusters in the left hand. The movement continues with an alternation of the triplet pattern and the pizzicato pattern, ending with a bravura and animated display of virtuosity in both parts and a climactic, building intensity ending in a triple forte.

Carruthers, Glen**Paper: Percy Grainger, Community Music and Higher Music Education**

Percy Grainger was prescient in his views on music teaching and learning, but did not live to see the innovations in higher music education of which he was an unlikely harbinger. His own experience in academe was fleeting - he taught brief stints at New York University in the 1930s - and, by most accounts, was not very successful. Nonetheless, much can be gleaned from documents associated with the courses he taught and from his writings on music education. This study examines unpublished and published source material that situates Grainger's thinking in the context of Community Music in higher education. The music of Australia and Oceania generally and of Australasia and Polynesia specifically figure prominently in Grainger's writings, as does indigeneity - admittedly from a skewed perspective - at a time when most music curricula in western institutions remained resolutely Eurocentric.

Grainger advocated in his "common-sense view of all music" music education from the perspective of lived experience, which is foundational to the burgeoning academic and applied discipline of Community Music. This second part of this study relates Grainger's precepts to key drivers propelling Community Music into higher music education today. A sector-leading program at a Canadian university illustrates ways in which inclusivity, diversity, leadership, reflection, celebration, and indigeneity - all basic tenets of Grainger's beliefs - are reshaping curricula in higher music education. The present author's writings on Grainger, Community Music, and Higher Music Education coalesce in this study of Community Music in academe as foreshadowed in the belief system and actions of Percy Grainger.

Cornett-Murtada, Vanessa**Paper: Echoes of the Old World: The Life and Piano Works of Beatrice Ohanessian**

Beatrice Ohanessian (1927-2008) was born in Baghdad to survivors of the Armenian Genocide, and served for over 30 years as the principal concert pianist for the Iraqi National Symphony Orchestra. She lived most of her life as an immigrant, teaching in the U.K. and Switzerland before eventually settling in the United States after Desert Storm. Although not an Arab by birth, she identified herself as an Iraqi and a member of the Armenian diaspora. "I'm so homesick," she once said, "I want to draw for you all of Baghdad."

This paper focuses on the unique life and works of an Iraqi-Armenian immigrant living and teaching in America while negotiating her conflicted feelings about war, politics, and the Iraqi Ba'ath regime that supported her. It will explore her role as a musical ambassador, including her professional relationship with Saddam Hussein, who was so enamored with her playing that he once gifted her a Steinway grand piano. Her position in society as a strong female musician was an unusual one; some consider Ohanessian to be the first female Iraqi composer.

Her few compositions, almost entirely for piano solo and many still in manuscript form, are unknown to most musicians. Her style blends traditional German Romanticism with Arabic and Armenian musical elements, including folk tunes, church hymns, and indigenous scale structures. This paper includes a discussion of three of Ohanessian's piano compositions, all written during the Iran-Iraq War: The Dawn (1982), Hamuraby (1987), and Variations on a Folk Theme (c.1980).

Cowden, Tracy E.

see Easley, Tabatha (*The Flute Sonata in Australia*)

Cowden, Tracy E.

Performance: *The Music of Gareth Farr*

This program comprises three works by one of New Zealand's most prominent composers, Gareth Farr, featuring flute, marimba, and piano in various combinations. Drawing on aboriginal and geographical influences, Farr's music is also indicative of Javanese and Balinese gamelan as well as percussion ensembles of the Pacific Rim, such as the Rarotongan drum ensemble. The music selected for this performance highlights many of these influences.

The *Horizon from Owhiro Bay* for solo piano "... integrates Javanese slendro musical systems," (Farr) and gives one a glimpse of the composer's view from South Wellington upon the Cook Straight at twilight. One of his earliest and well known works is *Kembang Suling* for flute and marimba, written in 1995. Farr imitates the interlocking rhythmic patterns of the gamelan between the flute and marimba in the first movement, followed by an illustration of the melodic freedom of the Shakuhachi in the second movement. The third movement features a race between the two, laced with complex rhythms and South Indian scale patterns. The third work in the program is from the duo for flute and piano titled *Nga whetu e whitu*, which refers to the Maori name for the Pleiades star cluster. This cluster's importance signals the New Year and seasonal changes, and also functions as an essential navigational tool. The second movement of the work, featured in this program, is a short, lively movement that borrows thematic material from the first movement but develops in a tumultuous compound meter.

Dickinson, Paul J.

Paper: *Using Max and Pure Data for Creating Pedagogical Tools and Tests*

As educators we spend time carefully assessing and selecting texts, software programs and other materials for our courses. Some are quite flexible and useful for many teaching approaches, others not so much. There are always things we decide to leave out. And there are always things we wish they had included. To compensate, many of us create our own course materials and make them available online or through campus bookstores. But there is always a point in the semester when we wish we had that one tool to help a student with a particular problem or concept.

This presentation reports on using Max and Pure Data to create three applications for music theory and ear training classes. Each one was created to fulfill a particular need or fix a specific problem.

Max/MSP and Pure Data (or pd) are two very powerful, open ended programs used primarily for composition of electroacoustic music. Each is a visual, object-oriented programming environment. They are somewhat difficult to learn, but there are tutorials and workshops, as well as a large, supportive community of users to help. Particularly useful features include Max and pd's ability to play and record sound files, work with MIDI, interface with many other software and hardware.

Discussion will focus on a computer-based placement test for new/auditioning students, a simple dictation program which offers students immediate feedback, and a pitch-matching app for beginning ear training students.

Dickinson, Stefanie C.**Paper: *Necessity is the Mother of Invention: Grainger's Free Music Machines***

In the 1950s Percy Grainger imagined a music completely foreign to existing styles of composition. In this “free music” he turned conventional musical parameters of pitch, rhythm, and harmony on their heads. Subtle melodic progressions are shaped by controlled, continuous glissando-like gestures; rhythm is created by changes in melodic lines. Neither traditional instruments nor electronic instruments of the day (including the synthesizer and solovox) were capable of bringing it to life.

In order to realize his ideas, Grainger, with help from physicist Burnett Cross, developed his own electronic music machines. I begin my presentation with Grainger’s descriptions of this music accompanied by photos of scores notated on graph paper. I will discuss four machines and share photographs of each: 1) the Reed-Box Tone-Tool, a “giant harmonica” played by passing a punched paper roll through a vacuum-action mechanism, 2) the Oscillator-Playing Tone-Tool, which attached a hand drill mounted on a sewing machine to a Morse code oscillator, 3) the most famous “Hills and Dales” machine, which synchronized eight oscillators by way of a large paper roll with pouches, and 4) Grainger’s final machine that replaced the paper roll with plastic and featured transistors for greater stability. I will conclude with fragmentary recordings of the actual machines and recent realizations on stringed instruments and theremins.

Grainger considered “free music” his most important work. Since then, however, technological advancements have reduced his machines to mere oddities. Still, these mystic sounds and innovative inventions should be considered an important foreshadowing of later electronic music.

Dumlavwalla, Diana**Paper: *Assessing the Piano Pedagogy Scenes in India and the Philippines: A Comparative Study***

Growing up in Canada and receiving my musical education in my home country, as well as in the United Kingdom, I have been afforded many opportunities to develop my musical abilities. As an individual of Filipino and Indian descent, I have often wondered what my music education trajectory would have looked like if I had studied in either of those countries. Categorized as developing nations, they are not necessarily known as centers for piano study. There has been little related research investigating the traditions of piano education in either country. This paper presentation will provide an overview of the current musical landscapes in the Philippines and India, specifically related to piano pedagogy.

Using a qualitative approach through surveys and interviews and being guided by their contrasting musical histories, this presentation looks at a number of issues related to piano pedagogy in each country. A summary and comparison of the availability of piano instruction from the elementary to post-secondary levels in each country are outlined and opportunities for teacher support and professional development are explored. The investigation also looks at the types of pedagogical materials used in each country, the quality and types of pianos and keyboard instruments available as well as the opportunities to see live performances. The study summarizes how each country’s system of piano education adopts Western influence and observes their respective traditions. This research will lead to more in-depth investigation about these countries’ teaching practices and provide additional perspectives for pedagogues around the world.

Easley, Tabatha

Performance: *The Flute Sonata in Australia*

2017 marks the 25th anniversary of Carl Vine's *Sonata for Flute and Piano*. Notable for its complicated, interwoven rhythmic and melodic patterns, the equal treatment of flute with a linear two-part piano texture creates a mesmerizing trio effect throughout the sonata. This three-movement, through-composed sonata was the first by an Australian composer to become a flute repertoire staple in the United States.

The Vine is paired with *Nura*, also a three-movement work for flute and piano, written by Ross Edwards in 2004. This piece was conceived as part of a "Six Continent" project, whereby a composer from each continent was invited to express feelings about his own cultural identity. Edwards titles the work *Nura*, which means "place or country" in the indigenous language of the Gadigal people, a clan of the Eora Nation who resided for many centuries where the Sydney Harbor is today, prior to British settlement.

Edwards states, "In *Nura*, I've tried to capture the stillness of the mountains, arresting birdsong, mysterious insect drones and sensuous water sounds." These elements are apparent in the movements "Wild Bird Morning" and "Ocean Idyll." The third movement of *Nura*, "Earth Dance," is based on the Australian dance-chant style known as *maninya*. It is characterized here by lively tempi and rhythms, pentatonic melodies for the flute, and drone-like harmonies with a more percussive role for the pianist.

Easley, Tabatha

see Cowden, Tracy E. (*The Music of Gareth Farr*)

Espina-Ruiz, Oskar

Performance: *Rediscovering One's Own Heritage as a Means to Innovate*

This performance explores two great Romantic works from the unique perspective of the clarinet. Spanish-Basque composers J.C. Arriaga (1806–1826) and Andrés Isasi (1890–1940), are heard side by side to put a wide-angle lens on the Romantic era and to show an example of how rediscovering one's own heritage can bring about innovation in the arts.

Over the years, my research on Basque and Spanish music has helped bring to light lesser known works by Ravel, Sarasate, Remacha, Arriaga, Guridi, Menéndez, Granados, Turina and others, expanding the repertoire for clarinet and piano. My latest project adds two major multi-movement works by fellow Bilbao natives: Arriaga's *Sonata Pastoral* (originally *String Quartet No. 3 in E-flat major*) from ca. 1823, and Isasi's *Sonata in F minor, Op. 25*, from 1917.

In Arriaga's *Sonata Pastoral* I transcribe for clarinet and piano Arriaga's third and last string quartet, in E-flat major, arguably one of his finest, which was written around the time of Mendelssohn's Clarinet Sonata in the same key. The work is fundamentally Classical, with traits of Haydn and Beethoven, but it already precludes what was to come in the Romantic era.

Just outside the other end of the Romantic spectrum, Isasi's *Sonata* was written in Madrid 100 years ago, in 1917, after the composer returned from Berlin due to the First World War. The three-movement work is a good example of Isasi's highly personal style, which melts Basque melodies and a very dramatic lyricism, with far-fetched modulations and the tone-poem culture of Richard Strauss.

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

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

Utilizing simple technology to assist in the private lesson or classroom setting, this presentation will share easy to use functions within smartphones and tablets to assist teachers in the lesson and motivate students in their practice. Personal best recordings, “hardest first” video assignments, and videos of in-class or in-lesson performances for immediate review are several teaching ideas that will be succinctly presented.

Additionally, the presentation includes real-world practical advice in forming effective assignments using smartphones and tablets. Additional assignments designed to motivate students to practice utilizing various apps will also be shared. Brief video-clips demonstrating the use of this technology will be shown within the talk. Attendees will come away with ideas regarding how to transform traditional practicing and teaching to be more efficient and effective by embracing personal technology.

The presenter has actively incorporated smartphone technology within a large group piano program with both piano majors and secondary piano students. Additional applications of smart technology have been conducted in private lessons.

Ferenc, Anna**Paper: *Innovating Music Theory Instruction Through Metacognitive Reflection***

A significant body of literature in psychology and education research documents the importance of metacognition to the process of learning and advocates its development through reflective practice to facilitate meaningful learning experiences and self-regulation. In the discipline of music, discussions of reflection and/or metacognition appear particularly in literature on teacher training, music teaching at primary and secondary levels, and performance. By comparison, very little attention has been paid to reflective practice in the subfield of music theory. This may be because music theory, like mathematics, has traditionally favored an approach to teaching that drills subject knowledge and skill and is supported by teaching materials that include an abundance of practice exercises.

Teaching and learning objectives in music theory pedagogy are usually viewed in terms of disciplinary content. Initiatives to revise or reform instruction typically focus on content and its delivery. Yet, such initiatives overlook the essence of theorizing that can be summarized as thinking about what we think, which invokes metacognition as a disciplinary foundation. The author of this paper takes the position that training metacognitive skill is necessary to achieve meaningful learning, knowledge transfer, and compelling pedagogical reform in introductory college or university level music theory courses. The paper encourages pedagogical initiatives in music theory to address student learning through guided metacognitive reflection. It describes a strategy for incorporating metacognitive reflection assignments into course content and defends the pedagogical value of the strategy through an analysis of student reflections on learning.

Fowler, Andrew**Composition: *Songs of Travel***

Robert Louis Stevenson's poetry collection "Songs of Travel" explores the theme of wanderlust. The work inspired British composer Ralph Vaughan Williams to create a song cycle for baritone and piano, completed in 1904. More than a century later, this new song cycle is based on the same source. Nine songs comprise both cycles. Four songs from the 2015 cycle are included for this proposal. These four songs reflect a similar cyclic unity that is also perceived when the full cycle is performed.

The re-use the Stevenson's "Songs of Travel" comes about for two reasons:

The poetry attracted this composer to create a 21st c. reinterpretation.

Opposition is a key element in the cycle. For those familiar with the Vaughan Williams setting this becomes apparent when the two works are juxtaposed. For example, a prevailing tempo in a given Vaughan Williams song such as "Adagio" will be treated as "Allegro" in the new setting.

Six of the nine songs in each complete cycle (1904 and 2015) correspond to a similar poem. However, three songs do not correspond. The four songs proposed are two songs that share the same poem (between the Vaughan Williams and the 2015 work) and two which do not.

This proposed performance finds affinity with the Vaughn Williams setting, and was conceived with the idea of a recital program that presents first the 1904 setting and then the 2015 setting.

Hackel, Erin**Workshop: *Demystifying the Belt Voice***

Of the many styles of singing, none has been more contentious to vocal pedagogues than the belt voice. Often considered dangerous and risky, and rarely addressed in classical conservatory voice studios, belting is the often maligned and rarely researched sister to classical voice techniques. Finding a safe, researched and tested method for teaching and singing in this style is extremely timely, with a new wave of college programs beginning to serve the many new contemporary vocal singers entering their programs.

In this presentation, the belt voice will be clearly shown through visual examples of vocal fold function, as well as aural examples of healthy belt voice singing. Aspects of gross motor and fine motor usage of the larynx will be presented, and demonstrated; audience involvement is incorporated. Through this, the participants will be able to self-actualize the techniques, which include vertical and horizontal positioning of the larynx, as well as identifying and using the various musculatures associated with abducting and adducting the vocal folds. Results, research and other resources on the topic of the pedagogy of contemporary singing styles will be discussed and presented to add to the knowledge base.

Harbin, Douglas A.

see Palmer, Katherine (*Cusqueño Compositions: Life and Works of Armando Guevara Ochoa*)

Harding, Scott R.**Composition: *Intrada***

As the title suggests, Intrada is a short, festive introductory work. Its dancelike character evokes the sprightly feel of a 16th Century Italian passamezzo, albeit with a much more diversified pitch collection than pure tonality would allow. In a simple ternary form, the bookending "A" sections scamper around a series of diminished triads and 7th chords, while the middle "B" section features a heroic melody that

alternates between A Mixolydian and B minor. With a tambourine in one hand and a maraca in the other, the percussionist provides a mixed palette of contrapuntal rhythmic activity.

Harding, Scott R.

see **Mascolo-David, Alexandra** (*Making STEAM a Priority in a STEM-Oriented Society: Ideas for an Innovative and Inclusive University Curriculum*)

Helppie, Kevin

Composition: Song Cycle: Drops of Silver

The genesis of this song cycle are fragments of poems by Charles d'Orleans (1394-1465) translated from both French and early English sources. These have, in turn, been freely adapted and set to music. Duke Charles, was born into a family of French aristocrat Louis I. As a teenager, he was captured by the British following the Battle of Agincourt (1415). Given his lineage, he could not be put to death. Instead, he was put under "house arrest" for the next twenty-five years in different castles throughout England, including the Tower of London. During captivity, he married his second wife, Bonne of Armagnac. Naturally, he hoped to be freed and then return to her in France. Tragically, she died while he was waiting to join her. As a tribute he wrote the My Very Gentle Valentine. The text is also known as Farewell to Love, the title that we have used for the fourth song of the cycle. The Duke's poem is thought to be the first Valentine ever written. Back in the era of Charles, the accompaniment to songs would likely have been played on a predecessor of the modern-day guitar such as the lute or cittern. The voice and piano parts in these song settings are characterized by an economy of melody and harmony, an intentional transparency and simplicity of musical texture intended to transport performer and listener into the world of the Troubadour or Trouvere. We hope you enjoy taking this journey!

Hsu, Chia-Yu

Composition: Rhapsody Toccata

Inspired by the genres of toccata and jazz, Rhapsody Toccata attempts to superimpose these two contrary styles into a cohesive structure. In the beginning, the toccata acts as a leading role while jazz music sneaks in and gradually expands and takes over. The piece intends to showcase the virtuosic techniques of the pianist and his or her interpretation of wandering freely in between these two contrasting styles.

Jenkins, John Daniel

Paper: Towards a Curriculum in Public Music Theory

From the "Common Good" initiative of the National Endowment for the Humanities to a new M.A. degree in Public Musicology at Westminster Choir College, interest in engaging with the public is growing among academics. Inspired by these and other efforts, I created a graduate course in Public Music Theory. My goal in doing so was two-fold: (1) to critique and improve my own efforts in Public Music Theory, and (2) to facilitate a learning environment in which my students felt comfortable writing and speaking about music using language and terminology appropriate for a general audience.

Ultimately, I believe a course such as this has the potential to make us all better advocates for the arts.

In this course, we studied the public scholarship of Tovey, Bernstein, Schoenberg, Kapilow, Levitan, and others. We also learned how music theory and analysis function in public spaces such as courtrooms (copyright lawsuits) and archives (evaluating musical forgeries). Most importantly, the students created several of their own acts of Public Music Theory, writing program notes, giving pre-concert lectures, and creating podcasts, videocasts, and blogs.

In this paper, I detail the topics and activities of the course, sharing examples of student work. I recount what I learned from the course, and how it has changed my thinking about teaching music theory in

general. I close with examples of activities and assignments that I plan to employ in undergraduate theory courses to encourage these students to engage with theoretical and analytical knowledge both practically and publicly.

Johanson, Michael

Composition: Rhapsody

Rhapsody is, to some extent, the result of a long-held desire to fuse certain aspects of the musical languages of two genres which have been particularly influential to my musical development - jazz and the western “art music” tradition. While in many respects the work is much closer in orientation to the aesthetics of western art music than jazz, the influence of jazz manifests itself in the pervasive use of syncopation and the character of the rhythmic “groove” which first happens toward the middle of the work. In this section, a certain degree of rhythmic regularity is initially established, but this regularity is often destroyed as the music continues in different directions. The interplay between this “twisted groove” and the non-pulsed, rhythmically complex music that opens the work provides the backdrop for the dramatic unfolding of the work. The title reflects the free-flowing nature of the music that is so central an aspect of improvised music.

Ko, Eunbyol

see Espina-Ruiz, Oskar (*Rediscovering One's Own Heritage as a Means to Innovate*)

Ko, Eunbyol

see Zyko, Jeanette (“Sydney Singing”: A Lecture-recital of Music for Oboe and Piano by Australian Composers)

Lipke-Perry, Tracy

Workshop: Optimizing 10,000 Hours: Utilizing Basic Principles of Motor Learning to Enhance Musicians' Practice and Performance

The purpose of this workshop is to provide musicians with the latest research in motor learning to optimize music instruction and practice/performance techniques.

Background:

Scientists and musicians teach topics related to acquisition, practice, and performance of motor skills very differently. Standard motor learning topics include motor skill acquisition, memory encoding, optimizing practice, action intention and movement kinematics, mental practice, and observation learning, topics not typically part of musicians’ explicit training even though they are one of the populations that might benefit most dramatically.

Methods:

Efforts to identify relevant literature resulted in 558 papers in the following categories: action intention and kinematics (108); variability of practice (131); motor skill acquisition (76); observational learning (87); encoding of motor skills (120), and memorization (36). Papers were divided into those related directly to music and those related to other motor skills.

Summary of Main Ideas:

Recent findings suggest the following related to motor learning and music learning/performance: (1) Use of imagery (or mental rehearsal) is a viable and valid form of practice. (2) Variability of practice may lead to short-term performance decrement but more consistent and effective performance over time. (3) Performance is most successful when practice and performance conditions are the same. (4) The intended outcome of a movement influences the movement’s kinematics. (5) Distributed learning

enhances memory consolidation. (6) Memory for music performance relies on deliberate development of 2 different aspects/types of memory.

Implications:

This workshop provides an overview of recent developments in motor learning applicable to studio teaching and pedagogy courses.

Malone, Ryan

Paper: *Re-imagining Moravian Identity Through Music: The Salem Centennial Jubilee of 1866*

As the American Civil War (ca. 1861-1865) drew to a close and the nation began the long and difficult processes of reconciliation and healing, the Moravian communities in Bethlehem, PA (est. 1741) and Salem, NC (est. 1766) commemorated the 125th and 100th anniversaries of their settlements' founding. These celebrations unfolded through a series of events and sacred liturgies that included litanies, preaching services, graveyard ceremonies, historical remembrances, and candlelit processions. At the center of these commemorative events was the Liebsmahl (Lovefeast), a uniquely Moravian religious service during which congregants partake in a simple meal, served and consumed during an elaborate musical offering. Such presentations typically include carefully prepared concerted anthems and congregational hymns, many of which feature newly composed poetic hymn texts written specifically for the occasion.

This paper uses a musicological reconstruction of the historic Bethlehem and Salem anniversary celebrations of 1866/1867 to explore ideological and theological issues related to Moravian identity in the immediate post-Civil War era. A comparison of the musical content of these two celebrations — restored through research with primary sources, including church records, memorabilia, diary entries, and musical manuscripts — reveals that these two communities approached their respective commemorations in unique ways. Interpreting this musicological evidence shows how the psychological effects of tragedy were manifest in milestone religious contexts, and provides important insight into how the outcomes of the war shaped the Salem community at this key historical moment. Ultimately, this paper begins to construct a window through which we can better understand how Southern Moravians began to navigate and re-imagine their complex identity through music in the aftermath of the Civil War.

McCachren, Renee

Paper: *Aboriginal Inspiration in Dreamtime Ancestors by Chris Theofanidis*

When Christopher Theofanidis accepted a commission from the New Music for America Consortium in 2015, he turned to the culture of Aboriginal Australians for inspiration. In doing so, he followed in the footsteps of previous Western composers who also found inspiration in musical traditions of various folk or Eastern cultures. This presentation will demonstrate how Theofanidis's commissioned work, *Dreamtime Ancestors*, reflects Aboriginal culture and musical styles.

Each of the three movements of *Dreamtime Ancestors* refers to some aspect of Aboriginal mythology, including such concepts as the dreamtime (or the dreaming), ancestor spirits, songlines, the Rainbow Serpent, and an underlying notion of the universal connections among all things.

Less obvious are the references to Aboriginal musical techniques found in the composition. Rather than imitating the sound of indigenous instruments or borrowing melodies, Theofanidis reflects idiomatic characteristics of Aboriginal music, featuring them in various ways in selected passages throughout the composition. Techniques described in the paper and applied to *Dreamtime Ancestors* include melodic contour and structure, drones and ostinato, and texture.

Marx, Maurita Murphy

Lecture-recital: *The Brazilian Choro: From the Indigenous People to the Present*

Brazilian Choro music is the national music of Brazil that formed in the late 1800s in Rio de Janeiro. The music is a combination of African-based rhythms, European classical forms, and both Brazilian and European instruments. The choro's composers and performers were representative of both racial and social discrimination in Brazil. The music and musicians traversed from the rice plantations to the big cities and through both upper and lower class societies. Pixinguinha, perhaps the most significant composer and performer of the choro, along with his group the 'Oito Batutas', suffered discrimination just to play their national music throughout their own country. They, along with many other performers and composers of the choro, fought to promote the choro as the music that was truly Brazilian. In the year 2000, President Cardoso proclaimed April 23 as the National Day of Choro, in honor of Pixinguinha's birth. This lecture/recital will include a lecture of the choro's history, stories of Pixinguinha's experiences with racism and discrimination, and concluding with a live performance (of this author and guitarist) of several historically significant choros.

Mascolo-David, Alexandra

Panel: *Making STEAM a Priority in a STEM-Oriented Society: Ideas for an Innovative and Inclusive University Curriculum*

"Much research and data shows that activities like Arts [...] support and foster creativity, which is essential to innovation. Clearly the combination of superior STEM education combined with Arts education (STEAM) should provide us with the education system that offers us the best chance for regaining the innovation leadership essential to the new economy." [1]

Both an art and a science, music has the power to engage the entire brain. We argue, therefore, that music can serve as a vessel to connect and integrate STEM and STEAM learning. At our institution, neuroscience and psychology-based courses have been developed and included in the general education and music curriculums; student interest in these classes resulted in high enrollments, frequent offerings, and successful student outcomes. Concepts from neuroscience-based "Music and the Mind" and psychology-based "Performance Anxiety Management" courses have been presented and applied throughout the University and community in workshops, lectures, and community service, by faculty and students alike. Upon completion of these classes, students consistently exhibit increased self-awareness, -esteem and -confidence, and gain an understanding for the importance of music as a tool in their personal development.

This panel will discuss the experiences learned and benefits reaped from the symbiotic relationship between Arts and Sciences. It will provide insight into the value of student learning, and will further discuss ideas to showcase the importance of an accepted and implemented STEAM-oriented education.

[1] From the mission statement of www.steam-notstem.com

Miller, Tess Anissa

see Mascolo-David, Alexandra (*Making STEAM a Priority in a STEM-Oriented Society: Ideas for an Innovative and Inclusive University Curriculum*)

Monson, Linda Apple

Demonstration: *Happy 120th Birthday to Erich Wolfgang Korngold (1897–1957)*

Dual anniversaries for the famous Austro-American composer Erich Wolfgang Korngold will be celebrated in 2017: the 120th anniversary of his birth and the 60th anniversary of his death. Thanks to both of his teachers Robert Fuchs and Alexander Zemlinsky, the 11-year-old boy already abandoned many compositional achievements of the old and contemporary Viennese tradition to create his own

distinctive style. Being of Jewish origin and having already written music for Hollywood, he finally emigrated to the USA in 1938.

This presentation will show the strong connection between his early Viennese piano music and his new tone language for Hollywood film music three decades later. Selected passages of Korngold's Piano Sonata No. 1 and his Fairy Tales, op. 3 will be demonstrated, along with short video files of sequences of his films (e.g., Robin Hood).

The fact that Korngold was taught according to specific characteristics of traditional and modern Viennese culture is of utmost importance for becoming a key figure in Hollywood: The combination of striking melodic and rhythmic themes, a strong awareness of form and structure and a chromatic texture within a steady stream of rhythmic and motivic modifications are typical features of a tradition especially developed by Mozart and Brahms and continuing through Zemlinsky and Schoenberg.

The need for creating a seemingly endless stream of dramatic and lyrical melodies, striking themes, enchanting chromatic color, and dynamic instrumental sound (e.g., the Prelude of The Sea Hawk) is evident throughout Korngold's works, thereby giving credence to the unique musical tools Korngold gained in Vienna.

Moore, Sean A.

Composition: *Jazz Sonata for Piano No. 1*

This work is in three movements and is about a day. The moderately fast first movement gets the day off to an overall good start and then continues with the expressive second movement which provides a somewhat melancholic contrast in mood. The third movement, a presto, seems to indicate that ultimately all is well. The day and how it plays out is up to the imagination of the performer and the listener. Standard pre-existing forms and textures are utilized along with jazz harmonies and some rhythmic complexities.

Murtada, Salam

Composition: *Atlal & Ghazal (from the Mu'allaqah Suite)*

“Atlal” and “Ghazal” are movements from the four-movement Mu’allaqah Suite (2016).

The Mu’allaqah (plural Mu’allaqat) were esteemed Arabic poems, called “suspended odes,” written in the sixth century A.D. Crafted in the ancient classical Arabic language, the Mu’allaqat captured the lives of the desert nomads: their adventures, passions, and tribal identities.

The Mu’allaqat usually begin with the Atlal, an evocation of the poet’s beloved who abandoned her encampment: “Stop, oh my friends, let us pause to weep over the remembrance of my beloved. Here was her abode on the edge of the sandy desert between Dakhol and Howmal.” The poets later explore other themes such as Ghazal, platonic love: “Has anything deceived you about me, that your love is killing me, and that verily as often as you order my heart, it will do what you order?”

In this suite, the “Atlal” movement begins with a three-note motive that is freely varied in the manner of the ancient poetic verses. Two Levantine nomadic (Bedouin) folk melodies are quoted here, and developed in subsequent movements.

“Ghazal” begins with a desolate ornamented gesture that becomes the first of several textural layers, like layers of wind, sand, and desert rock. An improvisatory cadenza of repeated notes mimics the traditional vocal ululations based on the well-known improvised folk motive, “ya leyli” (“oh, night!”).

This suite embraces Arabic folk traditions in the language of Western art music, a fusion of two identities: one from the Old World, and another in a new land.

Nash, Anne Jennifer

see Palmer, Katherine (*Cusqueño Compositions: Life and Works of Armando Guevara Ochoa*)

Noone, Michael

Paper: Musical Encounters Between Spanish Monks and Indigenous Australians at the West Australian Abbey of New Norcia — a 170th Anniversary Reassessment

The story of music and musicians at the Benedictine Abbey of New Norcia is unique. Located 132km to the North of Perth, the Abbey was founded exactly 170 years ago by Spanish Benedictines who meticulously documented their encounters with indigenous Australians. The Abbey archives house an extraordinarily rich series of documents, many of which reveal the importance of music and musicians in the Abbey's encounters with both indigenous and Anglo-Irish Australians. This paper focuses on an unpublished account of music at New Norcia by Dom Eladio Ros (1910-87). His writings offer unique insights into the ways in which music traditions as diverse as Gregorian chant, Australian Aboriginal music, 19th-century parlour music, Latin liturgical polyphony and Irish and Spanish folk music intersected and impinged upon each other in ways that did not happen anywhere else. Such phenomena make the Abbey one of Australia's most interesting musical institutions.

In the absence of a common language or culture, music became one of the chief means of mutual engagement between the Spanish Benedictines and the Aboriginal population at New Norcia. Indeed, this common interest in music is one of the most consistently fascinating aspects of the mission's history. It gave rise to such compositions as Dom Salvado's Aboriginal-inspired Maquial'o for piano and later such extraordinary phenomena as the mixed choir of Aboriginal boys and monks who sang Gregorian chant and liturgical music in up to four parts and an Aboriginal string orchestra and brass band. The paper is richly illustrated with archival photographs and sound recordings.

Palmer, Katherine

Lecture-recital: Cusqueño Compositions: Life and Works of Armando Guevara Ochoa

Armando Guevara Ochoa (1926–2013) was a Peruvian composer, violinist, and music director who bridged the gap between European and indigenous sounds in Peru through classical music. He was globally recognized for his regionalist compositional style that was inspired by the soundscape of the Peruvian Andes and Cusco, his birthplace. His works “characterized by short themes, pentatonic scales, and huayno rhythms” also represent a tonal style of Peruvian composition known as the Cusqueño School. A child violin prodigy, Guevara Ochoa studied both violin and composition in Lima, Boston, New York, and Paris and worked under many notable conductors, composers, and pedagogues, including Nadia Boulanger. While he composed over 400 works, he frequently gave away original manuscripts; his family and scholars have accounted for fewer than 200. No complete catalog of his compositions exists, but individual pieces and scores have been located across Peru, in select cities in the United States, and in the private libraries of musicians throughout Latin America. The purpose of this lecture-recital is to highlight Guevara Ochoa's transformation of classical music in Peru and will feature key chamber works that depict his musical life.

Park, Soo-Ah

Workshop: Feasibility of Offering Blended Music Lessons

Online learning is widespread and continues to grow in higher education. Therefore assessment of offering music lessons utilizing online instruction becomes of interest. Applied music lessons are traditionally taught in a face-to-face manner because teaching applied music lessons rely heavily on kinesthetic and aural sensation. As we face the drastic changes in higher education as whole (using more

technology to impact pedagogy and learning), there is potential in utilizing current technologies to facilitate music learning. This workshop will examine how to integrate instructional technology tools into music lessons.

Traditional music lessons involve the repetition of lessons by instructors daily. This repetition burdens the instructor's stamina and challenges the instructional quality. Therefore, music teachers can implement online resources to enhance face-to-face instructional time with students. The use of pre-recorded lectures, video master classes, students' performing videos, discussion platforms, weekly video reflection, online portfolios, and video conferences with experts online can be used to actively coach student performance. Online tools used in music lessons such as PlayPosit, FlipGrid, Padlet, Jing, Office365, Zoom, and others will be discussed by analyzing the benefits of offering video instructions for the aspects of recruiting, learning, improving the quality of assessment, and digital archives will be held.

Skeptical views on using technology in music lessons explains why there are limited numbers of blended or online applied music courses available. This workshop will help music teachers incorporate technology in their music lessons in order to increase the quality of both student performance and the face-to-face lesson time.

Parker, Sylvia

Paper: *Percy Grainger and Bela Bartok: Parallel Lives of Two Ethnomusicologists*

Hungarian Béla Bartók (1881–1945) and Australian Percy Grainger (1882–1961) were born within four months of each other. Both became concert pianists and composers. Both encountered folk music quite by accident and were profoundly influenced by it. Their work in collecting folk music, recording and transcribing it, arranging it into settings appealing to the general public, and composing music incorporating folk elements reveals intriguing similarities despite their dissimilar personalities.

Grainger focused primarily on English and Nordic folksongs due in part to his family heritage and European training, supplemented with music from Polynesia encountered during travels back to Australia and New Zealand. Bartók focused primarily on Hungarian and East European folksongs of his native land, supplemented with music from North Africa encountered during travels to Algeria and Egypt.

This CMS presentation includes biographical details, historic photographs and piano performances, and a time line of parallel activities. Audio examples contrast rustic field recordings with sophisticated settings of folk melodies including Grainger's *Brigg Fair*, *Lincolnshire Posy*, and *Country Gardens* and Bartók's *For Children*, *Romanian Folk Dances*, and *Violin Duos*. Original compositions exhibit elements of folk music uncommon in the classical tradition in which both men were trained. Church modes and irregular meters abound. Microtones appear in Bartók's transcriptions and scholarship, while Grainger's *Free Music* specifically features microtones and he even invented a new instrument for playing them. Polyphony, rare in folk music, appears in Bartók's Yugoslav research and inspires portions of *Concerto for Orchestra*. Grainger's *Random Round* stems from the improvised partsinging of Rarotonga.

Quilliam, Megan

Paper: *Indigenous Opera and Nationhood in Post-Apartheid South Africa*

Opera has been a vibrant art form in South Africa since colonial times. Its production and consumption in the country has always been a means of asserting specific cultural ideals. Under apartheid, opera allowed the white upper class to maintain cultural ties to Europe. In the post-apartheid dispensation, however, opera has continued to prosper, albeit with a shift in its cultural intentions in the original works

of South African composers and adaptations of works from the Western canon into South African settings and languages. These contemporary operatic productions are using indigenous musical idioms and cultural narratives as means of redefining modern South Africa as a nation with a unique history and culture: more African and less European, more local and less foreign. Drawing upon Karantonis and Robinson's (2011) discourse on the post-colonial nationalistic operatic representation and decolonization of indigenous peoples, this paper focuses on the case study of Mzilikazi Khumalo's 2002 Princess Magogo KaDinuzulu, a performance of the life of the real Princess Magogo who was an icon of Zulu traditional music and mother of present Chief Mangosuthu Buthelezi. It analyzes the use of opera in South Africa as a nationalistic tool, arguing that indigenous opera speaks directly to the "new" South Africa in its attempts to construct a unified national culture and history out of its fractured identity using the didactic means of an artistic performance.

Ramirez, Miguel

Paper: White Australia Policies: *The Musicians' Union and the Immigration of Jewish Refugees in 1930s and 1940s Australia*

In the wake of World War I Australia closed its doors to citizens of the German Empire, and it banished all things German, including the use of the German language and references to names and notions emblematic of German culture and traditions. The country also reinforced laws that continued to make immigration difficult for most non-British citizens. Under the rubric of White Australia, these laws had targeted Asians and other immigrants since the middle decades of the nineteenth century, and to various degrees they remained in effect well into the second half of the twentieth.

Because of their liminal identity as both Jews and Austro-German citizens, many Jewish musicians seeking refuge from the racial discrimination of the Third Reich faced serious challenges in their attempt to migrate to, and find professional opportunities in Australia. In the 1930s and 1940s the Musicians' Union of Australia tacitly subscribed to the White Australia policies, and—unlike other professional organizations—it played a central role in keeping some of the newly arrived musicians from practicing their profession in the land that offered them refuge on humanitarian grounds.

Drawing upon research conducted by Albrecht Duedling and other scholars, my paper explores the complex socioeconomic situation that Jewish refugee-musicians had to navigate in their new homeland, and it focuses on the effect that the policies adopted by the Musicians' Union had on the careers of Kurt Prerauer, Hermann Schildberger Heinrich Krips, Jascha Spivakovsky, and other musicians who settled in Melbourne, Sydney, and elsewhere in Australia.

Robison, John O.

Paper: *Kim Eunhye at age 60: Arirang, Animals, and Signs of the Zodiac*

One of the most prominent second-generation women composers in Korea, Kim Eunhye has distinguished herself by being one of the few Korean women composers to study in France, where she earned advanced degrees in composition, theory, and musicology. A composition professor at Suwon University since 1997, Kim exhibits considerable by creating works integrating Korean with Western styles, using borrowed material in an original manner, and deriving inspiration from the signs of the zodiac in Korean cosmology.

The traditional genre kagok is the inspiration for one composition (Kayagum), which shows Korean influences in its emphasis on three central pitches, dynamic shadings, sliding pitches, different degrees of vibrato, and heterophonic textures. Dualistic borrowing is seen in her series of Arari pieces, which are based on the Korean folk song Arirang and yet also borrow material from a multitude of Western sources. Over the past six years, Kim has added twelve new compositions to her Arari project, continuing to cleverly place the folk song Arirang within the context of various Western styles,

including some Latin American genres. Seeking inspiration from nonmusical sources, the Suite pour Piano “Les Douze Signes” and Wind Ensemble marches are excellent examples of Kim’s interest in the signs of the zodiac, along with the animals and their corresponding character traits identified with respective birth years. Kim Eunhye’s intercultural tendencies, interest in transformations of Arirang, and fascination with cosmology and animals have helped her to achieve status, at age 60, as one of the most fascinating composers in Korea.

Rozman, Jure

Lecture-recital: Lucijan Marija Škerjanc – At the Crossroads of East and West

This lecture-recital will introduce the music of Slovenian composer Lucijan Å kerjanc and present the central conflict of his musical life: how to function and succeed with late-Romantic expressionist European sensibilities in a socialist sphere with an imposed artistic environment that is tightly controlled by the Communist Party. Å kerjanc (born 1900) was educated in the progressive environment of the waning years of the Habsburg monarchy (Vienna) and in Paris, the liberal avant-garde capital of the world. After World War II he found himself in socialist Yugoslavia and came against the state arts apparatus. Despite frequent clashes with state-controlled cultural organizations and institutions of higher learning, he managed to increase his artistic standing largely without conforming his sophisticated compositional style to nationalist propaganda requirements. He eventually secured a position as the Professor of Composition at the University of Ljubljana, as well as directorship of the Slovenian Philharmonic Orchestra. Such an accomplishment is a testament to the beauty and universal message of his music, which I hope my performance will clearly demonstrate. As part of the lecture-recital I will perform his Piano Sonata no. 2 (10') and selections from his 12 Preludes (3').

Sink, Damon W.

Composition: Prelude and Spinnerfall

Composed in the fall of 2017, Prelude and Spinnerfall is a continuous set of lyric melodic variations taking some inspiration from the wide canon of French compositions for flute and piano. The harmonic language extends simple diatonic melodies with seventh- and lydian-derived harmonies, filigree, and pan-diatonic wash from the pedaled accompaniment. Though not specifically programmatic, the work may suggest in places the image of a mountain sunrise, perhaps seen from the middle of a cold, and fast moving freestone trout stream.

Solomon, Nanette Kaplan

Performance: Women’s Voices from Down Under: Piano Works by Australian Composers Betty Beath and Elena Kats-Chernin

Australia’s culture is a fascinating tapestry of diverse threads. Geographically closer to Asia than Europe, it bears the legacy of British manners and civilization, but is home to one of the most interesting indigenous populations in the world. These rich intersections have created a burgeoning classical music scene in which composers have absorbed disparate elements running the gamut from Aboriginal and southeast Asian music and instruments, American jazz and blues, to more traditional and avant-garde Western techniques. Although Australia’s concert life is a relative newcomer compared to that of Europe, many of the prominent composers throughout the twentieth century were women- who contributed works for opera, the concert hall, and educational purposes. This performance will feature piano works by two contemporary Australian women- Betty Beath (b. 1932) and Elena Kats-Chernin (b. 1957), whose music embodies the above-mentioned compositional streams.

Beath, who studied at the Sydney Conservatorium and Queensland Conservatory (where she later taught), has had orchestral works performed throughout Australia, Europe, and the United States. During residencies and research trips to Papua New Guinea and Indonesia, she became interested in the sounds and rhythms of non-western music; these and other influences resonate in her 2012 *Moments*

Remembered, a suite of seven short piano pieces that includes a movement based on Balinese folklore – “Seeking Raja Pala”- as well as “Tangalooma Tango” (Tangalooma is a former whaling station and wild dolphin resort in Queensland). I will also perform *Beath’s Didgeridoo* (1991), a short piece that transfers the sound of this iconic Maori instrument to the piano.

Born in Tashkent, Kats-Chernin emigrated to Australia with her family in 1975, where she studied at the Sydney Conservatorium. According to the Sydney Herald, “ Her status as one of this country’s most prolific and consistently innovative composers remains unchallenged.” As an antidote to the pressures of large-scale compositions, Kats-Chernin often writes brief rags; these have become some of her most well-known and popular pieces. I will perform three rags with specific connections to Australia:

- *Peggy’s Rag* (1996), written during a residency at the Peggy Glanville-Hicks Composer’s House in Sydney, and a tribute to that distinguished Australian composer
- *Removalist Rag* (1996), begun at the Glanville-Hicks House
- *Sunday Rag* (1997), written on a hot February day of the Australian summer.

The CMS 2017 conference in Sydney will be a serendipitous venue for exploration of this rewarding repertoire.

Sorley, Rebecca

Lecture-recital: *Musical Journeys of Immigrant Composers*

The environment in which a musician grows up and studies influences the output of their compositions. Many composers journeyed from their homeland to seek freedom and refuge in a foreign land. The additional influences of their adopted homelands helped to form the musical language of each composer. This lecture-recital program focuses on piano music of immigrant composers along with their stories of reaching a new home.

The composers included in the performance all faced difficulties in their homelands in the 20th century which forced them to journey to another nation in which their musical ideas could be expressed more freely. Chen Yi endured the Cultural Revolution in China and years of farm labor away from Western music before coming to the United States. Sergei Rachmaninov came to the U.S. as the result of the Russian Revolution in which his family lost all of their acquired wealth. Latvian composer, Marc Lawry, lived in Germany until the rise of the Nazi regime forced him to move back to his homeland. He later immigrated to Israel and was instrumental in helping develop a Nationalistic style. *Duo Ye* by Chen Yi, *Prelude Op. 28, No. 4* by Rachmaninoff, and selections from Marc Lawry’s *Three Jewish Dances* will provide the musical portion of the program.

The relationship between musical composition and circumstances in a composer’s life cannot be severed. This lecture-recital will show through music and words how the composers’ journeys to a new land helped them create their lasting musical imprint.

Sovkolas, Adam

Composition: *The Stone Troll*

J.R.R. Tolkien’s poem, The Stone Troll, opens with a troll sitting on a stone gnawing on an old bone. In my composition, the troll is represented by an ominous, thundering dissonance followed by a brittle descending melodic line, which is meant to depict the gnawing on the bone. Tom Bombadil happens to be on another one of his walks and comes upon the troll. Here I use a modified version of Tom’s walking theme from my earlier composition titled Tom Bombadil. Tom recognizes the bone the troll is gnawing on as his uncle’s shin bone, which he believed to be buried in his uncle’s grave. The troll admits that he stole the bone from a graveyard but says since the owner is dead, he shouldn’t miss it. Tom becomes agitated and demands that the troll return the bone. The troll refuses and threatens to eat

Tom, too. A fight ensues, which culminates with Tom kicking the troll in the butt. Unfortunately for Tom, “harder than stone is the flesh and bone of a troll”. The troll starts laughing as Tom goes limping home. The poem ends as it began, with the troll sitting on his stone, gnawing on the bone.

Steinbach, Richard

Performance: *Cultural Fusion: New Piano Music Across the Globe*

Contemporary composers from around the world are infusing their compositions with the indigenous folk music of their culture, as well as popular music, jazz, and a variety of modern techniques to create a new “Fusion” style for the 21st Century. This informational performance will highlight some of the latest works written by a select group of composers from across the globe that are creating dynamic pathways in solo piano literature. Each of the countries represented in this program have experienced a blending of cultures through the unique historical amalgamation of their immigrants. These innovative compositions were compiled through “The Fusion Project” — an ongoing international music research initiative focused on the investigation and promotion of new global music. Brief comments about the composers’ incorporation of indigenous music, folk music and popular music will be included before the performance of each work.

PROGRAM:

- Germán Darío Perez Salazar (COLOMBIA): Caña, from Suite Colombia
- Amanda Handel (AUSTRALIA): Garnet, from Crystal Amulet
- Claudio Dauelsberg (BRAZIL): Estudo No. 2 and Toccata
- Jorge López Marin (CUBA): La Voz del Silencio and Juglares
- Marlos Nobre (BRAZIL): Frevo

Stoner, Kristen L.

Composition: *Cape Cod Suite for Flute Duet*

This duet is a six-movement programmatic work portraying unique, quirky characters dancing in a nightclub in Provincetown. Each movement depicts the eccentric style of a single character: Free Spirit, Mr. Mental, Lighthouse, Snoopy, The Unbearable Darkness of Being, and Samba Queen. Composed by a flutist, this work features rich colors, difference/ghost tones, glissandi, and beatboxing extended techniques, emanating from a comprehensive knowledge of the instrument.

Stulberg, Neal

Lecture-recital: *Constructivism with a Jewish Accent: Alexander Veprik Piano Sonata No. 2, Op. 5 (1924)*

2017 marks the centennial of the Bolshevik Revolution in Russia. An event of profound geo-political importance, it was also a pivotal artistic moment for a small number of young, gifted Jewish composers based in Moscow and St. Petersburg. These composers -- including Joseph Achron, Alexander Krein, Mikhail Gnessin, Lazare Saminsky, Alexander Veprik and others -- had in 1908 formed themselves into an artistic union called the St. Petersburg Society for Jewish Folk Music. Its goal was nothing less than the creation of an entirely new category of classical music: concert music infused with Jewish content.

The highly successful Society was abruptly dissolved after the 1917 Revolution. Most of its members emigrated to Europe, the United States or Palestine. Their dispersion, combined with the cultural repression of the Soviets, made it impossible to sustain the productivity of the movement, maintain ongoing performance traditions, or even preserve an archive of the music itself.

Veprik (1899-1958) remained in Russia after the Society’s breakup, eventually becoming a leading musical propagandist for the Soviets and authoring a definitive 20th-century Russian orchestration textbook. His two early piano sonatas reveal a powerfully individual voice. His Sonata No. 2, in

particular, is heavily accented with Jewish melodic elements and is written in a recognizably “constructivist” style.

I propose to perform this 12’ work, providing background about Veprik and the Society, and introducing the conference audience to a forgotten and powerful compositional voice with a complex relationship to the cultural and political system within which he worked.

Surkin, Charlotte

Demonstration: *Teaching Singing to Students who are Blind and Visually Impaired*

The presentation begins with the standard definitions of vision loss. People who, even with the aid of glasses and/or contact lenses, cannot meaningfully distinguish visual images such as typical print from a book, newspaper, or a crosswalk, are generally described as people with “Low Vision” when the vision loss is total, the condition is called “Blindness.”

Considerations include: introducing a student with vision loss to a new environment (your vocal studio). In working with vocal pedagogical techniques differing between teaching a student who has never had vision with a person who has some vision or recently lost his or her vision.

Materials are a key component of teaching students with vision loss. The accessing of music, whether from large print or Braille music, will be discussed. For students with low vision, relevancy aspects such as contrasting print colors, individualized point size, spacing, fonts, margins, paper finish etc. will be discussed. For students with no useable vision, the accessibility to the various computer platforms such as Pro Tools, Logic etc. will be discussed.

A brief explanation of Braille words and music will be shown using an example from the literature (The opening of the operatic aria “Voi Che Sapete” from Mozart’s *The Marriage of Figaro*). Included will be a discussion as to how medication affects the voice pertaining to various eye diseases, for example, does the implementation of various eye drops structurally change the vocal folds and therefore the singing voice? Also included in the presentation will be reference to the use of guide dogs in a rehearsal and performance situation. The presentation will end with a brief demonstration of various audio equipment and video magnifiers.

Tam, TinShi

Paper: *Carillon Superhighway I-35: Performing Arts Productions over Advanced Network*

Carillon is a musical instrument with a set of bells played from a keyboard of wooden levers (batons) and pedals. Unlike most musical performances, carillon players are hidden from the audience. The majority of carillonneurs perform inside a tower. Collaborative performances are difficult, not to mention performances between two remote locations. This paper will discuss several carillon collaborative performances over computer networks, applications of technology and its challenges.

The premiere of “Star Bells” for carillon and orchestra in 2002 was the first real-time collaborative performance using streaming technology over fiber optic network. The carillon was performed in the campanile and the orchestra was located on stage in a concert hall, nearly a mile away. The success of that performance redefined musical collaborations. With the advancement of technology, network performances are more accessible and affordable. During the 2015-16 season, three collaborative performances between carillon and various ensembles were held using LOLA (Low Latency audio and video conferencing system) and Internet2 network. Each performance has different parameters including geographic distance between two venues, number of performers, repertoire, and placements of microphones, cameras, and video screens.

For musical instruments that are not accessible or transportable, technologies are powerful tools to expand musical and educational opportunities. Partnerships among engineers and musicians, and diverse collaborative artistic ventures would be the key to further advance the superhighway for performing arts productions.

Tardif, Guillaume

Performance: *Howard Bashaw's Seven Movements for Solo Violin (2015)*

A recent work by Canadian composer Howard Bashaw (born 1957), Seven Movements for Solo Violin explores a large range of compositional and instrumental techniques in seven contrasting movements. Originally written for solo viola (2010), the work was revised for violin in collaboration with the performer. In celebration of the composer's 60th birthday in 2017, this performance would be the Australian premiere, following the Canadian premiere this past October 2015 and presentations of selected movements at international events in the United States, South America, and Europe. The final movement, Buzz, inspired a choreography by Jean Grand-Maître and the Alberta Ballet ('The Creation Experience'), presented at the Art Gallery of Alberta in the Spring of 2016.

Seven Movements for Solo Violin (2010; revised 2015)

- I Modular 1, quasi una fantasia
- II Caricature Sketch: Three Faces of Public Speaker no. 6
- III Modular 2, quasi una fantasia
- IV Responsorial: Then . . .
- V . . . and Now
- VI Framing Alea: HyperSplice
- VII Buzz

Valente, Liana

see Brown, Timothy J. (*Dreams Kept, Dreams Deferred*)

Vaughn, Beverly

Workshop: *African American Gospel Music: A Reflection of a People's Journey*

African American Gospel Music, born in the African American religious community of the early 20th century, has now emerged as a worldwide phenomenon. With its Afrocentric emphasis on emotive declaration, rhythmic intensity and fervor combined with European musical and cultural influences, its overall growth and development over the last 100 years offers a unique opportunity to reflect on the African American experience through music. This fast-paced, engaging workshop will offer its participants the opportunity to explore and examine several chronological examples of its cultural importance. Participants will leave the workshop informed, inspired and uplifted!

Vlahcevic, Sonia K.

Demonstration: *Chamber Works of Elena Kats-Chernin*

Elena Kats-Chernin immigrated to Australia in 1975, having studies music in Uzbekistan (b. 1957) and Moscow. After her arrival, she continued her studies at the Sydney Conservatorium of Music with Richard Toop (composition) and Gordon Watson (piano). From 1980–1994, she furthered her studied in Germany. She presently lives in Sydney.

As a composer, Kats-Chernin writes extensively for all genres: chamber, opera, ballet, vocal, orchestral, etc. Within these groups, she astonishingly creates unorthodox groupings of instruments rendering unique textures and sound: Charleston Noir for Four Basses or Chamber of Horrors for blue harp. One is reminded of Paul Hindemith's capacity to compose for most existing instruments and chamber groups.

Honored by the National Museum of Australia, she wrote the Garden of Dreams for Aboriginal didgeridoo with European orchestra.

The styles in which she composes are diversified: Ragtime, Blues, Swing, idiomatic folk as well as classical-romantic structures. Her music is always grounded in substantial forms used as structural devices but her creative output is heard in the remaining elements of melody, harmony and texture.

This lecture is designed to acquaint the listener with the charm and diversity of Kats-Chernin's music. Recorded examples will be included with available scores for perusal.

Volker, Mark D.

Composition: *Echoes of Yesterday*

As an interactive piece in which a computer has been programmed to respond to the live performance, the clarinet player is in control of tempo and expression. The computer listens to the live player and compares what it hears to a programmed score. At specified places in the score, the computer responds by implementing programmed musical events. These events include custom-designed software "instruments" as well as processing of the live flute sound. The programming and voices were generated using the software package MAX.

Weiler, Sherri

Paper: *Development of the Russian Art Song: Tracing Folk Roots in Russian Romansiy, 1850–1950*

This paper is a multi-media developmental study, illustrated by recorded audio performance, informational transparencies, and visual slides of paintings by Russian masters, demonstrating how four of Russia's greatest symphonic and operatic composers used *narodnaya pesnya* (folk song) in their intimate settings of poetry for solo voice and piano. In so doing, these composers epitomized the history of Russian art song in the late 19th and early 20th centuries.

The vocal musical heritage of this huge nation is deep and vast. This program traces one thread that runs through the rich tapestry of the Russian romans by choosing four major musical elements of folk song and showing their appearances in various *romansiy* as Russia struggled to develop a national compositional school throughout the 19th century.

The most prevalent features of Russian folk song include *protiyazhnaya*, or melismatic lament; unusual metric and rhythmic elements, including dance forms (*plyasovaya*); the Gypsy influence; and liturgical influences from the Russian Orthodox Church (*znamenny ryespev*, or chant). Songs of Mussorgsky, Tchaikovsky, Rachmaninov, and Prokofiev will illustrate the folk elements in each composer's vocal output. The songs chosen are among those that are probably the least familiar in Russian vocal literature and have been previously recorded by the presenter for playback here. A brief lecture will identify the folk aspect illustrated in each song before it is played, guiding the listener's awareness of the poetic and musical treatment, while slides of contemporaneous paintings by Russian masters and informational transparencies will accompany the presentation throughout.

Weiss, Stephanie

Lecture-recital: *Passageway: Identity and Landscape of the Refugee in Jonathan Stark's Song Cycle*

Passageway, a new song cycle by German composer Jonathan Stark with English text by Franziska Hass, explores psychological and emotional aspects of the current refugee crisis through music. The cycle comprises twenty-two songs, of which four would be selected during this lecture-recital. Stark's musical language explores the physical and mental journey of a refugee's estrangement from home and family, the overall concept of 'home', and ends with the arrival in a foreign land and culture. This cycle

highlights the individual as existing separately from the masses. It also shines a personal and topical light on an important current issue by marrying music and poetry.

In this lecture-recital, we will share stories of refugees through song and text. The study will serve as a guide for the performer, based on analysis of the musical and textual motifs crafted throughout the work, reasons for Stark's choice of an art song medium in this case, a discussion of the text and its influence, and the relation to worldwide current events. We will discuss the development of the large-scale, contemporary song cycle genre and its importance in bringing topical current events to life in a personal way through music. Overall, we will share this important new song cycle and its personal message with the international community.

Welch, James

see Brown, Timothy J. (*Dreams Kept, Dreams Deferred*)

Wolf, Debbie L.

Paper: *From Indigenous Music to Four-part Hymnody: Celebrating the Spectrum of Christian Sacred Music of Oceania*

This presentation will provide an overview of the Christian sacred music practices in Oceania by comparing and contrasting regional styles and traditions of Australia, Melanesia, Micronesia, and Polynesia. Audio-visual examples will demonstrate the diversity in the Christian worship music of these regions ranging from the varied cultural traditions of the indigenous peoples to the four-part Western style hymnody resulting from missionary influence in the 18th and 19th centuries.

The impact of European colonial culture and the spread of Christianity dramatically altered the cultural worship customs of many people groups throughout Oceania. Imitation of European church music spread along with the Christian religion, promoted by missionaries who either did not realize the importance of cultural music traditions or piously disapproved and discouraged certain cultural worship practices. But this was not ubiquitous. New forms of sacred music emerged as some missionaries realized the value of adapting music to the cultural traditions of the converts, while others encouraged the development of indigenous musical expression of the new faith. The presentation will examine these diverse forms, especially focusing on those from Australia and nearby, Papua New Guinea.

The Europeans were not the only sources of influence; immigration within the four regions of Oceania islands also contributed to the varied worship styles and blending of ethnic and cultural characteristics. Examples of these worship styles will be shared, including the *peroveta* (prophet) songs of Fiji immigrants.

This paper will provide general guidelines for understanding and appreciating the unique and adapted sacred musical expressions of Oceania.

Wright-Ivanova, Christina

see Weiss, Stephanie (*Passageway: Identity and Landscape of the Refugee in Jonathan Stark's Song Cycle*)

Yao, Zijin

Paper: *Music Performance Anxiety and Optimal Performance: An Application of the Individual Zone of Optimal Functioning (IZOF) Model in College Piano Students*

Music performance anxiety has been regarded as a negative phenomenon by piano teachers since the management of anxiety is beyond the range of teaching skills, students' musical talent or dedication. An empirical assumption is that anxiety reduction may help the pianist to achieve peak performance.

However, according to the Individual Zone of Optimal Functioning model, an athlete's performance is successful when his/her pre-competition anxiety is within or near the optimal zone. Therefore, the location and width of the IZOF determines the optimal performance. Based on the application of the IZOF theory in the context of piano performance, results have shown anxiety plays a necessary role in optimizing pianists' performance. This study was taken in a college piano performance curriculum context. A pilot study ($S=2$) and a large-scale study ($S=30$) were conducted to verify the relationship between MPA and optimal performance. Support was found for the IZOF theory in respect to somatic anxiety, cognitive anxiety and self-confidence dimensions.

Piano performances associated with anxiety of an intensity that fell within the IZOF were observed to be significantly better than piano performances associated with anxiety intensity outside the IZOF. All the peak performances were presented in the IZOFs. By identifying participants' IZOF with the CSAI-2 inventory, we are able to verify that the IZOF model could be applied in the piano teaching process and may help college piano students be more aware of personal in-zone/ out-zone states and rethink their attitude towards performance anxiety based on the location and width of their zones.

Zacharella, Alexandra

Paper: *The Sounds of Hawaiian Music in Australia*

Australian audiences were first exposed to Hawaiian Music in 1924 by Ernest Ka'ai's touring show, A Night in Honolulu, produced by EJ Carroll's chain of popular theatres in Australia. The original touring show was made up of Hawaiian musicians and was deemed a hit from the start. In the late 1920's several famed Hawaiian musicians recorded music in Australia as part of the newly emerging Australian record industry. With the invention of the 78rpm disc, it led to the exposure and emergence of such famed Hawaiian musicians as the duo Queenie and David Kaili, the Sydney Hawaiian Club quartet and quintet, along with others, whose music was traditional in Hawaiian style but with English lyrics.

This paper will examine the emergence of Hawaiian music in the Australia popular culture of the 1920's, 30's and 40's. Australian/Hawaiian music was said to be popular because of its Polynesian flavor mixed with the stylings of what is now considered country western music or "cowboy" music. Australia's population grow in the early 20th century gave way to Hawaiian infused country western style music in order to promote vacation resorts, prospects to new immigrants of work, travel, resources, adventure and to simply enjoy the beauty of its vast landscape. The sounds of Hawaiian music has become a staple in Australian pop culture and most recently can now be heard in mainstream Australian rock bands like Men at Work.

Zhang, Wenzhuo

Workshop: *Reflection, Celebration, and Innovation in Classical Chinese Instrumental Music*

"Musical diversity is valued in principle" by scholars "but the curricular infusion of music expressions of the world is yet in its infancy," Patricia Campbell writes. This workshop aims to update the situation and guide listeners' (or students') musical activities to appreciate classical Chinese instrumental music.

The workshop presents three genres of Chinese classical ensembles, duets for Qin (seven-string zither) and Xiao (vertical bamboo flute), Jiang Nan bamboo and silk ensembles, and Cantonese ensembles. An introduction to their original cultural context and a representative repertory is provided. The presenter incorporates attentive and engaged listening methods to encourage the audience to perform, respond, and connect to Chinese music and the culture beyond. Attentive listening directs the audience to pay attention to rhythmic patterns, contours of melodies, scales, forms, and instrumentation of each ensemble, as well as relevant cultural contexts associated with these musical elements. Engaged

listening inspires participants to sing melodies, tap the rhythmic patterns, and use Chinese scales and keys to create new melodies or to improvise.

The final discussion will examine challenges teachers encounter when teaching Chinese music outside its original context. It will provide methods and resources to choose representative Chinese repertoire for music appreciation. All of the materials provided in the workshop could easily be used in a classroom; they are appropriate for Chinese music appreciation for different age groups worldwide. Along with recordings, the presenter shall bring the Yangqin (Chinese dulcimer) to give a live demonstration.

Zyko, Jeanette

Lecture-recital: “Sydney Singing”: A Lecture-recital of Music for Oboe and Piano by Australian Composers

Although the oboe has a rich and varied repertoire spanning almost four centuries, the music most often studied and performed in academic settings represents only a small body of standard works. This is particularly true of the “contemporary” repertoire, which primarily dates from the middle of the twentieth century. Owing to efforts by Australian oboists, a significant amount of music for oboe has been commissioned from Australian composers in the past few decades. Unfortunately, these works are not widely known outside Australia.

In an attempt to expand the twenty-first-century repertoire for the instrument and highlight the music of Australian composers, I am proposing a lecture-recital of pieces for oboe and piano featuring Sydney Singing (2002) by Peter Sculthorpe (1929-2014) and The Native Garden (2016) by Caerwen Martin (b. 1973). Each of Sydney Singing’s movements is inspired by memories of various places in Australia: Kings Cross, Bondi Beach, the El Alamein Fountain, and the Sydney Opera House. The Native Garden makes use of extended techniques for the oboe and draws on programmatic gestures representing the typical birds and flora of Australia.

~ END OF ABSTRACTS & PROGRAM NOTES ~