

**2017 CMS/ATMI NATIONAL CONFERENCES**  
**ABSTRACTS & PROGRAM NOTES**  
**Updated 10/23/17**

**Adler, Ayden**

see Myers, David E. (*Inclusion, Access, Relevance: Addressing 21<sup>st</sup> Century Higher Education Challenges through Shared Governance*)

**Alberti, Alexander**

**Paper: *Two-Part Harmony: Building Relationships Between Contemporary A Cappella Groups and Music Faculty***

Despite the growing popularity of collegiate a cappella groups, faculty and student stakeholders report significantly different perceptions of the activity and its place in higher education. Mayhew (2009) completed a small-scale study that analyzed faculty and student perceptions regarding (1) the value of collegiate a cappella, (2) vocal health in collegiate a cappella, and (3) the affiliation of a cappella groups to school music departments. Of these statements, researchers identified significant differences between 86% of faculty and student responses. St. Jean (2014) reported similar qualitative findings in his dissertation, with students “[expressing] feelings of isolation from the services and opportunities afforded to traditional, music department sponsored ensembles” (p. 157). Despite the disparity between stakeholder and faculty attitudes, exceptional cases exist in institutions that may exemplify desirable and collaborative relationships. This study employs a multiple case study methodology to describe and highlight the best practices between music faculty and a cappella students at four major universities in the United States. These universities were selected through purposive extreme case sampling, based on the presence of reported positive relationships between faculty and student participants. Interview and survey data were collected from both faculty and student a cappella participants. These results will better inform collegiate music faculty on suggested methods and procedures to create healthy environments and cooperative relationships for contemporary a cappella groups and their music departments.

**Alcorn, Allison**

see McConville, Brendan (*What Works in Online Music Learning: Perspectives from the Field*)

**Appalachian Brass Quintet, The**

**Engagement Performance: *La Cultura; Latin Influences on Music in the Classical Canon***

Latin American music has a powerful history as a long-standing cultural force passed down through generations. While it is admired throughout the world, it has been largely excluded from the body of Western Classical music. With today’s increasing global awareness, however, the traditions and styles of Latin American works have found their way into the Classical canon in the form of meaningful references that refrain from indulging in exoticization or misappropriation. This concert will feature a series of such works that demonstrate the influences of Latin music on the brass quintet repertoire. The material presented is notable especially for its flexibility; the repertoire is highly accessible, and audience interaction and presentation can be adjusted greatly to achieve a similar effect in front of any age group or cultural background. Composers presented include Marquez, Rosas, and Villalpando. The main goal is for audience members to develop a greater understanding of and connection to the cross-cultural influences of traditional Latin American music.

**Arreola, Brian**

see **Frisch, Miranora O.** (*Celebrating Two Trailblazing Mexican Composers*)

**Atticks, Barry**

**Demo/Workshop: *Getting Vocal about Technology***

Preparing vocalists to sound good in a live or studio setting can be challenging for the novice or intermediate user of software and hardware music technology. In addition to talking about mic selection, mic technique, and use of video to evaluate stage presence, we will be demonstrating a variety of software, plug-ins, and techniques that can be used to: (1) simulate the two very diverse experiences (performance hall vs. recording studio) while in the teaching studio, thus better preparing the vocalist for their upcoming performances; (2) capture the best possible live vocal sound in a concert (solo or group); (3) capture the best possible recording studio vocal takes; and (4) add life, depth, and quality to vocals when mixing studio or live recordings.

**Bacon, Alexis C.**

**Original Score: *Ojibwe Song***

“Ojibwe Song” is a nine-minute electroacoustic piece for percussion and fixed media. To record the audio, I interviewed Alphonse Pitawanakwat, a First Nations Ojibwe speaker who moved to the Lansing area as a young man to work in the auto industry. Now retired, he is one of many Ojibwe (Chippewa) speakers who have been contributing to the rebirth of the Ojibwe language.

During my interview with Alphonse, I learned much of his life history, including stories of his rural childhood on Manitoulin Island, the last unceded reserve in Canada; testimony of how his mother was forbidden to speak Ojibwe as a child in her Catholic boarding school; and his fond memories of singing in his church choir. These spoken phrases allowed me to frame the piece as a metaphor for the rebirth of the Ojibwe language: the speaker became lost in a fog (the language was threatened); he experienced corporal punishment (the language nearly disappeared); and after passing through the fog he was again able to sing church hymns and songs written in Ojibwe (the language is returning).

As always in my electroacoustic music, the percussion and the recording intertwine to create an atmosphere that carries the listener on an emotional journey that explores some ways in which some of the complex tapestry of American voices can be heard through my work.

**Baker, Vicki**

see **Woolery, Danielle** (*Curricular Resources for Teaching Texas Musical Heritage in General Music Classes*)

**Banks, Christy A.**

see **Batik Quartet, The** (*Mexican Fantasies for Clarinet Quartet*)

**Barry, Nancy H.**

see **Caravan, Lisa** (*The Applied Studio: Teaching Effective Practice Strategies for the 21<sup>st</sup> Century Musician*)

**Barry, Nancy H.**

see **Royse, David** (*Pathways to Interpersonal Success in the Academy: A Guide for Non Tenured Faculty*)

## **Batik Quartet, The**

### **Showcase Performance: *Mexican Fantasies for Clarinet Quartet***

American Composer Mike Curtis wrote *Mexican Fantasies* in 2014 for clarinet quartet after spending two months in Mexico. A live recording of the North American premiere is attached. To adhere to the time limit, three of the four pieces are included: “Amores” fittingly juxtaposes melancholy and lively sections, while the monadic “The Blue Cupola” evokes mysticism by featuring the bass clarinet playing in its high register. “La Reina del tropic” rounds out the piece with dance-like polyrhythms. The piece evokes Curtis’ experiences in Mexico while exploring the composer’s interest in ethnomusicology.

## **Batzner, Jay**

### **Original Score: *All the Broken Instruments***

*In the back of a drafty barn, dust drifts through shafts of light that split wall slats. Everywhere, junked stuff: bent coils of a warped box spring, a tossed rake, a rusted sewing machine, face of a grandfather clock with no hands. Marooned among these heaped shadows, a baby grand piano sits. Left open to the air, its fallboard hoisted and stuck, it leans like a boat once dashed on ice or shallows, as if it sailed here carried on the storm of its last song. Now its new resident soloist’s strung her own resonant web, her silk bridge strewn across dampers and soundboard strings she crosses nightly to devour all her divers. Under felt hammers and cleft rails, she’s laid dozens of pearly egg sacs, airy clusters of opaque globes clumped like dormant notes. Soon they’ll burst free, her progeny, from the trap work and escapements, to fury and scamper along the buckled keys rehearsing scales and ascensions—their catchy tunes too slight to register yet played for far years: these melodies no-one now here will hear.*

## **Bauer, William**

see **McConville, Brendan** (*What Works in Online Music Learning: Perspectives from the Field*)

**Beamer, Christine**

**Paper: *Stronger Together: Symbioses between Career and Academic Advising in Music Entrepreneurship Curriculum***

Many music programs offer career development courses that are geared towards junior/senior/graduate student populations. This paper session will present research on the effects of offering an entry-level freshman course about professional paths and expectations in music, and how music departments can develop avenues for students to increase their engagement in strategic academic planning and proactive career development.

The paper explores whether a freshman-level career development class can have an effect on student awareness of entrepreneurial career paths and on student academic exploration and success. The paper will explain the collaboration between academic advising and career advising that the class enables, and the main topics covered in the course. Preliminary results from the pilot version of the class suggest that early stage curricular education, co-taught by academic and career advisors, correlates with a decrease of freshman students on academic probation, an increase in engagement with career services, and an increase in student-initiated exploration of the music curriculum. The paper will also present a discussion of students' perceptions of the music field and shifts in their approach to their academic work. This evidence is gathered from student surveys taken before and after the first semester in college, video reflections produced in the freshman seminar class, and focus groups with students. Audience members will leave with ideas for implementing collaborations between academic and career advising and an understanding of preliminary research on the impact of entry-level career development courses on student perceptions of entrepreneurial career paths as well as student academic exploration and success.

**Beavers, Jennifer**

**Paper: *Improving Improvisation and Composition in the Curriculum: A Self-study with a Music Theorist and Two Music Teacher Educators***

The College Music Society created the "Task Force for the Undergraduate Music Major" (TFUMM), which addressed the lack of improvisation and composition exposure in music education. TFUMM advocated for building curricula around the ability to improvise and compose, thereby prioritizing their core pillars: creativity, diversity, and integration. This paper presents the findings from a two-year collaboration in which a music theorist and two music teacher educators made improvisation and composition central to their course objectives.

The purpose of this self-study was to examine and improve our improvisation and composition teaching practices. Data included researcher journals, researcher meetings, observations, student surveys, and semi-structured student interviews. Findings were discussed in four sections: personal and collaborative challenges, state conference presentation, turning point thoughts and discussions, and changed pedagogy. With the encouragement and support of our co-researchers, each of us experienced greater success in regularly integrating improvisation and composition into our teaching. The prioritization of improvisation and composition exercises shifted from novel experiences to starting-points for discovery, and yielded notable changes in our students' increased confidence and skills in performing tasks, as well as willingness to incorporate them into their own teaching. We noticed improved student learning in many areas, including improved aural skills, string-playing technique, singing and embellishing melodies, transcribing popular melodies, harmonizing, and deeper comprehension of topics covered in theory, as well as a more sophisticated transference of knowledge between playing, reading, and writing. This study impacted our teaching and, more importantly, our students' abilities, understandings, and teaching.

**Bell, Adam Patrick**

**Paper: “If Don't Win a Grammy Can I Still Get an A +?”: The Feedback Loop Model of Ethical and Authentic Assessment for Music Technology Projects**

How can a student's use of music-making technologies be assessed both ethically and authentically? In this paper I will describe the Feedback Loop Model of Assessment, a qualitative approach that integrates assessments reflective of real-world practices into a learning project. Using the example of “The Song Machine Assignment”—a music production project based on *The Song Machine* by John Seabrook (2015), which explains how contemporary popular music production is performed—I will discuss how music educators can create a learning environment in which formative and summative assessments are meaningfully embedded into the project as an integral component of the process of music production. This model of assessment seeks to provide students with strategies to achieve their respective personal bests while simultaneously ensuring they strive toward the standards set out by the leaders in the field (e.g. Max Martin, Stargate, Dr. Luke).

**Berenson, Gail**

see **Cockey, Linda** (*Ten Essential Tips for Keeping Musicians Healthy*)

**Berglin, Jacob**

**Paper: *The Recruitment of Under-Represented Minority Students in Music Education***

As it becomes more and more clear that neither music participation (Elpus & Abril, 2011) nor music education enrollment (Elpus, 2015) in US public schools accurately represents the demographic makeup of the United States as a whole, music educators have begun to examine the concept of social justice as applied to race and class. Examining issues of equity and social justice through the lens of *social stratification*—the classification of members of a society into groups and the privileging of educational materials based on those groups—may provide a framework for understanding issues of equity as they relate to race *and* class in urban, suburban, and rural areas alike. Drawing from an abundance of general education scholarship about systems of stratification, as well as current music education scholarship on the subject, this paper examines possible systems of stratification in music education that keep school music for only a select few. After an overview of the foundations of stratification in the sociological literature and an exploration of stratification within general and music education research, a theoretical model to explain current systems of stratification in American public music education is proposed. Empirical underpinnings and existing scholarly writing are provided for each point within the theory, which will allow for a systematic approach to future research.

**Birch, Sebastian A.**

**Original Score: *14 Juillet 2016 for solo violin***

On July 14th, 2016 (the French equivalent of July 4th) my daughter Aika was playing “la Marseilles” and the theme from the Umbrellas of Cherbourg for the Canton French Club. It was during this social event that we heard the first news for the horrible attack in Nice. A large crowd had gathered along the beautiful road that runs along the Mediterranean coast to see the annual display of fireworks. Shortly after the show had ended a heavy truck launched along the road, picking up speed aiming at striking as many pedestrians as possible. At one point, the truck veered onto the large sidewalk seeking further carnage. By the time, the driver of the truck was shot dead by the police the casualties totaled 86 dead and 434 wounded.

I decided to write a violin solo to commemorate the victims of the attack and celebrate the strength, determination, and spirit of the survivors and all who seek peaceful coexistence. The work comprises four continuous sections with no interruptions:

Caprice - The outgoing spirit  
Cantilène - The intimate spirit  
Promenade – The fireworks  
La Terreur - The attack  
Hymne - Hymn honoring the victims.

### **Bohnenstengel, Christian**

**Showcase Performance:** *Lullaby for bass clarinet and piano by Sheila Silver (b.1946)*

“...in not performing music composed by women we have missed out entirely on what half our population has to say to us through music.” – Libby Larsen.

This performance celebrates the works of women composers through Sheila Silver’s (b.1946) *Lullaby* for bass clarinet and piano. The work was inspired by a story about a slave in the American South, who secretly observed her daughter grow up while hiding in the attic. Sounds of squeaky floorboards are heard in the piano, while the timbre of the bass clarinet is eerie and comforting at the same time.

Sheila Silver has won many awards for her compositions, ranging from a Rome Prize (1978) to a Guggenheim Fellowship (2013). She is currently working on her new opera *A Thousand Splendid Suns*, an intimate and inspiring story about women living behind the veil in contemporary Afghanistan. Sheila Silver is married to film director John Feldman and has been a disciple of Deepak Raja, Pandit Narayan Bodas, and his son, Pandit Kedar Bodas. She frequently visits India to further her studies.

Sheila Silver is a fascinating composer whose works deserve greater exposure and recognition. She is a pioneer among a great generation of women (such as Marga Richter, Barbara Kolb, and Libby Larsen) who have created an important body of work worthy of celebration.

### **Borell, Alyssa**

see **Tornado Alley Flutes (Showcase Performance: *French Quarter* by Nicole Chamberlain (b. 1977))**

### **Bossard, Claudia M.**

**Demo: *Simultaneous Learning: Developing Musicianship and Artistry in the Context of Improvisation***

Building musicianship skills and artistry through effective practicing is at the foundation of our instruction in the applied lesson. The traditional teaching method uses the ‘reacting-to-mistakes’ style: our student makes an error and we correct it. In contrast to this, Simultaneous Learning is a teaching philosophy that uses improvisation as its foundation in the learning of repertoire and is proactive rather than reactive.

Prior to the lesson the teacher pulls the elements of meter, rhythm, key, scale, harmony, dynamics, articulation, phrasing and character from the written score. During the lesson she gives these specific elements without the score to the student who uses them in improvisation. These improvisation activities are then practiced during the week. This improvisation stores the music elements in the long-term memory for students to pull from as they continue their music learning. At the next lesson the student and teacher look at the written score and see the improvised elements.

Simultaneous Learning was developed by Paul Harris, one of the United Kingdom's most respected music educators. Harris based his approach on the core qualities of a music college graduate: technique, rhythm, tone color, and artistry/musicianship. These core qualities provide the framework for every single lesson and practice session in the context of improvisation.

This presentation will outline the principles of Simultaneous Learning and the process instructors can use to implement it with their students. Specific pieces of music will be used to demonstrate the philosophy within the context of an applied lesson and subsequent practicing.

**Bowman, Judith**

see **McConville, Brendan** (*What Works in Online Music Learning: Perspectives from the Field*)

**Bowyer, Zach**

see **Trantham, Gene S.** (*Reflections from CMS Student Chapter Leaders: How They Started Their Student Chapters and Kept Them Going*)

**Boyd, Christopher**

**Demo/Workshop: *What Should I Know to Live Stream Events?***

The landscape is constantly evolving in live streaming, but sometimes "easier" does not equate to "better." Having the right questions to ask is sometimes the hardest place to start. A willingness to dig a little deeper into the technology can have a great impact on the quality of the final product, and, in turn, the experience of the viewer. This presentation will discuss network, platform, hardware, software and institutional issues related to streaming live events.

**Branscome, Eric**

**Paper: *Where Have all the Folksongs Gone? We've Replaced Them Every One***

In the late 1990s, NAFME, then MENC, published two volumes of *Get America Singing Again!*, a collection of songs whose title implied that action and a knowledge of folk and traditional song literature was needed to return America to a culture of collective singing. It has been nearly twenty years since the publication of these volumes and questions arise as to the status of 21<sup>st</sup> century America's singing culture. Some may propose that 21<sup>st</sup> century children do not sing as much as children of prior generations, or that children's knowledge of folk and traditional children's songs has diminished over time. In direct contrast, formal music education is available to more children now than before, and there are more curricular resources for elementary music education than in prior generations. If music education is more readily available to 21<sup>st</sup> century children, but these same children are perceived as being less knowledgeable of folk and traditional song literature, what types of songs are included in music curricular resources when compared to texts of prior generations?

The purposes of this study were: 1) To identify the extent to which folk and traditional children's songs are included in 21<sup>st</sup> century elementary music texts when compared to historical music textbooks; 2) To identify the types of songs included in modern texts if folk and traditional children's songs have been replaced by other genres; and, 3) To use these song analyses as a means of identifying potential trends that may impact future curricula.

Researchers such as Ralf von Appen and Trevor de Clercq have in recent years presented the results of corpus studies of popular music that have shown historical norms for form and harmony, with specific attention to popular music of the 1960s. My research of the Rolling Stones' music demonstrates how statistical analysis of a single artist's work can interact with this

existing large-scale corpus research. I show how in the period between late 1965 and early 1967 the Rolling Stones turned toward AABA form at a time when this form was statistically in decline in popular music as a whole, and that their use of the form correlated with a sudden increase in their original song output, with the expansion of their harmonic palette, and with decreased reliance on 12-bar blues patterns. The Stones' turn toward AABA form and toward greater harmonic variety is specifically associated with up-tempo songs with caustic lyrics like "Mother's Little Helper" and "19<sup>th</sup> Nervous Breakdown" that make ironic use of a form most closely associated with the Tin Pan Alley songwriters of a previous generation. I discuss the specific correlations between the use of AABA form by the Rolling Stones and harmonic, textural, and lyrical patterns, emphasizing how my research reinforces the notion that popular music forms interact closely with parameters often thought of as more directly expressive. Finally, I discuss the relationship of this phase of the band's career to their earlier work that relied much more exclusively on American blues and R&B traditions.

### **Burton, Bryan**

#### **Poster: *Passin' it on: Teaching and Performance Transmission Processes in Texas Hill Country Fiddling***

Texas Hill Country fiddle music is an amalgam of styles and genres forged from such diverse elements as the "expected" traditional repertoire of breakdowns, reels, waltzes, jigs, hornpipes, and square dance tunes, to modern popular musics with touches of classical music, Mexican Maricahi, Native American fiddle tunes, Cajun styles from Louisiana, and, of course, the unmistakable sound of "Texas Swing."

Because little of this repertoire (particularly the older melodies) has been transcribed, an aural means of transmission has evolved to preserve the music, performance technique, and lifestyle associated with Texas Hill Country music. Observation of this process reveals that: 1) music is frequently learned in a family setting; 2) teaching typically occurs in play-arounds with individuals taking turns playing melody to learn the tune; 3) learners seek out master players to learn specific tunes or styles; 4) teachers and learners often switch roles; 5) age plays a minor role in selecting a teacher; 6) learning and performing is intergenerational in nature.

Data for this poster presentation were gathered through on-going (1998-present) research in fiddling competitions, informal lessons, and interviews and recordings of performers and master teachers in the Texas Hill Country (primarily in Burnet, Llano, and Gillespie counties northwest of Austin). Transmission techniques recommended for integration into public school music curricula—aural learning, family and community based interaction, interaction among generations of teachers and performers—as well as the evolution of teaching-learning methodologies blending the traditional techniques with typical instrumental practices are analyzed and discussed.

### **Cabrera, Bruno**

see **Willey, Robert** (Paper: *A Multimedia Method for Teaching Drum Set Independence*)

**Caravan, Lisa**

**Poster: *The Applied Studio: Teaching Effective Practice Strategies for the 21<sup>st</sup> Century Musician***

Musicians acknowledge the importance of effective practice: “One of the most important things that a teacher ought to teach his students is the technique of good practice” (Galamian, 1964, p. 93).

Research shows that certain practice techniques are significantly more effective than others (Jørgensen, 2004; McPherson, 2005), and that novices employ more limited and less effective practice strategies (Hallam, 1997; Jardaneh, 2007) in comparison with more accomplished musicians (Barry, 2007; Chaffin et al., 2010; Duke et al., 2009; Geiersbach, 2000; Nielsen, 2004). However, the research is inconclusive regarding exactly which practice strategies are most appropriate for music students at different proficiency levels (Sikes, 2013). In addition, the job market for performing musicians is highly competitive—exactly HOW should we go about teaching our students to practice to be successful in the field?

This study will reflect on traditional practice strategies and explore innovative approaches to the practice room of successful pedagogues in the applied music studio.

Research questions:

- What is the successful applied teacher’s philosophy regarding practice?
- How is practice addressed within the applied lesson?
- What specific practice strategies are taught?
- How are practice strategies taught?
- How is technology incorporated into the practice room?

Studio teachers representing undergraduate and graduate levels participated in structured in-depth interviews regarding how they approach practice with their students.

Results of this research will be summarized with an emphasis upon practical applications for music teachers, including detailed descriptions of effective practice strategies (and strategies for teaching students HOW to practice).

**Carter, David S.**

**Paper: *“Quite Vaudeville in a Way”: The Rolling Stones’ Selective Appropriation of a Declining Form***

Researchers such as Ralf von Appen and Trevor de Clercq have in recent years presented the results of corpus studies of popular music that have shown historical norms for form and harmony, with specific attention to popular music of the 1960s. My research of the Rolling Stones’ music demonstrates how statistical analysis of a single artist’s work can interact with this existing large-scale corpus research. I show how in the period between late 1965 and early 1967 the Rolling Stones turned toward AABA form at a time when this form was statistically in decline in popular music as a whole, and that their use of the form correlated with a sudden increase in their original song output, with the expansion of their harmonic palette, and with decreased reliance on 12-bar blues patterns. The Stones’ turn toward AABA form and toward greater harmonic variety is specifically associated with up-tempo songs with caustic lyrics like “Mother’s Little Helper” and “19<sup>th</sup> Nervous Breakdown” that make ironic use of a form most closely associated with the Tin Pan Alley songwriters of a previous generation. I discuss the specific correlations between the use of AABA form by the Rolling Stones and harmonic,

textural, and lyrical patterns, emphasizing how my research reinforces the notion that popular music forms interact closely with parameters often thought of as more directly expressive. Finally, I discuss the relationship of this phase of the band's career to their earlier work that relied much more exclusively on American blues and R&B traditions.

### **Cartledge, David**

#### **Paper: *Hybrid Instruction and the Music Class***

This presentation will describe the experience of taking two existing in-person applied music courses, and expanding them to a hybrid model by adding an additional credit hour of online instruction to each course. I will share the production process involved in developing these new course materials, and the challenges that I and a colleague faced in delivering familiar material in a new setting. In addition to the new experience of delivering material to camera rather than in-class, there were a surprising number of logistical problems in finding appropriate ways to host and deliver hours of video content, while appropriately managing copyright concerns—I will discuss how these difficulties were negotiated. These classes are large-enrollment classes with lots of smaller lab sections. I will discuss the week-to-week experience of running large courses in this format, and the challenges of managing such complex courses through a common Learning Management System environment.

### **Casey, Brian**

#### **Paper: *Dizzy Gillespie and the String Orchestra: Reflecting on the Lesser-Known Innovations of the Architect of Modern Jazz***

October 2017 marks the centennial of the birth of one of the most important figures in modern jazz, Dizzy Gillespie. As the entire jazz world celebrates the contributions of Gillespie in developing bebop and the subsequent modern jazz styles deriving from it, it's also a time to reflect on other innovations that this seminal artist brought to jazz. One of these innovations that has been exasperatingly underrepresented in the narrative of jazz history is Dizzy Gillespie's groundbreaking use of string orchestras, brass ensembles and choirs in the earliest years of the modern jazz style, which have all been subsequently appropriated and implemented throughout the continuum of jazz composition and performance.

This paper explores Dizzy Gillespie's work with ensembles not previously associated with jazz, beginning with a chronological examination of recordings and performances with string orchestras, from his earliest 1946 collaboration with Hollywood arranger Johnny Richards to subsequent collaborations in 1950 and 1954 as well as two recording sessions in Paris from 1952 and 1953 with string arrangements by Jo Boyer and Daniel White. The chronological survey concludes with Dizzy Gillespie's work with Clare Fischer, J.J. Johnson and Lalo Schifrin in the late 1950s and early 1960s, from their symphonic use of wind instruments to the influential vocal arrangements for Mimi Perrin's Double Six of Paris.

By celebrating some of the most innovative and least documented aspects of this jazz legend's contribution to the art form, the importance of Dizzy Gillespie's role in jazz can be enhanced and preserved.

**Cerar, Maja****Lecture-Recital: *Intertextuality in Tania León's "Axon"***

This lecture-recital will feature a performance of Cuban-born composer Tania León's *Axon*, a work for solo violin with electronic sounds. The performance will be preceded by a presentation and discussion of compositional elements employed in this work. This will include a brief analysis and contextualization of the motifs from her own prior works that León sampled in this composition, as a basis for an interpretation of the dynamics at work from intertextual and stylistic perspectives. If time allows, the performance will be followed by a brief Q&A regarding the realization of this work in performance.

Program note, provided by composer Tania León: *Axon*, for violin solo and interactive computer is a work in which pulses and impulses travel and refract away from each other, thus creating a sound world of new spectral motivic sound images. The piece was commissioned and premiered at the ISCM World Music Days 2002 in Hong Kong by Mari Kimura, who created the original Max/MSP samples, using sound samples of two of the composer's earlier works. Special thanks to Noah Creshevsky for his assistance in compiling the original sound files used in the work. *Axon* has been recorded on Bridge Records. (Duration: 12 min)

**Choi, Kyong Mee****Original Score: *what prevails***

This piece is dedicated to those innocent people who were killed by acts of crime and violence.

**Cholthitchanta, Nophachai**

see **Uribe-Southern, Lia** (*Aires Tropicales*)

**Clark, Alice V.**

see **Hafer, Edward** (*Teaching Sensitive Material in a Hyper-Sensitive Age*)

**Clark, Joe**

see **Graf, Sharon Poulson** (*Reflect, Celebrate, Innovate: Inclusive Music Pedagogies in an Era of Intolerance*)

**Clayton, Cynthia****Lecture-Recital: *The Antonieta Songs of Daniel Catán***

Mexican composer Daniel Catán, who passed away unexpectedly in 2011 in Austin, where he was composer-in-residence at the University of Texas, is known especially for his lush, romantic and lyrical operas, including *Florencia en el Amazonas*, *Rappaccini's Daughter*, and *Il Postino*. In the 1990s, Catán composed seven selections for what he hoped would be a full length musical theater work called *Antonieta*, about the life of Antonieta Rivas Mercado, a renowned Mexican intellectual, feminist, writer, and arts patron, set during the Mexican Revolution. The English-language libretto was to be developed by Catán and Mexican poet Francisco Segovia, but work on the project was interrupted by a different commission, and the composer never returned to *Antonieta*. Seven selections from the work exist in the Catán archives, recordings of which will be included on a collection of Catán's music that is due for release in late 2017. It is hoped that the songs will be published concurrently or soon thereafter.

The proposed lecture would include performances of four or five of the seven songs, performed by the singers and pianist featured on the upcoming recording. The executive producer of the upcoming recording will provide a short synopsis of the entire piece as it was planned, providing specific context for the selections being performed. Depending on her availability, we would like

to include the composer's widow to speak briefly as well.

**Coberly, Rebecca**

**Workshop: *Living in the Moment: Incorporating Movement and Vocal Improvisation Training into the Undergraduate Voice Curriculum***

As teachers of singing, we are continually urging students towards energetic, spontaneous performances, encouraging them to use their bodies in gestures and facial expressions and their voices to express thoughts and emotions. Many incoming collegiate students, however, have trouble connecting this kind of vocal and physical spontaneity to classical music performance, conceiving of musical performance as repetition and reproduction, rather than creation, and of vocal technique as adherence to rules and "correct" forms, rather than an informed, physical, artistic, and constantly evolving exploration of their own vocal instruments.

Reviving these expressive instincts, and reestablishing the connection between mind and body, and body and voice, is essential to vocal and operatic education. In this workshop, we will demonstrate how tools and exercises drawn from disciplines such as Laban Movement Analysis, Dalcroze Eurhythmics, integrated vocal and acting improvisation techniques, and body-work techniques such as the Alexander Technique, the Feldenkrais Method, and Body Mapping can help students to revive their expressive instincts and physical awareness. We will discuss how tools and techniques work well when incorporated into already-existing applied study, performance technique, and opera workshop courses, and detail our own experiences developing, structuring, implementing, and assessing a required Movement and Vocal Improvisation course for freshman voice students.

**Cockey, Linda**

**Panel: *Ten Essential Tips for Keeping Musicians Healthy***

The Committee on Musicians' Health proposes an important panel discussion for the 2017 National Conference that will provide the entire and diverse membership of CMS with a vital discussion of wellness information applicable to teachers and students of all disciplines. The discussion will stress in concise form the ten most important wellness concepts that every musician, performer and teacher alike, needs to know and will introduce a range of ideas for integrating these crucial health topics into the everyday teaching environment. In addition, we will provide handouts with copious source material for additional information. The 10 essential wellness concepts cover basic anatomy and musculoskeletal health, posture and how we approach our instrument, mental health skills to ensure peak performances, understanding the brain and how this can influence learning and memory, effective and healthy practice strategies, hearing preservation, vocal health, diet and its effect on performance, the importance of exercise and sleep, and the role of the teacher in assisting students through an injury, should one occur.

The moderator and five panelists, all members of the CMS Committee on Musician's Health, bring to this discussion a wide range of extensive experience and expertise on the topic of wellness. This is a session that can positively impact faculty and the hundreds of students they reach throughout their career.

**Cohen, Mary L.**

**Panel: *Music-Making in U.S. Prisons: Reflecting on the Past, Innovations for the Future***

With the current surge of interest in decreasing the high and unacceptable rate of American incarceration, we present diverse models of choral singing in prisons. The session starts with a current picture of adult incarceration and youth facilities. Then we provide a brief historical overview of music in U.S. prisons followed by four current models of music-making programs:

1. The Oakdale Community Choir (OCC) began in 2009 and is a joint inmate-volunteer choir with reflective writing and songwriting components. Audience members come into the facility for concerts, and a documentary film is in post-production stage about the choir.
2. The Empowering Song approach used in two Massachusetts prisons and one youth detention center will be explored through the songs, poetry, and narratives of incarcerated participants. The music program in the two adult prisons is part of very few programs in the nation in which incarcerated men and women can complete a liberal arts degree while in prison.
3. Supporting the compositional process of “New Spirituals” emerging from mass incarceration illustrated through works written by men in UMOJA Men’s Chorus, UBUNTU Men’s Chorus, and KUJI Men’s Chorus, at prisons in Southwest and Central Ohio.
4. The Voices of Hope is a choir of 35 women at the Minnesota Correctional Facility in Shakopee, the only women’s prison in the state of Minnesota. This choir interacts regularly with college students from the University of Minnesota as we explore ways to give back to the community, using choir as a lens for restorative justice.

**Cordoba, Derick**

**Poster: *The Jazz Mass - The Evolution of Jazz from Secular Music to the Sacred***

Although sacred elements have been part of jazz since its inception, it was 1959 that saw the creation of a legitimate Jazz Mass by Edgar E. Summerlin. The 1960s and 1970s saw an explosion of interest in jazz in religious institutions. Duke Ellington composed his three sacred concerts in 1965, 1968, and 1973 which occupy a place not only in the traditional jazz canon but a spiritual space as well. Mary Lou Williams, a devout Catholic, explored sacred works and jazz masses in the early 1960s, and continued to do so up until her death in 1981. She led a campaign to see jazz accepted as part of a Catholic mass. Dave Brubeck composed his jazz mass as did many other less prominent figures during this era. I explore the transition of jazz from a secular music to one which occupied a sacred space in the religious landscape of 1960s and 1970s America. Working from recordings, historical accounts, interviews, and the jazz literature, I discuss the rise of the jazz mass as a legitimate music for worship. I explore this movement right up to the new resurgence and interest in sacred jazz of the last decade.

**Cotik, Tomas**

**Lecture-Recital: *Piazzolla’s Heritage and Journey to Rediscovering his own Musical Identity***

Through an engaging performance and lecture featuring the performance of Piazzolla’s challenging and intriguing *Tango Études* for solo violin, attendees will have the opportunity to learn not only the charismatic and provocative music of Piazzolla, but also the composer’s heritage and journey to rediscovering his own musical identity on the twenty-fifth anniversary of his death. The characteristic rhythm of the *Tango* can be found in African-rooted songs and dances throughout South America. It was the result of a mixture of cultures and nationalities. As a result, the complex music of Astor Piazzolla appeals not only to lovers of tango and classical music concertgoers, but reaches a very broad audience. This is Latin music that reflects diversity

and integration. Piazzolla's own story, the sum of an improbable mix of experiences and sounds, mirrors that of the *Tango* and the story of so many immigrant nations and their unique cultural fabric.

Born in 1914 in Argentina from Italian ancestry, Astor Piazzolla spent his childhood in New York City surrounded by immigrants and a diverse cultural atmosphere. His music, the Nuevo Tango, is rooted in the Argentinean Tango and informed by various musical styles like American Jazz, Klezmer music, Rock, and Classical music, including the European modernists. The set of six *Tango Études* was originally written for solo flute. Composed in 1987, it belongs to a group of works from Piazzolla's later career in which he returned to a more "classical" denomination of his compositions while still maintaining his Nuevo Tango idiom.

**Cowden, Tracy**

see **Crafton, Jason A. (*Double Entendre*)**

**Crafton, Jason A.**

**Showcase Performance: *Double Entendre***

*Double Entendre* (Kent Holliday b. 1949) is a musical dialogue between the two trumpets with a continuous commentary by the piano. It builds from a relatively quiet opening to a dramatic close. Toccata-like repeated notes in the piano contrast with long, half note values in the brass instruments. Midway through the piece the piano has a new canonic motive, which is subsequently taken by the two trumpets. Many virtuosic elements abound, including angular arpeggios, sustained scalar passages, and close-knit call-and-response requirements for all three performers. The piece might be considered a "crescendo in intensity" from its inception to its end.

**Cremaschi, Alejandro M.**

**Engagement Presentation: *Francette and Pià: Culture, Immigration and War through an Original Puppet Play and Recital for Children Based on Heitor Villa-Lobos' Piano Piece***

This original puppet play and concert explores themes of multicultural friendship, cultural awareness, language, immigration, war and war refugees. The original play, written by one of the presenters, was inspired by the piano work for children, *Francette et Pià*, by the Brazilian composer Heitor Villa-Lobos. The play is organized into several short scenes, interspersed with short musical performances at the piano of Villa-Lobos' work, played by the presenters themselves. The two presenters, originally from Argentina and Brazil, will act and handle three puppets, and will alternate to perform the piece (the last movement is a duet). The play introduces projected images from Brazil and France, and teaches phrases and words in French, Portuguese and Spanish to the elementary-aged audience. It tells the story of Pià, a Brazilian immigrant boy in Paris, who befriends the French girl Francette. Their friendship is temporarily strained by a child fight, but they learn to make amends and to continue their friendship. At the same time, France and Germany enter World War II, and the two children and their families are separated as they flee and become refugees. The two children struggle to understand why these two countries could not make amends and stop fighting, "just like they did." Francette and her family must move to Switzerland to seek refuge, while Pià and his family move back to Brazil temporarily. The two friends happily reunite in Paris after the war is over.

## **Cremata, Radio**

### **Paper: *Musical Multi-Selves – Digital Possibilities for Comprehensive Musicianship***

This session explores the notion of the musical multi-self. In essence, the musical multi-self is several single selves digitally musicing with themselves in synchronous and asynchronous fashion. Evident on YouTube and other popular media, musical multi-selves are significant components of the current musical landscape. Live-loopers, multi-trackers and blended live performers are embracing this phenomenon. Musicians can now digitally split into multi-selves. This represents a new possibility for music educators to explore. In particular, multi-self oriented music education might provide educators a platform towards developing students' comprehensive musicianship. Musical multi-selves can be mediated through computers, tablets, phones, and other AV devices. The presenter will discuss possibilities related to curriculum, projects and assessment strategies designed for this unique learning experience. The pedagogic ideas discussed will center on comprehensive musicianship and can function to promote robust musicianship, motivate students and engage children of all ages and backgrounds.

## **Curry, Vicki L.**

### **Demo: *Using Animation as an Innovative Tool for Enhanced Teaching and Learning***

Complex concepts are difficult for students to learn via traditional media such as text and static images. Using animation has the advantage of providing better representations of these concepts. Animations can present step-by-step information more explicitly. Studies have shown promising results that animations enhance learning, at least in the sciences. In this presentation, I will demonstrate how those positive effects can transfer to the music classroom. Throughout the session, I will show examples of animations I have created.

Animations can serve both a cognitive function and affective function.

- Cognitive function refers to a clear, concise presentation of a concept that might be abstract or difficult for a student to comprehend.
- Affective function refers to using humor, a dazzling effect, or outlandish situation so that learners are more attracted to the material, motivated to learn, and able to remember a difficult concept.

Although there are other types of animation used in education, I will focus on animations created with iPad apps and computer apps, briefly describing their individual capabilities and limitations.

Finally, I will include the pros and cons of using animation as compared with plain text, static images, YouTube videos, and even the classroom lecture.

In summary, understanding of the use of animation to increase learning potential has developed significantly in recent years. Animation has re-energized the learning environment by presenting creative techniques to convey course content and concepts. Its potential continues to develop. As music educators, we should not ignore this significant tool.

**Dal Porto, Mark****Original Score: *Yin & Yang***

According to Chinese science and philosophy, yin and yang describes how apparently opposite or contrary forces are actually complementary and interconnected, and work together to form a dynamic system in which the whole is greater than the sum of its parts. Thus, yin and yang can be thought of as complementary forces rather than opposing ones.

The form of this piece is in two sections—an opening chorale followed by a fugue. When comparing the first section (chorale) to the second section (fugue), they sound in opposition. These opposing elements are: calm vs. energetic, soft vs. loud, homophonic vs. polyphonic, consonant vs. dissonant, emotional vs. intellectual, slow vs. fast, use of a major vs. octatonic scale, serious vs. humorous, and simple vs. complex. Despite these contrasting elements, the opening notes of the chorale in the first section become the foundation of the beginning of the fugue subject used in the second. Thus, even though the two sections strongly contrast musically with one another, the opposing forces here are thematically connected to ultimately form a composite, interconnected whole.

**Dawson, William**

see **Cockey, Linda** (*Ten Essential Tips for Keeping Musicians Healthy*)

**Delaplain, Theresa**

see **Uribe-Southern, Lia** (*Aires Tropicales*)

**Denenburg, Margarita****Demo: *Mobilizing Music Students to Reduce Hand Injuries***

The thought of hand injuries strike fear in pianists' lives. It doesn't have to be. Through proper instruction these fears and the number of injuries can be greatly reduced. Creating awareness among college students regarding the dangers that exist in repetitive practice, bad technique, and the pressure of perfection, is the first step towards a healthier career for musicians. Today, musician's health awareness has been fostered through various professional forums: conferences, presentations, hands wellness institutes, and an NASM requirement that mandates higher education institutions incorporate wellness topics into their curriculum. While these platforms exist to advocate and educate, far too often the intended audience is older students who have already encountered a problem.

As a college professor I witness, "hand problems" among my freshman class repeatedly. Usually the root of their problem is they all had poor or incorrect training in their first years of piano studies. It is not usual for all of my entering students to have experienced some form of discomfort, fatigue, pain or in rare cases serious injuries.

In this presentation, I would like to highlight common technical problems found among freshman piano students. I will suggest practical solutions that generate immediate help with technique and propose a long-term plan for dealing with the root of this issue: poor piano teaching in early stages. By emphasizing the quality in early piano education and preparing our college students, they will take a leading role in changing the way our society thinks, thus reducing pianistic injuries.

**de Quadros, André**

see **Cohen, Mary L.** (*Music-Making in U.S. Prisons: Reflecting on the Past, Innovations for the Future*)

**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 within melodic lines. Neither traditional instruments nor electronic instruments of the day (including the synthesizer and solovox) were capable of bringing his vision 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 and its graphic notation. I will discuss four machines, sharing photos 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 share recordings of the actual machines and recent realizations on stringed instruments and theremins. I will conclude with a consideration of the uniqueness of Grainger's “free music” to contemporary experiments by Stockhausen, Cage, Brown, and others, and how what Grainger considered his most important work may have foreshadowed later electronic music.

**Doser, James**

**Demo: *Teaching Case Studies to Future Music Leaders***

The case study method is a teaching tool that has served business administration programs for more than a century. This approach highlights real business problems that develop students' analytical and decision-making abilities. The Harvard Business School has led the industry in the development and marketing of case studies, but those that specifically target music institutions are few and far between. Instruction in the areas of organizational structure, fundraising, marketing, media and technology, community engagement, advocacy, and labor relations as they relate to musical arts organizations is in short supply. The Eastman Case Study Series is the first of its kind to apply the case method exclusively to business problems faced by musical arts organizations. This paper outlines the value and method of case study teaching and describes the scope of the new case study series for music institutions.

Music-focused case studies offer great value to arts leadership curricula in that they present an issue encountered by management in music administration that demands a resolution or action, putting the student into a business consulting situation and creating an immersive experience that will sharpen judgment and acumen for similar circumstances. Students survey a wide variety of musical arts organizations and are presented with chronologically compact scenarios, geared for classroom discussion. By investing students with the power to make decisions given real business circumstances, they assume responsibility for their learning and take ownership of the problem in the case study narrative.

**Dousa, Dominic**

**Original Score:** *Echoes from the Land, Lonely...and Grand*

The American Great Plains have always inspired my soul and my imagination. Both the physical landscapes and the stories of those who traversed and lived in this land stir in me emotions that touch upon a broader human experience. In the piano quintet *Evocations from the Plains*, I seek to capture some of these feelings. The wide-open spaces of this forbidding and sometimes barren semi-arid land can evoke a sense of intense melancholy and loneliness. Such feelings permeate the opening section of the movement “Echoes from the Land, Lonely... and Grand.” These moods give way to an animated middle section, which culminates in a majestic statement expressing a sense of awe and splendor of the plains. Gradually the section’s energy subsides, and the pensive mood of the opening returns to close out the movement.

**Dousa, Nayeli**

**Lecture-Recital:** *Samuel Zyman’s Two Motions in One Movement: A Synthesis of Diverse Contemporary Styles by a Mexican Expatriate Composer*

With the vast diversity of styles in the modern musical world, forging a convincing musical language is a challenge for contemporary composers. Samuel Zyman has developed a style that represents a musical voice that draws upon a wide range of traditions of Western music. Into his own style he has assimilated a diverse set of elements, ranging from the musical styles of acknowledged 20<sup>th</sup>-century masters like Bartók and Prokofiev, to the stylistic trends of Impressionism and jazz. The ability to create such a voice reveals a composer who understands both the contemporary musical world and the traditions from which it developed.

Samuel Zyman is one of the leading Mexican composers of our time and has been on the faculty at the prestigious Julliard School for many years. He has been recognized with composition prizes, awards, and commissions in his native Mexico and internationally. This presentation includes an overview on Zyman’s background as a musician and composer and is centered on describing his unique compositional voice and how it is exemplified in his solo piano work *Two Motions in One Movement*. It considers how the fusion of diverse musical elements creates a distinct and artistically convincing 21<sup>st</sup>-century musical voice in the international contemporary music scene and also aims to bring the work of an important Mexican composer of our time to the attention of contemporary pianists, musicians, and general audiences.

**Dousa, Nayeli**

see **Nordstrom, Stephen** (*Suite Populaire Espagnole for Violin and Piano by Manuel de Falla*)

**Doutt, IHM Kathleen C.**

**Paper:** *La Danza de Tijeras: 16<sup>th</sup>-century Oppression Resistance to 21<sup>st</sup>-century Priceless National Heritage*

Reflecting on a unique expression of Peruvian culture, this researcher has developed the College Music Society’s 2017 theme, “Reflect—Celebrate—Innovate.” This paper also recognizes the prominence of Peruvian music in San Antonio, notably at the Riverwalk, thus highlighting the influence of Latino musicians on the region.

La Danza de Tijeras, a ritualistic dance with 16<sup>th</sup>-century roots, combines Spanish and pre-Columbian elements with distinctive music and astonishing choreography. The “Scissors Dance” tradition has been traced to a movement known as Taki Ongoy. According to promoters of this movement, Incan symbols and idols, which had been destroyed by the conquistadores “rose from the dead” and took possession of the bodies of the indigenous people. It was believed that these

spirits induced trances, which caused shaking, quivering, dancing, and singing in the living. The earliest written description, a legend under a Peruvian watercolor in a Parisian museum, attests that the dance was performed near Lima in the nineteenth century. As descendants of the Incas moved to coastal Peruvian cities, the Danza de Tijeras became popular with tourists. In 2010 the dance was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

The focus of this paper will be the origin and character of the dance, its historical and cultural impact, and its significance as a nonviolent response to oppression. Audio-visual examples will complement detailed analysis of the music and unique choreography.

**Doyle, Alicia**

**Paper: *Giving Voice to the Arts: An Examination of Music in the Long Beach Promise***

Founded in 2008, the Long Beach College Promise represents a collaborative effort between the Long Beach Unified School District, Long Beach City College, and California State University, Long Beach. The Promise provides a guarantee that students in Long Beach will be helped to prepare for, enter, and succeed in college. In 2014 the mayor of Long Beach pledged the city's commitment to The Promise, with a goal of expanding support through significant internships for high school students.

As a part of my research I have examined how this guarantee is implemented with students specifically interested in music, discerned areas in which music can be more specifically addressed in The Promise, and have created a set of suggested best practices for enhancing an awareness of the role of arts in higher education.

It is important that the arts are represented in the Long Beach College Promise agenda both as a means to address needs of pre-music professionals and so that all students can better recognize the value of the arts in their education. Enhancing this necessity is the fact that The Promise is a model for President Obama's America's Promise. Building the arts into the Long Beach model has the potential to affect national change through meaningful mentoring of high school students with regards to the arts. With my research I intend to start the dialog with the leadership involved in The Promise, and to give voice to those who wish to include music in their education.

**Emmanuel, Donna T.**

**Panel: *Making it Real: Conference Engagement in Action***

Community engagement during College Music Society's national conferences has been a priority for more than ten years; however, members' participation in engagement during the conference has been sporadic. It might be that members have difficulty envisioning what these events look like, how they can be designed and implemented, and what benefits might emerge. This session seeks to increase participation in engagement by sharing experiences that occur during the 2017 conference. The panel will be made up of at least 6 members who participate in engagement activities in San Antonio and have completed their event. Community Engagement, for the purposes of CMS, has been described as existing on a continuum, so the events shared will represent several types of engagement. The panelists will describe the process of creating the event, the logistics of being paired with a local organization, how the potential event developed over time, details of the actual presentation, and their ideas how this could be implemented in their local setting with an eye toward sustainability. While logistics and planning are certainly vital, priority will be given to the outcomes of the event, what all participants gained from the experience, and what inspiration for future engagement might occur. As proposals for conference engagement events have not been selected, it is not possible to identify the panelists at this time.

The Committee for Community Engagement requests this session, if accepted, be placed toward the end of the conference so that most of the engagement events will have already taken place.

### **Escape Ten**

#### **Engagement Lecture-Recital: *Escape Ten Percussion Duo with Ivan Trevino***

Escape Ten percussion duo will perform an interactive lecture recital consisting of new and innovative duos for marimba and vibraphone, with the inclusion of unique pitched instruments like almglocken and gongs—all performed simultaneously. For this intriguing engagement activity, the duo will collaborate with Ivan Trevino, a Mexican-American composer based in Austin, Texas. Specific to this proposal is the collaboration with Trevino on a new work that will reflect his interest and background in Tejano music, which the composer has offered to complete for a world premiere performance by Escape Ten at the CMS National Conference. As part of the engagement activities, Escape Ten will collaborate with Trevino as the piece is being composed, and share this collaborative experience on their website and social media.

Trevino will engage with the audience/participants about the world premiere; specifically, how his modern compositional practices blend with those of his Tejano upbringing in South Texas and how the work might resonate with others of Mexican heritage. The audience will be encouraged to share how music allows them to share their stories. The program will include Trevino's *2300 Degrees* and *2+1*, and also recently commissioned works written specifically for Escape Ten by internationally acclaimed composers. The focus of this concert is to engage the audience through dialogue and provide a captivating concert that inspires creativity.

### **Fink, Katherine Eberle**

#### **Paper: *Cowboy Songs: From Folk Song to Art Song through the Compositions of Larsen and Previn***

Cowboy folk style songs proliferated from 1870-1920. They delighted easterners with their stories of horsemanship, cattle ranching, frontier lawlessness, loss, and love. "Cowboy" songs became part of the fabric of our culture proliferated first by country western singers who recorded them and later through television and film. Contemporary art song composers leaned on those "cowboy" texts and melodies for inspiration.

The presenter will share source materials of poetry, scores, and recordings from cowboy songs collected by Lomax, Thorpe, Fife, Tinsley, and describe their relationship to modern "cowboy" art songs. Auditors will hear how the intersection of the words and music of the original folk songs established a "Cowboy" image. By comparing and contrasting "cowboy" folk songs with living composer works, this paper will document how the "Cowboy image" persists in the concert hall today.

Libby Larsen and André Previn's three song cycles for soprano illustrate modern art song "cowboy" settings. They include: "Songs from Letters," "Cowboy Songs," and "Sallie Chisum Remembers Billy the Kid." Both Previn and Larsen's settings chisel out a new perspective in which the woman narrator in each song describes her own experience vs. the "cowboy" songs, which were traditionally told by men. While women validate their experience in modern art song settings, they contradict socially acceptable feminine attributes of the past. Modern art song versions appeal to performers for the inherently strong drama in the words and music. When effectively performed, "cowboy" songs nostalgically remind us of our American History.

**Flanigan, Gisela****Poster: *Functioning in Today's Creative Economy: Music Initiatives of State and National Arts Agencies***

A powerful paradigm shift occurred when state leadership around the nation began to officially merge arts agencies with state economic development divisions. Other state arts agencies exist as separate entities but work very closely with other organizations in the creative economy. These structural alignments and collaborations have become actual acknowledgement of the significant economic impact of all of the arts, and recognition of music as a key creative industry. Colorado alone supports 16,300 music based jobs and generates \$1.8 billion in annual music-based revenue. Texas boasts 130,000 music-related jobs and \$3.2 billion in annual revenue. Our panel of experts will discuss innovative state-led initiatives in Colorado, Texas and beyond that support creative opportunities in both the music industry and music entrepreneurship. Such initiatives include Colorado Creative Industries' Seven Pilot Projects of the Colorado Music Strategy, the Texas Commission on the Arts' Texas Touring Arts Program, and similar programs around the nation. The panel will then address how higher education institutions can prepare students to take advantage of these programs and fully participate in the 21<sup>st</sup> century creative economy.

**Flanigan, Gisela**

see **Millar, Michael** (*Making Music Internships Work for You*)

**Flanigan, Sean****Paper: *The 21<sup>st</sup> Century Experiential Classroom: Music Entrepreneurship Through the Coleman Foundation Faculty Entrepreneurship Fellowship***

Self-employment in music requires skills sets that reach beyond the traditional music school training. Opportunities in the music industry most often involve cross-disciplinary relationships. Based in Chicago, the Coleman Foundation identified a need for education in entrepreneurship and self-employment. The Foundation developed its nation-wide Faculty Entrepreneurship Fellows program to foster co-curricular and interdisciplinary entrepreneurship programs in higher education. The program supports collaborations with local entrepreneurs through mentors and residencies, and funds efforts to inject entrepreneurship content into non-business courses. With entrepreneurship no longer relegated to the business school, many music programs are establishing entrepreneurial course content. These forward-looking programs are helping students develop an E-mindset and the skill sets necessary to survive and thrive in today's creative economy. This presentation will provide concrete examples learned through the Coleman Foundation Faculty Entrepreneurship Fellows participation. These ideas and concepts may be implemented in current curriculum models or for use in developing/expanding music and arts entrepreneurship programs. Using case studies, the Business Model Canvas, and team development, students determine the idea feasibility of a new venture. The development of an idea into a business concept is done with the help of experienced mentors and business leaders. Discussion of course curriculum content will include necessary knowledge, gaining the skills required, and taking action to unlock each student's entrepreneurial potential.

**Fredenburg, Sean**

see **Post-Haste Reed Duo** (*Showcase Performance: Beneath a Canopy of Angels...a River of Stars*)

**Friedman, Stanley Arnold****Original Score: *Cuando las ranas crier pelo***

This composition is based on two complementary hexachords (C, Eb, F, G, A, B / C#, D, E, F#, G#, A#) and their transpositions. This Mariachi-inflected work is structured as a set of variations held together by the hexachords and several key motivic gestures that undergo distinct stylistic treatments: Spanish, Blues, Swing.

**Frisch, Miranora O.****Lecture-Recital: *Celebrating Two Trailblazing Mexican Composers***

In this lecture-recital, we will celebrate two firsts in Mexican composition: the first Mexican cello concerto and the first female Mexican composer to gain international recognition. Virtuoso concert pianist and composer Ricardo Castro (1864-1907) worked in Mexico, the United States, and Europe. He composed many works including a symphony and an opera, though he was primarily known for his piano pieces written in the style of a habanera. His cello concerto was premiered in Paris in 1903 but did not receive its first Mexican performance until 1983 when beloved Mexican cellist Carlos Prieto (born 1937) performed the work. Prieto, a champion of Mexican music, is credited with discovering and recording this work so that cellists of the 21<sup>st</sup> century and beyond do not forget Castro's important contribution to our literature. María Grever (1885-1951) studied composition with Claude Debussy, wrote more than 800 songs, and lived her professional life in New York City where she sought to introduce Mexican music to American audiences. Considered to be the Irving Berlin of Latin America, her song "Júrame," a habanera-bolero hybrid, was her first international hit with a captivating vocal line that neatly treads the boundary between classical and popular song. We will perform excerpts of Castro's concerto (including one entire movement) and discuss the influence of traditional Mexican dances on his compositional style. We will also perform Grever's "Júrame" for voice and piano and examine the composer's fusion of European and indigenous Mexican music.

**Frost, Brielle M.****Showcase Performance: *The Ghosts of Mesa Verde***

This presentation will include a performance of *The Ghosts of Mesa Verde* (2013), composed by Stephen Lias (b. 1966). The work is composed for two flutes, doubling on alto flute, piccolo, and shaker that conjure an atmosphere of the American Southwest. The composer resides in Texas where he is Professor of Composition at Stephen F. Austin State University. This work is inspired by Mesa Verde National Park, a historical landmark that contains 600 cliff dwellings, which were inhabited by nomadic Paleo-Indians around 7500 BCE. *The Ghosts of Mesa Verde* is noteworthy because it highlights this area and the population of people that were so significant to the culture and development of the American Southwest.

The work is structured in a slow-fast-slow framework, opening with a mellow alto flute line. This melody is created with open intervals that conjure imagery of the vast dry desert, while residual air noises evoke the whirling dust. The middle section launches into a driving rhythm produced by the flute/piccolo and shaker to enhance a rustic Southwestern musical feel. These driving rhythms come to an energetic climax, only to then quickly return to the low sounds of the alto flute melody, which fades away and ends the piece.

**Garbes, Heather MacLaughlin**

**Poster: *A Sydney Serenade: Reflections on the CMS 2017 International Conference***

The 2017 CMS International Conference took place July 9–13 in Sydney, Australia. This poster offers a visually appealing report of the conference for the CMS membership. Text comes from the post-conference report and conference attendees provide accompanying photos.

CMS International Conferences take place every other year. This poster not only documents a significant event in the CMS portfolio but also generates awareness of CMS's international initiatives. It also provides a focal point for conference attendees to reunite and reminisce about their shared communal experience in Sydney.

**Gates, Rachael**

see **Cockey, Linda** (*Ten Essential Tips for Keeping Musicians Healthy*)

**Geers, Douglas E.**

**Lightning Talk: *New Approaches to Graduate Study for Composers***

In this brief talk, I will lay out the reasoning for a new approach to graduate education for composers.

Traditionally, most composers in the United States receive a Master of Music degree and, if they continue further, either a D.M.A. or Ph.D. in Composition. While these degrees certainly have merit, generally the coursework of graduate programs focuses on issues of music history and theory prior to 1950. Moreover, many students do not think that the time and resources necessary to complete a doctorate would be a reasonable investment of their efforts.

What other options do young composers have? Some universities offer Music Technology graduate programs, but these generally focus on issues of music production, training skills of audio engineering or software programming.

I propose a new type of degree, an M.F.A. in Music that balances focus on composition with instruction in contemporary concepts and technologies. Obviously, M.F.A. degrees in Music already exist. However, two new programs, already underway at my institution, purposely include heavy doses of traditional musical instruction, such as composition lessons, with information about technical skills that could lead to careers in music scoring, editing, sound design, and multimedia creation.

This talk will trace the decisions that led to the new M.F.A.s, followed by a quick overview of their curricula, to illustrate the strategic choices made in hopes to foster both artistry and professional successes.

**Goh, Soo**

see **Batik Quartet, The** (*Mexican Fantasies for Clarinet Quartet*)

**Gokelman, William**

see **Guice, Merrin A.** (*African American Women Composers and the Chicago Connection: Examining the Cultural Connections between Composers Betty Jackson King, Margaret Bonds and Florence Price through their Art Songs and Solo Spiritual Arrangements*)

**Gonzales, Cynthia**

**Demo/Workshop: *A Comprehensive Aural-Skills Curriculum via SmartMusic®***

SmartMusic® is best known as software that guides student-musicians to learn music, whether a scale, a solo, or a part in a work for large ensemble. Lesser known is that SmartMusic® is an effective ear training tutor. This presentation will model (1) how students can utilize SmartMusic® to increase their musicianship skills, and (2) how the program can host a comprehensive aural skills curriculum: Echo Singing, Rhythmic Reading, Sight Singing, Improvisation, Error Detection, Rhythmic Dictation, Melodic Dictation, and Harmonic Dictation.

**Gonzalez, Monica**

see **Tu, Catherine** (*Music, Literacy, and Media: Autistic Children's Responses to a Poem Presented in Three Different Ways*)

**Goodstein, Richard E.**

see **Lapin, Eric J.** (*The Artist Entrepreneur: How to Prepare Students for the New Arts Economy*)

**Graf, Sharon Poulson**

**Panel: *Reflect, Celebrate, Innovate: Inclusive Music Pedagogies in an Era of Intolerance***

This interdisciplinary panel reflects on and celebrates the value of music as a powerful education tool, and offers innovative and inclusive pedagogies to help students become informed citizens, who appreciate and welcome diversity in an era of suspicion, exclusion, hate, and intolerance. Panel members will discuss music classroom strategies for addressing current pressing political issues including lack of opportunity, struggling public education systems, income inequality, fundamentalism, apathy, and indifference. We explore the music instructor's potential, whether historian, theorist, performer, ethnomusicologist, or general music teacher, to prepare culturally competent graduates and thoughtful community members of a multicultural world. Specific pedagogies that can be used in music classes include: using disability theory as a gateway to open up discussions about gender, race and class; improving music student information literacy and critical thinking so they can make well informed choices in the midst of "information overload;" introducing the issue of social justice by exploring the role of music in social movements; and showing how to be culturally curious and tolerant by seeking out the expertise of musicians who practice traditions outside the western canon and inviting and incorporating them into our classroom.

**Green, Rachel**

see **Ulloa, Juanita** (*Gomezanda and Grever: Two Contrasting Composers in 20<sup>th</sup> Century Mexican Song*)

**Greher, Gena R.**

**Panel: *Community Music as Change Agent: Towards a Culture of Diversity and Inclusivity in Music Teacher Education***

The role and centrality of formal music education has been diminishing in many preK-12 settings. To increase remediation time for other core subjects, many communities are relegating music instruction to after school programs and community outreach programs. School music, is oftentimes replaced by cultural institutions whose performers may possess limited knowledge of developmentally appropriate instruction. Adding to these challenges for music teacher education programs is the shifting cultural landscape, encouraging us to re-imagine and broaden our definition of what it means to be musical across the lifespan. Panel members' practices suggest school music programs working in tandem with context appropriate community music

partnerships, can increase music making experiences and interest. Music education programs benefit from the infusion of the foundational principles of inclusivity, activism and justice, a focus on wholeness and wellbeing, flexible curriculum design and informal learning pedagogies.

Our panelists, representing music education programs from US and Canadian institutions of higher education approach these challenges in unique ways. Panelists will discuss how their programs are addressing the expanding role of music across the lifespan through the integration of community music into their music teacher education programs to better prepare their students for this changing field through a focus on community music practices. They will detail the origins, features, and connections to their respective communities. Our moderator, who has been a leader and noted researcher in the integration of community partnerships into music education will provide a context for what we hope will be an engaging and thought-provoking discussion.

### **Greher, Gena**

#### **Paper: *Where are the Women's Voices in Music Technology Education?***

As we posited in our panel presentation in 2013, the omnipresence of technology in the lives of our undergraduates in music education does not necessarily correlate to the number of women who are role models and mentors in the field of music technology. Are there gendered approaches to engaging with technology that might cause female students to assume they are not technologically fluent? Our presentation will focus on our role as mentors to the next generation of both male and female music teachers to help shape the discourse on music, technology and education.

### **Groffman, Joshua**

#### **Original Score: *Laud***

This piece is entitled simply, *Laud*, meaning homage or acclaim. Set for solo piano, it is a hymn of praise, inspired by the psalms. Praise for the Eternal takes many forms; as the piece begins, we hear the very highest register of the piano, ethereal and far off, the sound of the singing of the "heavenly host." As the music moves lower and draws closer to earth, a short melody appears, one that might be sung by human voices in a synagogue, church, or anywhere God is honored.

The music grows to a climax in the deepest registers of the piano, calling to mind the natural world, thunderstorms, and the words of Psalm 19: "The heavens declare the glory of God." The storm dissolves into a shimmering texture like wind or water and moves off again, dissolving once more into the upper reaches of the instrument.

The seamless way in which one music moves into the next reflects the reality that praise for God is everywhere, can be found in everyone and everything we see - and everything we cannot see - around us.

### **Groulx, Timothy J.**

#### **Paper: *Influences of Segregation and Integration on the Bands at Historically Black High Schools in Duval County, Florida***

Segregated schooling in Florida was initially a concession to gain public acceptance of free public education. Its effects can be seen in the band programs of many high school bands. This study looks at the effects of segregation and integration on bands at black high schools in Jacksonville, Florida (Duval County Public Schools). Much of the story echoes the history of Tampa's desegregation, though Duval County's age, location, demographics, and politics helped shape a different story.

The story of the bands' origins highlights some noteworthy directors, including the distinguished Kerna D. McFarlin of the Stanton High School band. This study describes how the Stanton band would shatter prejudices about black schools by becoming the first black high school band to earn a Superior rating at state in a newly integrated Florida Bandmasters Association in 1966. Lawsuits compelled the district to integrate, though traditions and prejudices led to massive white flight from the public schools, which continues today. The black student population became the majority demographic in 2006, and musical traditions reflecting those at many Historically Black Colleges and Universities are now the "tradition" at many formerly all-white high schools.

**Guice, Merrin A.**

**Lecture-Recital: *African American Women Composers and the Chicago Connection:***

***Examining the Cultural Connections between Composers Betty Jackson King, Margaret Bonds and Florence Price through their Art Songs and Solo Spiritual Arrangements***

(The National Museum of African American History and Culture opened September of 2016 with a special section, "Musical Crossroads" chronicling the musical achievements of African Americans. Georgetown University also opened the Margaret Bonds Collection of Music. 2017 will mark the first complete year that these achievements will be on display or available for study.)

African American musical life was centered in the south before the Great Migration of the early 20<sup>th</sup> century. Millions of black Americans made the move north in search of industrial jobs and escape from Jim Crow laws. Before the migration, many black classical composers like John Work at Fisk in Tennessee and William Dawson at Tuskegee in Alabama, cultivated their work at Historically Black Colleges. The composers Betty Jackson King, Margaret Bonds and Florence Price represent a new generation of composers raised or living in the northern United States and connected by the social and cultural atmosphere of middle-class black Chicago. Their music expresses the black experience during the Great Migration through art song texts and arias riddled with pain and frustration at black life, as well as spirituals that connect them to their southern heritage. King, Bonds, and Price like many other black classical musicians in Chicago, crossed paths and left a trail that connects them not just to each other but also with several other important black female composers. This lecture-recital will explore the social connections of the composer's lives and demonstrate how the culture was manifested in song. The performance will include music from each composer.

**Hafer, Edward**

**Panel: *Teaching Sensitive Material in a Hyper-Sensitive Age***

In a recent Atlantic article, provocatively entitled "The Coddling of the American Mind," Greg Lukianoff and Jonathan Haidt chronicle a disturbing trend at some American universities: shielding students from ideas they might deem offensive or that challenge their prevailing worldview. Lukainoff and Haidt address "microaggressions," or "small actions or word choices that seem on their face to have no malicious intent but that are thought of as a kind of violence nonetheless." They inquire, for instance, if "it is a microaggression to ask an Asian American or Latino American 'Where were you born?'" because this implies that he or she is not a real American." They also discuss the inclusion in syllabi of trigger warnings that alert students of potentially sensitive course content, but also acknowledge instances where professors were disciplined for raising controversial topics or for making seemingly innocuous comments in class.

What are the implications of this trend for the music classroom, and more broadly, for the future

of collegiate teaching? What are the limits of academic freedom? Will administrators support professors who tackle important, albeit sensitive topics? This panel will address these questions through case studies drawn both from applied teaching and music history seminars that have broached topics such as rape, sexuality, white supremacy, religion, and civil rights. Panelists will detail their own experiences, offer suggestions for presenting delicate material, and consider levels of administrative support. Brief introductory statements from each panelist will be followed by a lengthy, open discussion.

**Halper, Matthew**

see **Manzo, V.J. (*The Camera Eye: Higher-Level Topics in Apple 'Mainstage' for Live Performance*)**

**Hamilton, Timothy Michael**

see **Appalachian Brass Quintet, *The (La Cultura; Latin Influences on Music in the Classical Canon)***

**Hannon, Andrew**

**Original Score: *News Flash***

The Internet and popular culture has changed many of our daily routines in significant ways. It allows us to have a vast amount of information at our fingertips, but it also floods our lives with useless information. It also affords us the opportunity to share every aspect of our life with anyone willing to watch. This composition uses a YouTube video as source material for its rhythmic and formal structure. The composition is structured around a two-minute segment of video. With each iteration, the video is cut and edited until all that remains are the silent spaces.

**Harris, Mark**

**Engagement Presentation: *Collaborative Spontaneous Creation with Soundpainting***

Soundpainting is living gestural language created by Walter Thompson. It uses 1200 gestures and is used by professionals, educators, students and lay people in at least 40 countries.

Soundpainting is essentially a collaborative means of creating music in the moment that is joyful, engaging and non-intimidating. It offers tremendous opportunity to educators desiring to involve more group creativity and improvisation in their programs. It is not style specific (though it can be used with styles), it is universally accessible, and its fundamentals are quick to learn. It is also multidisciplinary - the same gestures work with musicians, dancers, actors and visual artists. It can be used with any sized and mixed group, or instrumentation, and with players of any skill and experience level. As the players are essentially co-creators of the music, they are asked to make many musical decisions. Soundpainting exercises player's musicality, listening ability, technique, memory, imagination, and ensemble skills, and the results can be as simple or complex as the players and soundpainters desire. [<http://www.soundpainting.com>]

In this demonstration/performance, after a bit of rehearsal, a short Soundpainting piece will be created by students newly familiar with the gestures, perhaps utilizing music or concepts the students are currently exploring, or including music of their own choosing. Musicians without particular improvisational experience would be preferred, as would the opportunity to work with 'at risk' students. Soundpainting's benefits and use will be discussed, gestures explained and demonstrated, and those in attendance will spontaneously create together, via Soundpainting.

**Harris, Olga****Original Score: *Suite for piano***

*Suite for piano* is three pieces in different styles:

Basso Ostinato is jazzy movement with reoccurring bass line underneath.

The Prelude is J. S. Bach destroyed by time. There is a beautiful melody surrounded by dissonance than nether resolves.

The Toccata is an etude, a fast swirling of sound.

**Helfter, Susan**

see **Greher, Gena R.** (*Community Music as Change Agent: Towards a Culture of Diversity and Inclusivity in Music Teacher Education*)

**Helfter, Susan****Paper: *Creative Placemaking and Placekeeping: Developing Frameworks for Community Engagement***

As we reflect on the work of the CMS Committee on Community Engagement, we celebrate the successful 2011 Summit at Georgia State University, subsequent webinars, and the community engagement grants—to say nothing of the successful community engagement activities that have become a regular part of CMS Conferences. To build upon this work and to innovate, an essential next step is to develop robust frameworks to ensure purposeful, professional action. Related fields inside and outside the arts, for example, have developed several frameworks that help to guide and support engagement efforts.

Creative Placemaking (CP) has, since its introduction by former NEA chair Rocco Landesman in 2009, become a centerpiece in arts funding conversations and yet is absent from current CMS community engagement discussions. Grounded in community development, a CP framework potentially provides a set of widely-embraced program evaluation measures that could be adopted to demonstrate impact using terminology accepted by many arts funding agencies. At the same time, CMS may provide arts leadership by recognizing and addressing the problematic aspects of physical, psychological and cultural displacement that insensitive CP projects too often commit.

In this paper, we interrogate the advantages and disadvantages of Creative Placemaking for community engagement efforts by discussing some of the criticisms advanced by community activists such as Jenny Lee and Roberto Bedoya, who propose the alternative concepts of “creative placekeeping” and “rasquachification.” The contrast of placemaking and placekeeping is timely and appropriate, given the context of CMS 2017 in San Antonio and the current political landscape.

**Helton, James Caton****Performance: *Songs from Leaves of Grass, a Song Cycle for Mezzo-soprano, Flute, and Piano by Jody Nagel***

Composer Jody Nagel completed his D.M.A. in composition at the University of Texas at Austin 25 years ago, in 1992, and began his career as Professor of Theory and Composition that same year. While at UT Austin, he studied composition with Kent Kennan and taught for four years as a Teaching Assistant and Instructor. He was then awarded a Continuing Studies Fellowship. Nagel’s compositions have been performed nationally and internationally and he has been the

recipient of both the ASCAP Young Composers Award and a Fulbright Fellowship. Nagel's *Songs from Leaves of Grass* takes a fresh look at one of the United States' most celebrated and influential poets: Walt Whitman. Whitman's epic collection, *Leaves of Grass*, was first published in 1855. Whitman revised and added to the collection throughout his life. The final edition, published just before Whitman's death in 1892, contains nearly 400 poems. Nagel has selected seven poems that touch on Whitman's most common topics: nature, death, music, striving for perfection, and the nature of the human condition. Nagel's treatment of the poems provides new insights into Whitman's seminal work, using a number of compositional techniques in inventive ways. These include the use of accompaniment figures to represent elements in the poem, changing meters designed to match the flow of the text, virtuosic writing for all three parts as a means to build emotional intensity, changes in texture, wide variety in articulation and dynamics, and a fluid harmonic and melodic language which matches Whitman's use of free verse and non-standard poetic meter.

**Hoffman, Alexander James**

see **Appalachian Brass Quintet, The** (*La Cultura; Latin Influences on Music in the Classical Canon*)

**Holland-Garcia, José**

see **Atticks, Barry** (*Getting Vocal about Technology*)

**Hornsby, Richard**

**Paper:** *The Use of Music Technology in the School of New Brunswick and Colleges and Universities in Canada*

Music technology for learning environments has now been available for about a quarter century. While technology has become ubiquitous in the creation and consumption of music, its use in an educational setting has been less significant. While there are dedicated teachers in the public school and higher education settings, much music teaching exists in a traditional format that has been in place for years. This presentation presents results from surveys of music teachers in public school and higher education settings in Canada and compares them to survey results in the U.S.

**Huberth, Madeline**

**Paper:** *Melodic Grouping Interpretation is Reflected in Performers' Motions: An Empirical Study of Cellists*

When playing music, performers' body movements relate not only to playing their instrument directly, but also to their expressive intentions and interpretation of musical structure, particularly that of phrase. However, it is unclear whether performers' motions change according to different interpretations of the same melodic material since no studies have done such comparisons within the same performer. We addressed this question in this study by filming 12 cellists playing two interpretations of an excerpt of Baroque music, in which they were asked to think about either local melodic groupings or long phrases. Groupings in both cases were specified by markings added to the score, and all cellists received the same markings. Cellists were filmed by two video cameras (front and right-side perspectives), and the positions of their forehead and cheek in the respective 2-dimensional space were analyzed. The results show that, overall, participants' heads move more frequently when thinking about local melodic groupings compared to long groupings. Moreover, during a section in which local groupings aligned with a stepwise sequence, there was a greater difference of the head's number of directional changes between versions than when compared to a section with larger leaps. This may reflect that the stepwise section is naturally ambiguous, allowing both interpretations, and thus was more

differentially embodied by performers. Overall, our results extend the literature by illustrating that body motion is related to interpretations of melodic shape as well as phrase, and moreover, that different melodic grouping interpretations by the same performer are embodied.

**Hudson, Terry Lynn**

see **Royse, David** (*Pathways to Interpersonal Success in the Academy: A Guide for Non Tenured Faculty*)

**Hung, Eric Hing-tao**

**Paper:** *(Be)Longing and (Be)Longing Community: A Musical Intervention in the U.S. Gun Debate*

As part of the 10-year memorial of the Seung-Hui Cho shootings in March/April 2017, Virginia Tech will premiere (Be)Longing, an oratorio by composer Byron Au Yong and writer Aaron Jafferis. Connected with this performance is (Be)Longing Community, which includes town forums, exhibits, and workshops that will encourage participants to create artworks and activities based on the issues brought out by the piece. Au Yong and Jafferis believe that, in order to move forward in enacting more effective public policies about guns and gun violence, we need to go beyond the polarizing national debate by building community through the use of personal stories.

My paper first discusses how (Be)Longing brings different and cross-cultural arguments in the gun debate into conversation with each other. I pay particular attention to how the oratorio mirrors conversations and arguments that occurred between the survivors, victims' families, and the larger Virginia Tech community. Afterwards, I explore how Au Yong and Jafferis use musical techniques, audience participation and choreography to try to move the audience from the polarizing politics to community formation.

Just how difficult moving beyond the national debate is was demonstrated by a four-week workshop on (Be)Longing in March/April 2016. The 20 participants were highly engaged and formed a strong community, but most of their (Be)Longing Community artworks and activities showed that they were largely unable to get past the polarizing politics. The paper concludes with my first reflections on (Be)Longing rehearsals/performances and (Be)Longing Community events at Virginia Tech in March 2017.

**Hunter-Holly, Daniel**

see **Coberly, Rebecca** (*Living in the Moment: Incorporating Movement and Vocal Improvisation Training into the Undergraduate Voice Curriculum*)

**Huntleigh, Amanda G.**

**Lightning Talk:** *Performance Sustainability: Musical Crop Diversification*

Many campuses currently operate on a performance model akin to crop rotation; the band concert, choral concert, piano studio recital, and other performances are routinely placed on separate days on the calendar, each artist so busy with their own material that they barely notice the work of others. As concert attendance wanes, ensemble and private lesson participation shrinks, and the imperative for arts in our society grows, how can we create appealing opportunities for music-making and consumption? In order to combat eroding of our "musical soil," we must work together by creating music-making experiences where a trombone player and a vocalist can collaborate, where folk and popular music are lovingly incorporated into a classical performance, and where visual information is accepted as important to the experience. By challenging the soundness of traditional performance, I hope to plant ideas that people can adapt to their own needs. Suggestions include: dancers and voice, embracing cell phone use, a

curated performance somewhere between a departmental recital and an ensemble concert, effectively pairing popular and classical music, atypical venues, and how to use our obsession with visual information to your advantage. Let's move beyond feed corn and soybeans and try a little alfalfa this year.

**Husseini, Lisa**

see **Millar, Michael** (*Making Music Internships Work for You*)

**Janzen, Elizabeth**

see **Hafer, Edward** (*Teaching Sensitive Material in a Hyper-Sensitive Age*)

**Janzen, Elizabeth**

**Lecture-Recital: North American Free Trade: Extended Flute Repertoire along the 100<sup>th</sup> Meridian in the 1970s and 80s**

The last decades of the 20<sup>th</sup> century represented some enormous changes in the Western classical flute repertoire; while initially curiosities, many compositional innovations, from alternate fingerings to methods of tone production, developed and matured into accepted standards of modern flute playing. This shift gained momentum largely due to the championing of the flute and its extended abilities by several key flutist-composers, including Canadian Robert Aitken and American Robert Dick. Elsewhere in North America, artists such as Mexican composer Ana Lara, were also exploring the possibilities of flute timbre. By examining of a cross-section of pieces by each of these composers, we can track this burst of development in the modern solo flute repertoire, and explore the variety of approaches that developed in notation, timbre, technique and motivation across the continent in the 1970s and 80s. *Plainsong* (1977, 5'30"), a stark and haunting piece by Robert Aitken, was one of the first solo flute pieces featuring extended techniques as a predominant compositional method to become part of the standard flute repertoire. Ana Lara's *Hacia la noche* (1987, 6'45") adopts some of the same techniques (alternate fingerings, breath sounds, multiphonics), but the tonal spectrum is softer, and she chooses to augment the colors with amplification. In contrast, Robert Dick's *Lookout* (1989, 5'30") explores the raucous abilities of the flute, pushing the harmonic and timbral colors almost to a breaking point.

**Johnson-Green, Elissa**

**Paper: The EcoSonic Playground: STEAM Integration through Musical Instrument Design**

Providing equal and free access to interactive musical play drives us. The EcoSonic Playground project develops interdisciplinary STEAM (science, technology, engineering, the arts, and math) and sustainability education through project-based learning. Using a differentiated, engineering focused curriculum, 2nd - 4th grade students (7-9 years old) build large-scale, indoor musical instrument play structures with majority reusable materials. Sustainability education blends architectural design processes, technology, acoustics, and materials experimentation, which immerse children in kinesthetic deep-skills learning. The EcoSonic Playground serves underserved communities, wherever exists the greatest need for creativity. This presentation will bring participants through the project from its inception to our first research results.

**Johnston, Jesse**

see **Graf, Sharon Poulson** (*Reflect, Celebrate, Innovate: Inclusive Music Pedagogies in an Era of Intolerance*)

**Johnstone, Jennifer**

see **Graf, Sharon Poulson** (*Reflect, Celebrate, Innovate: Inclusive Music Pedagogies in an Era of Intolerance*)

**Jones, Dena Kay**

see **Ulloa, Juanita** (*Gomezanda and Grever: Two Contrasting Composers in 20<sup>th</sup> Century Mexican Song*)

**Jones, Joseph E.**

see **Hafer, Edward** (*Teaching Sensitive Material in a Hyper-Sensitive Age*)

**Jones, Robert**

see **Trantham, Gene S.** (*Reflections from CMS Student Chapter Leaders: How They Started Their Student Chapters and Kept Them Going*)

**Kaptain, Laurence**

see **Millar, Michael** (*Making Music Internships Work for You*)

**Kaufman, Dana**

**Original Score:** *Scratch the Surface*

This piece is about—and dedicated to—a dear friend who unfortunately committed self-harm. The piece explores what she terms the "open wounds" she sustains.

**Kaufman, Dana**

**Paper:** *The Composer's Dilemma: Socio-Political Implications of Crafting and Appropriating an Estonian Soundscape*

This lecture/presentation focuses primarily on ethical issues in composition, particularly with regard to the delicate nature of working with foreign languages that are present in collected audio samples. Field recordings and soundscapes have provided composers with tremendous sources of inspiration, as well as tangible audio samples for acoustic and/or electronic rendering in music. How does cultural sensitivity factor into incorporation of field recordings into music? What issues of politicization do we also face when taking inspiration from backgrounds different from our own? The lecture will explore sensitivities and obligations in composition, and will include examples from field recordings taken during a year as a Fulbright Research Fellow in Tallinn, Estonia; use of the Russian and Estonian languages in particular will serve as a case study.

After presentation of this lecture at a regional CMS conference in 2016, I was encouraged by the chairs/directors of the conference to submit this for consideration for the national conference.

**Kaup, Steve J.**

**Panel:** *Transforming Music-Major Courses to Integrate with New Institutional Learning Outcomes*

Responding to national conversations about integration within a music department and across campus, colleagues from musicology, music theory, and music education collaborated to transform music-major coursework and integrate with new institutional learning outcomes. These innovative revisions also streamlined the credit-hour requirement for music degrees, addressing nationwide concerns about eliminating curricular redundancy. In the new campus-wide curriculum, students select coursework from "threads," cohorts of courses from multiple disciplines organized around a common topic. Additionally, courses must incorporate skill development in writing, public speaking, discourse, diversity, and/or experiential learning.

Beyond presenting content and testing, by incorporating these elements in music-major courses, students can count a major course as part of their liberal education requirement. Fulfilling the requirements for a first-year writing seminar, “Introduction to Music Education” allows students to learn and apply writing skills to explore issues and concepts relevant to pursuing a music education career. The content of “Music Theory IV” is taught through the lens of the chaos thread and utilizes public speaking for students to present their project-based work. “World Music Cultures” utilizes discourse and experiential learning to facilitate content that addresses diversity and connects with the identity thread. Attentive to NASM guidelines, our process involved isolating discipline-specific learning outcomes and using ideas and requirements from threads and/or skill instruction to organize major-specific content and integrate it with our institution’s new liberal education curriculum. We will present our revised courses and discuss the ways in which these classes have strengthened integrative student learning and innovation in our department.

**Keeling, Kasandra**

see **Westney, Stephanie** (*Three Pieces for Violin and Piano (1932) by Silvestre Revueltas (1899–1940)*)

**Kersten, Fred**

**Paper:** *Musical Opportunities for Exceptional Students through New Controllers and Software*

New prospects exist for accommodation and inclusion of students with exceptionalities in the music classroom through utilization of music technology. Visually, Hearing, and Physically impaired individuals have many opportunities to learn and participate with their peers in music activities that include composition, improvisation and performance. Opportunities for participation, hardware, and software will be explained and illustrated.

**Kiec, Michelle**

see **Batik Quartet, The** (*Mexican Fantasies for Clarinet Quartet*)

**Kohl, Randall**

**Lecture-Recital:** *Octaviano Yáñez: an Orizaban Guitarist in a Porfirian Court*

Little is known today about the classical and popular guitarist Octaviano Yáñez (1865-1921) who was originally from the city of Orizaba in the State of Veracruz, Mexico. The most noteworthy piece of information about him is found in the magazine *El Arte Musical*, which declared him, in 1905, to be the most important Mexican guitarist of his time. Significant, also, is the fact that maestro Yáñez was one of the first guitarists recorded, having been done so by both the Edison and Victor recording companies during the first years of the 20<sup>th</sup> century.

However, despite the great recognition he received while alive, during his last years and up to modern times, very little attention has been given to the interpretation, recording or distribution of his music. In this lecture-recital I will perform selected compositions and arrangements by Yáñez, discuss what we know about his life and his music as well as talk about his impact on classical guitarists today in Mexico. Upon hearing this guitarist’s contributions to the instrument’s repertoire it will be apparent that he deserves greater recognition than he currently receives. In addition, the events of his lifetime will help us to understand how he was a victim of political circumstances in Mexico and, as a result, fell out of favor among his contemporaries, a situation that continues to this day. The information presented and pieces performed in this lecture-recital are based primarily on my publication “Octaviano Yáñez: antologÁ-a de arreglos y composiciones para guitarra” (*CONACULTA/IVEC/GLM*, 2011).

**Kruse, Adam**

see Soto, Amanda C. (*Inside/Outside Music Education: Political Narratives Within and Through the Margins*)

**Languell, Amorette**

**Poster: *Perceived Preparedness for Urban, Suburban, and Rural Teaching by Connecticut Music Educators***

The purpose of this research was to build on previous studies regarding teaching preparation for urban, suburban, and rural settings. An online survey was designed to collect the following information from each music educator: school setting attended as a student, school settings for fieldwork opportunities and student teaching experiences, and school setting in which they currently teach. The survey included thirty-one multiple-choice questions and one open ended question. The research questions were: (a) How did your undergraduate music education program/master's certificate program prepare you for your first job in Connecticut? (b) What do you think was missing from your pre-service education?

Participants were forty-nine Connecticut music educators who were directed to respond to survey questions pertaining to their pre-service education, perceived preparedness when entering the field, and current teaching situation. Sixteen male and thirty-three female educators, with teaching experience ranging from one year to sixteen or more years, responded. Results indicate that even though the majority of respondents had the opportunity for field experiences in multiple settings and settings different from those that they attended as a student; these educators did most of their field experiences and student teaching in a setting similar to where they themselves attended school. Ultimately, the majority of the respondents are currently teaching in a setting where they had neither field experiences nor experience as a student. Some implications for future practice may include additional discussions and coursework to be included in pre-service music education and adjustments to field experience and student teaching requirements.

**Lapin, Eric J.**

**Poster: *The Artist Entrepreneur: How to Prepare Students for the New Arts Economy***

The fact that enrollment in traditional higher education music performance programs has generally declined is undisputed. As detailed in the recent CMS report by the Task Force on the Undergraduate Music Major, progressive changes must be made. Ultimately, it's a simple supply and demand problem - with the steady decline of full-time performance-based arts careers over time, there are too many students graduating from colleges, universities, and conservatories in performance programs with a narrowly focused career path that cannot be realized.

As such, the panel will discuss ways for music educators in higher education to better prepare students with a range of skills beyond traditional performance study. The discussion will focus on progressive and innovative ways to prepare students to be Artist/Entrepreneurs better equipped to navigate the changed contemporary arts landscape. Topics for panel discussion will include fostering the creative, artistic, business, marketing, development, technological, and technical elements necessary to maintaining a career in the arts. Drawing on both research and collective experience as faculty, performers, administrators, and artist/entrepreneurs, this panel will explore specific techniques and content to best prepare music graduates for the new arts economy.

**Large, Karen McLaughlin**

see **Tornado Alley Flutes (Showcase Performance: *French Quarter by Nicole Chamberlain (b. 1977)*)**

**Large, Karen McLaughlin**

**Lightning Talk: *Assessing College Music Skills with YouTube***

This lightning talk will present different ways to use student-generated YouTube videos as a form of assessment in college music courses. The presenter has used student-generated YouTube videos in college music courses including applied flute lessons, flute techniques, music theory, and world music. The benefits to students include: the opportunity for self-assessment, multiple attempts to improve performances/answers, more opportunities to “perform” and address performance anxiety, practice explaining musical concepts (versus selecting the right answer on a test), and practice using YouTube—an integral tool for 21<sup>st</sup> century musicians. The benefits to teachers include: saving time by assessing student videos prior to class and determining a clear lesson plan based on student videos. This resource has radically changed the way the presenter assesses students and can be useful in all college music courses.

**Leal, Camilo**

**Lecture/Performance: *Overtones, for Horn and Interactive Software***

Algorithmic Composition Software (ACS) are software that feature the functions of several and diverse musical software. Moreover, ACS present alternative ways of creating and producing music (less linear than most DAW's and MIDI sequencers) and give teachers the power to create and customize their own applications. While there is increasing interest from researchers and educators on technology, there is a lack of research regarding the use of ACS in music education. During this performance, I will present on how I use the software Max/MSP for to solve performance issues and realize composition ideas, and how I envision its possibilities for music education.

**Lesser, Lawrence**

see **Pearl, Dennis (*A Web-based Interface to Support Interactive Songs Helping College Students Learn STEM*)**

**Lewis, Barbara E.**

**Poster: *Social, Cultural, and Political Issues Related to the Garcia Family's Introduction of Italian Opera to Mexico (1827–1829)***

Manuel del Pópulo Vicente García (1775-1832) was a leading Spanish tenor, prolific composer, and influential voice teacher of the time. He and his family (wife Joaquina Briones, son Manuel, and daughter Pauline) arrived in Mexico after having spent the 1825-1826 opera season in New York City during which time they had essentially introduced Italian opera to North America. Another daughter, Maria Malibran, did not go to Mexico directly but came at a later date to perform in the opera productions with the rest of the family. Their trip to Mexico (1827-1829) was for the express purpose of introducing Italian opera to the people of Mexico City, yet the family encountered many problems when they attempted to do just that. During their stay, they became embroiled in controversies that were largely due to social, cultural, and political issues resulting from the emergence of post-colonial Mexico as an independent country. For instance, the García family had been invited to Mexico expressly to perform in Italian, thereby raising the cultural level of the population and demonstrating to Europeans that Mexico was becoming more progressive and international. Yet, one of the major complaints leveled at García was that the operas were performed in Italian and therefore could not be understood. This controversy as well as others, which were often motivated by the divisive political situation in the country, are

detailed in the newspapers of the day and comprise a significant body of primary source material related to the García's groundbreaking performances in Mexico.

**Lindsey, Jessica**

see **Bohnenstengel, Christian** (*Lullaby for bass clarinet and piano by Sheila Silver (b.1946)*)

**Lochstampfor, Mark**

**Original Score:** *Theta Images*

Intrigued by the correlation between theta brain waves and relaxation, this piece explores that twilight state we experience as we drift into sleep or awaken from sleep. During this state, we become extraordinarily receptive to ideas, and thoughts, reaching into the subconscious parts of our minds that are elusive during our waking hours. This is where ideas become so vivid to us. Through its three movements, *Theta Images* follows a dreamlike journey falling into the twilight state, dreaming, and reawakening through another twilight state.

**Loeffert, Jeffrey**

**Lightning Talk:** *Students Teaching Students: Strategies for Creating a Culture of Excellence in the Studio and in the Classroom*

Effective teaching in the music classroom and in the applied studio largely maintains the same necessary components. Applied lesson instruction can be described as a mentorship. As such, an applied lesson instructor can effectively influence not only musical concepts and practice strategies but also cultivate with their students goal setting skills and a strong work ethic by modeling these ideals. Moreover, teaching strategies can be more effective when implemented within a studio environment and reinforced by the students themselves. Applied study becomes more of an exchange of ideas, and students ultimately learn to inspire ideas in their teachers. An important component to successful teaching is creating a culture of excellence to which students hold one another accountable. This also helps to reinforce the notion that students should be taught to make their own informed decisions and ultimately be self-reliant musicians and critical thinkers. Creating this same culture of excellence is also of paramount importance for student achievement in the classroom.

The notion of "Students Teaching Students" maintains a double meaning: the importance of college students teaching private lessons during their own studies as well as the idea that students can best reinforce musical and instructional concepts within their peer group. In this way, effective applied and classroom teaching builds upon the idea of a community of (musical) scholars where everyone learns and contributes. "Students Teaching Students" addresses strategies, materials, and curricula that help cultivate successful applied and classroom teaching.

**Loeffert, Jeffrey**

**Original Score:** *Years of Silence*

*Years of Silence* is an introspective work that serves as a symbol for my own musical growth and compositional output. The music is divided into ten "sections" or "movements" and is designed in such a way that performers can omit sections of their choosing should a shorter performance be desired. Though performers have the liberty of choosing which sections to play, the sections should always be performed chronologically. For example, performances of sections 3,5,6 or 1,3,4,6 would be acceptable truncations.

**Lombardi, Paul****Original Score: *Oblaye***

*Oblaye (Plains)* is a ballet for solo percussion that celebrates the Great Plains of South Dakota. The programmatic element is in Lakota, English, and French. The premier performance was on September 13, 2016. The original work is about 26 minutes in duration; this performance is a 10-minute arrangement for the CMS National Conference.

**Lopez, John****Demonstration: *Establishing Effective Mariachi Rehearsal Techniques***

Mariachi music is recognized as the musical art form of the Mexican culture. As it has migrated out of Mexico into the United States, it has become representative of the Mexican and Mexican American experience. Mariachi ensembles have taken root in public school and universities across the country. The purpose of this lecture-recital and performance presentation is to demonstrate multiple techniques in teaching, rehearsing, and deconstructing the mariachi ensemble in addition examining three son styles.

It has been cited that the birthplace of Mariachi is the state of Jalisco, Mexico. Mariachi, seen as an ensemble, has incorporated styles from all over Mexico and other parts of the world, however its musical origins are derived from the style known as the son. The rhythm section (Armonia, Harp, and Bajo) of the mariachi is the foundation of the ensemble. Establishing good tempos and knowledge of style is crucial in creating a successful performing Mariachi. The presenter will present an in-depth examination of mariachi pedagogy and of the son jalisciense, son abajueno, and son jaraicho. The presenter will be utilizing a demonstration group of mariachi students from a central Texas university to perform the styles and accompanying pieces within those styles.

**Love, Joel**

see Clayton, Cynthia (*The Antonieta Songs of Daniel Catán*)

**Magee, Chris**

see Crafton, Jason A. (*Double Entendre*)

**Magee, Jeff**

see Myers, David E. (*Inclusion, Access, Relevance: Addressing 21<sup>st</sup> Century Higher Education Challenges through Shared Governance*)

**Maines, Ronda**

see Uribe-Southern, Lia (*Aires Tropicales*)

**Malyuk, Heather**

see Cockey, Linda (*Ten Essential Tips for Keeping Musicians Healthy*)

**Mantie, Roger**

see Helfter, Susan (*Creative Placemaking and Placekeeping: Developing Frameworks for Community Engagement*)

**Mantione, Meryl**

see Helton, James Caton (*Songs from Leaves of Grass, a Song Cycle for Mezzo-soprano, Flute, and Piano by Jody Nagel*)

**Manzo, V.J.**

**Paper: *The Camera Eye: Higher-Level Topics in Mainstage for Live Performance***

Studio-intensive recording artists such as the progressive rock bands Rush, Muse and others are faced with the difficult task of transforming complex, multi-track recorded works into a form that is performable by a limited ensemble in a live context. Solutions often involve complex, multi-computer implementations requiring extensive equipment, connectivity, and additional personnel. We will explore the use of Mainstage to map the complexity of highly-produced studio songs to a single platform for real-time live performance, without the need for sequencing and external synchronization. Using Rush's *The Camera Eye* as a case study, a wide array of tools and functionality will be examined and integrated into a single rig suitable for live performance. A framework will be proposed for solving comparable live performance problems in greater generality. Comparisons and contrasts will be made with established professional-level systems, and recommendations will be offered for solutions in limited-resource academic and smaller-scale ensemble realizations.

**Martinson, Shelley**

see **Tornado Alley Flutes (Showcase Performance: *French Quarter* by Nicole Chamberlain (b. 1977))**

**Marvin, John**

**Original Score: *Ophelia is Mad***

Ophelia in her madness is an ideal theatrical persona for the expression of extreme musical contrasts. Her zany moods and mercurial changes of temperament provide a wonderful vehicle for contrasting conventional singing and extended vocal techniques. I have endeavored to present Ophelia as she sees the world, and in the accompaniment, we hear both familiar musical sounds and somewhat other worldly spoken dialogue to which she responds with varying degrees of rationality.

**Mascolo-David, Alexandra**

see **Schaeffer, Jennifer Kitchen (*Making STEAM a Priority in a STEM-Oriented Society: Ideas for an Innovative and Inclusive University Curriculum*)**

**May, Andrew**

see **Wettstein Sadler, Shannon Leigh (*Hearing Outside the Lines*)**

**May, Beth**

**Lightning Talk: *Mixed and Flipped: Helping Community College Students Succeed in Musicianship Classes***

This talk will show how I have helped less prepared students succeed during their first year of music theory and aural skills courses, utilizing a flipped class approach, online submissions of sight-singing assignments, and an extensive focus on musical games, singing and playing activities, and strategic approaches to dictation during class time. Many students, particularly those at community colleges, enter music studies without the extensive experience performing, reading, and rehearsing music that some of their 4-year counterparts possess, and this creates challenges for those who wish to transfer successfully to 4-year institutions and avoid re-taking music theory and aural skills courses. By combining the theory and aural skills/sight-singing sequences into single combined musicianship courses and focusing most in-class activities on practical and musical applications of theoretical skills, I help first year students build strong foundations that set them up to succeed as they proceed through the sequence. Students learn by showing and doing, but still have access to videos, including lectures, and texts for out-of-class

study.

**McAllister, Lesley**

**Poster: *Yoga for Musicians: A Review of the Research on its Physical, Emotional, and Cognitive Benefits***

Research on the benefits of yoga has increased exponentially over the past thirty years, where researchers are finding scientific proof of its physical, emotional, and cognitive benefits. Its most recognized physical benefits for musicians include better body awareness, alignment, and joint health, with less tension, which can lead to a reduced potential for injury. Yoga increases the threshold of muscular excitability, which brings about quicker relaxation and quicker reflexes. Emotionally, yoga is a mindfulness-based practice that reduces anxiety and improves one's ability to cope with the demands of a musician's lifestyle. Research studies on musicians have found reduced anxiety as well as an increase in flow experiences during performance.

Yoga postures also have cognitive benefits, as well; studies on ADHD in child found a reduction in inattentiveness, hyperactivity, and impulsiveness. Yogic breathing assists with cerebral lateralization and oxygen consumption, leading to better cognition and concentration, and it also decreases brain wave activity. Unilateral breathing has been shown to increase spatial memory scores and increase cognitive performance. Practitioners of yoga believe that forward bends increase blood flow to the brain, balance poses improve concentration skills, and cross-lateral movements optimize the communication between the right and left hemispheres of the brain, which is essential to the development of higher reasoning and motor planning.

Yoga can instill the skills for efficient, healthy, and mindful practice as well as coping skills for reduced performance anxiety. In addition to discussing research findings, the presenter will demonstrate some yoga postures that have particular benefits to performing musicians.

**McConville, Brendan**

see **Murphy, Barbara A.** (*Music Theory Undergraduate Core Curriculum Survey: A Sixteen year Update*)

**McConville, Brendan**

**Panel: *What Works in Online Music Learning: Perspectives from the Field***

This panel presentation, composed of ATMI members currently teaching online music courses in various areas of music, will engage the broad topic of what works online. The panel will discuss online teaching from a variety of viewpoints and from different sub-disciplines within music, including music history and appreciation, applied music, research, music education, and music theory. Each panelist will offer his/her perspective on teaching online within their sub-discipline, addressing topics such as successful approaches, projects, types of engagement, assessment strategies, academic integrity, collaborative activities, and class formats. Panelists will also consider specific challenges they face within their sub-discipline. The panelists will first answer a series of questions from the moderator and then take questions from the audience and/or via Twitter regarding their experiences. Overall, the panel's goal will be to compile a list of general best practices when teaching online, identifying what works online.

**McMahon, Caleb**

see **Appalachian Brass Quintet, The** (*La Cultura; Latin Influences on Music in the Classical Canon*)

**McNutt, Elizabeth,**  
see **Wettstein Sadler, Shannon Leigh** (*Hearing Outside the Lines*)

**Menoche, Charles**

**Paper: Additive: The Synthesizer Road Less Traveled – Recent Software Solutions for Exploring, Teaching, and Using Additive Synthesis**

This presentation will explore recent trends in additive synthesis software tools. What is additive synthesis? How does it work? Why has it been sitting in the shadows for so many years? What software synthesizers are currently available for one interested in exploring and using additive synthesis? What does an additive synthesizer look and sound like? How does one create, edit, and manipulate a patch in an additive synthesizer application? How might these new tools serve as resources for the teacher, performer, and/or composer interested in going beyond the well-traveled software and hardware approaches to synthesis. I will compare key features found in leading additive synthesizer tools: Loom by Air, Blade by Rob Papen, and Razor by Native Instruments. How did the designers strike a balance between power and usability? The presentation will conclude with a wish list of future additive synthesis instrument design improvements.

**Millar, Michael**

see **Flanigan, Gisela** (*Functioning in Today's Creative Economy: Music Initiatives of State and National Arts Agencies*)

**Millar, Michael**

**Panel: Making Music Internships Work for You**

Internships can be extremely powerful recruiting tools for institutions while providing invaluable experience to students and multiple benefits to employers. However, implementing internship programs can be a confusing and arduous process for administration, and even the best-intentioned programs may fall short when it comes to the student or employer experience. In this panel-discussion, members of the Careers Outside of the Academy Committee will explore the world of internships and discuss tactics to maximize their impact and success for students, educators, and institutions alike.

After discussing the logistical and legal nuts and bolts of setting up an internship program, members of the panel will reflect upon their own experiences as administrators, educators, employers, and interns to celebrate and share success stories while closely analyzing common pitfalls through key examples. Discussion topics will include risk management and the pedagogy of internships as an important high-impact educational practice.

Looking towards the future, members of the panel will also examine how the internship process may evolve as institutions and employers continue to innovate and grow. At the conclusion of the session, attendees will walk away with a set of best practices and applicable tools to bring back to their institutions and a refreshed perspective on internships as a whole.

**Mireles, Matthew**

see **Scherler, Kathy L.** (*The Supersonic Duo: Adventures in Extreme Sonorities*)

**Mixtacki, Michel**

see **Sisauyhoat, Neil** (*Samba Batucada: Building community through the percussion music of Rio de Janeiro, Brazil*)

**Molineux, Allen W.**

**Original Score: *Scherzi***

These miniatures are six different ways of looking at the scherzo genre. The first deals with allowing the performer to freely play the material. The second, at times, hints at a jazz-like swing style. The third is a special kind of Quodlibet in that it uses snippets of well-known scherzi for piano and also for orchestra with numerous appearances of the Chopin Scherzo No. 2 holding it all together, while some actually interact with each other. For example, Brahms, Clara and Robert Schumann do get in a bit of a tangle and Bruckner seems to be at odds with the early Romantics of Beethoven and Schubert. The fourth is a conversational contrast between herky-jerky and groove motion. The fifth, which is the briefest, is a contest between a short staccato figure and an ever expanding legato one. The final is a distorted ragtime piece where the left hand avoids the typical march-like accompaniment pattern.

**Moore, Christopher Jordan**

see **Appalachian Brass Quintet, *The (La Cultura; Latin Influences on Music in the Classical Canon)***

**Mosley, Ellen Johnson**

see **Tornado Alley Flutes (Showcase Performance: *French Quarter by Nicole Chamberlain (b. 1977)*)**

**Murphy, Barbara A.**

**Paper: *Music Theory Undergraduate Core Curriculum Survey: A Sixteen-year Update***

In 2000, Richard Nelson conducted a survey of undergraduate music theory curricula at the request of the College Music Society Executive Board member for Music Theory. This survey included questions on faculty loads and leaves, and issues of undergraduate theory curricula (e.g., years required, class sizes, textbooks, solmization systems, topics covered, placement exams, and fundamentals and accelerated courses). A total of 248 responses were collected and reported in the College Music Symposium (2002). The results indicated prevailing tendencies in the teaching of music theory at the time.

This presentation will provide a sixteen-year update to this survey. We will report on a new survey (to be conducted in Spring 2017) which will include many of the questions asked in the first survey as well as questions on new trends in the teaching of theory. The new survey will include questions on the inclusion of technology and online learning in theory and aural training classes; questions on the integration of writing, composition, improvisation, and performance in theory classes; and questions on content shifts, such as the inclusion of non-western music (e.g., film, jazz and popular music) and other types of notation and analytical systems (e.g. lead sheet symbols, Nashville numbers, neo-Riemannian theory and Schenkerian analysis). The session will compare the results of both surveys, reflect on their meaning, and discuss new and innovative directions in music theory pedagogy.

**Murphy, Barbara**

see **McConville, Brendan (*What Works in Online Music Learning: Perspectives from the Field*)**

**Myers, David E.**

see **Greher, Gena R. (*Community Music as Change Agent: Towards a Culture of Diversity and Inclusivity in Music Teacher Education*)**

**Myers, David E.**

**Panel: *Inclusion, Access, Relevance: Addressing 21<sup>st</sup> Century Higher Education Challenges through Shared Governance***

Music schools and departments, like orchestras, opera companies, and other cultural institutions are facing significant challenges relative to inclusion, access, and relevance in 21<sup>st</sup> Century society. As faculty and administrators collaboratively confront these challenges, issues arise as to curricular content, tensions between what does and doesn't change, and how change is or is not effected. This session will challenge participants to think about assumptions underlying historic and current curricular realities as well as the potential for changing current assumptions going forward. What does it mean to be an educated musician in an increasingly diverse society? What knowledge and skills will be most important in a changing music ecosystem (higher education and music professions) that seeks to be meaningfully relevant? What aspects of changing society are most likely to impact music education and the work of cultural institutions? What are the intersections between the ways we educate musicians and the roles they play professionally? What are the inhibitors of change and who is responsible for change leadership? Four current and former administrators will share perspectives and offer interactive dialogue on these and other questions that participants may raise.

**Nagoski, Amelia**

**Lightning Talk: *Teaching music to non-majors by playing the Glass Bead Game***

College students who enroll in music classes but are not music majors need to get more out of their music class than the dates of the births and deaths of European men. Herman Hesse's *Glass Bead Game* gives us a template for achieving something more important for the students, for the state of music in our culture, and for the significance of music in higher education.

Though the details of the game are not laid out in Hesse's book, it is clear that the design is a search for connections among the vast universe of artefacts, experiences, and knowledge. Teaching students to look at music in this way -- each song a three-minute, multi-dimensional universe of order and structure -- can teach them to discern what matters most in a song, in an artist's intentions. Then they can zoom out their view to see the culture that produced both the music and the artist, which will lead to their ability to make connections to their own choices, their own experiences. And that is the signpost to guide them toward understanding the people around them, their cultures, and their value.

Playing the Game means finding connections in the interaction at all levels of music: melody and harmony, rhythm and timbre, art and culture, history and politics, economics and justice, biology and psychology, sacred and profane, poetry and advertising, self and other, heart and mind.

Playing the Game asks us to show them the Music of the Spheres.

**Nagoski, Amelia**

**Engagement Rehearsal: *Relevance of Rachmaninoff: Singing the Song of a Refugee***

2017 bring us to the hundred-year anniversary of the day Sergei Rachmaninoff fled Russia's communist revolution. He was working on *Three Russian Songs*, a choral-orchestral work that turned out to be his last.

At the conference workshop, I'll coach and rehearse the choir and lead discussion of how the singers feel Rachmaninoff's refugee status is connected to the way the music sounds, how it feels to sing it, and whether his history makes the work more or less emotional and meaningful to them.

They'll receive the historical context, including the facts that he maintained close relationships with fellow refugees, trying to maintain a way of life that no longer existed in his new country or in his old home. He abandoned *Three Russian Songs* for decades, writing some new piano and orchestral works, but never expecting to have his Russian language songs performed again. Eventually, though, he completed the 10-minute work. It was performed and published, along with a piano reduction of the orchestral accompaniment.

In preparation for this workshop, a San Antonio choir will be provided with the score to the third of the *Three Russian Songs*, which is scored for SAB, well in advance of the conference. Except for the language, it is very accessible to a choir of moderate skill. They will receive, along with the scores, coaching on the pronunciation of the Russian along with explanation of the translation, and recordings to guide them.

**Nam, Insook**

**Lightning Talk: *Hispanic Music Education Majors' Attitudes toward and Perspectives on Multicultural Music Education***

Children of immigrants and ethnic minorities encounter varied cultural perspectives as they cross cultural boundaries in and outside of school and home every day. How might their understandings of cultural diversity and cultural competence compare to children from ethnic majority families? This study examines music education majors', especially Hispanic students', attitudes toward and perspectives on multicultural music education. The fifty-one student participants included 40 Hispanics, 10 Caucasians or Caucasian-Hispanics, and one African-American enrolled in an elementary general music teaching and learning course over the course of four semesters at a minority-serving institution. Located in the southern United States, the university has a Hispanic student population of sixty-two percent.

The study traces students' growing responsiveness to and understandings of multicultural music education during a multicultural music curricular component, which included readings, musical experiences, class discussions, and student presentations. Students' responses to an open-ended questionnaire at the end of the semester revealed an emerging cultural sensitivity, in which they conveyed a desire "not to offend" their prospective students when studying music cultures or to contribute to children's construction of negative cultural stereotypes. The study implies that Eurocentric music curriculum at schools and universities may have an unfavorable impact on ethnic minority students' cross-cultural competence. The study also discusses culturally responsive pedagogy for ethnic minority students.

**Nord, Timothy**

**Paper: *Using HTML5 Audio Controls and Canvas to Help Students Understand Formal Segmentation***

Many students have a difficult time understanding the concepts of creating a formal segmentation of a composition. One element that is typically scarce in the teaching of segmentation is the ability for the student to experiment with different possibilities and to compare them aurally. This presentation will demonstrate how the HTML5 Audio controls and Canvas can be used to help fill in this gap.

## **Nordstrom, Stephen**

**Showcase Performance: *Suite Populaire Espagnole for Violin and Piano by Manuel de Falla, arr. by Paul Kochanski (1887–1934)***

- I. El paño moruno, Allegretto vivace
- II. Nana (Berceuse), Calmo e sostenuto
- III. Canción, Allegretto
- VI. Jota, Allegro vivo

Manuel de Falla was a leading proponent of Spanish classical music in the early part of the twentieth century. He excelled in multiple genres, including art song, concerto, and most notably ballet, where his music for *El Amor Brujo* and *The Three-Cornered Hat* achieved a permanent place in the orchestral and ballet repertoire. As was common among nationalist composers of the Romantic era, de Falla infused his works with the folk rhythms and sounds of his native land. This rich folkloric tradition is seen in his widely admired work for voice and piano, *Siete canciones populares españolas*. The work draws on folk material from the many regions of Spain, taking the listener through the northern Asturias to Andalusia in the south.

De Falla's suite is most often heard today in the six-movement arrangement for violin and piano by Paul Kochanski, *Suite Populaire Espagnole*. This performance showcase will encompass four of the original six movements in Kochanski's arrangement. The work begins with the fast dance movement, El paño Moruno (the Moorish cloth), to exploit the virtuosic nature of the violin. The second movement, Nana, is a hauntingly dark lullaby for the violin set above rhythmic broken chords in the piano. The third movement, Canción, is a syncopated folk-like song that is set in the violin with whistling harmonics and lively double stops. The arrangement concludes with the jaunty and virtuosic Jota, marked by playful dance-like figures interspersed with moments of profound lyricism.

## **Olivier, Ryan**

**Multimedia Performance: *Imaginary Music***

Having performed live electronic and visual music in various settings including contemporary electronic duets, traditional chamber ensembles, and student laptop/electronic ensembles, I have developed different platforms for the performance of integrated multimedia (intermedia). In this performance, I will utilize these different paradigms of multimedia integration in a live performance setting, demonstrating the artistic realization of each. This electronic performance will showcase a few of the contemporary practices available to the interested artist. The concert will be a demonstration as well as a performance as I intend to illustrate the effectiveness of each paradigm and the benefits and drawbacks of each.

## **Olson, Susan**

**Paper: *Pitch-matching Issues in the Aural Skills Classroom: Identification and Tactics from a Music Theorist and Vocalist***

Teaching sight-singing and aural-skills curricula at the college level poses many challenges if individuals in the class cannot match pitch. But if it is challenging to the teacher, it is detrimental to the student's ability to successfully complete their degree requirements. Further complicating this issue is the fact that these classes are often taught by untrained singers who may lack the skills necessary to correct improper or deficient singing techniques. Most research surrounding accuracy evaluates singing in young children or novice adults. With little literature on nonspecialized singing in college-aged music majors to refer to, the Aural Skills teacher may feel ill-equipped to diagnose and correct issues specific to course objectives. We will present findings

that resulted from a collaboration as a non-vocalist theorist and voice teacher. Our study identifies various deficiencies in poor-pitch matching. We begin by evaluating sound clips from individual student performances in order to determine causality, followed by possible diagnoses and corrective exercises. Pitch-matching problems will be broadly classified as audible (intonation, timbre, range), visible (tension, nerves, posture), and invisible (memory difficulties, hearing/singing disabilities) that enable the teacher to quickly assess the cause of the problem. Within each category, we identify issues surrounding auditory perception, vocal production, and possible deficiencies in the audio-motor loop. Each diagnosis is accompanied by several examples from singing manuals and sight-singing resources, accompanied by examples from our teaching experiences. A list of resources, software, and apps will also be provided as a comprehensive guide for further research.

### **Oravitz, Michael**

#### **Lightning Talk: *Harmonic Grammar's Role in Efficient Instruction of Diatonic Harmony***

Music theory pedagogues constantly struggle with time constraints. Given the ever-expanding analytical methods for post-tonal music and given the increased curricular desire to feature meaningful discussions of musical form within many basic two-year theory curricula, pedagogues strive for the most efficient and effective means of instructional delivery. Three semesters are usually spent on engaging common-practice harmony, voice-leading and grammar by moving chapter by chapter through various isolated harmonic functions, with many standard textbooks devoting 300 pages or more on just the most basic, diatonic functions.

Renowned theory pedagogue Michael Rogers refers to an “extended introduction to nowhere” syndrome, whereby we as theory instructors are only able to scrape the surface of crucial concepts of harmonic grammar. The information in our textbooks is crucial, but the instructional delivery of the diatonic component in those textbooks can be rendered more meaningful and more efficient if basic conventions of root movements and chord-class-based progression are studied in more depth from the start. Schoenberg, Tymoczko, and others have discussed the emphasis of descending fifth, descending third, and ascending second root movements that appear in common-practice repertoire. When these tenets are combined with basic tenets of tonic-predominant-dominant-tonic movement, as I will graphically illustrate in this five-minute presentation, harmonic grammar can be quickly summarized. I offer an efficient means of introducing the basic facets of harmonic grammar for all diatonic functions that can offset a less-effective reliance on a less-than-successful hope for a gradually instilled sense of grammar over the course of several semesters.

### **Ovens, Douglas P.**

#### **Original Score: *Sempre Forte (except when not)***

Over the past few years I have had the opportunity to write music for some exceptional pianists. Each of these pieces explored different aspects of piano sound and texture. In this new piece I am using two players so the focus is on the piano as an ensemble. Conversational aspects of piano texture become more explicit in the hands of two players... and, I can get louder.

### **Pacheco-Hjelmstad, Jéssica**

see **Crevaschi, Alejandro M.** (*Francette and Pià: Culture, Immigration and War through an Original Puppet Play and Recital for Children Based on Heitor Villa-Lobos' Piano Piece*)

**Pearl, Dennis**

**Paper: *A Web-based Interface to Support Interactive Songs Helping College Students Learn STEM***

Our NSF-funded project teaches introductory statistics topics using song. Students interact with online MadLibs style prompts to provide examples and demonstrate conceptual knowledge about the learning objective at hand. Their responses are used to fill in components of a song that highlights the student contributions using a synthetic voice when played back. For real-time web processing, the synthetic voice uses simple text-to-speech technology adjusted for pitch and duration to fill in gaps in the recording allowing for up to 4-syllable student responses, while applying checks on spelling and answer correctness with hints as needed. A studio-recorded version with the artists' original lyrics is available for comparison. An artists' collaborative of science songwriters and music composition faculty has created 21 of these songs and we are now assessing their effectiveness in engaging students. Results on student feedback on the interface and measures of student learning will be described.

**Perttu, Daniel E.**

**Original Score: *Coahuiltecan Visions***

Point of Information: Since this is a duo for flute and clarinet, both performers read from the full score and do not read a separate flute or a separate clarinet part. For this reason, only the full score, and not separate parts, are included.

Program Notes: The Coahuiltecan people were Native Americans who roamed the San Antonio region in hunter-gatherer tribes before Europeans arrived. This piece is intended to convey aspects of the hunter-gatherer lifestyle, ranging from the contemplative atmosphere of the open spaces of Texas during starlit nights, to the drama of the hunt, to native mythological narratives.

**Piagentini, Susan**

**Paper: *The Aural Skills Workshop: Using ARC for Online Video Performance Assessment***

After many years of considering characteristics of the best aural skills classroom environment, I've decided on an interactive exploratory workshop. One that encourages and inspires students not only through isolated skills and tasks, but also includes ample time to share strategies, perform and critique their own composition, performance, and that of their peers, develop a 'fearless' improvisation and sight-reading mindset, and to grapple with developing a personal strategy for representing a sound space. In order to achieve this partially flipped format, assessment takes place outside the classroom. This presentation highlights the use of several web-based technologies, including MySearchLab, MediaShare, Canvas, and the ARC video application. While the presentation focuses on Aural Skills, ARC has implications in music education and performance-based settings, such as applied lessons, master classes, and chamber ensemble coaching. The presentation will close with examples performance and composition based assignments, assessment, and peer critiques using ARC.

**Piagentini, Susan**

**Poster: *Reviving the Aural Skills Curriculum for the Millennial Learner***

College admissions standards paired with standardized testing in the public schools have led to a new type of music student. They must have exemplary academic achievements and lists of extracurricular activities to be considered for admission. Unfortunately, we witness the results of reaching that level of achievement and frenzy of extracurricular overload. The emphasis on standardized testing brings some learners to expect that an effective classroom model should only provide the answer. These students are master test takers who struggle with ideas of interpretation that could result in several possible 'right answers.' Many are so driven by an

emphasis on striving for the perfection of 100% that they must be deprogrammed when they arrive in the Aural Skills classroom.

Developing a broad based musical literacy program for students will require skills that transcend beyond mere identification in isolated exercises, push us to include activities that aren't about the grade and rebuild the excitement for learning where there are multiple paths to the 'right' answer.

The workshop will outline four main areas to reshape the Aural Skills curriculum, providing examples of creative pedagogies and approaches to reach these goals, while allowing time at the end for participants to share ideas.

1. Allow time to develop the inner ear - the ability to hear a score, or see sound.
2. Encourage students to disconnect from technology to develop deeper listening and attention skills.
3. Include contextual exercises
4. Relevance – include 'their' music AND that of their applied lessons and ensembles.

### **Pierce, Deborah**

#### **Lightning Talk: *Whose Voice Am I Missing? Using Reflective Pedagogy in the Music Classroom***

Have you ever pondered whether your students' moods have been affected by the music you play in class, whether they are understanding a reading you have assigned, or how they might be processing an in-class exercise? We can evaluate their knowledge of specific data by giving tests, but how might we help them think more deeply about their connections to music, guide their thinking processes, understand their questions, and address the ideas they are missing? This can only be done by listening to the students' own voices. Research shows us that we can not only answer these questions, but we can enhance student performance and the depth of their experiences if we balance the analytic with reflective pedagogy.

For the past eight years I have been incorporating reflective learning elements, including in-class exercises, weekly explorations, and reflective writing assignments, to help facilitate deep and contemplative learning about music in a non-major undergraduate level course. Not only are students more engaged with the course materials and each other, but the instructor is able to evaluate learning at every point along the way and address issues and questions as they are occurring.

The presentation will overview the use of reflective pedagogy in this music course. Images may include pictures of resources and class activities, charts from studies, short student quotes from reflections and about reflections, student drawings, examples of weekly reflective questions, and the like to illustrate the advantages of reflective pedagogy.

**Pierce, Deborah**

**Poster: *Facilitating Innovative Undergraduate Music Inquiry Projects: Rethinking the Research Paper***

Over the past several years I have evolved a research project in an undergraduate Interdisciplinary Honors course focused on music in order to explore new ways of helping students discover and develop their thinking about music and the use of music information sources. Instead of a typical research paper, students are asked to take an interdisciplinary music topic of their choosing and with guidance, explore it throughout the term. The goal is for them to present their “expertise” on the topic to the class in the last two weeks of the quarter. Other project requirements include three iterations of a developing bibliography with research notes that culminates in a summative and evaluative annotated bibliography they share with the class. The project rubric requires them to integrate resources more explicitly and to reach beyond the basic ideas they have about research assignments. This involves deeply exploring the concept of inquiry and using my “realms of knowing” model as a framework. Elements of support for the work include modeling inquiry and in-class explorations, offering a required research room session along with optional one-on-one strategy sessions, and providing detailed feedback on each piece of the scaffolded project.

Results include better questions, more enthusiasm for the work, deeper and broader thinking and understanding, and more mature and innovative projects. This poster session will describe this unique pedagogical approach; introduce the model, project rubric and student support elements; and share student feedback about the experience.

**Pike, Pamela D.**

**Panel: *Creative Pedagogies for All Students to Enhance Learning, Engagement & Success as Professional Musicians***

The roles of 21<sup>st</sup>-century professional musicians have become more varied and actual career success can no longer be characterized by many of the current, narrowly-defined definitions. Regardless of their earned music degree, in numerous post-graduation surveys, young professionals state that their education lacked meaningful pedagogy courses that prepared them for daily career realities. Even though many music majors do not view themselves as future music educators or teachers, the reality is that they will teach. Contexts may include traditional instrumental or vocal teaching, community engagement, or advocacy. Looking at changes that have taken hold in numerous music curricula across the U.S. and Canada in recent years, pedagogy may have lost ground to music technology and entrepreneurship. Based on exploration of current research, discussions with colleagues, and presentations at recent CMS conferences, members of the Music in Higher Education Engagement Committee believe that we must explore how to incorporate meaningful pedagogy in all degree programs so that graduates are prepared to function as successful musicians upon graduation.

During the session, the panelists will highlight existing programs at various types of institutions, provide innovative approaches for course development and implementation, and explore how we might broaden the context of pedagogy to include interdisciplinary approaches, community engagement, and professional training that encourages development of self-actualized musicians who advocate for music. As we will show, pedagogy that spans sub-disciplines of performance, teaching, audience engagement, meaningful learning, and professional identity is both valuable and necessary in 21<sup>st</sup>-century higher education contexts. Audience participation will be encouraged.

**Pike, Pamela D.**

see **McConville, Brendan** (*What Works in Online Music Learning: Perspectives from the Field*)

**Pinkston, Dan**

**Paper: *Where Punk, Progressive Rock, and Shred Collide: A Structural Analysis of Metallica's "Ride the Lightning"***

Punk and progressive rock were enemies in the 1970's—modes of expression that represented different musical approaches, different values, and entirely different notions of the purpose of rock music, maybe even of life itself. *Ride the Lightning*, Metallica's 1984 song and album of the same name stands as one of the first masterpieces of thrash metal, an album that has stood the test of time and earned status as a classic of extreme music. In this album, I contend that there are elements of punk, progressive rock, and neo-classical shred that cannot simply be explained by the moniker "thrash metal." Further, the analysis of the song "Ride the Lightning," demonstrates compositional thinking that mirrors the composite ternary structures of many works from the Classical and Romantic eras. This paper examines the various sections of this composite structure with reference to how they reconcile punk energy, pop song and progressive rock structures, as well as a violin-like guitar technique that draws on the tradition of the classical virtuoso. In addition, the social conscientiousness of the lyrics is examined in contrast to both the shallowness of most pop songs and the overly poetic tone of most progressive rock lyrics.

**Pohly, Linda L.**

**Engagement Presentation: *The Many Connections between Music and War***

Two constant features of human existence are music making and war. Music was and remains an important source for expressing our interaction with war, whether in lamentation, telling history, energizing troupes and the nation, longing for loved ones, protesting war, honoring heroes, lambasting the enemy, giving the soldier's perspective, etc.

During this 50–90-minute event, I will offer examples from across time and geography showing several ways that war and music interact—this goes beyond playing popular songs of recent wars. I will contact my engagement location in advance so some of the time will be devoted to audience members commenting on their experiences with music connected to war. I will encourage them to bring written notes that might be shared with others in the audience, or perhaps (ideally?) encourage someone from the host institution to collect and archive the comments.

My presentation will begin with music of the Baroque period and move quickly chronologically to our own day, playing recorded excerpts. Along the way we will look at some songs associated with the Mexican-American war and the Texas Revolution, even a song written long after the event, "Fernando," popularized by ABBA.

**Poole, Tommy A.****Paper: *Add Extra Rhythmic Gears to Your Jazz Improvising Through Metric Modulations***

Over the last two decades, metric modulations have become much more prominent in recorded jazz. Recordings such as Dave Holland Quintet's *Extended Play: Live at the Village Vanguard* (2003), Jean Michel Pilc Trio's *Together: Live at the Sweet Basil Vol. 1-2* (2000-2001), Chris Potter Quartet's *Lift: Live at the Village Vanguard* (2004), and countless others show that metrically modulating has become a standard device in the modern-day jazz improviser's toolbox. Research and pedagogy on this topic are, at present, sparse. In this presentation, differing types of metric modulations will be labeled and defined. Examples of specific types of metric modulations will be extracted from recorded improvised solos for purposes of analysis. Finally, pedagogical approaches to performing some of the more common modulations (modulations based on the triplet and dotted quarter) will be demonstrated.

**Popham, Deborah****Poster: *So Free am I: Unifying the Music and Poetry of Ben Moore's Song Cycle***

American composer Ben Moore created the song cycle *So Free am I* in 2005, as a commission by the Marilyn Horne Foundation and the ASCAP Foundation/Charles Kingsford Fund. This cycle consists of seven songs for soprano and piano, with each song containing the poetry of women poets. Moore intended for this cycle "to address women's experiences by women authors from various times and cultures" (Moore, introduction to the cycle). Despite the texts ranging from sixth century B.C. to 1968 and including such diverse cultures as ancient India, England and the United States, there are unmistakable identifying themes of breaking free from oppression throughout the songs. Further, the texts reflect on the plight of women and celebrates their strength over time.

By uniting the texts with music, Moore composed motives, which thematically connect the songs musically. The compositional figure on which he set the opening words of the first song, "So free am I" is heard in variation throughout many of the songs, reminding the listener of the poetic theme without the need for text. In addition, the second song begins with new thematic material, which recurs in the final song, bringing together songs on a theme of weariness. In this way, Moore connects vastly different poems in a manner that is poetically and compositionally interesting. This innovative work represents a contemporary look at the female perspective through song.

**Post-Haste Reed Duo****Showcase Performance: *Beneath a Canopy of Angels...a River of Stars***

*Confluences* (2014) Ethan Wickman

I. Rogue (b. 1973)

II. Receding Orbits

III. Beneath a canopy of angels...a river of stars

*Confluences*, for alto saxophone and bassoon, by Ethan Wickman, attempts to find the various ways in which the two instruments can converge in performance. Throughout the course of the work, these confluences are expressed in tessitura, motive, and space. Of course, these convergences are given even greater meaning through various dramatic moments of divergence.

Each movement takes inspiration from some aspect of astronomy or observed interstellar space for its respective title. The first movement, "Rogue," is named after the phenomenon of rogue planets, or heavenly bodies that do not conform to traditional, predictable orbits.

The second movement, “Receding Orbits,” begins with a plaintive melody derived from permutations of a seven-note row (F#-A-F-C#-D-D#-A#--a conflation of the names to whom the work is dedicated) in the saxophone.

The final movement, “beneath a canopy of angels... a river of stars,’ aims to explore the more poetic notions of the night sky. True convergence ensues from the beginning of the movement. After a lyrical interlude, opening motives return under increased rhythmic and harmonic strain, only to find their way to ultimate confluence.

Ethan Wickman, D.M.A. is Assistant Professor of Music Composition and Theory at the University of Texas at San Antonio.

**Price, Erin**

**Poster: *It’s Not Me; It’s My Brain!***

Transcending global, cultural, and trauma-induced barriers, the music classroom can become a safe-haven for students of all kinds. Our duty as educators is to ensure that students within our classrooms are heard, understood, and provided for. When brain development is stunted by trauma, we are tasked with providing specialized instruction in the music classroom. Through trauma-informed accommodations, music teachers can cultivate an environment conducive to learning and maximize student potential.

This poster will offer data and observations into the world of “specials” in special education through the eyes of a general music teacher who currently develops the K-8 music curriculum for an Approved Private School, serving both community and residential treatment students with severe emotional behavioral disorders. Displaying data regarding implementation of supports in the special education music setting, this poster evaluates best practices for generating an environment that celebrates student success, eliminates further traumatization, and provides a mental safe-haven for students with traumatic pasts.

This poster addresses basic developmental repercussions of childhood trauma, including sexual and physical abuse, extreme poverty, and community-based trauma. Data for this poster presentation has been gathered through on-going evaluation of strategies to provide hurdle help for their students even when correcting “problem” or “target” behaviors, the development of lessons and assessments that are uniquely interdisciplinary, and various strategies to help increase student performance and participation opportunities, regardless of level of musical or intellectual ability. This poster seeks to provide alternative educational strategies to music educators in the general education and special education settings.

**Price, William**

see **Pike, Pamela D.** (*Creative Pedagogies for All Students to Enhance Learning, Engagement & Success as Professional Musicians*)

**Purin, Peter****Demonstration: *Using the iPad Pro to Provide Innovative Experiences in Music Theory Teaching and Learning***

This demonstration showcases my experience teaching undergraduate music theory courses entirely through an iPad Pro and an app-driven ecosystem, where the professor and students were all equipped with only an iPad Pro, Smart Keyboard, Apple Pencil, and needed apps. I will talk through the benefits and limitations of such a method, and demonstrate specific tools for innovative learning. The research will show that one is able to successfully teach, innovate, and engage students in new ways through this method. It also potentially brings overall costs of materials down for students, and provides a green experience in which no paper is used. The presentation will conclude with future, visionary applications of the iPad Pro throughout an undergraduate music curriculum.

**Raykoff, Ivan****Paper: *Learning from John Cage: Fundamentals for a Contemporary Music Curriculum***

In developing a required music fundamentals course for an undergraduate liberal arts degree program that focuses on contemporary music, a number of pertinent and pressing questions must be considered: What is the ideal balance between the art music repertoire that comprises a “classical” music curriculum and the vast spectrum of “popular” musics and innovations in “experimental” music that will be a focus of this course? What kinds of musical literacy will suffice when traditional music notation is no longer the assumed standard for composition and analysis? What skills sets will the liberal arts music major need to have to be competitive in current music careers? John Cage’s legendary courses on “Experimental Music” at The New School sixty years ago (1956-57) provide a useful template for revising the traditional music fundamentals course to reflect current developments in music composing and listening practices, updating the conceptual categories he mapped out to contemporary approaches and musical repertoires. Aspects of musical sound such as rhythm and duration, dynamics, and timbre may take precedence over an emphasis on pitch and harmony for developing students’ listening skills and compositional creativity. This course prioritizes “technological, musicological, and philosophical aspects,” and most significantly for Cage, it “encourages inventiveness.” Inspired by Cage’s innovative model, this paper discusses the necessary choices to be made in designing a fundamentals course that is responsive to the evolving musical repertoires, technological tools, and cultural values students engage with today.

**Rees, Fred****Paper: *Examining the Collegiate Music Program of the 21<sup>st</sup> Century***

This session will present and discuss a comprehensive curricular model for today's collegiate music major and educational institution, that reflects the realities and needs of the current music world. It will include recommendations for including related fields from other disciplines that are increasingly having impact on the knowledge base of professional musicians.

**Resta, Craig****Paper: *Valuing Music in Schools and Society: Charles Fowler, Musical America, and the Fight to Save Music Education***

Charles Fowler was Education Editor of *Musical America* from 1974-1989. While there, he wrote more than 125 articles focusing on the role of music education in schools and society. He was a unique figure as he was well established in the field, trained and worked in every area of music education, and served as an established advocate outside of it. This experience includes everything from teacher to administrator, writer and researcher, editor of *Music Educators Journal*, participant in the Tanglewood Symposium, prolific author of more than 200 articles and

numerous books, and arguably the first full-time advocate for arts and music education in the United States.

This session will provide a brief overview of Fowler and his background, his achievements and writings at *Musical America*, a curated list of seminal and powerful articles, and a focus on the value of their content relative to supporting music as a curricular subject in our schools. Broad topic areas include music pedagogy and schooling; advocacy and arts education policy; arts, culture, and community; music education and professional reform; and diversity and pluralism in music education.

Conversations about music teaching and learning in K12 and tertiary contexts are important to the health of our profession. In this case, looking historically at progressive ideas can help shape future successes, and suggest undiscovered ideas about the role music plays in education and community settings. This ultimately reflects on our past, celebrates established accomplishments, and offers innovative ways of thinking and doing moving forward.

### **Riccardo, Nicole**

#### **Paper: *Blues & Brothels: The Female Jazz Musicians of Storyville, New Orleans***

In Charles Hiroshi Garrett's book, *Struggling to Define a Nation*, he highlights that the roots of early jazz are more complex than simply African-American and Anglo-American. My research further complicates this by expanding upon the element of gender.

Many scholars believe that Storyville, the former red-light district of New Orleans, was a primary contributor to the creation of jazz. Currently, there is a lot of misunderstanding regarding the origins of this genre of music. I seek to call into question the widely held understanding that jazz music is predominately male-originated. Women have played a far more substantial role in the creation of jazz than has so far been discussed or written about. One example of this deals with the Spanish Tinge, a rhythmic foundation used in the creation of jazz. The Spanish Tinge is characterized by the usage of an Afro-Latin rhythmic pattern known as tresillo. It has been discussed and researched by many scholars, and is associated almost solely with Jelly Roll Morton, the self proclaimed creator of jazz. However, I have uncovered strong evidence that the Spanish Tinge, a feature that was essential in the creation of the genre of jazz music, actually originated from a woman: Mamie Desdunes. However, Desdunes has so far not been discussed by scholars in relation to the Spanish Tinge. This new evidence can alter the music community's perception of the creation of jazz, and shed light on the fact that women played a much greater role in the inception of jazz than has previously been understood.

### **Richmond, Clarence Floyd**

#### **Paper/Summary: *Twenty Recent Research Projects in Music Technology***

This presentation will include a fast-paced summary of twenty recent research projects in music technology on a variety of topics. Categories of topics will include the following:

- (1) Man vs Machine - the believability of pieces composed by artificial intelligence.
- (2) The believability of virtual instruments as substitutes for real instruments in various settings.
- (3) Research on the limits of human perception in the use of compressed and uncompressed audio.
- (4) Surveys of technology usage by various populations of music teachers.
- (5) The usefulness of various technology enhanced curricula.

**Riley, Raymond**

**Demo/Workshop: *Teaching Music Technology: Lessons from the Trenches***

Having taught music technology courses for over 20 years, I have designed and tweaked several different kinds of projects and assignments for students. This presentation explores some of these projects and looks at both the design, scope and methods of assessment. Project types and topics include MIDI remixing, scoring video, DAW recording/mixing techniques, synthesis and audio documentary. The presenter will focus primarily on some of the challenges in designing engaging projects for students. How can limits be imposed and frameworks established but yet allow for maximum flexibility and creativity? Should we expect more self-critique, documentation of decision-making steps, and peer evaluation when assessing student projects?

**Robards, Casey**

see **Sun, Fangye** (*Past Present Future: The Violin Music of Bright Sheng*)

**Robinson, Elizabeth**

see **Tornado Alley Flutes** (Showcase Performance: *French Quarter by Nicole Chamberlain* (b. 1977))

**Rodriguez, Javier**

see **Post-Haste Reed Duo** (Showcase Performance: *Beneath a Canopy of Angels...a River of Stars*)

**Rodriguez, Mauricio**

**Paper: *Composition from the Outside: Aesthetic Concerns and Artistic Works by Immigrant Mexican Composers***

The geographical displacement when moving from homeland to a foreign place greatly shapes the musical thinking, creative concerns, and artistic works of a group of immigrant composers. This text analyzes the extent immigrant status of such artists is a key factor in nourishing, informing, affecting, and enacting their musical expressions and artistic concerns.

The recent work of four Mexican composers based in the San Francisco Bay Area is approached by showing how their creative output is deliberately influenced by their immigrant perspectives. The works by Guillermo Galindo, Ivan Naranjo, Mauricio Rodriguez and Pablo Rubio reflect on core matters that are part of the Mexican immigrant community in the US. Their music is framed on poetic expressions that resonate either through sounding sculptures made with objects collected at the US-Mexican border, through a metaphorical archaeoacoustics of transcontinental native music, or through the most uncompromised experimental sonic art.

Beyond the allegorical references uncovered by this New Immigrant Mexican Music, pure and fresh forms of musical expression are brought together to broad the musical map that enriches the multicultural diversity of this country.

**Rodriguez, Mauricio**

**Engagement Workshop: *Composition and Sound Creation with Native Mexican Musical Instruments***

This engagement activity is proposed as a two-day (6 hrs. total) workshop in music composition and sound-art creation for native Mexican musical instruments. This workshop is targeted to a medium-sized group (ca. 40) of 8 to 12 years old kids with or without previous musical knowledge. Attendants to this workshop will be introduced to a wide variety of native Mexican instruments in a hands-on setting to learn about their general historic and technical background, giving special emphasis on their conventional and extended or contemporary playing techniques. The goal of the workshop is the creation and performance of a collective music composition that will be premiered by the attendants at the second day of the workshop. Attendants will be suggested to frame their collective composition as a multimodal artwork where sound, movement, and textual/vocal creations will shape an interdisciplinary piece, somewhat reminiscent of theater-based practices as those found in some contemporary indigenous Mexican music. In order to facilitate the learning of playing techniques, interpretation, and composition of the work, attendants will be given different music-graphs and alternative music notation systems as models for the development of their own sonic creations.

**Royse, David**

**Panel: *Pathways to Interpersonal Success in the Academy: A Guide for Non-Tenured Faculty***

A career in higher education has many rewards. The Academy is a place where intellectual freedom is valued, where ideas may be expressed, explored, and debated, and where individuality and innovation are valued. On a personal level, college teaching offers faculty members the financial support and infrastructure to pursue their professional interests, strengthen their expertise, and develop their reputations, while giving them the opportunity to educate and mentor generations of highly-motivated young adults. However, like all social institutions, the Academy is a place where professional interactions are tempered by tradition, position, and rank. Institutional politics can particularly impact non-tenured faculty members, as these issues have a strong effect on faculty retention, tenure and promotion, morale, and mental wellness. It can seem like a daunting task to assimilate fully into the institutional environment, contribute well, and please all the right people while doing so. However, newer faculty members have the opportunity to provide a fresh perspective in the workplace, fostering a level of productivity and positivity by celebrating their colleagues and their school. This panel session will address common interpersonal issues and challenges facing part-time and junior faculty members, reflect on best practices, and propose paths to success.

**Ruviaro, Bruno**

see **Seighman, Gary B.** (*Here Lie Native Lands Below the Cosmos*)

**Scarnati, Blase S.**

**Paper: *Innovative and impactful community engagement through collaborative and co-creative 'Public Work'***

Donna Emmanuel has thoughtfully outlined a spectrum of ways to engage our communities from service to more resonant, co-creative, relationship-focused, reciprocal activity (2016; Emmanuel and Snodgrass 2016). Political theorist Harry Boyte has developed a critical typology of paradigms for citizenship that spans a similar terrain, culminating in his concept of Public Work which emphasizes an agentic, co-creative, democratic, collaborative, and solutions-oriented everyday politics (2015, 2005).

This paper will explore the experiences of a large-scale civic engagement program that expanded

and developed Boyte's Public Work model that might usefully be adapted by schools and departments of music. At Northern Arizona University, six hundred students each year worked on issues identified in collaboration with myriad community organizations on themes of sustainability, social justice, and grassroots democracy and whose efforts were showcased at the White House in 2012. This paper will explore how to organize and maintain empowering and engaged pedagogies grounded in performative democratic action with community partners that result in substantive impacts on students, community, and on student retention. We will then focus on the experiences of one student-led arts collaborative that gave regular performances of originally composed and improvised music, slam poetry, and engaged in performative political acts.

**Schaeffer, Jennifer Kitchen**

**Poster: *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 collaborative paper 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](http://www.steam-notstem.com)

**Scherler, Kathy L.**

see **Royse, David** (*Pathways to Interpersonal Success in the Academy: A Guide for Non Tenured Faculty*)

**Scherler, Kathy L.**

**Engagement Lecture-Recital: *The Supersonic Duo: Adventures in Extreme Sonorities***

An interactive concert for elementary school students exploring the extreme sonorities of pitch and dynamics demonstrated by live performance of euphonium and soprano. Students will hear musical selections from classical and popular repertoire, accompanied by piano, that demonstrate contrasting pitch and dynamics. Students will participate in hands-on activities with the performers that illustrate the scientific properties of sound. Extreme dynamics and the importance and implications of hearing health will be discussed. An engaging and fun presentation providing science curricular extensions for teachers, including experiments and

vocabulary development.

**Schuhardt, Sara**

see **Frost, Brielle M.** (*The Ghosts of Mesa Verde*)

**Schüler, Nico S.**

**Poster: *Wordless Functional Analysis Revisited***

Wordless Functional Analysis is a music-analytical method that was developed by the Austrian-British musician and musicologist Hans Keller (1919-1985) in the 1950s. The analytical method is unique in that the “analysis” is presented in musical sound only, without any words (“wordless”), and without any other analytical representations. For this purpose, Keller would “compose” an analysis in the form of a Functional Analytical Score (“FA Score”) written for the same instrumentation as the work being analyzed and structured as a succession of an “analytical prelude,” several “analytical interludes” (in between movements) and an “analytical postlude,” all designed to be performed together with the original music. The ‘analytical music’ is supposed to emphasize procedures and musical material, its unity as well as contrasts, used by the composer of the piece being analyzed. FA Scores are supposed to demonstrate the rich “foreground diversity” of a piece of music, even emphasizing normally hidden aspects of the music. Now a largely forgotten analytical approach, this poster is designed to inform conference participants of its methodology with examples and explanations. Furthermore, this poster will make suggestions on how Wordless Functional Analysis could be integrated into college-level music courses.

**Seighman, Gary B.**

**Lecture-Recital: *Here Lie Native Lands Below the Cosmos***

This lecture-recital features a new composition that juxtaposes musical elements from the indigenous peoples San Antonio with computerized compositional techniques.

On one end, the work will include prerecorded electro-acoustical music derived from mathematical data of star light curves catalogued by NASA’s Kepler Mission. Integrated into these synthesized elements, traditional melodies and rhythms by the Coahuiltecan people will be performed live along with sung poetic texts about water as the life-source of the region. These will be performed by local folk musicians and select members of the Trinity University Choirs.

This composition is highly unique in its interdisciplinary conception and symbolically relevant to San Antonio which will be celebrating its tri-centennial in 2018. While the merging of these seemingly distinct musical elements may appear arbitrary on the surface, much has been written about the influence of astronomical phenomena on the music and dance rituals of the various Coahuiltecan groups indigenous to South Texas. The lecture portion will discuss how the sounds were derived from the astronomical data, the artistic process of integrating prerecorded and live elements, and how this may serve as a model for other interdisciplinary pursuits. This composition will receive additional evening performances at the Scobee Planetarium (San Antonio College) in March of 2018.

**Self, Brittney Nicole**

see **Appalachian Brass Quintet, The** (*La Cultura; Latin Influences on Music in the Classical Canon*)

**Shenderovich, Regina**

**Lecture-Recital: *Gone but Not Forgotten: Musical Legacy of Johann Jacob Froberger (1616–1667)***

To commemorate the 350th anniversary of Froberger's death—May 7, 1667—I will present a lecture-recital that will explore Froberger's keyboard music with examples performed on the modern piano. All of his surviving works, except two motets, are for the keyboard and can be, in my opinion, just as successfully executed on the modern piano as J. S. Bach's compositions. Even though Froberger's historical importance has always rested on his harpsichord suites, this presentation will explore examples from his toccatas, ricercares, fantasias, canzonas, capriccios, lamentations as well as selected dance movements from the suites. Froberger provided a connecting link between Renaissance and Baroque. This lecture-recital will demonstrate Froberger's skills of creating mid-17<sup>th</sup>-century distinctly German works by blending and transforming Italian and French styles as well as his remarkable gift of compressing extraordinary amount of emotion into relatively small-scale compositions. The *Hexachord Fantasia* was published during his lifetime. It was printed by Kircher as an example worthy of emulation and in the 18<sup>th</sup> century copied by Mozart for study. I think the composer would have been delighted that his music is valued and performed in the 21<sup>st</sup> century on the modern instrument.

**Sink, Damon W.**

**Original Score: *Two Etchings***

*Two Etchings* is from a set of pieces inspired by early twentieth century American artists: "Play" by Kenneth Hayes Miller and "The El" by John Marin. The alto saxophone solo alternately blends with and plays against the string quartet texture, with improvisatory interludes, exploring the entire range of the instrument.

**Sisauyhoat, Neil**

**Engagement Workshop: *Samba Batucada: Building community through the percussion music of Rio de Janeiro, Brazil***

Of the many styles of samba that have originated throughout Brazil, samba batucada from the city of Rio de Janeiro is arguably one of the most iconic forms of music associated with the country among musicians in the United States. This presentation will introduce the attendees to this invigorating percussion-based music through audience participation. This hands-on workshop will discuss specific playing techniques on the primary percussion instruments associated with the style, provide appropriate ensemble relationships between instruments, and will discuss "groove" and "feel" concepts indicative of samba's Afro-Brazilian roots. Ultimately, this presentation will serve as a resource to both students and educators alike, providing both musical techniques and cultural insight into the community-centered traditions cultivated from playing samba batucada.

**Smarkusky, Debra**

see Toman, Sharon (*Musical Animations: A Creative Approach to Learning*)

**Smith, Andy**

see Ulloa, Juanita (*Gomezanda and Grever: Two Contrasting Composers in 20<sup>th</sup> Century Mexican Song*)

**Smith, Janice**

see Greher, Gena (*Where are the Women's Voices in Music Technology Education?*)

**Snodgrass, Jennifer Sterling**

see **Trantham, Gene S.** (*Reflections from CMS Student Chapter Leaders: How They Started Their Student Chapters and Kept Them Going*)

**Snow, Jennifer**

see **Pike, Pamela D.** (*Creative Pedagogies for All Students to Enhance Learning, Engagement & Success as Professional Musicians*)

**Soocher, Stan**

**Paper: Legal Issues in Adaptations and Arrangements of Traditional Songs**

Music educators and artists often create and/or use new adaptations and arrangements of traditional songs. These adaptations and arrangements can be a way to honor and even reinvent musical heritages. For example, Chicano musician Ritchie Valens' version of the Mexican traditional folk song "La Bamba" became one of rock 'n' roll's most iconic early recordings. (Valens received an "arranged and adapted by" song credit.)

From a legal perspective, there are key concerns to consider when adapting and arranging traditional compositions. These issues are now being tested in several high-stakes lawsuits. In one case, a non-profit organization is challenging a music publisher's claimed copyright in lyrics that were added to the civil rights anthem "We Shall Overcome." In another lawsuit, a band challenges a publisher's copyright in Woody Guthrie's folk classic "This Land Is Your Land," which Guthrie purportedly derived from a gospel hymn.

With such disputes in mind, the legal issues this College Music Society paper presentation will address include: what constitutes sufficient "originality" for purposes of copyright protection of new additions to traditional works; whether creators of the underlying compositions have a false designation of origin claim if they aren't credited for their contributions; and how to determine if underlying works may nevertheless have fallen into the public domain.

**Soto, Amanda C.**

**Panel: Inside/Outside Music Education: Political Narratives Within and Through the Margins**

This recent unprecedented election cycle promoted and fed on the discrimination of those on the margins, thus highlighting a clear cultural, religious, and intellectual divide that has been within the undercurrent of our American society. A group of music education professors who are inside and outside the margins because of tenure, gender, race, citizenship, area of scholarship and/or expertise will share their experiences of working within and surviving in this undercurrent that is present in academia, specifically in a Western-based music discipline. The purpose of this panel is to present the subversive ways in which each professor is navigating the aforementioned issues in their own unique institution either through personal experiences or through departments, organizations, or artist-activists.

The first panelist will demonstrate democratic education through Minnesota's Hmong community-based teaching artist-activists that interweave songwriting, education, and justice to enact creative pedagogies in their St. Paul communities with youth artists who perform rap and spoken word poetry. The second panelist will reveal the ways in which Crescendo, a student organization registered at a Midwestern School of Music, is currently constructing political counter narratives within music education by engaging with individuals, communities, and organizations beyond those traditionally found in the institution. The third panelist will discuss inside-outside perspectives regarding her school-university partnership work with neighboring

urban schools. The fourth panelist will examine how a Latin Music Studies Department has fought hard to create opportunities for nontraditional students to receive a music degree.

**Spaniol, Douglas E.**

**Poster: *The Student-Run Reed Company: A Case Study in Entrepreneurship for Music Students***

Entrepreneurship is one of the most important issues in music higher education today, as evinced by the number of books, workshops, degree programs, and centers focused on the topic. Business schools have long valued internships and other ‘hands-on’ experience as effective means of developing entrepreneurial skills. This paper presents a case study in ‘hands-on’ entrepreneurial training for music students: founding and running a company that manufactures and sells bassoon reeds (with plans to add oboe reeds in the future). To the best of our knowledge, this is the first and to date only student-run reed company in the country. In founding the company, music students used their skills in bassoon performance and reed-making to collaborate with college of business students. Throughout this collaboration, all students developed valuable business skills in product development, budgeting, inventory control, manufacturing processes, web design, marketing, and accounting. The company and students within the company also faced personal and professional challenges related to time management, supply line logistics, and quality control. At the end of its first year, the company had created a sustainable and replicable business model and won a \$9000 award for best start-up. Since then, the company has transitioned to be fully run by music students with no involvement from the college of business or their students. Hence, it provides an ongoing platform for entrepreneurial education for music students. Lastly, this case study demonstrates the benefits and challenges of interdisciplinary collaboration for both faculty and students.

**Spears, Amy**

see **Kaup, Steve J.** (*Transforming Music-Major Courses to Integrate with New Institutional Learning Outcomes*)

**Spilker, John**

**Paper: *Foregrounding Diversity and Inclusion through Innovative Music History Course Design***

The use of case studies and a topic-based approach to redesign required undergraduate music history courses has foregrounded issues associated with diversity and inclusion along with U.S. music often relegated to the periphery in traditional music history surveys. Conforming to NASM guidelines, “Music History: Gender and Sexuality” also reflects my university’s new liberal education goals concerning research, writing, and interdisciplinary topics. Focusing on a single musical work, each case study addresses historical cultural context, stylistic analysis, and recent scholarship. Music history instruction through research methods guides students through a semester-long project that culminates in an argument-based paper. Pairings of case studies integrate European art music of the distant past with U.S. music from the more recent past (blues, hip-hop, Broadway musicals, film music, pop music) and highlight topical connections between the pieces. Exploring complaint and protest, the Comtesse de Dia’s “A chantar” from Medieval France pairs with Memphis Minnie’s “Memphis Minnie-Jitis Blues.” Jacques Arcadelt’s Renaissance madrigal “Il bianco e dolce cigno” and Salt ‘n’ Pepa’s hip-hop single “Let’s Talk about Sex” provide coded and explicit discussions of sexuality. The topic of drag spans Claudio Monteverdi’s 17<sup>th</sup>-century opera *L’incoronazione di Poppea* and 21<sup>st</sup>-century pop songs parodied or newly-written by drag queens. Students apply theoretical concepts from gender studies alongside their investigation of varied genres and styles that comprise music history. Furthermore, the U.S. music requires students to explore under-represented U.S. cultures

and consider systems of privilege and oppression and other issues associated with gender, sexualities, race, and socio-economic status.

**Stamatis, Yona**

see **Graf, Sharon Poulson** (*Reflect, Celebrate, Innovate: Inclusive Music Pedagogies in an Era of Intolerance*)

**Stannard, Jeffrey**

see **Pike, Pamela D.** (*Creative Pedagogies for All Students to Enhance Learning, Engagement & Success as Professional Musicians*)

**Steiger, Caroline**

**Performance: Kevin Ernste's "Nisi" for Horn and Live Electronics**

This performance will feature recently composed music for horn and electronics.

**Stevens, Annie**

see **Escape Ten** (*Escape Ten Percussion Duo with Ivan Trevino*)

**Strovas, Scott M.**

see **Stutes, Ann B.** (*"Do You Realize How Much We've Learned?": A Repertoire-Inspired Model for the First-Year Theory Curriculum*)

**Sturman, Susan**

**Engagement Presentation: Now I See the Music**

Contemporary composer Michael Shapiro's *Eliahu Hanavi Variations for solo cello* will be performed in conjunction with artworks created and specifically inspired by this music. This deeply spiritual 30-minute musical work (originally premiered by Sato Knudsen at Meyerhoff Hall in the United States Holocaust Memorial Museum) presents a theme based on the Jewish prayer by the same name followed by 12 variations which fully explore the range and scope of the cello. The featured artist has created one artwork for the theme and one for each variation. This concert is designed for presentation in an art gallery (or other open space) where audience members can walk from artwork to artwork while the music is performed live. The artworks will also be displayed on a screen with each change of slide corresponding to the start of a new variation, thereby alerting the audience as to which artwork is being featured. This connection of art and music invites the audience down a new pathway to experiencing the arts and frees them from the confines of a concert hall. To further connect musician, artist, and audience, a question/answer session and group discussion allowing audience members to share their response to the event will follow. Some topics to be explored include: Did audience members initially engage with one medium over the other? How did the combination affect their response? How did the environment affect their response? What questions came to their minds as they experienced this event?

**Stutes, Ann B.**

**Paper: “Do You Realize How Much We’ve Learned?”: A Repertoire-Inspired Model for the First-Year Theory Curriculum**

This paper presents a revised two-semester first-year music theory sequence. Based on challenges of student retention stemming in part from students’ lack of engagement with the material, their inability to synthesize conceptual understanding across the discipline, and the spiraling cost of course materials, the presenters designed an innovative, alternative curricular model, which reinterprets the priorities of the undergraduate music theory experience. The model reconsiders course outcomes, teaching strategies, and means of assessment.

The presenters found dropping the textbook from the list of required course materials to be a liberating decision pedagogically, and one that promoted student engagement and accelerated academic performance. Without altering conceptual content, faculty revised course learning outcomes based on students’ primary object of study--musical scores--and in accordance with the expectations of professional discourse which comes with engaging music as educated experts. Instructors assessed students’ ability to discuss selections of musical literature in both written and verbal settings, and to perform (sing, count, conduct, etc.) passages relating to the musical-conceptual discussion. Faculty devoted more time to student-centered learning activities and daily assignments imitating real-life scenarios, both of which encouraged students to connect the relevance of music theory to their individual professional pursuits. Initial results from the first attempt at the curriculum seem overwhelmingly positive with faculty colleagues confirming that students communicate at a noticeably higher level and appear to have “crossed the threshold” - taking both concepts and craft discovered and practiced in the theory classroom into their practice rooms, applied studios, and rehearsal halls.

**Sun, Fangye**

**Lecture-Recital: *Past Present Future: The Violin Music of Bright Sheng***

Multicultural themes have become commonplace in 21<sup>st</sup> Century music. Bright Sheng, a renowned Chinese-American composer with extraordinary vision, has written many distinguished concert works infused with Chinese folk music. Bright Sheng’s works have been performed and recorded by world-class orchestras and musicians, and he has established a strong voice through his musical language that integrates Chinese folk music elements and Western classical music tradition. The music critics have compared his compositions to the great Bartok, claiming that Sheng’s music is characterized as “Chinese folk music meets Bartok.”

Sheng is Professor of Composition at University of Michigan. He has written several major violin works including the following two pieces for violin and piano that I will feature in my lecture-recital: *Three Fantasies* and *A Night at the Chinese Opera*. After over 10 years of working with Sheng, I have performed a significant number of his pieces for violin and chamber ensembles. This experience has enabled me to understand his music with insight rooted in my own Chinese cultural background. His music often imposes Chinese musical performance practice of the past onto Western instruments and in a modern Western style with the forward-looking innovations unique to Sheng’s personal style. This transformation of the traditional Chinese folk elements is evident in these two proposed pieces. In this lecture recital, I would like to exhibit all forms of inspiration evident in his music, as they reflect and celebrate Chinese traditional folk elements with Sheng’s innovated musical language.

**Sutton, Kate**

**Paper:** *“What’s in a Name?” The Wind Ensemble and the Expression of Contemporary American Culture*

To a composer writing for a concert band or a wind ensemble, the difference between the two groups is clear; to an outsider, if there is a difference, they may wonder why it matters. The distinction is understood within its own community, even though it challenges genre categories and hierarchical thinking. Envisioned by Frederick Fennell in 1952, the wind ensemble calls for a group separate from the traditional concert band, with the goal of performing original works. Today, established composers like William Bolcom and John Corigliano have embraced this ensemble; it also provides a forum for emerging composers. Achieving success in the American orchestral community, a group that has historically focused primarily on European masterworks, is difficult for most contemporary composers. Many turn to the wind ensemble knowing that their works will be received and performed enthusiastically. But then the problem of credibility arises: can the wind ensemble wield the same cultural power as a symphony orchestra? More importantly, is this still a logical aspiration?

This paper explores the earliest attempts to define “wind ensemble” in a way that separates the group from the concert band tradition and aligns it more closely with the symphony orchestra, as well as how contemporary composers understand these definitions. These terms and the confusion surrounding them reinforce the liminality of the genre and demonstrate the cultural aspirations of the wind ensemble community. I argue that the power inherent in a name and the history associated with it has important resonances for contemporary American culture.

**Svard, Lois**

see **Cockey, Linda** (*Ten Essential Tips for Keeping Musicians Healthy*)

**Thies, Tamara**

**Paper:** *Gaming Music Education*

Popular music education projects and curriculum continue to develop and expand across universities, yet pre-service teachers who experience these courses often perceive musical processes used in popular music making as irrelevant in more traditional mediums (e.g., band). The purpose of this presentation is to offer insights into this issue through a project that cross-pollinates musical behaviors and processes between elementary general music and beginning instrumental methods courses using video game music composition. I will share the video game music pedagogy, student responses to the project, modifications discovered during and after completing the project, and possible implications for pre-service music educators and music education.

**Thies, Tamara**

**Paper:** *SoundBox Chamber Concert*

Established classically-focused music education is often criticized for its relevancy to twenty-first century learners and audiences. One result of this movement is an increased focus on technological and vernacular music making that has potential to access different populations. These differing viewpoints can coexist as well as inform each other for increased engagement. Using San Francisco Symphony’s SoundBox concept, I will highlight technologies used in create the SoundBox concert, address processes used by students to achieve goals, identify issues and solutions to challenges in producing this project, and highlight the positive and negative impacts of developing this approach.

**Thomas, Paul****Poster: *Modulations to Distantly Related Keys in the Music of Punch Brothers***

The mandolinist virtuoso and 2012 MacArthur Fellow, Chris Thile, has a rich history of performing in a variety of styles and collaborating with musicians as diverse as Bela Fleck, Yo-Yo Ma, and jazz pianist Brad Mehldau. Thile's band Punch Brothers particularly exemplifies his musical adventurousness and flexibility. Despite its standard bluegrass instrumentation of violin, mandolin, acoustic guitar, banjo, and string bass, the music Punch Brothers creates stretches far beyond the traditional bluegrass genre and into areas of pop, classical transcription, and jazz.

Thile's ability to meld different styles into his songwriting is accomplished in-part by his sophisticated use of harmony. This poster will focus on a single harmonic concept found in numerous Punch Brothers songs: modulations to distantly related keys, in particular, keys a chromatic mediant apart. While common in music beginning in the 19<sup>th</sup>-century, these types of modulations are rare in folk and popular genres. Through the use of charts and musical excerpts transcribed by the presenter, this poster will show how:

Thile uses different types of modulations such as common-chord and phrase modulation to move to foreign key areas.

Distantly related keys serve in projecting the larger tonal trajectory of Punch Brothers songs. Modulation is used to support and illuminate a song's lyrical narrative.

This poster will be of interest to those in areas of popular music, music theory, songwriting, and instructors looking for contemporary musical resources in teaching theory.

**Thompson, Timothy**

see **Uribe-Southern, Lia** (*Aires Tropicales*)

**Thomsen, Kathy****Workshop: *Dalcroze Eurhythmics Opens the Door to Aztec Rhythms***

Through a series of eurhythmics activities, participants will discover and move to the asymmetric rhythmic patterns of a 16<sup>th</sup> century Aztec song, reconstructed and recorded by the San Antonio Vocal Arts Ensemble (SAVAE). No previous experience in eurhythmics is required. Carefully sequenced exercises will progress from natural walking, to stepping equal, and then unequal beats. Patterns of unequal beats will be introduced, culminating in moving to the rhythms of Teponazcuicatl, a song believed to have accompanied a triumphant procession from the Mexico City Cathedral to Tepeyac in 1531.

Absent a score, the SVAE reconstructed Teponazcuicatl from the codex, *Cantares Mexicanos*, a collection of pre- and post-Conquest Aztec songs. A drum pattern of onomatopoeic Nahuatl syllables starts the song. The melody was formed from pitches of the pentatonic scale of the Aztec huilacapitzli (clay flutes). The scale pitches were assigned to the syllables, and a haunting melody with a driving rhythmic pattern emerged. The SVAE director writes, "Not only did the words fit the melody beautifully, but each Nahuatl verse formed a set of four melodic repetitions with the words actually rhyming at the end of each repetition! It felt as if we had 'decoded' part of a musical system that had been recorded for posterity by the Aztecs over 400 years ago." Links to the research will be available at the workshop.

The eurhythmics approach offers participants a chance to hear and develop a connection to this remarkable music reconstructed by the SVAE.

**Tinaglia, Peter****Paper: *Using Understanding by Design in the Private Studio***

In a recent survey of private vocal and instrumental music teachers, few respondents reported that they employ a specific curriculum or set of structured learning pathways to guide their instruction. Many respondents claimed that the nature of individualized instruction precludes them from using such tools. The literature suggests that in secondary and tertiary educational settings, private studio teachers do have a clear idea of how they want each student to progress and improve his performing ability. But if every teacher has her own idea of what her students should know and be able to do, it becomes impossible for an institution to make claims about groups of students at a particular grade level or even within a specific studio. This study argues that standardized learning outcomes need not be divorced from the skills or practices taught in the private studio. If studio teachers want students to achieve specific learning outcomes, this study proposes that they must first (1) define evidence of student achievement along a spectrum of mastery for each skill taught; and (2) develop a curriculum framework that ensures instruction is focused on what students need to know and be able to do in order to be successful in the field. The author uses the Understanding by Design approach (Wiggins & McTighe, 2005) to present an of integrated set of learning outcomes, performance level descriptions, evidence statements for student achievement, and a curriculum framework for use in the private studio.

**Trusty, Catherine**

see **Trantham, Gene S. (*Reflections from CMS Student Chapter Leaders: How They Started Their Student Chapters and Kept Them Going*)**

**Toman, Sharon****Paper: *Musical Animations: A Creative Approach to Learning***

Have you ever received an e-greeting card? Are you interested in teaching an interdisciplinary course that is exciting to teach and fun to grade? During this presentation, faculty discuss the framework for an innovative General Arts course that integrates music and animation with technology. Students are introduced to various technologies, a project development process, fundamentals of music theory, and the animation concepts for the creation of musical animations. We discuss the learning objectives, content modules, utilized technologies, final project descriptions, assessment criteria, and musical animation results.

**Tornado Alley Flutes****Showcase Performance: *French Quarter* by Nicole Chamberlain (b. 1977)**

Nicole Chamberlain is a composer and flutist living in Atlanta, GA. She has a BMUS in Music Composition from the University of Georgia. She has been commissioned by the Atlanta Opera, Georgia Symphony, Oklahoma Flute Society, middle school bands, and others.

*French Quarter* was written in 2013, and is approximately ten minutes long. There are the three movements:

- I. Bourbon Street
- III. Preservation Hall
- IV. St. Louis Cemetery

**Trantham, Gene S.**

**Panel: *Reflections from CMS Student Chapter Leaders: How They Started Their Student Chapters and Kept Them Going***

To contribute to the Society's annual common topic and its desire to increase membership, the Student Advisory Council proposes a student/faculty panel of CMS Student Chapter leaders. This panel, comprised of student chapter presidents and faculty advisors, will discuss several topics such as:

What they have learned about forming and sustaining a student chapter (reflections)

What they see as the greatest benefits of a student chapter at their institutions (celebrations).

How the society can support student concerns and student development through student chapters (innovations)

How student chapters can assist and encourage the society as we consider ways to increase student membership and involvement (innovations).

What they envision as the future role of CMS student chapters especially as the society explores new trends and discoveries in pedagogy, performance, and scholarship (innovations)

Our intention is to provide a forum where those experienced with student chapters can offer reflections, celebrations, innovations and encouragement to others interested in forming and/or sustaining CMS student chapters on their campuses. In addition, the formal process for starting a student chapter will also be provided.

After the panel has had an opportunity to share their wisdom, a few questions or comments will be taken from the audience.

**Trevino, Ivan**

see *Escape Ten (Escape Ten Percussion Duo with Ivan Trevino)*

**Tu, Catherine**

**Poster: *Music, Literacy, and Media: Autistic Children's Responses to a Poem Presented in Three Different Ways***

This study investigated the effects of delivering a poem through traditional materials, iPad, and music on the occurrence of challenging and academic engagement behavior for two Mexican children with mild Autistic Spectrum Disorder (ASD). Twelve training sessions were conducted and video-taped. Data were collected on the percentage of intervals with the challenging behavior and academic engagement using the 10-second interval recording and coded using a data analysis program Scribe 4.2 (Duke & Stammen, 2011). This program allows users to label events in digital video recordings, summarize event timings, and play back labeled events in customized configurations. Both participants demonstrated higher levels of challenging behavior with lower levels of academic engagement during the traditional materials condition and lower levels of challenging behavior and higher levels of academic engagement in the music condition. This study poses questions for the professionals in the field of primary music education who are concerned with media, music, and literacy.

**Tully, Amy Hardison**

**Paper: *The State of Adjunct Music Professors in the USA: The Victims, the Martyrs, and the Success Stories***

Higher education is permeated with a prevailing trend of utilizing a large adjunct faculty cohort, appearing to mirror a business model. This model would seem to require a full-time load, without the rights of tenured and tenure-track employees, and without benefits such as health insurance. In fact, there is myriad research that indicates present day higher education is built upon the backs of these adjuncts, sometimes to the detriment of students. This is especially true in music schools in the American conservatory and university. Adjunct music professors are often hired at the last minute, especially at smaller schools, with little or no evaluation of their teaching or confirmation of their contribution to the program. Thus, it is imperative to understand the plight of contingent faculty and develop tools to help them achieve success. Ideas to consider: Are adjuncts' perception of their position aligned with that of the University administration? If not, how can we equalize these perceptions to create an environment that values adjunct faculty? Are there victims in this business model and, if so, who are they? This presentation will reveal quantitative data collected from adjunct teaching professionals in the Americas, offering potential solutions to help adjunct music professors feel as if they are valued stakeholders in the academy, and perhaps offer innovative ideas to administrators as well.

**Ulloa, Juanita**

**Performance: *Gomezanda and Grever: Two Contrasting Composers in 20<sup>th</sup> Century Mexican Song***

There is much to celebrate about twentieth century Mexican Song. Despite its extraordinary richness, stylistic diversity, and volume, however, Mexican Song is often overlooked and scantily published. Few people know songs by the popular 1940's Mexican songwriter María Grever (1885–1951). Most have heard Grever's "What a Difference Day Makes" (Cuando vuelva a tu lado) without knowing she had a catalogue of 800 songs. She crafted a global approach to songwriting in Hollywood films using Mexican flavor and Andalusian influences.

Antonio Gomezanda's (1894–1961) 93 nationalistic songs are newly discovered. His songs display mixtures of classical and ranchera (mariachi) elements, all part of Mexico's salon music tradition. Both composers highlight their perception of Mexico with distinctive contrasts. Grever composed in the United States with worldwide commercial hits. Gomezanda was a piano prodigy trained within Mexico by the well-known Manuel M. Ponce and spoke to nationalism.

Our performance includes both lively and intimate songs with stylistic diversity. Listeners will be able to reflect upon Grever as a pioneering female songwriter, along with Gomezanda's non-wavering devotion to themes reflecting Mexico's identity. Songs are innovative with contemporary arrangements for voice, piano, harp, and cajón. The performers are four doctoral faculty members with extensive recording histories and international credits. The Gomezanda songs will be premiered in September 2016. English translations are available.

Songs:

1. Vieja danza (Antonio Gomezanda), harp solo
2. Tu amor (Gomezanda)
3. A una Golondrina (Gomezanda)
4. Remedios para el dolor (Gomezanda), piano solo
5. Atardecer en España (María Grever)
6. Gitanerías (Grever)
7. Corrido de Higaditos (Gomezanda)

**Uribe, Lia****Performance: *Aires Tropicales***

Our ensemble stays at the forefront of new music, and as part of our mission, we promote pieces of composers from different cultures and backgrounds. As we understand the importance of maintaining the woodwind quintet repertoire alive and current among expert and neophyte audiences, *Aires Tropicales* for Woodwind Quintet, composed in 1994 by Paquito D’Rivera, has presented us with a unique opportunity to respond to both.

This piece, written in 6 movements by Cuban-born and New York-based saxophonist Paquito D’Rivera, explores ostinatos and African rhythms, as well as the Venezuelan tango, the Cuban contradance and Habanera, and pays homage to Dizzy Gillespie, with whom D’Rivera toured and performed while showcasing the influences of Latin genres into jazz.

After working on *Aires Tropicales* we have discovered its infinite value to the woodwind quintet repertoire, and would like to present our interpretation of it as we celebrate inclusiveness and continue welcoming interaction between musicians from different backgrounds and nationalities united by the power of music.

Program:

*Aires Tropicales* for Woodwind Quintet Paquito D’Rivera (b.1948)

Alborada

Son

Habanera

Vals Venezolano

Dizzyness

Contradanza

Afro

**Valencia, Fernando**

see **Uribe-Southern, Lia** (*Aires Tropicales*)

**Vanderburg, Kyle****Original Score: *Reverie of Solitude***

The piece serves as both an exploration of and an invitation to reverie; providing a space wherein the listener is asked to reconsider their idea of what it means to daydream. At once immersed in a familiar crowd hum, lost among the multitude, it is easy to believe that this daydream is not an expression of solitude, but rather a longing for solitude.

And so the piece suggests the pattern of a day dream: the crowd noise giving way to a train, a lazy lawn sprinkler, a contemplative rain storm, a frothing river which becomes a bucolic afternoon on the lake. Each vignette is a self-contained narrative wherein to consider solitude in a natural context. The metaphor of water and the alternating themes of movement and respite invite the listener to reflect on the purpose of a daydream: to escape, to pacify, or to enrich a perfect moment. After having their attention turned to the daydream they themselves have been lulled into, the listener is returned to the crowd hum having established a personal sense of solitude within the piece and within the audience.

**Vaneman, Kelly McElrath****Original Score: *Play, for Solo Oboe and Audience***

I've been lucky enough to perform across a wide variety of genres and venues over my years as an oboist—with symphonies and quintets, yes, but also with rock and pop bands and in the theater, often improvising or working in unusual situations. I've been active in premiering new works, and I teach music from throughout history and across the globe. All these experiences have influenced the creation of *Play, for Solo Oboe and Audience*. Play is distinctive in that it asks the audience to perform as well—clapping, snapping, stomping, and singing as the oboist performs. Perhaps not so obviously, it also requires an unusual task from the soloist—letting go of some of the control we normally work hard to maintain (it doesn't take long to figure out that the audience might not maintain your optimum tempo) and communicating directly with the audience. The result is an opportunity to build, at least for a few minutes, a community of performers from throughout the recital hall, collaborating and, well, playing together.

**Vansteenburg, Jessica****Paper: *World Music in Film Scores of Miklós Rózsa: Reflect, Celebrate, Innovate in the Spirit of Authenticity***

Hungarian-American composer, Miklós Rózsa (1907-1995), was asked to score *A Knight Without Armor* (1937) because the director saw experience with Hungarian music as a transferrable skill to composing a Russian theme. Success on this picture led to a long career in the film industry for Rózsa, who is most famous for his 1959 score for *Ben Hur*. Several of Rózsa's film compositions called on the composer to reflect a particular cultural identity, including Polynesian, Kikuyu (Kenyan) and ancient Roman. Rózsa comments that unlike Romantic operas, which only symbolize their setting, "the motion picture is different. It is realistic and factual. It not only tries to capture the spirit of bygone eras but also tries to make believe that it projects before the eyes of the spectator the real thing." In Rózsa's score for the 1968 horror film, *The Power*, the eerie main theme is played on a cimbalom, an iconic Hungarian instrument, especially associated with Gypsy bands. Use of a music culture familiar to the composer leads to the questions: to what extent does Rózsa participate in the same kind of essentialism that landed him his first major motion picture scoring job? How does Rózsa's treatment of musical traditions foreign to him differ from those of his native Hungary? In seeking to reflect a film's cultural setting, does he celebrate or exoticize? How feasible is a claim to realism, as a composer seeks to innovate in the genre of film scoring?

**Variago, Jorge E.****Original Score: *The invisible hand***

The work is conceived as a complex system where the two violas, the live electronics, and the video are agents that interact in a variety of ways. Those interactions—suggested by the score and the actions by the agents—emerge in the form of a sound aggregate.

The piece is a collective construction where all the agents are irreplaceable and indispensable. All their contributions—including the precious silent ones—make each performance unrepeatable. Magic emerges through individual interactions. All the agents are composers. All the composers are performers. All the performers are agents.

The title derives from Adam Smith's concept of the invisible hand, which describes the dynamics and approach of this work. In his own words: "each agent was led by an invisible hand to promote an end which was no part of his intention."

**Venet, Andrea**

see *Escape Ten (Escape Ten Percussion Duo with Ivan Trevino)*

**Vu, Kinh**

see *Soto, Amanda C. (Inside/Outside Music Education: Political Narratives Within and Through the Margins)*

**Wall, Jeffery B.**

**Demo: *Three Snaps in a Circle: A Method of Recruiting and Marketing Music through Social Media***

Music student recruiting and performance event marketing through social media is essential for today's effective musician. The various platforms are useful tools and are generally free, but one must understand the intended audience since each platform reaches different target populations. We will explore best practices for several social media platforms to include Snapchat, Instagram, Twitter, LinkedIn, and Facebook. Though these outlets are used for a variety of other topics related to professional musicianship, we will focus on effective strategies towards music student recruiting and recital/concert promotion. These strategies can be tailored to meet the needs of a variety of settings whether institutional or individual.

**Walzel, Robert**

see *Myers, David E. (Inclusion, Access, Relevance: Addressing 21<sup>st</sup> Century Higher Education Challenges through Shared Governance)*

**Watanabe, Mihoko**

see *Helton, James Caton (Songs from Leaves of Grass, a Song Cycle for Mezzo-soprano, Flute, and Piano by Jody Nagel)*

**Watkins, Scott**

**Lecture-Recital: *Howard Hanson's Symphonic Rhapsody for Solo Piano, Op. 14: Re introducing this Important Work Nearly One Hundred Years after its Composition***

Howard Hanson (1896–1981) was the son of immigrants. Hanson's father Hans, Jr., sailed to America in 1869 with parents Hans, Sr. and Hanna Pehrsson Hanson. An American composer, conductor, educator, and innovative administrator who, from 1924 to 1964, led the Eastman School of Music in Rochester, N.Y., Hanson had a busy career as professor of music and Dean at the College of the Pacific (then in San Jose, California). Born in Nebraska, America's heartland, Howard Hanson quickly established himself as an important American composer. Winner of the Prix de Roma in 1921, Hanson spent two years in Italy studying and composing at the American Academy.

This presentation of Hanson's *Symphonic Rhapsody*, Op. 14, celebrates an important solo piano work thought to be lost. Once considered a transcription of an earlier orchestral work, recent research has uncovered that the work exists in its original version for solo piano. Hanson himself performed the work often in 1919 and 1920 to critical acclaim. Clarence Urmey, in reviewing one of Hanson's solo performances, wrote for the San Jose Mercury News, October 28, 1919, that "... Hanson gave a delicate tone poem that should be added to the repertoire of every advanced pianist." Hanson's *Symphonic Rhapsody* reveals the composer's rich harmonies and ability to capture the listener's attention.

The proposed lecture-recital includes a brief description of the work and its history, a reflection of Hanson's early career, and rare and never-before-seen early photographs of Hanson, followed

by a performance of the unpublished work.

**Weber, Amanda**

see **Cohen, Mary L.** (*Music-Making in U.S. Prisons: Reflecting on the Past, Innovations for the Future*)

**Weber, John**

see **Pearl, Dennis** (*A Web-based Interface to Support Interactive Songs Helping College Students Learn STEM*)

**Westney, Stephanie**

**Showcase Performance:** *Three Pieces for Violin and Piano (1932) by Silvestre Revueltas (1899–1940)*

1. Allegro
2. Lentamente
3. Allegro

Silvestre Revueltas (1899–1940) is one of Mexico’s most famous classical composers and his work, *Three Pieces for Violin and Piano*, is an exuberant example of his unique compositional style. He began playing the violin at a young age, studying both violin and composition at the Juarez Institute in Guadalajara, the National Conservatory of Music in Mexico City, St. Edwards College in Austin, and at the Chicago Music College (now Roosevelt). He played many recitals with Carlos Chavez at the piano on frequent returns to Mexico and introduced new modern violin works by Milhaud, Stravinsky, Varese, Satie and Poulenc to the Mexican people.

In 1926, Revueltas moved to San Antonio, Texas, where he served as the concertmaster for the new Aztec Theater orchestra, accompanying silent films. He joined the faculty of the San Antonio College of Music and on December 16, 1926, Revueltas played a recital at the St. Anthony Hotel in downtown San Antonio with pianist Eulalio Sanchez, featuring Fritz Kreisler arrangements, Sarasate’s *Jota Navarra*, Wieniawski’s Concerto in D minor, and the San Antonio premier of Chausson’s *Poeme*.

*Three Pieces* is an excellent example of Revueltas’ unique compositional style with striking virtuosity on the violin by use of extreme registers, complex rhythms, and double stops; the use of the Mexican folk dances jarabe, corrido, and huapango; and his modernist influence through his use of pentatonicism, ostinato and harmonic dissonance.

**Wettstein Sadler, Shannon Leigh**

**Performance:** *Hearing Outside the Lines*

This performance will consist of three pieces by composers from Texas and Mexico, each celebrating works of visual art. Art works inspiring the compositions will be displayed via PowerPoint slides during the corresponding pieces.

Brief introductory remarks and demonstrations will connect the music with the paintings as follows:

After Diebenkorn, by Texan composer Andrew May, creatively applies the lines, shapes, colors, and textures of Richard Diebenkorn’s paintings to a trio for violin, flute, and piano.

Danza de las Bailerinas de Degas, for flute and piano by Mexican composer Mario Lavista,

captures the swirling images of dancing ballerinas in the works of Edgar Degas with circular patterns and perpetual motion.

Twittering Machines, also for flute and piano by Mexican-born composer Carlos Sanchez-Gutierrez, celebrates the rhythmic motion in Paul Klee's painting of the same name with energetic, often disjunct, and surprisingly accented rhythmic figuration.

Concluding remarks that all three works transcend traditional limitations, going "outside the lines" of what Texan or Mexican music is "supposed to" sound like. Each composer found innovative means to express the universality and connections between visual art and musical art.

**Willey, Robert**

**Paper: *A Multimedia Method for Teaching Drum Set Independence***

A method to teach drumset independence based on the principles of the psychology of learning and the pedagogy of music literacy is presented. Multimedia tools combining text, photos, audio and video recordings, acoustic and/or electronic drums, and online notation help the student to learn to read and write music, perform, arrange, compose, and improvise. Students learn to produce the right motions to produce the correct sound, and to be able to imagine what a notated passage will sound like before playing it. The exercises introduce three styles of Brazilian music—samba, baião, and maracatu, and guide the student to vary the rhythms there are playing in response to what the rest of the musicians in a group are doing instead of repeating stock patterns. Electronic drum extensions are explored to replace sounds assigned to the pads and hi hat pedal.

**Willey, Robert**

**Paper: *Online Tools to Promote Music of the Midwest***

An approach to teaching a music industry class involving the promotion of regional music is presented. A variety of tools are applied, including cell phones, lap tops, web browsers, iTunes, streaming Internet radio, and Google drive, forms, maps, and gmail. Many of the class meetings are flipped, with students watching lectures and studying at home and working in groups during classtime. The class is modified in the summer to be taught online with more individual than group projects, and office hours performed using WebEx online meetings.

Ninety percent of the students in the class take it as a general elective. There is an entrepreneurial emphasis in which students explore their interests and apply their portfolio of skills in whatever major they come from to develop a project that fills a community need. Electronic tools help us reach outside our small-town environment, get practical experience, and develop contacts.

**Willey, Robert**

**Paper: *Publishing Music in the Electronic Age: Challenges and Opportunities for Composers, Editors, and Performers***

Requirements for an electronic publishing environment are proposed that can serve a variety of applications. In order to reduce the learning curve required to produce the material, and to get the maximum benefit from it over an extended period of time, industry-standard tools should be used with common data types that work for a variety of purposes in the short run, and which can be expected to be easy to migrate to new platforms in the foreseeable future. This system can serve multiple purposes, including study and performance, producing new editions of unexplored works, and publishing new compositions.

An example is presented of how this work can be done for distribution through the SuperScore

app, and the progress being made by author on a complete edition of the piano compositions of Scott Joplin, as part of an online centennial in honor of the composer. For more information, visit <http://scottjoplinarchive.org>.

**Willingham, Lee**

see **Greher, Gena R.** (*Community Music as Change Agent: Towards a Culture of Diversity and Inclusivity in Music Teacher Education*)

**Wimberly, Talitha**

see **Beamer, Christine** (*Stronger Together: Symbioses between Career and Academic Advising in Music Entrepreneurship Curriculum*)

**Woolery, Danielle**

**Poster: Curricular Resources for Teaching Texas Musical Heritage in General Music Classes**

The purpose of this workshop is to provide an historical overview of resources for the general music classroom focusing on Texas musical heritage. Curricular materials highlighted include various print, recorded, and on-line sources from various publishers.

Many of the texts are aligned with the Texas Essential Knowledge and Skills, and contain interdisciplinary lessons connecting Texas music with its history, geography, and culture. The rich history of Texas is presented through songs about the Alamo, cattle drives, and the six flags that have flown over the state. Songs bearing the titles of various Texas cities, such as “Amarillo by Morning,” “Houston,” “Galveston,” “Abilene,” “El Paso City,” and “San Antonio Rose” provide a picture of the contrast between the rural landscape and urban centers. The diversity of the people of Texas is showcased through cowboy songs, ethnic music, and folk songs from various Hispanic regions, including Mexico, Spain, Puerto Rico, Argentina, Venezuela, and Cuba. Music of the Native Americans from the Southern Plains, Navajo, Sioux, and Iroquois is also featured.

The far-reaching impact of native Texan musicians, such as Willie Nelson, Gene Autry, Scott Joplin, Woody Guthrie, Buddy Holly, Roy Orbison, Tanya Tucker, and Brave Combo, and their diverse musical styles are explored in these resources.

Other popular music genres, such as mariachi bands and Tejano music are presented. Corresponding dance forms, such as ballet folklórico, are included.

**Yudha, Cicilia**

**Lecture-Recital: Debussy’s *Affair with the Gamelan: “GAME-Land No. 5” for Piano, Playing Hand, Voice, Kemanak, and Javanese Gong-Ageng* by Slamet Abdul Sjukur**

This lecture-recital reflects on Debussy’s relationship with the Javanese Gamelan by introducing and exploring the first two pieces in *GAME-Land No. 5* by the Indonesian composer Slamet Abdul Sjukur (1935–2015): “L’Ecoute Réduite” (6’) and “La Riviere” (5’).

In 1889, Javanese Gamelan music inspired Claude Debussy’s new soundscape and the birth of Impressionism. Decades later, Sjukur studied in Paris from 1960–1974 with two prominent French composers: Olivier Messiaen (1908–1992) and Henri Dutilleul (1916–2013). While Sjukur’s aesthetics and innovative style of composition are significantly different from those of his former teachers, there is much to discover about the relationships between these intertwined musical lineages and how Sjukur—“also a philosopher and active pedagogue”—guided Indonesian contemporary composers. Named an Officier de l’Ordre des Arts et des Lettres by the

French government, Sjukur's works are not as widely known in North America as they are in Asia and Western Europe.

“*GAME-Land No. 5* for Piano, Playing Hand, Voice, Kemanak, and Javanese Gong-Ageng” is a Sjukur's penultimate work. It was commissioned by l'Institut Français d'Indonésie to celebrate the 150th anniversary of Debussy's birth (1862–2012). It is a set of three pieces in which the pianist must perform verbally (by speaking and expressing the notated rhythm and vowels), clap his/her hands in various manners, perform the piano with extended 20<sup>th</sup> century piano techniques, and play a kemanak and a gong (traditional Indonesian gamelan instruments). In a wider context, Sjukur's work crosses the boundaries of piano performance practice, composition, and ethnomusicology.

### **Zacharella, Alexandra**

#### **Poster: *The Impact of John Barnes Chance's Variations on a Korean Folk Song on Symphonic Band Repertoire***

Born in Beaumont, Texas, composer John Barnes Chance (1932–1972) composed *Variations on a Korean Folk Song* in 1965, shortly after winning the prestigious Ostwald Award from the American Bandmasters Association in 1966. Chance's inspiration for the composition came from the glimpses of music and culture he experienced while stationed in Korea with the Eight U.S. Army Band during the late 1950s. The composition freely uses the traditional Korean folk song “Arirang” for its five variations. Chance's *Variations on a Korean Folk Song* has become a staple in the wind band repertoire and has been one of the most widely performed band compositions over the past 40 years.

This paper will explore Chance's compositional use of the Korean folk song “Arirang” and the impact of the composition on symphonic band repertoire. *Variations on a Korean Folk Song* is incredibly popular in the band world, and this paper will also discuss common performance practices and offer insight into score study through understanding the origins of the folk song “Arirang”. Though John Barnes Chance's compositional career was relatively short due to his untimely death in 1972, *Variations on a Korean Folk Song*, with its luscious melodies and hidden Orientalism has become a fascination among wind band conductors and performers.

### **Zeiss, Laurel**

#### **Engagement Lecture-Recital: *Celebrating Artistic Interactions***

This community engagement event celebrates and reflects on interconnections between the arts. Opera and ballet in particular are collaborative art forms that incorporate music, drama, and the visual arts. The McNay Museum in San Antonio has an extensive collection of set and costume designs for operas and ballets. If possible, I would like to arrange a lecture-recital connected to items in the McNay's Tobin Collection of Theatre Arts. Ideally, the event would integrate remarks by a musicologist who specializes in opera (myself), commentary by one of the curators at the McNay, and live musical performances from works represented in the collection by local performers or students. The event also could tie into the conference's theme of innovation by exploring how interdisciplinary collaborations have prompted creative innovations. For artists such as Stravinsky, Matisse, Picasso, Milhaud, and Nijinsky (all of whom are represented in the McNay's collections), theatrical collaborations led to works that pushed traditional boundaries.

~ END OF ABSTRACTS ~