Multicultural Music Education: An Examination of Current Multicultural Music Education Practices  
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The multifaceted benefits of music education, including the improvement of language and reasoning skills, memory, craftsmanship, coordination, self-confidence, emotional development, intellectual curiosity, spatial intelligence, and creative thinking, are not unfamiliar to the modern music educator. What may be unfamiliar, however, is that music education does not always suit the diverse curricular needs of all students and can leave some feeling isolated and disengaged, a far cry from the aforementioned benefits. This is further evidenced by low minority participation in music programs. In fact, only 35.6% of music program participants are minorities. One potential solution to this problem is to place emphasis on implementing a multicultural music curriculum. In general, multicultural curriculum has been proven to improve self-efficacy/identity and overall engagement in minority students.

In this paper, the history of curricula, multicultural curricula, and multicultural music curricula is unpacked, and a framework for examining current multicultural music education practices is established. This framework includes guidelines for determining authenticity, orientation, inclusiveness, and frequency/method of multicultural music curriculum. Once this framework is established, the results of interviews with high school band directors concerning their multicultural music education practices will be judged against it to determine the state of multicultural music education in the region. The overarching goal of this paper is to determine how established the multicultural music curriculum is, and whether this curriculum can help engage minority students in their school music programs, raise their self-esteem, and help close the achievement gap.

Pauline Viardot’s Transcriptions of Chopin’s Mazurka: A Study in Artistry  
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Mentor: Robert Jones (North Dakota State University)

Pauline Viardot (1821–1910) is often remembered for her performances as a mezzo-soprano and as the daughter of famed tenor Manuel Garcia, sister of soprano Maria Malibran, and sister of the vocal pedagogue Manuel Garcia II. However, Viardot made numerous contributions to art song composition that are often overlooked. Among these are her vocal arrangements of twelve Chopin mazurka to texts by Louis Pomey. Viardot premiered selections from the mazurka 170 years ago, on May 12, 1848 at Covent Garden. This paper will explore how Viardot’s settings exhibit the musicality necessary for art song as defined by her brother in his Complete Treatise on the Art of Singing (1841–1847). Contemporary and more recent reviews will be assessed to determine how opinions on the transcriptions have changed from praise in the nineteenth century, to somewhat pejorative descriptions as “novelties” or “concoctions” in the last thirty years.  

Viardot’s mazurka transcriptions should be considered valuable parts of the art song canon primarily because of their artistic worth, according to established standards. Contemporary audiences should have the opportunity to hear these pieces that exhibit a synthesis of diverse elements: music by a Polish
composer, transcriptions by a woman of Spanish heritage, texts by a French poet, and premiered in the United Kingdom. Recognition of Viardot’s efforts to artistically transcribe the mazurka may encourage more performances of the mazurka as well as her other vocal works.

**Bass and Face: The Musical Partnership of Nancy King and Glen Moore**

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Mentor: Gene S. Trantham (Bowling Green State University)

In 1960, two young musicians from Oregon were brought together because of their love for jazz, and a beautiful musical relationship continued to grow over the next 40 years. King and Moore, also known as Bass and Face, have created some of the most innovative duo work in jazz history, but their collaboration remains underexposed.

This study provides an overview of the collaborations of jazz vocalist Nancy King and bassist Glen Moore by discussing four albums produced by the duo between 1991-1999. This is an analysis of musicianship, improvisation, and arrangement of the repertoire found on those albums, including original songs by Samantha Moore. The purpose is to gain a deeper knowledge and understanding of the unique musical relationship between King and Moore.

Glen Moore has an orchestral approach to playing the bass, and his eclectic style explores a multitude of textural variety. He is typically known for his exploration of free improvisation, world music, and classical repertoire. These traits contribute to the reinvention of standards such as “Mountain Greenery”, which can be heard on the 1991 album *Impending Bloom*. King matches Glen’s style with her own eccentricity and musicality. She is a fearless singer with a broad vocal range, strong personality and aggressive delivery. Her scatting is articulate, spirited, and displays a mastery of jazz language and bebop style that has garnered a fierce respected from her peers.

**The Conservatory Identity and the Call for Resilience Education: A Literature Review from a Recent Graduate**

Marissa Honda (Fresno City College)  
Mentor: Tayloe Harding (University of South Carolina–Columbia)

The purpose of this literature review was to synthesize literature and research regarding the career of a professional musician, their education and their identity. The review begins with a reference to the infamous 2004 *New York Times* article, “The Juilliard Effect,” and makes the claim that the interviewees no longer involved in music may have been less influenced by a change in personal life priorities and more by a failure of their education to build a resilient identity in the power of music and the importance of building a career in this field. Bringing together work by Dawn Bennett, Rineke Smilde, Raymond MacDonald, Gary McPhereson, Susan O’Niell and others, the review categorizes the identity formation of college music students by way of discussing talent, perception of success, emotional stability, representation, and education. This should be of concern to those involved in music teaching and learning, as literature has shown that identity formation as a musician is most heavily influenced by their teachers. Educators can equip students to have an identity grounded on intellectual and sustainable beliefs about the role of music in their communities and in their lives—its usefulness and its importance to society at large. Music schools have focused on the development of the best performers. The following literature review calls for music teachers to consider the idea that developing the person, rather than the performer, could lead to more meaningful and influential careers in music.
**Feminist as Folk: Peggy Seeger’s Twist on Tradition**  
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Mentor: Patricia Burt (University of Delaware)

The folk singing career of Peggy Seeger (b. 1935) has often been overshadowed by the extreme range of talent of those near to her, including parents Charles and Ruth Crawford and brother Pete Seeger. Her upbringing in America’s “first family of folk” readily prepared her for an early career as a singer and instrumentalist in the United States and Great Britain, where she then became involved with Ewan MacColl and a variety of influential projects, including musical arrangements for the BBC Radio Ballads.

In 1971, Seeger wrote her first feminist-leaning song, “I’m Gonna Be an Engineer,” which describes the struggle of a woman pursuing a career and navigating through life in a male-dominated field. This song quickly became popular and proved to be a defining moment of her career, as the use of a critical feminist approach became a trademark to her style. More than 200 original songs followed, covering topics of contraception and abortion rights, violence against women, marriage, and housework with the use of humor, satire, and hard-hitting truths. In addition to these works, Seeger leads songwriting workshops which critically examine the roles and portrayals of women in traditional folk songs and aims to remedy this skewed perception of women in new works in the traditional Anglo-American style. This paper shows that Peggy Seeger aims to more accurately represent and include women and their experiences in the great tradition of American folksong through her feminist-inspired songs and workshops.

**Colombian Amazonian and Pacific Folk Chants: Amalgams of Indigenous or African-Descendant Elements with Catholic Plainchant**  
Julian Brijaldo (University of Miami)  
Mentor: Gregory Carroll (University of North Carolina-Greensboro)

The spiritual life of Colombian communities from the Amazon and Pacific regions blends Catholicism with ancestral indigenous or African-Colombian beliefs. The repertoire of folk chants characteristic within the Pacific and Amazon regions uniquely illustrates this seamless blending of religious and spiritual beliefs. Tobón analyzes this phenomenon from a musicological perspective, describing the religious and secular celebrations in the Colombian Pacific Northwest while attending to the musical genres associated with them, particularly alabaos (hymns of praise) and arrullos (lullabies). There is, however, no scholarship that addresses this repertoire from a theoretical/analytic perspective. This paper identifies characteristic musical gestures belonging to radically diverse musical traditions (such as the Amazonian folk chants and plainchants from the Liber Usualis), and build on Palau’s, Navia’s, and Tobón’s scholarship to offer a theoretical/analytical framework that allows us to clearly trace those very musical gestures within the Colombian Amazon and Pacific folk chant repertoire.