

2019 CMS NATIONAL CONFERENCE  
ABSTRACTS & PROGRAM NOTES

Updated October 15, 2019

**Abramo, Joseph Michael**

see Bernard, Cara Faith (*Urban High School Students' of Color and their Teachers' Perceived Barriers to Access to University Schools of Music*)

**Albert, Daniel**

**Paper:** *Reconceptualizing the Audition for the 21<sup>st</sup> century Music Student*

The traditional performance-based audition has served as a means to exclude prospective collegiate students who do not exhibit outstanding musicality through means that are not validated by an academy who largely operate within a nineteenth century construct of musicianship (Koza, 2008; Sarath, Myers, & Campbell, 2017). Additionally, these auditions might not yield information on behavioral traits and characteristics that are critical to certain programs, such as leadership skills for music education and therapy students. How can institutions reconceptualize auditions to be more inclusive of 21<sup>st</sup> century musicianship and musical practices and glean information to empower students to make informed choices about pursuing potential fields of study?

The purpose of this study was to examine an admissions assessment program established by the music faculty at one liberal arts institution to provide a more holistic view of students' musicianship and skills and offer students feedback as to their readiness to successfully pursue degree requirements. An improvisation-based group creativity experience assessed students for creativity, engagement, leadership, and musicality. Students also performed a short audition, as well as completed an interview with faculty to assess students' interests in and dispositions towards potential programs within the music major. Results suggest several benefits of the program, including increased representation of multiple types of musicianship, a greater sense of community amongst students, and improved relationships between faculty and students. Data also suggest improvement with recruitment efforts, student enrollment, and retention. Suggestions for future research include replication of the assessment program at multiple types of schools of music.

**Allemeier, John**

**Composition:** *seul*

*Seul* was composed in the spring of 2018 for a performance at the Asia Saxophone Academy Rajabhat University, Bangkok, Thailand in June of 2018. The piece is based on the American folk song "Oh Death," which serves as the DNA of the piece. Melodic fragments of the original melody are woven into the texture throughout the piece.

**Allerton, Alison**

**Paper:** *"All I've Sought or Hoped or Known:" History and Humanity in Sacred Harp Music*

The concluding session of this CMS conference will be a participatory Sacred Harp singing led by masters from the Appalachian region. In anticipation of that event, this presentation will offer background and context for this uniquely American genre currently experiencing a surge in popularity. Specifically, this session will explore the following:

1. The history and development of Sacred Harp music, including its roots in New England and subsequent migration to and cultivation in the South.
2. Characteristics of Sacred Harp music, including melodic and harmonic construction, common meters and forms, and other unique features (e.g. melody in the tenor voice).
3. Performance practice considerations, including tenor/treble doublings at the octave, the disregard for absolute pitch, the application of musica ficta in minor keys, and the practice of dotting certain rhythms,

along with more controversial topics such as tone quality modifications.

Of particular interest is the recent proliferation of choral settings of Sacred Harp music and performances of Sacred Harp music in concertized choral settings, so this session will also delve into issues of authenticity when concertizing a genre not meant for that context. We will also explore the raw, visceral humanity that is such an integral feature of Sacred Harp music and why that quality is particularly appealing to performers and audiences today. Finally, the session will include sources for notated music, including published songbooks, online resources, and modern choral arrangements of traditional Sacred Harp tunes, as well as other artifacts such as photos, videos, and audio recordings of singings.

**Amin, Anjni H.**

**Student Research Paper: *Emojis and Musical Expression: A Tool for Affective Analysis***

Meaningful analysis tends to be a daunting task for the majority of students in core-curriculum music theory. As pedagogues, we constantly revisit curricula and conceive of new ways to make theory and analysis approachable. For the new generation of visually-focused learners in our classrooms, the incorporation of technologies into the learning environment is necessary to foster effective and meaningful connections in an inclusive, diverse, and accessible manner. In this paper, I propose a novel, albeit simple, introductory approach to affective musical analysis utilizing emojis, and illustrate its effectiveness through a brief case study of my own class's experience. Theorists have powerful toolboxes for affective analysis; however, approaches such as topic theory require in-depth repertoire, genre, and cultural knowledge to be effectively utilized. Emojis – an affective and emotive language in which our students are fluent – afford students instant and surprisingly-nuanced affective descriptors that aid further analysis. Applying emojis to a musical score serves as a heuristic, in which students make intuitive judgments regarding the feelings arising from a particular musical passage in the moment, as they listen to the musical work. Retrospectively, students revisit their emoji markers, draw on their foundational theoretical knowledge to pinpoint structural features in the music that give rise to a specific feeling, and then translate their choices. The goal of this approach is to make the explication of musical expression attainable for students, and the use of pictographic representations provides a suitable means to it.

**Anatone, Richard**

**Paper: *Thus Spake Uematsu: Satirical Parody & Structural Unity in the Opening Sequence of Final Fantasy VI***

As the sixth installment of its franchise, *Final Fantasy VI* departs from the traditional crystal-based narrative found in its predecessors, which often begin with more optimistic visual and musical introductions, replacing it with a darker, steampunk narrative. To reflect the darker aesthetic in this different narrative approach, the game begins with a reverse-negative of the imagery depicted in the introduction to Strauss' tone poem *Also Sprach Zarathustra*. Rather than portraying a sunrise, hailing the arrival of the Nietzschean *Übermensch*, the game opens with a video sequence descending into a blackened, ominous sky encompassed by thunder and lightning. As a musical accompaniment, Nobuo Uematsu provides a satirical and parodic portrayal of Strauss' iconic sunrise motif and its subsequent fanfare from *Zarathustra*, forewarning the gamer of Emperor Gestahl and his underling Kefka, an antagonist described as a nihilistic failed god; the antithesis of Nietzsche's *Übermensch* (Pyrus, 2009).

Remarkably, *Omen* not only demonstrates multiple complex levels of musical and narrative irony, but it also foreshadows dozens of musical events heard throughout the entire game. Indeed, leitmotifs and event music can all be directly linked motivically, harmonically, modally, or structurally to the game's *Omen*. Applying Sheinberg's theory of incongruities (Sheinberg, 2000) to David Neumeyer's topic theory in cinema (Neumeyer, 2015), this paper analyzes the various complex levels of irony found within Uematsu's *Omen*. Thus, by applying Schoenberg's developing variation technique, this paper demonstrates that Uematsu's parodic *Omen* theme functions as a tool for motivic and structural unity throughout the entire game's soundtrack.

**Arnold, Elizabeth Packard**

**Poster: *The Transformative Power of Mindfulness in the Applied Studio***

In my twenty-plus years of teaching, the number of students bringing anxiety, depression, and other cognitive dysfunction to their lessons has dramatically increased. My own experience with *Mindfulness Based Stress Reduction* (designed by John Kabat-Zinn) helped me realize the advantages of incorporating mindfulness skills in applied lessons to free the physicality of the body. The need to serve my students inspired me to become a certified instructor in KORU Mindfulness, a program specifically designed for college students, that has become a university initiative at my institution.

The purpose of this poster presentation is to illustrate the tenets of mindfulness outlined in Kabat-Zinn's Full Catastrophe Living, (non-judging, patience, beginner's mind, trust, non-striving, acceptance, and letting go), in relationship to their use in the applied music studio, and to provide suggestions to implement these principles in student lessons. Moreover, I will examine the practice of loving kindness, which assists students in transforming their attitudes towards learning and performing as well as helping them form healthy attitudes towards themselves and others. Furthermore, I will review a course designed by University of Leeds professors, Anne-Marie Czajkowski and Alinka Greasley, who created a course specifically for singers that is modeled on the eight-week MBSR format. Based on the observations of this course, I will assess the value of such programs for singers based on experiences in my own studio in addition to their potential benefits for other musicians.

**Arreola, Brian**

see Frisch, Mira (*Peer Review for the Performer: How to Navigate the Tenure and Promotion Process as an Applied or Ensemble Faculty Member*)

**Atticks, Barry**

**Demo/Workshop: *The use of Technology as a Practice Tool to Enhance Vocalists' Performance in Commercial Genres by Assessing Pitch Accuracy and Confidence***

The presentation is intended for a general audience who have an interest in commercial performance technology in higher education. The presentation will focus on the presenters' experience in developing a commercial music program in a traditional music department especially focusing on vocal performance utilizing technology. Utilizing software and hardware technology, the presenters have increased the pitch accuracy and confidence levels of vocalists, who are transitioning to pop/rock genres in commercial venues. Presenters will discuss implementation of these technological strategies to improve vocalist's performance in your higher education program.

**Badgerow, Justin**

see Daughtrey, Sarah (*The African-American Experience through a Dutch Blue Lens: Flothuis' "Negro Lament" for contralto, saxophone and piano*)

**Badgerow, Justin**

see Randolph, David (*Codifying Piano Fingering Decisions*)

**Baker, Michael**

**Poster: *Strategic Incompletion in Clara Schumann's Lieder***

The abstract notion of completion is a central concern for many approaches to music analysis. We regularly speak of the completion of formal sections, the completion of motivic processes, the completion of narrative journeys, and so on. Accordingly, the strategic use of musical incompletion would be a marked musical event, one that could effectively portray similarly marked aspects of a given poetic text. In this paper I examine songs by Clara Schumann (1819–1896) that explore the notion of strategic incompletion of their melodic and harmonic structure in two interesting ways: (1) delaying the first appearance of the tonic harmony until nearly the end of the song through an expanded auxiliary cadence, and (2) establishing the tonic harmony early on as

expected but concluding on the structural dominant, resulting in a permanent interruption.

“Das ist ein Tag, der klingen mag” is structured in the first manner, beginning with a long dominant prolongation and reaching the tonic harmony only in the song’s final measure. In contrast, “Die stille Lotosblume” establishes the opening tonic as expected but ends on an unresolved dominant seventh sonority. The attendant lack of closure artfully sets the questioning tone of Emanuel Giebel’s poem. These two techniques represent opposite ends of a spectrum, with structural incompleteness directed either at the opening or conclusion of the song. Such deep-level incompleteness is rich with expressive potential, and in the hands of a creative composer can depict any number of musico-poetic sentiments in a song.

### **Baker, Michael**

#### **Paper: *Teaching Music Fundamentals with The Glass Bead Game***

Hermann Hesse’s *The Glass Bead Game* (1943) describes a fictional society where professional accomplishment is achieved through a game based on interdisciplinary associations between music and other aspects of artistic, scientific, and cultural knowledge. Hesse’s description of gameplay is only alluded to throughout the novel, but his description of the game has much in common with modern metaphor theory, especially Fauconnier and Turner’s theory of conceptual blending as expressed in *The Way We Think* (2002). Following a few prefatory remarks on its origin within Hesse’s novel, this paper will describe a collegiate-level course on music fundamentals intended for non-music majors drawing on *The Glass Bead Game* and conceptual blending theory, focusing on interdisciplinary associations between music and other fields of study such as fine arts, STEM fields, and language/linguistics.

Much research has been done on the benefits of interdisciplinary instruction in general music for primary school students; however, collegiate-level music fundamentals courses frequently rely on repetitive drill and ID activities, focusing on preparing students for the remaining music theory curriculum, rather than comprehension of the topic. This course, provisionally titled music and interdisciplinary studies, offers a new approach to teaching collegiate-level music fundamentals, focused on relationships between musical phenomena with knowledge from other disciplines. Colleges and universities frequently list interdisciplinary research and education as a priority to be addressed within their long-range strategic plans, and this course built around *The Glass Bead Game* provides a means to that end.

### **Baldoria, Charisse**

#### **Composition: *Alchemy***

“Alchemy” is a musical setting of poems by American poet Denise Levertov (1923–1997). Inspired by the magic of the natural world, the poems are haiku-like in their immediacy, poignancy, and succinctness, the imagist approach a challenge to the composer to transform in brief moments of time. It is a song cycle of images in the sense of Ezra Pound: “...an intellectual and emotional complex in an instant of time... which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth...”

Each song is brief and through-composed — ‘packets’ of experience, usually a transformation of opposites, united by subtle motivic and harmonic figures. A sensuous vocal lyricism is complemented by an expressive piano part that expresses the drama. Tonality is freely approached, with nods to Debussy, Bartók, and jazz.

This performance will feature the last four songs of the cycle. “Rage and Relenting” juxtaposes remorselessness and refuge portrayed, in part, by the battle between the black and white keys and by extended techniques for voice and piano. Pentatonicism expands in “Bearing the Light” whose text juxtaposes the one and the many, the solitary and the infinite. “Alchemy” conjures magic in a mysterious nightscape, with chromaticism enmeshed within a diatonic frame. “Firmament” presents the glorious sky in lush harmonies and waves of sound, providing both a climax and resolution to the cycle.

## **Baldoria, Charisse**

### **Paper: *Godowsky in Asia***

From 1922–1923, composer-pianist Leopold Godowsky went on a concert tour to various cities in Asia. Aside from its immediate success, it provided seminal ideas for his monumental Java Suite, a 50-minute set of 12 pieces for piano inspired by his travels on the island of Java. Sorabji declared them his finest piano writing and among the masterpieces of modern piano music.

New archival evidence on this tour has emerged, providing insights on the musical life of the various countries, musical life in the United States where Godowsky was living, and details about Godowsky's life, perceptions, and inspirations. Documents include correspondence, photographs, program booklets, and unpublished manuscripts. To this date, no other researcher but this author has had access to these materials.

The purpose of this paper is to address the lacunae that exist in this period in Godowsky's life and to disseminate new findings on musical life in Asia, with Godowsky's tour as a lens and springboard for further research. A timeline will be constructed; colonial, historical, and social contexts explored (most of the countries were European or American colonies at the time); and connections between his time in Java and his composition of Java Suite investigated.

## **Banks, Christy**

### **Lecture-Recital: *Fearless Grooves: Bass/Clarinet Duos by Composers Identifying as She/Her***

This lecture recital explores two commissioned works for bass/clarinet duo by female American composers, Sarah Horick and Jessica Lindsey. Both pieces include electronics. In the spirit of "fostering equity and opportunity" the presenters have recently commissioned five electro-acoustic works by female composers for their upcoming recording project. This lecture recital will discuss both musical and extra-musical aspects of the collaboration.

In 2018, Sarah Horick was commissioned to write "District Grooves" for clarinet, bass clarinet, and electronics. The result is a charming three movement work that layers sounds she recorded in Washington D.C. including crosswalk signals, a child playing in leaf piles, and baseball game cheers.

The second work, "Load of Bull" by Jessica Lindsey, is for two bass clarinets and pre-recorded sounds and will be completed in 2019. The composer uses a field sample of a bull in a pasture to establish a groove. Utilizing computer software, the composer processes the groove to have "skips" that shove the groove out of sync and disrupt its forward motion.

## **Banks, Christy**

### **Paper: *Their Fair Share of the Cut: A Case Study of Undergraduate Songwriting Ownership Agreements by Gender***

Gender pay inequality in the United States has been well documented but often the focus is on the relationship between the worker and institution/organization. However, for songwriting teams in the music industry, ownership agreements (and thus percentages of revenues) are often negotiated between the individuals involved. Are there similar gender inequality issues amongst songwriters? If so, does this indicate that aspiring songwriters need to be taught to develop the ability to negotiate fair ownership agreements?

This paper focuses on a case study from one undergraduate music school that offers a music industry major. In a songwriting class, the professor assigned/designated songwriting partners that included a number of mixed gender partners. Their project had four tiers:

- 1) Write a song together.
- 2) Record the song together.
- 3) Create a contract that delineates ownership percentages of the song.

- 4) Write an individual reflection about the experience.

At the conclusion of the project, the professor discovered disparities between mixed gender cowriters in how ownership of the song was decided. In these cases, students often cited considerations that were outside the act of writing the song, including time spent recording the song. This paper will:

1. Quantify the gender disparities of song ownership.
2. Compare those results to data available from BMI and ASCAP of mixed gender songwriting collaborations.
3. Probe reasons/justifications female students gave for awarding their partner greater than equal ownership.

### **Barnsfather, Samantha Ryan**

#### **Paper: *Placing a Bet in Louisville: Virgil Thomson's "Wheat Field at Noon"***

As one of the first commissioned composers and a paid music consultant for the Rockefeller Foundation, Virgil Thomson (1896–1989) became crucial to the development and evolution of The Louisville Orchestra Commissioning Project. From the fall of 1948 through 1958, the project promoted the creation of 132 musical compositions by American and foreign-born composers. The Louisville Orchestra preserved performances of approximately one hundred of these compositions on long-playing records at a time when little modern art music was obtainable through this new medium.

In 1953, The Rockefeller Foundation gave an unprecedented half-a-million-dollar grant to the Louisville Orchestra to support their commissions. With Cold War antagonisms in mind, the Foundation fostered a climate in which the arts could express American ideals and further the potential to spread American culture abroad. The group proffered fellowship programs to cultivate young musicians and conductors and funding for the publication of musical recordings and scores.

This paper examines Thomson's relationship with the Louisville Orchestra and his first commission, "Wheat Field at Noon" from his *Three Pictures for Orchestra* (1948). Utilizing his variant of 12-tone technique, he musically describes the symmetrical rows of wheat, the color of the meridian sun, and remote stretches of land and space. This investigation also traces his involvement with the orchestra's record label, First Edition Records. In addition to his contributions as a composer and conductor, Thomson wrote essays, book reviews, and music criticism in which he sought to correct the balance of power biased towards European culture and its star performers.

### **Barry, Nancy H.**

#### **Poster: *Supporting English Language Learners in the College Music Class***

As globalization becomes a higher priority, many universities are seeing increased international student enrollment in both undergraduate and graduate programs. This research poster will invite college music educators to take a deeper dive into how music administrators, staff, and faculty can better support international and English Language Learning (ELL) students in our music classes and programs. Using a review of current literature on best practice in college teaching for ELLs as a framework, this research explores challenges and possible solutions with an emphasis upon practical applications for music and music education programs and courses.

This poster will provide an overview of the related literature, outlining a theoretical framework for applying research and best practice in meeting the needs of ALL students while accommodating and integrating English Language Learners within our programs and courses. Topics include the role of faculty power, overcoming bias and assumptions (from both faculty and student perspectives), strategies for supporting ELL students' academic learning, and strategies for supporting cross-cultural understanding. Practical applications of this literature review will include research-based recommendations for adjusting our music program policies and procedures,

and suggestions for specific instructional approaches to support optimal learning and academic progress for ALL of our students.

**Bechtel-Edmonson, Lydia**

**Poster: *Projects for the Digital Age: Using Public Musicology and the Digital Humanities to Develop Student Research***

When asked to define musicology, most people fumble for words and ultimately relate it to the history of music. Scholars are beginning to recognize this issue and have responded with the new field of Public Musicology. Professors should embrace this new direction in the field by encouraging students to pursue their own forms of Public Musicology, particularly through the use of the Digital Humanities, to create scholarly content that is also widely accessible. Databases of archival manuscripts make documents readily accessible. However, as Michelle Urberg notes in “Pasts and Futures of Digital Humanities in Musicology...” musicologists often miss the mark in using this content to create additional digital content.

The goal of this presentation is to demonstrate how faculty and students can harness the power of the Digital Humanities (online archives and digital resources) to create meaningful projects for music students. Too often students are also unable to answer “What is musicology?” because they can only point to research papers and dry facts as the outcomes of musicology. If students can create meaningful projects that they are excited to share with their friends and family, it might open more doors for the discipline. Using a project I created for a graduate course in music history, I will show how I used digital archives relating to the Sheet Music of WWI to create a scholarly website and a digital outreach opportunity for young music scholars.

Digital outreach can show musicology is relevant in the 21<sup>st</sup> century and deserving of university funding.

**Beck, Jeremy**

**Composition: *Prelude and Toccata***

The *Prelude and Toccata* was composed for today’s performer. Such an unaccompanied solo work for the cello inevitably suggests a link back to the 18<sup>th</sup> century and the magnificent six solo suites for cello by J.S. Bach. In this respect the present composition provides a contemporary commentary and perspective on such past achievements in the genre, while further enriching the solo repertoire.

The *Prelude* opens with an arpeggiated figure in thirds. This arpeggiation becomes one of the two principal motives of this movement. A melodic neighbor gesture in measure five introduces the second of these principal motives. As the movement unfolds, these two ideas freely develop and combine. Beginning in a modality with an enharmonic-flat emphasis, the music later enters a more sharp-focused region before moving back to flats prior to closing on D major.

The *Toccata* is the longer of the two movements and reveals itself to be in a type of traditional rondo form. Centered in an e-minor modality, the movement opens with an aggressive, syncopated figure. This initial figure acts as a kind of “engine” throughout the movement, leading into a succession of diverse musical ideas connected primarily through rhythm. The half-step introduced in the first measure also becomes a principal motivic idea.

**Benessa, Katharyn R.**

**Poster: *The Song Project: Incorporating Popular Music in a Classical Music Appreciation Course***

Often Music Appreciation courses employ a textbook that focuses primarily on the classical music canon, with a few popular pieces added to the end. Because the selection of popular music is limited, it rarely reflects the musical interests of students. This poster illustrates how to incorporate student-chosen pieces into the curriculum through a scaffolded set of assignments, discussion, and classwork, that is carried through an entire semester.

The poster will outline criteria on getting class-appropriate submissions from students, choosing the final pieces, and creating an expressive and critical writing assignment from the selection. The final stage incorporates class discussion and tracing common threads between popular music and the classical canon. Because the pieces change every semester, the poster will demonstrate features that frequently appear, and indicate how to tie different genres, from rock, country, Christian, indie, rap, and metal, to classical works frequently covered in the textbooks.

The Song Project engages students by validating their music in a classroom setting and establishes a rapport between instructor and student by illustrating that the same critical listening skills can be used for both classical and popular music.

**Berenson, Gail**

see **CMS Committee on Musicians' Health** (*How Can I Teach What I Don't Know? – Closing the Knowledge Gap on Musicians' Health*)

**Berkhout, Bjorn**

**Composition: Zing**

*Zing* reflects my interest in developing a style of music that combines the spirit of classical music with materials that evoke the feel of popular music. The work's structure forms an A B C B C A pattern followed by a violin cadenza and concluding section.

The A section begins with a popular music staple of short on-the-beat punctuations on an e minor chord and a driving bass line in the piano set against rapid triplets in the violin. In the B section the punctuations change to an off-beat rhythm as the violin plays a fiddling passage more reminiscent of folk music. The C section is distinguished by a change to Debussy-like impressionist harmonies in the piano with a more lyrical theme in the violin.

The second B section has fragments of the fiddling theme against a heavily syncopated bass line in the piano while the violin plays a virtuosic countertheme comprised of rapid septuplet pickups and quarter note triplets that switch quickly between pizzicato and arco, embellished with high harmonics that capture the zing quality alluded to in the title. The recapitulation of the C and A sections follow and leads to the cadenza.

The cadenza, fragmented and dissonant, reaches its climax as the concluding B section returns once more before a surprise D section materializes with the presentation of a new theme in E Lydian drawing the work to a close.

**Bernard, Cara Faith**

**Paper: *Urban High School Students of Color and their Teachers' Perceived Barriers to Access to University Schools of Music***

Although there are benefits to a racially and culturally diverse teaching workforce, the music teaching profession remains predominantly white (Elpus, 2015; Taggart & Russell, 2016). Using an opportunity gap framework, this study aimed to discover what, if any, barriers to access to applying to university schools of music—a first step in becoming music teachers—exist according to high school students of color and their music teachers. Employing a grounded theory methodology, the researchers observed classes, interviewed music teachers, and conducted focus groups in two high schools in a city in the Northeast of the U.S. Findings suggest that although these music programs had high performance standards, ultimately students did not want to audition or found the process difficult for the following reasons: 1) the audition process did not align with students' values of community music making; 2) there was an assumption that auditioning students have participated in prerequisite activities, including private instruction and honors ensembles; 3) students did not possess knowledge of the unspoken rules of audition procedures; and 4) participants found the university

requirements, including non-music standards and the transition to university to be difficult. Based on these findings, we will suggest recommendations for practice that schools of music and preservice music education programs might adopt to aid in creating a more culturally and racially diverse student population in university schools of music, leading to a more diverse music teaching workforce, including changes to audition requirements and procedures, curricular content, and pedagogy.

**Beyt, Chris**

**Demo/Workshop: *Building Student Portfolios for the Contemporary Market: Incorporating the Technological Imperative into Existing Music Curricula***

As we prepare our students for their careers in music, consideration must be given to professional development being integrated into their musical education. In any degree program, there simply isn't enough time to cover all related topics to the level of proficiency as the students' area of concentration. However, many areas of study can successfully put in motion a learning process that students can continue after graduation, and this is certainly true for music technology.

Young musicians beginning their careers are entering a new industry, one in which having a basic understanding of music technologies is a requisite for career advancement such as by building a professional and artistic portfolio. Advancements in this technology have made production, promotion, and distribution of content more accessible, and the music industry dynamics have shifted in the direction of streaming services, social media, and a wider diversity of content.

Whether the students' interests lie in performance, music education, composition, engineering, or continuing to graduate school, successfully constructing a portfolio and a market presence involves skills in technology such as capturing and processing recordings of performances, electronic music production, fluency with DAWs, video editing, and web design. This interactive session will engage participants and explore topics such as the integration of these technologies into existing curriculum, how to empower students in the dissemination of their own work, the shifts in music industry dynamics, and how students can utilize this technology to be competitive in the marketplace.

**Bodnar, Erin**

**Campfire Discussion: *Assessment Practices, Challenges, and Solutions in Collegiate Performing Ensembles***

Participation in a performing ensemble constitutes a substantial amount of the undergraduate, and often graduate, music student's experience. Very little research has been done on assessment practices of performing ensembles at the collegiate level. This session will present the limited research on assessment of tertiary music ensembles as well as data collected through informal surveys. The majority of the session will be the sharing of assessment practices of the attending college educators and conductors. Leading questions will include:

How can we and why should we set learning objectives and assessment practices for our large ensembles that go beyond the "participation" grade?

How should learning objectives and assessment practices differ from ensembles comprised of music majors to those comprised of both majors and non-majors? Undergraduate and graduate students?

What is the role/purpose of the large ensemble experience in our music student's education and how can we maintain that purpose as our focus for assessment?

**Bognar, Joseph**

**Campfire Discussion: *Going Beyond STEAM: Creating Opportunities for Students at the Intersections of Music and STEM***

This session will offer a robust conversation about the landscape of meaningful integrations between music and the STEM areas (science, technology, engineering and mathematics) in undergraduate education. Many campuses have examples of these types of interdisciplinary intersections, ranging from the independent student research project or individual course (small scale) to the formalized program, curriculum, or institute (large scale). While these may sometimes be housed exclusively in the music unit, they often represent some of the most vibrant collaborations of faculty and students across departments. A few examples include music data mining and computational musicology (music and mathematics/computer science), acoustical design (music and physics), and the development of new instruments or modifications to existing ones (music and engineering). Moderators will present examples of these collaborations from their campuses, and participants will be invited to share their experiences. This session is designed to offer ideas and strategies for faculty who may wish to develop new STEM and music collaborations on their campuses. Participants will be encouraged to think about the relationship between music and STEM in the core curriculum and the relevance of equipping our campuses with opportunities for students to experience music through the lens of STEM.

**Bowman, Judith**

**Paper: *Active Engagement in Online Music Courses***

We know from research and from our own teaching experience that people learn best by doing, which implies active or experiential learning. Active learning has seemed achievable in the face-to-face classroom, as instructors understood that students learn best when they discuss, write about, and apply what they are learning in practical ways. Although it has sometimes been perceived as beyond the capabilities of online learning, technologies are available that support various types of active learning.

The presentation will highlight these issues and will provide examples of active learning experiences for online students. Specific active learning experiences depend upon the subdiscipline—e.g., music history, music theory, music education, music technology, music therapy. Instructors can look to the activities they use in their face-to-face classes and identify the technologies that will enable them to translate those activities for the online environment, or they can develop appropriate comparable activities. Online instructors may develop interactive lectures that require student input. Students may present projects synchronously or asynchronously (e.g., electronic posters), contribute personal reflections to blogs or journals, present a musical analysis, develop peer reviews of classmates' original program notes, etc. Practical ideas for active engagement in online music courses will be a major takeaway for this session.

**Box, David**

see Daughtrey, Sarah (*The African-American Experience through a Dutch Blue Lens: Flothuis' "Negro Lament" for contralto, saxophone and piano*)

**Brenner, Brenda**

see Glen, Constance (*Accessible and Experiential Music: Concert Halls and Classrooms*)

**Broman, Per F.**

**Paper: *Project-based Composition: Karin Rehnqvist and the Inclusive Pedagogy***

When Karin Rehnqvist (b. 1957) was appointment professor and head of the composition program at the Royal College of Music in Stockholm in 2009, she had never worked as a composition teacher in a college setting. But she had a background that would turn out quite beneficial: she had directed several composition workshops with children and adolescents. Through these projects, she had learned to create educational experiences for students with limited compositional backgrounds that led to finished compositions and a concert, often with professional ensembles. The most well-known of these featured high-school students composing for the Gothenburg

Symphony Orchestra.

In this paper, I present Rehnqvist's pedagogical approach as outlined in her manual *Young People—New Music*. Rather than following a traditional, rule-based pedagogy, Rehnqvist assigned her students exercises drawing from mostly avant garde works, in a playful inclusive method in which nothing was considered right or wrong. I then explore the ramifications of these experiences for her development as an artist and mature pedagogue. Her long-time collaboration with pre-college youth contributed to an artistic vision centered less on virtuosity and musical perfection and more on accessibility, outreach, and engagement. These ideals are evident throughout her career, notably in her embrace of the idea of composing for a wide range of performers and ensembles, and in her conception of unified concert experiences—and there are values she brought to the Royal College as well.

### **Brownlow, Art**

#### **Demo/Workshop: *Create Instructional Videos from Scratch With iPad!***

The ability to create captivating instructional videos is essential for music instructors who wish to move content delivery (lecture) outside the classroom in order to free class time for more engaging learning activities. Videos enhance instruction by substituting for traditional content delivery, but with functional improvement. This is the second degree in Puentedura's SAMR (Substitution, Augmentation, Modification, Redefinition) model for technology integration. However, instructors can go a step further by teaching students to design their own video projects. In this top level of SAMR, educational technology transforms learning through the creation of new tasks, previously inconceivable.

This hands-on session will show instructors of all courses in the music curriculum how easy it is to create high quality and engaging instructional videos, without having to master professional video editing software. In fact, participants will learn they need only an iPad with native apps. The presenter will guide attendees through the process of video production by creating a video lesson on Stravinsky's *The Rite of Spring* in one 55-minute session. Participants will learn the basic skills of creating video with Apple's Keynote app, and also several advanced skills, such as screen recording, voice narration, Magic Move and Instant Alpha. At the end of the session participants will have created their own instructional videos.

Attendees should bring iPads, make sure they are updated to the latest operating system, and have the Keynote and Google Earth apps installed. Alternatively, a limited number of devices will be provided by Apple for the session.

### **Bukhman, Michael**

#### **Performance: *For the Love of Clara***

While widely recognized as a force of nature at the piano, Clara Wieck Schumann was a remarkable artist in multiple capacities, not least of which as a composer. On the 200th anniversary of her birth, this program highlights C. Schumann's most mature set of *Lieder*, as well as music composed in Clara's honor by the two men who undoubtedly loved her most: Robert Schumann and Johannes Brahms.

Written to the poetry of Hermann Rollett, the *Sechs Lieder, Op. 23* are a radiant, joyous ode to nature in true 19<sup>th</sup> century fashion. The music showcases Clara's own virtuosity as a pianist, while allowing the vocal line to engage in picturesque storytelling.

When Robert Schumann wrote his grand *Sonata no. 3* in 1836 (revised 1853), he was not yet married to Clara Wieck. It is perhaps not surprising that the central movement of the work, a set of short variations on an Andantino by Clara, is widely considered his most exquisite sonata movement. It is performed here as a standalone love note.

The last selection is the somber "Oh Death, how bitter..." from Brahms' *Four Serious Songs*. A dear friend to

both Robert and Clara Schumann, Brahms composed this sublime song as Clara was on the verge of her death in 1896. Although bitter as it begins, the song transfigures from the minor to a heart-warming E major as it addresses restfulness after death for the unfortunate, and, possibly, a final farewell to a loved one.

**Bullock, Kathy W.**

see Cox, Donna M. (*Nat King Cole: The Unsung Civil Rights Activist*)

**Bunchman, Michael**

**Lecture-Recital: *The Composer as Enemy Alien: The Case of Hans Gál, British Internment Camps, and the Post-War Oboe Sonata***

An ever-growing body of scholarship exists on music and composers in Nazi concentration camps. Lesser attention, however, has been given to activities in non-German (or German-run) camps, which were often established to house foreign elements deemed dangerous to the state. This lecture-recital will examine the unusual case of Hans Gál (1890–1987), a celebrated Austrian composer, scholar, and pedagogue who, during World War II, was imprisoned as an “enemy alien” not by Germany, but by Great Britain. As equity and opportunity are themes of this conference, we will consider instances in British camps where these principles were stripped away—merely because innocent asylum seekers were feared as undesirable “Others.” Gál’s diaries provide a first-hand account of his experiences and of his ability to produce music based on camp life.

Even in the darkest times, art persists. Although Gál called his internment the worst period of his life, he composed actively in the camp and continued his distinguished career well into his 90s. His musical language is fairly conservative relative to the more modern traditions that typified the post-war period. The performance component of this lecture-recital features two movements of Gál’s little-known *Oboe Sonata* (1965), written long after his internment. It is a tribute to his creativity and a reminder of what might have been lost had he never survived his period as an enemy alien. Gál had the opportunity to compose prolifically over the course of decades—a luxury denied to far too many who never survived the war.

**Burel, Joshua**

**Workshop: *More than a Commission: New Music Collaborations in the Classroom***

Goals:

- Create new music that engages students with issues that are important to them; expressing themselves in a meaningful way through art.
- Stimulate student interest in contemporary music through collaborative experiences that generate excitement in the music program and lead to enhanced recruitment and retention.
- Challenge students to identify limitations related to performance ability and notational considerations, discussing practical solutions to overcome these obstacles.
- Empower educators to develop residencies at home (even with limited resources) where students are mentored by guest artists.

Process:

This session draws from past residencies with Albert Einstein High School Orchestra in Kensington, MD and the University of Alabama in Huntsville (UAH) as models to develop new residencies between student ensembles and composers. Collaborations are broken down into practical steps as a guide to help educators develop their own collaborations with guest artists to engage their students with new music. Small groups work together to create a residency, share and receive feedback from other groups, revise their residencies, and reflect. The session aims to empower educators to establish their own residencies where students can express their thoughts in a new, meaningful work of art in collaboration and mentorship with a guest artist.

**Capparelli, Anthony Vincent**

see Grymes, James A. (*Satirical Parodies from the Nazi Camp-Ghetto of Theresienstadt*)

**Carballo, Kim**

see Glen, Constance (*Accessible and Experiential Music: Concert Halls and Classrooms*)

**Carey, Matthew**

see Burel, Joshua (*More than a Commission: New Music Collaborations in the Classroom*)

**Carr, James Revell**

**Paper:** *Everyone Plays, Everyone Sings: Old Time String Band Collegiate Ensembles and the Jam Session as a Pedagogical Model*

Over the last decade, many colleges and universities around the country have witnessed the establishment of for-credit music ensembles dedicated to the performance of the Appalachian string band genres known as Old Time and Bluegrass. These ensembles are designed to foster a more inclusive approach to ensemble performance than the traditional orchestral or wind band ensemble, in that they typically require no audition, they welcome a range of instruments not usually found in academic music programs (such as banjo, autoharp, accordion, or dulcimer), and they are based on a non-hierarchical pedagogical approach. This paper will discuss the evolution of the academic Old Time band, from Jeff Todd Titon's influential ensemble at Brown University to more recently established groups, such as those at UCLA, UCSB, UNCG, FSU, Appalachian State, and University of Kentucky. These ensembles utilize methodologies based on aural retention, co-operative instruction, and student agency, that are often compared to the type of learning that occurs at traditional jam sessions. In this approach sheet music is absent, so students must learn aurally through repetition, and students are expected to help and teach each other, fostering an environment of equity and cooperation instead of the competitive atmosphere of many academic ensembles and studios. In the Old Time Ensemble the role of the director is to guide but not control, using a light hand to allow students to teach themselves and one another.

**Carr, James Revell**

see Smith, Christopher J. (*Occupying the Conservatory: Vernacular Ensembles within College Music Programs*)

**Casey, Brian**

see CMS Student Advisory Council (*The CMS Undergraduate Task Force Report on its Fifth Anniversary: Student Perspectives & Reflections*)

**Caswell MacMullen, Kristina**

see Rudoff, Mark (*Music that Matters: Music Performance as a Forum for Creating Community*)

**Childs-Helton, Sally**

**Paper:** *Porgy and Bess: Folklore, Fakelore, and Friction in Gershwin's American Folk Opera*

Gershwin's *Porgy and Bess* has been called the first true American opera. The subtitle An American Folk Opera linked Gershwin to European Romantic nationalist composers, who borrowed heavily from folk traditions. Gershwin's landmark works were jazz-influenced, but during the Depression, American composers, black and white, turned to various American folk traditions for inspiration. Importantly, exploring non-white traditions helped to define and revitalize the arts, creating a more inclusive American identity.

Porgy played a major role in this often contentious exploration by white and black critics, academics, performers, and audience members because Porgy's white creators appropriated black traditions, even though their intentions were respectful. Gershwin used no traditional African American music in the opera, leading to charges of fakelore. In a 1935 newspaper article Gershwin noted that ...I wrote my own spirituals and folk

songs. But they are still folk music.... Further friction came from attempting to create authenticity by hiring classically trained black singers. Todd Duncan (the original Porgy) broke the color barrier in several operatic roles and refused to sing in theaters where black audiences were not allowed.

This presentation explores the roles of black folklore and fakelore in Porgy; the friction the work created because of cultural appropriation by white writers and composers versus establishing a place in opera for black singers; Todd Duncan's role in the controversy; and how Porgy and Bess helped to carry forward the conversation about the inclusion of non-white folklore forms in revitalizing and defining a more inclusive American music and national identity.

### **Chin, Brian Kai**

#### **Panel: *Reimagining the Core Music Curriculum: An Example of Project-Based Learning for the 99%***

How can we best engage the 21<sup>st</sup> century music student? What skills do we want our students to walk away with from their time in school? How can we expand upon the traditional canon? How can we help to prepare students for life in music in an increasing gig-based economy?

These are the questions that drove a massive curricular re-imagination at our university. After three years of conversation, debate, and hoop-jumping, we have launched an entirely new curriculum in music. Designed to reflect the reality of our portfolio-based discipline, this curriculum is deliberately project centered and is intended to send the student out into the world with their careers already started.

Additionally, we have completely redesigned our music history and music theory sequences to become more flexible, to focus on critical listening, expand in genre, and to engage the students in active learning. We have added music technology and improvisation as required core classes and have adapted our aural skills courses to teach life-long learning and talent development.

While simultaneously addressing traditional music fundamentals, 21<sup>st</sup> century skill sets, and music business components, it is our hope that this new curriculum design could represent one way that higher education can adapt to our changing demographics and the evolving nature of what will become the 21<sup>st</sup> century musician.

### **Choi, Chee Hyeon**

#### **Poster: *Catering Group Piano Curriculum through Technology for the New Generation***

Approaches to collegiate group piano instruction need to adapt to the rapid societal changes that influence the newer generation's perception of music. Collegiate group piano classes can be a stepping stone for cultivating a wider range of audiences by incorporating music found in popular culture. Since higher education music curriculums require keyboard proficiency to all music majors, group piano programs have played an important role of training music majors. Advances in consumer technology have drastically changed the ways people access and appreciate music. As a result, teaching materials in the existing group piano curriculum have become quickly outdated. Although principles and ultimate teaching goals should remain the same, teaching methodologies and materials should continuously be modified accordingly to increase students' engagement in learning. The newer generation of students prefer the class content to be more practical and to satisfy their personal interests. To meet these expectations, numerous sound-manipulating features of digital keyboards can be used to increase students' interests. Utilizing a wide range of samples and sound effects, students can perform their favorite soundtracks from movies or video games they are emotionally attached to. Students no longer recognize folk tunes that have been sung or used for harmonization exercises but prefer to listen and play music on their playlist stored in their mobile devices. This presentation will demonstrate the use of digital keyboards in a group piano setting for introducing approaches to increase student motivation. Videos of instructional methods, student projects, and example repertoires will be highlighted.

## **Choi, Chee Hyeon**

### **Showcase Performance: *Florence Price's Piano Suite, In the Land O' Cotton***

Florence Price, a native of Little Rock, Arkansas, was a prolific composer but one of the lesser known composers whose works recently have come to the light of the world. Her life and works prove her as a music entrepreneur despite the gender and race barriers as an African-American woman composer of the time. Her works are more than deserve to be acknowledged and to be performed nowadays. Her talents and strong will enabled her to receive music education in prestige programs such as Oberlin Conservatory and New England Conservatory, and her symphony in E minor was performed by the Chicago Symphony Orchestra, which marked the first African-American woman's work premiered by a major orchestra as one of her many achievements. While her larger works have been published and recorded by dedicated scholars, the piano suite, *In the Land O' Cotton*, was recently released in 2016 by Hildegard Publishing Company, but the recording is difficult to find yet. As the Society's 2019 Common Topic suggests, this suite is an excellent pedagogical repertoire to be widely introduced to upper-intermediate/early advanced students. Students will experience the sound of African-American culture in Arkansas with her Western music education background. The suite contains four movements entitled *At the Cotton Gin*, *Dreaming*, *Song Without Words*, and *Dance*, and they express the styles of Spirituals, gospel, Blues, and Jazz. I would like to demonstrate her delicate expressive characters melted in the uniquely beautiful American cultures.

## **Choi, Grace**

### **Workshop: *Encouraging Improvisation through 18c Performance Practice in Collegiate Class Piano***

With intent to improve pedagogy in collegiate piano class, the purpose of this workshop is to examine an aural approach to improvisation in beginning piano class setting. The main points for workshop are to: (1) demonstrate an effective pedagogy of improvisation in beginning piano class; and (2) describe the effect of improvisation on overall music achievement with quantitative and qualitative results for beginning piano class students.

Many music educators suggest that an aural approach to instrumental music instruction will improve student achievement (Bluestein, 2000; Campbell, 2005). Nevertheless, traditional approaches of instruction with notation still prevail in much beginning piano class setting. Without the musical context of tonality, meter, and style, students focus on individual notes that often result in a lack of musicianship skills (Azzara, 2002).

Aural approaches incorporating improvisation have received increased attention in recent years but are not prevalent in collegiate piano class setting. Most adult piano class curricula focus on technical advancement in lieu of creative music making and aural skills development. Perhaps due to the nature of the instrument, piano students may simply press keys on the keyboard without comprehending what they are playing.

This workshop is unique because it will demonstrate and describe how beginning piano class students can effectively learn and benefit from improvisation. Step-by-step pedagogy of improvisation will occur in singing and moving, playing on principal instruments, and finally playing at the piano. The main instructional material used for this presentation will be *Developing Musicianship through Improvisation* (Azzara & Grunow, 2006, 2010a, 2010b).

## **Claire, Fabiana**

### **Lecture-Recital: *Entrepreneurial Women Concert Pianists: An Exploration of Clara Schumann and Fanny Mendelssohn's Works and Career Ventures***

In celebration of Clara Schumann's 200th birth anniversary, this multimedia lecture-recital will focus on the entrepreneurial careers of women concert pianists, Clara Schumann and Fanny Mendelssohn. The program will explore how Clara was able to pursue a 61-year career as a self-managed concert artist and composer, and how Fanny was able to run a concert series, create performance opportunities for herself, and publish her compositions. Special emphasis will be placed on the context of each woman's successful, long-term career as a

pianist and composer, while still handling domestic life, raising children and facing the gender-discrimination barriers of their time.

In addition to a live performance of Clara and Fanny's piano works and discussions by Dr. Claire, the program will also include a multimedia presentation created in collaboration with filmmaker, Tania Khalaf. The piano works performed will include Clara's *Scherzo No. 2* and Fanny's *Song for the Pianoforte*, Op. 8 No. 1. The goal of the presentation is to provide an inspirational example of how women musicians have been able to overcome obstacles by using entrepreneurial skills to further their careers as pianists and composers.

### **Clements, Alexander**

#### **Poster: *Using a Developmental Approach to Teaching Non-Jazz Pianists Lead Sheet Reading***

Lead sheets are a form of music notation that contain the essential information of a composition enabling a complete performance; it consists of melody, chord symbols, and, if necessary, lyrics. In a world where comprehensive musicianship, versatility, and diversity are valued, the ability to perform using a lead sheet is important both artistically and professionally. Lead sheet reading is an integral part of jazz education but it should not be limited to only jazz musicians. Ironically, shorthand notations such as figured bass and tablature were used in Western art music up until the Classical period. Lead sheets can be used in any genre and style and are an effective tool showing the nuts and bolts of a composition. The only notated pitches are the melody which fosters a sense of agency as pianists can express and create their own accompaniments within a formal design. The level of difficulty of the accompaniment can be determined by the performer's abilities rather than by the level of the notated score. I propose a course in higher education designed to teach non-jazz pianists to competently read and perform using lead sheets. Inspired by Kratus' (1995) developmental approach to learning improvisation, this course uses a similar approach to developing lead sheet reading skills and intuition. The model is sequential and is made up of six levels which build upon each other: (1) exploration, (2) process-oriented, (3) product-oriented, (4) fluid, (5) stylistic, and (6) personal.

### **CMS Committee on Academic Citizenship**

#### **Panel: *Diversity and Equity in Academic Life on and off the Tenure Track***

The CMS Committee on Academic Citizenship goal in this discussion forum aligns with the conference theme: How can we foster equity and opportunity in music? Barriers to equity and opportunity are a discrediting presence in today's academic life. A potential barrier to anyone on campus is the way implicit bias affects our attitudes towards others in regard to many characteristics including race, nationality or place of origin, gender, sexual preference, disability, age, class, and appearance. On another front, a two-tier system of instruction privileges tenured faculty with job security and support while those off the tenure track have little or no job security and therefore diminished voice, generally lower compensation and professional development support, and, for full-timers, often higher teaching loads. People who are discriminated against due to implicit bias and who are also employed in non-tenure track and other stigmatized ranks such as many staff positions can be at least doubly marginalized.

We propose to reflect on how these barriers to full participation in the academy remain active, and we will explore practical, transformative solutions as we work and interact with each other in the academy. In this 85-minute roundtable, each participant will briefly present for ten minutes on issues central to personal experiences and observations, and the moderator and discussant will initiate an open-ended dialogue with panel and audience about these issues of concern to all music faculty in today's diverse academic environment.

## **CMS Committee on Musicians' Health**

### **Panel: *How Can I Teach What I Don't Know? – Closing the Knowledge Gap on Musicians' Health***

The CMS Committee on Musicians' Health will provide attendees with pragmatic and practical tools and strategies to bring vital wellness information to their institutions. Universities across the country are recognizing the importance of educating music students and faculty on the crucial elements for keeping musicians healthy and finding ways to integrate wellness into the curriculum. This presentation will offer attendees advice on how to access and view the array of information available with a more critical eye. The topics discussed will be applicable to all types of institutions and will work across all disciplines.

Issues to be considered: What educational materials are available for music educators who teach health and wellness to students and where can they obtain them? Information on multiple health topics is available from many sources, but it is particularly challenging to distinguish what is appropriate for everyone's individual needs. The committee will review some basic and essential topics needed to promote healthy pedagogy and recommend what resources are readily accessible to educators and students.

Many musicians and their educators are not familiar with details of playing-related health problems, and information previously learned may be out-of-date or inaccurate. As a committee we have received frequent requests to address this pertinent issue. This session is designed to help people source appropriate information and will also provide the tools to evaluate it.

## **CMS Council on Ethnomusicology**

### **Panel: *Helping Students Access Deep Learning through Innovative Pedagogies on Day One***

For classroom instructors, the first day of class poses particular challenges. How do we introduce course themes in ways students find relevant? How do I lead discussions when students have not completed any assignments? 2019 CMS Keynote speaker Ken Bain argues that a course's first class is crucial in inviting students to become deep learners. He further argues that students are most likely to accept this invitation when they are confronted with questions that "they—the learner—have come to regard as important, intriguing, or just beautiful."

The panel begins with four eight-minute presentations on effective ways to teach first classes in music history and world music and concludes with a 20-minute Q&A. Eric Hung discusses the "Historical Importance Ranking Exercise" he uses to help students consider how topics/works in the course are chosen. Sharon Graf asks students to decide what to include in a time capsule. This discussion leads the class to consider how aural cues are tied to stereotypes, and how critical listening skills can help us overcome such automatic reactions. Sara Haefeli's presentation, "Pedagogy of the Oppressed, Depressed, and Anxious," addresses how she helps to foster each individual's ability to cope with the stress and uncertainty of transformational learning. Doug Shadle asks students to brainstorm all of the materials and processes required to move music from a composer's mind into our ears. Through this exercise, students recognize that the aesthetic experience of music is never divorced from global politics, complex economic systems, and rapid technological change.

## **CMS Council on Music Education**

### **Poster: *Building Bridges through Strategies to Teach World Music: Guiding Students Towards Dismantling Stereotypes and Building More Equitable Worldviews***

The goals of world music courses include not only learning the sounds of music from different parts of the world but also learning how these sounds relate to different value systems and social organizations. Many instructors find accomplishing the latter goal difficult because students arrive in college classrooms with many preconceived notions about cultures around the world. So, how can instructors help students come to acknowledge their unconscious assumptions and guide them to understand why they have these stereotypes? And how do they encourage them to grasp and interpret viewpoints and values that challenge their own worldviews?

This poster will offer strategies to help students dismantle stereotypes and help students build bridges across cultures. The strategies presented will include examples that take place in different types of courses offered in a music degree program. Case studies of providing opportunities for students to study and interact with master musicians through experiences at the home institution and/or through study abroad opportunities and practicing an internationalized musical pedagogy both on and off campus that creates opportunities to bridge a span of cultures through thoughtful planning and artistic practice will be included. Examples of transformation in student understanding through embodied musical practice and discussion activities that mirror real-world debates will be offered. Transformative social justice learning and culturally relevant pedagogy activities in both ethnomusicology and music education courses will be presented.

### **CMS Student Advisory Council**

#### **Poster: *Catch the Student Wave: Future Voices in CMS***

The College Music Society has always promoted dialogue between professional musicians and scholars from all of the subdisciplines of the field. It has been the goal of the CMS Student Advisory Council to promote the voices of our student members, so that their thoughts, concerns, and successes can be acted upon and in many ways, celebrated. As the class of 2020 graduates this year, it is imperative that the society look to its younger members to help guide the future mission and initiatives of the society and the field. This presentation will focus on key components set forth by student members of the Student Advisory Council as well as thoughts and ideas from CMS student chapters. Topics to be presented include the importance of professional development, student perspective on communication and interpersonal skills, updates from student chapters, student opportunities at both regional and national conferences, and student thoughts on how CMS can continue to support student issues in the next decade.

### **CMS Student Advisory Council**

#### **Panel: *The CMS Undergraduate Task Force Report on its Fifth Anniversary: Student Perspectives & Reflections***

In November 2014, The College Music Society's Task Force on the Undergraduate Music Major (TFUMM) provided a report entitled "Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors." In this document, colleagues considered "what it means to be an educated musician in the twenty-first century" and "the role of musicians in public life and the ways in which the curriculum might better reflect relevant needs, qualities, knowledge, and skills." Upon the fifth anniversary of this report, the Student Advisory Council proposes a student panel comprised of an undergraduate, a graduate student, a doctoral candidate and a recent graduate who has entered full-time employment as a professional musician. This panel will engage in an 85-minute conversation about the Report where they might consider:

1. its three pillars (creativity, diversity, and integration),
2. its central considerations
  - a. essential purpose of music study
  - b. nature of foundational musical experience and understandings
  - c. content and delivery of a relevant yet rigorous curriculum that prepares students for musical engagement and leadership in an age of unprecedented excitement and avenues of growth
3. its impact on them personally
4. its effect on their educational experience as a student, teacher and music professional

Our intention is to provide an opportunity where students at different stages in their educational development can provide their perspective on the CMS Task Force Report. Panelists are free to address topics as they wish, but we will ask all comments to be short and concise.

**Cockey, Linda**

see CMS Committee on Musicians' Health (*How Can I Teach What I Don't Know? – Closing the Knowledge Gap on Musicians' Health*)

**Colahan, Ellwood**

see CMS Committee on Academic Citizenship (*Diversity and Equity in Academic Life on and off the Tenure Track*)

**Coquempot, Jean-Claude**

see Moak, Elizabeth (*From Blind Tom to William Grant Still: On the Trail of Equity (1849–1949)*)

**Cornett-Murtada, Vanessa**

see CMS Committee on Musicians' Health (*How Can I Teach What I Don't Know? – Closing the Knowledge Gap on Musicians' Health*)

**Cox, Donna M.**

**Paper:** *Nat King Cole: The Unsung Civil Rights Activist*

Discussions of effective activism in the Civil Rights Movement typically center on people who overtly used his/her platform and art to address issues of injustice. Yet, the relationship between overt actions and activism are often conveyed, not simply by one's perceived participation but by the person's impact. In this, Nat King Cole is without rival. He represented Black America with excellence in the face of the cruelty of racism. Born Nathaniel Adams on March 17, 1919, Cole remains an American icon whose music continues to cross cultural and political boundaries. An examination of his life and career will reveal a man balanced precariously between two communities, the African American community in which he lived and was deeply seated and the White community in which he primarily worked. On one hand, high profile friends such as Frank Sinatra and necessary compromises to further his career (being "whited up" to make him more "accessible" to predominantly white audiences), often put him in the crosshair of civil rights activists. On the other, though he made television history when he became the first African American performer to host a TV series, no national sponsors were willing to back a program featuring African American entertainers. 100 years after his birth, singing Cole's music offers an opportunity to step into his lived reality of singing beautiful, 'easy listening' music in an era of America's tumultuous history and draw parallels to activism in contemporary America.

**Crawford Perttu, Melinda H.**

**Poster:** *Placing Ornaments Authentically in Scottish Fiddle Airs: A Study in Stylistics*

Scottish fiddle tunes are frequently published containing only the primary pitches and general rhythms. Ornaments or slurs are traditionally not written and are improvised. There is a variety of accepted stylistic conventions for ornamenting melodies, and the manner in which a fiddler does so eventually becomes the performer's unique musical fingerprint. However, while the technical attributes of producing the ornaments can be easily identified and taught, where a performer places the ornaments within the context of the structure of the melody has not been systematically examined. This study investigates where expert Scottish fiddlers placed ornaments within the structure of the slowest of Scottish tune types, the air. A series of airs that were recorded by leading Scottish fiddlers were examined to determine where within the melodic structures of the tunes the artists had performed some type of ornament. These fiddlers' performances of the tunes were compared, and their placements of the ornaments were analyzed for trends. Results indicate that authentic Scottish ornaments appear consistently correlated with seven formal structures within typical Scottish airs. These trends establish explicitly how a violinist might learn to perform a Scottish fiddle tune in a style that is consistent with expert Scottish fiddlers. Additionally, this research is important not only for Scottish fiddling, but also for fiddling styles for which it was developmentally influential such as Bluegrass, Appalachian, and Old-Timey. Understanding the context of ornament placement in Scottish fiddling may elucidate similar structural or ornamental tendencies in the related American styles.

## **Cremata, Radio**

### **Paper: *Online Music Education: A Model for the Future***

Music education is outmoded, outdated and in desperate need of change. In order to remain relevant, connected and responsive to an evolving musical, teaching and learning ecosystem, it is incumbent upon the music education profession to seriously investigate learning in digital musical spaces and places. This presentation will first call into question the reductive binary of formal/informal music learning and explore how online music learning might require a more nuanced understanding of what it is to teach and learn informally and formally in distinct and in blended formal and informal contexts. Next the presenter will explore notions of e-collaboration in music teaching and learning unpacking the processes and possibilities music teachers and learners employ in e-collaboration. These include conventional social media outlets, existing online music collaboration resources and emerging collaborative tools for musicians. The presenter will explore how online music learning leverages participatory culture and collective-intelligences to create rhizomatic learning spaces. The presenter will propose a sustainable model for the future of Online music education. This model will be framed around the intersections of informal music learning, digital musical spaces/places, and e-collaboration. The model proposed requires online music education as foundational underpinning for a new deterritorialized music education. The presenter will provide suggested steps for forging forward.

## **Cromwell, Anna**

see Frisch, Mira (*Peer Review for the Performer: How to Navigate the Tenure and Promotion Process as an Applied or Ensemble Faculty Member*)

## **D'Alexander, Christine**

### **Paper: *Higher Education and Bridging Communities: Building Equitable Relationships and Musical Opportunities with the University Music Major and Underserved Populations***

Community music and ecological theories of musical learning emphasize the importance of multiple learning environments; both in formal and informal contexts. These connections formed through and within these landscapes foster student learning, creativity, and establish life-long bonds with peers and mentors (D'Alexander, 2015). This paper highlights and describes visible ways in which children and young adults are provided musical opportunities by means of equitable learning, meaningful connections, and peer mentorship through multiple musical settings and platforms. Two unique music programs based in Los Angeles and New York City will be profiled. First, an East Los Angeles El Sistema-inspired program for students ages 8-18, which focuses on leadership, empowerment, mentorship, and the formation of symbiotic relationships amongst performance and practice (Majno, 2012; Steele, 2016). Following, a newly-created music program in New York City bridging K-12, university, nonprofit, and music industry realms in support of musical and artistic developments, particularly to low-income and racial/ethnic minority students.

Findings discussed include meanings and proposed directions for higher education and university music students. These include, but are not limited to, social awareness amongst diverse communities and its' members in musical contexts, and ways of establishing meaningful connections with peers and mentors fostered through transformative experiences in the musical realm. Following, implications for the university music major will be explored, including thoughts on preparing socially conscious musicians to work in socially and culturally diverse contexts.

## **D'Ambrosio, Mike**

### **Composition: *Follow the Leader***

*Follow the Leader* was commissioned by tubist Matthew Hightower, who was also a former composition student of mine at Murray State University. It begins with a challenging melody, characterized by minor-seventh leaps, presented initially by the tuba and piano together. That melody gets repeated and varied throughout the work, with each new version taking the piece in a new direction. The final variation is set in the left hand of the piano in a fast 9/8 meter, bringing the work to its exciting conclusion.

The piece is so titled for two reasons. Matthew was a model student in the music department at Murray State, studying music education, tuba, and composition at a high level. His work ethic and dedication set a great example for his peers (and those who have come along afterward)—an example to be followed. Matt ended up getting a doctorate in Tuba Performance at the University of Texas and has become a professional performer and educator (now a professor at the University of Kentucky). In addition, this piece makes heavy use of the canon, a composition device where one musical line is placed on top of itself but a little behind. In all cases, canons have a leader and a follower. There are over ten canons that occur throughout the piece and are marked in the score.

### **Daughtrey, Sarah**

#### **Showcase Performance: *The African-American Experience through a Dutch Blue Lens: Flothuis' "Negro Lament" for Contralto, Saxophone and Piano***

Marius Flothuis's *Negro Lament* (1954) on poems of Langston Hughes for contralto, alto saxophone and piano, represents a departure for this Dutch composer and musicologist who was interned in concentration camps in the latter part of World War II due to his rebellion against the Nazis by harboring Jewish fugitives in his own home. After the war, he worked as a librarian and music critic, and eventually becoming artistic director of the Concertgebouw Orchestra in Amsterdam, as well as professor at Utrecht University. In his vocal music, he set no other American texts for solo voice nor wrote another work for solo saxophone, and this cycle has not been previously recorded. Given his life experiences and politics, it is not hard to see why Flothuis was drawn to these texts by Langston Hughes, which express the oppression experienced by African Americans in the early part of the 20<sup>th</sup> century. As Joyce Kiliaan wrote in her book on Flothuis, "Poignant in his vocal compositions are the expressive texts, often related to nature or left-wing ideals, the words always determining the direction of the music." These short songs utilize the American jazz idiom, with extensive use of counter melodies between the saxophone and vocal lines, as well as jazz harmonies and syncopation to express the distinctive mood of each text. Written for an unusual combination of forces, these songs exhibit the universal experiences of oppressed peoples; their sorrow, pain, love and joy as equal members to be included in the human family.

### **Davis, Richard**

#### **Poster: *History of Rock--Does it Work Online?***

Music and liberal arts departments are always searching for new ways to engage both majors and general education students. Rock music history attracts students who learned about 'historical rock' from their parents and encompasses the music they are sharing with their peers today. Studies indicate that the average student spends much more time listening to music every day than they do studying; the motivation to learn about the subject is strong. Seat time classes in History of Rock generally have more interest than can be accommodated, so an alternate method of instruction to reach more students with less contact time must be found. That method is the fully online course. Having taught History of Rock online for several years, I will outline the advantages and disadvantages of teaching online, illustrate the way the content is typically presented, overview course navigation, and point the viewer toward several possible avenues of building his/her own course or working with software already available (Connect4Education).

### **Davis, Richard**

#### **Paper: *Songs of Madeleine Dring***

The songs of English composer Madeleine Dring are not well-known in the United States despite several articles on her work and an expanding catalog of her songs in print. A later descendant of the Stanford/Parry school at the Royal College of Music, Dring's work forms an iconic extension to the vocabulary of Howells, Jacob, and Vaughan Williams.

Unlike many 'serious' composers from the RCM, Dring was multifaceted. Her professional life included playing and acting as well as commissions for stage, film, radio and ballet. Her compositional life began at a

time when almost as much live music as recorded music was heard on the BBC and began to wane as new music was less commissioned by production companies.

Dring's compositional style flows from her attraction to almost all music. She was a noted pastiche artist at the piano and was responsible for emceeding many Union at Home concerts at the RCM. Her knowledge and appreciation of styles is combined with her own taste to leave the listener feeling both familiar with what was heard and charmed by the uniqueness of it at the same time.

This talk will include a short summary of the composer's life, an overview of her song catalog including some recent works published in the United States, and a short description of her style as expressed in the Five Betjeman Songs. The majority of content for the talk will come from articles by Brister, Davis, Hancock-Child and conversations with the composer's husband, Roger Lord, in Devonshire.

**Dawson, William**

see CMS Committee on Musicians' Health (*How Can I Teach What I Don't Know? – Closing the Knowledge Gap on Musicians' Health*)

**de Clercq, Trevor**

see Jenkins, J. Daniel (*Fluency Without Literacy: Teaching Music Theory to Students Who Cannot Read Music*)

**Delfín, Michael**

see Tseng, Li-Han Eliza (*Prokofiev: "Adagio" from Cinderella, Op. 97 bis*)

**Doughton, Lisl Kuutti**

**Student Research Paper: *The Elements of Art and Music in the Organization of the Creative Process***

Composers and visual artists work with different materials, but surveys of the two groups reveal parallels between creative processes within and across the two disciplines. Using the framework of the traditional Elements of Music or Elements of Art, composers and artists were asked which elements they use consciously, and which they use unconsciously; which elements they use to convey emotion; and which elements typically supply the initial idea for a work.

To gather this data, a survey in two versions (one for composers and one for artists) was distributed to respondents representing a variety of ages and careers. The results showed how working styles correlated with career, education, genre, influences, and instruments/mediums. The parallel nature of the two surveys pointed to interesting parallels between the functions of the Elements of Music and the Elements of Art — the most striking of which was the use of color (in art) and harmony or tone color (in music) to convey emotion.

The wide reach and diverse pool of this survey will supplement the existing body of research on individual artists' creative processes. Even artists and composers familiar with these concepts may benefit from examining their relationship to these elements in their work, thus learning to better describe and replicate their ideal working style. Students can benefit from learning of processes that work for others in their field, and the general public may enjoy this glimpse into the otherwise mysterious mind of the artist.

**Douglass, James**

**Lecture-Recital: *Expressionism in Hollywood: The Performance Challenge of Hanns Eisler's "Hölderlin Fragmente" from the Hollywooder Liederbuch***

The songs of Hanns Eisler have been much overshadowed by those of his fellow Hollywood resident and teacher, Arnold Schoenberg. Because of their emotional complexity, Eisler's songs seem even more esoteric than Schoenberg's, which may prove intimidating to some performers. The clinical abruptness of the musical gestures stand in sharp contrast to Schoenberg's Brahmsian lyricism. Yet, Eisler's deep connection in the German Lied tradition cannot be dismissed as coincidental. His accompanimental writing exhibits typical Schumann-esque characteristics, such as repeated chords, arpeggiations and counter melodies. Eisler takes his cue from Schlegel's concept of Romanticism, which uses fragmentation to suggest a place of greater unity beyond the immediate world; a great homecoming, as it were. However, as an Expressionist exiled from his homeland, Eisler executes a ruthless dissection of Hölderlin's poetry, which appears to be a surgical removal of any reference to hope or any possibility of fulfillment; a complete repudiation of a metaphysical world. By first breaking the poem into small pieces, then putting the shards back together, Eisler attempts to create a revolutionary new world of his own. In the process, he develops a unique musical language which is precariously poised between longing and negation, the theatrical and the heartfelt. In the tension between these opposites one discovers a place of existential vulnerability far deeper even than Romantic Heimweh. This space is a wide, unexplored stage for the performers, demanding a distancing of emotional expression from the traditional message of hope into one of suspended objectivism.

**Douglass, James**

**see Koehler, Hope (*John Jacob Niles: New Discoveries*)**

**Dupont, Carl**

**see Frisch, Mira (*Peer Review for the Performer: How to Navigate the Tenure and Promotion Process as an Applied or Ensemble Faculty Member*)**

**Ebersohl, Christina**

**Student Performance: *Unveiling Bartok: Contemporary Reimagining of the Viola Concerto's Black-Key Pentatonic Passage***

Belá Bartok's infamous black-key pentatonic passage in his *Viola Concerto* has been reimagined for the solo stage in Esa-Pekka Salonen's *Pentatonic Étude*. This short piece circles around the pentatonic subject as a beautifully hidden object to be unveiled, rather than set to variations. Salonen uses traditional viola techniques, such as harmonics, drones, and string arpeggiations, but pushes them to the extreme limit in search for the true definition of étude. Despite the catchiness of Bartok's original five-note theme in the concerto's first movement, it is a notoriously demanding and technically challenging passage. Therefore, Salonen begins the piece with the "negative matrix" of the original theme, starting with a pentatonic scale based on all white keys (C, D, F, G, and A) and progresses in gradual transformation to the original scale (Db, Eb, Gb, AB, and Bb). The full cycle journeys from white to black keys twice before ending with the beautiful Bartok theme in its original form.

**Engebretsen, Nora**

**Paper: *Pairwise Pedagogy: A Comparative Approach to Analysis in the Post-Tonal Theory Classroom***

Students' lack of familiarity with repertoire can pose challenges throughout an undergraduate post-tonal theory course, but especially so in relation to the analysis of post-1945 works. As Roig-Francolí (2016) observes, this repertoire is, from a pedagogical perspective, already fraught with challenges and difficulties stemming from a multiplicity of styles and the absence of a unified methodology. Not only do we ask students to learn a variety of ad hoc compositional techniques, we ask them to attend to works' individualized musical languages and to identify—most often without comparison to pre-existing categorical prototypes or knowledge of normative repertoire—remarkable or idiosyncratic features to be explored.

This presentation describes the use of select pairs of pieces as vehicles for guiding students' early, inquiry-based analytical engagements with post-1945 repertoire. Paired pieces afford students opportunities to compare and contrast specific works, using a systemic approach to parametric analysis (e.g., LaRue's SHRMG or Cogan and Escot's Sonic Design), and enhance students' success in identifying salient musical features and appropriate analytical tools and questions. Specific pairings point toward specific relationships, and four pairs and their underlying rationales will be discussed: Cage's "Sonata V" from the *Sonatas and Interludes* (1946–48) and Pärt's *Für Alina* (1976); Carter's *Eight Etudes and a Fantasy*, "Etude 7" (1950) and Reich's *Clapping Music* (1972); Ligeti's *Lux Aeterna* for mixed choir (1966) and *Continuum* for harpsichord (1968); and Crumb's *Black Angels* for electric string quartet, *Pavana Lachrymae* (no. 6) (1970) and Reich's *Different Trains, Part I* (1988) for string quartet and tape.

### **Estes, Dain**

see Banks, Christy (*Their Fair Share of the Cut: A Case Study of Undergraduate Songwriting Ownership Agreements by Gender*)

### **Ferre, Stephen**

#### **Composition: *Paradiso***

"Paradiso" is the third part of my *3 Pieces for Chamber Orchestra*, a triptych based on Dante's *La Divina Comedia*. In their original versions, "Inferno" was for wind ensemble, "Purgatorio" was for a Pierrot ensemble, but among them "Paradiso" alone was originally for orchestra, but has subsequently been arranged for chamber ensemble (octet), as well as for sinfonietta. The new version is closest to the (yet unperformed) original, but with a revised ending.

The triptych appears as a progression from chaos to order. Inferno has long aleatoric sections and a generally dark character. "Purgatorio" alternates between light and dark, in free and measured sections. Finally, "Paradiso" starts with some free material, but quickly progresses to order. This paradise isn't lovely and sedate. Instead, it is a lively place of eternal interest and transformation. Change happens quickly, sometimes suddenly, and the unifying force is the oneness with God, represented in G and D tonal centers and a ritornello representing Beatrice (Dante's spirit guide) first hinted at by the winds in m.2, but which appears in its complete form in m.11. Beatrice appears in several guises (solo clarinet, English horn, violin, and bass clarinet) to guide the listener through the nine spheres of heaven to the climactic epilogue where a final Gmaj7 chord is first disrupted by F# major, then E major in the vibraphone, and finally Eb in the bass instruments, before resolving to an unexpectedly satisfying Bb.

### **Flinn, J. Wesley**

#### **Poster: *A New Way of Understanding Curriculum: The Overton Window and Music Theory Pedagogy***

Music theory pedagogy faces competing pressures. The force of received wisdom (the traditional undergraduate curriculum) pulls in one direction, while documents such as the CMS Undergraduate Task Force Report pull in a different direction by challenging the makeup and relevance of the curriculum to contemporary students. Institutional inertia – referring to both institutions of higher education and the discipline of music theory – is perhaps the strongest pressure. This poster examines the pedagogical acceptance of differing approaches/techniques in theory textbooks to offer a critique of how the discipline evolved and to propose ways that the discipline may adapt to changing pedagogical environments.

To show pedagogical acceptance of various analytical approaches, the project starts with a concept from political science. The Overton window shows what policies are acceptable in public discourse. This concept is adapted to show the range of acceptable approaches in music theory pedagogy by tracing three techniques from creation to acceptance in mainstream textbooks. Not every concept will be equally represented, of course, but this should give a fair idea of what is and what is not considered part of the received wisdom of music theory pedagogy. Since few concepts ever leave the curriculum, the window is not being moved but expanded, and this

presents additional challenges.

Use of the Overton window will give teachers, scholars, and textbook authors the missing elements of curricular critique – historical narrative, understanding of disciplinary forces, and supporting material – to craft a curriculum that is neither a parroting of received wisdom nor unduly faddish.

**Flinn, J. Wesley**

**Campfire Discussion: *A New Approach to the Liberal Arts Music Curriculum***

As faculty at a liberal arts institution, we believe that, as professional performing positions have become both rarer and less stable, and as positions in academia have become both rarer and less stable, we do our students a disservice by only preparing them for these options.

It is unfeasible to assume all music majors will become professional musicians, even counting music education. Our music curriculum instead focuses on music while providing skills that are widely applicable in many fields including analytical thinking, collaboration, cultural understanding, and communication skills. This approach allows us to expand the repertoire we study to include world and popular examples to more accurately reflect the world of music that students experience. We want music to be a part of our students' lives, but we need to prepare them for a wide variety of futures.

Rather than the traditional organization of a four-semester theory sequence and a two-semester history sequence, we are instead implementing a one-year fundamentals/survey course that combines both theory basics and an overview of music history. The courses provide a framework for students to contextualize other repertoire and issues they study in their careers, as well as ensure that any gaps in their musical education up to that point are adequately reviewed. After this introduction, students select four more courses to complete their historical requirement and two for their theoretical requirement. We are two years into this project and have noticed better retention of both material and students.

**Fournier, Guillaume**

**Student Research Paper: *Cognitive Approaches for Sight-singing in College Music Students***

Teaching sight-singing at college-level can be really challenging. Knowledge and skills required to achieve sight-singing from the musical notation are extensive and not every student comes to class with a background that prepared him/her adequately. Recent research has proposed a wide range of strategies that can be taught in aural skill classes, but very little is known about their actual use among music students. In this research, we investigated the perceived usefulness of cognitive strategies in the acquisition of sight-singing ability. We run interviews with forty-one (n=41) sophomore music majors and made them complete a classification task designed to reveal the importance they attach to 74 strategies. Using Q Method, we analyzed their strategic preferences and related them to their sight-singing performance. Preliminary results show that students shared very similar views when reflecting on which strategies were the most useful for their sight-singing ability acquisition. In addition to the consensus observed, three different cognitive approaches were identified: sight-singing as a strategic game; sight-singing as an opportunity to deepen musical understanding; and sight-singing as a performing situation. None of the conceptions could be linked to sight-singing scores, which suggests that a multiplicity of sight-singing approaches can lead to the acquisition of sight-singing ability. Implications for motivation and for learning will be discussed.

**Frisch, Mira****Panel: *Peer Review for the Performer: How to Navigate the Tenure and Promotion Process as an Applied or Ensemble Faculty Member***

Research guidelines for promotion and tenure at most American universities are modeled on the work that the majority of the nation's professoriate undertake: traditional scholarly research that results in peer-reviewed publications such as journal articles and books. While some fine performers choose to publish books or articles on pedagogy or performance practice, many applied and ensemble professors view themselves first and foremost as performers and wish to be recognized for their creative activity on the stage. In this panel discussion, seven faculty members from the same Research 2 University will come together to discuss how all universities may best mentor and support their faculty performers while at the same time holding them to the same rigorous standard as traditional academics. Our panel is diverse in that we represent Assistant, Associate, and Full Professors; we have expertise in strings, voice, wind, band, chamber music, and opera; and our group consists of both applied and ensemble experts. We will present our own original research into the tenure and promotion guidelines at American universities, including those that are teaching-focused, research-oriented and everything in-between. Our goal is to provide a set of best practices for mentoring and supporting faculty whose creative agenda is to perform as well to provide suggested goals for untenured performance faculty as they work toward tenure and promotion. We seek to define peer-reviewed work for the performer broadly enough so that people with a variety of interests may be successful at their institution. We will end with a Q&A session.

**Fruehwald, Robert****Composition: *Nova Mater***

Nova Mater is based on the melody from the 1857 song Annie Lisle by H.S. Thompson. This melody is the basis of hundreds of school songs from universities and high schools across the nation. Nova Mater begins with an introduction that evokes school marching bands making use of a drumline warm-up pattern and a solo trumpet call. Faster music follows in which each phrase of the Annie Lisle theme is developed. The work ends with a grand canon featuring all of the phrases of the theme played at once.

**Gates, Rachael**

see CMS Committee on Musicians' Health (*How Can I Teach What I Don't Know? – Closing the Knowledge Gap on Musicians' Health*)

**Glen, Constance****Panel: *Accessible and Experiential Music: Concert Halls and Classrooms***

Our presentation will contribute ideas and methodologies for impactful and relevant public musical experiences in the concert hall and multi-level classrooms that foster equity and create meaningful interactive opportunities. Presenters will focus on artistic and subjective connections between participants and facilitators.

Concentration on the audience's experience in public concerts will address the challenges of reworking the experience so that it is inclusive and germane. Revitalizing includes an examination of concert hall architectural design, lighting and video, and built-in interaction of performers and audiences. An explanation of historical contexts will show how many early concerts were geared for general audiences, rather than only elite. Innovation in altering and contextualizing the musical experience must occur for concert experiences to be celebrated by future audiences.

Music in both pre-college and college classrooms is essential. In this era of STEM, it is important to aggressively promote arts knowledge and education as we create cultural leaders through innovative teaching of STEAM. We must be prepared to convince legislators and society at large as to why music should be part of our general education curriculum and how underserved populations deserve the opportunity to experience the arts.

Panelists will consider the assets of a program that encourages children to actively engage with opera and other

dramatic mediums specifically designed for them. A reflection on the power of the college classroom for engaging both music majors and the general student in interactive service learning with an empathic and creative goal follows. An open discussion will conclude the panel.

**Glen, Hilary**

see Glen, Constance (*Accessible and Experiential Music: Concert Halls and Classrooms*)

**Glen, Hilary**

**Lecture-Recital: Dorothy Rudd Moore's "Black Power Statement"**

Dorothy Rudd Moore was born in Delaware in 1940. She grew up in a musical family and started composing at a young age. Gaining early recognition, she had her first symphony premiered by the National Symphony and had the opportunity to study in France with Nadia Boulanger. She writes in nearly every genre and has had her works performed all over the world. She and her husband co-founded the Society of Black Composers in NYC.

Dorothy Rudd Moore's compositions are meticulously crafted and effectively communicate her activism. Like many African-American artists, she uses her music as a platform to speak out against racial inequities and the African-American experience. In an interview with the ACA published on October 15, 2012 she states, "my music is going to be my Black Power statement...that's why I wrote "Dirge and Deliverance." Unlike many African-American composers, Moore does not utilize African-American idioms such as spirituals, jazz and blues in her compositions. Instead, she conveys her messages through frequent use of dissonant sonorities and antagonistic interaction between instruments.

"Dirge and Deliverance" was written in 1971 for Moore's husband, cellist and composer Kermit Moore. In this piece, Moore uses the recurring, chromatic set class [012] along with other dissonant and abrasive sonorities to express and highlight injustice and inequality. The piano and cello often collide harmonically, existing in tonally different worlds to portray conflict and struggle. This lecture will use musical examples to explore and explain Moore's compositional techniques as they relate to her "Black Power statement."

**Glodo, Rachel Margaret**

see Yaffe, Michael (*Dignity and Equity: Applying the Yale Declaration on Equity in Music for City Students*)

**Gonzales, Cynthia I.**

**Demo/Workshop: Classic SmartMusic or New SmartMusic: What Works for Aural Skills?**

For at least a decade, aural skills instructors have been adapting Classic SmartMusic for sight reading and other exercise-types, even though the software was initially designed as an at-home practice aid for jr. high band students. In Sept 2016, New SmartMusic was released as a web-based application. This presentation will contrast the two versions. Topics will include effectiveness as an aural skills electronic tutor; content within the two versions suitable for aural skills; uploading files and assigning exercises; organizing exercise types; and managing the internal grade book.

The most notable pedagogical feature within SmartMusic is its green-note/red-note visual assessment of a performance for pitch and rhythm accuracy. New SmartMusic adds yellow-note assessment to identify a correct pitch performed at the incorrect time, as well as the ability to set the precise level by which the program assesses a performance (Easy, Lenient, Average, Strict). A novel addition to New SmartMusic, however, is a music editor, which means that exercises can be notated completely within the application. Furthermore, content uploaded into New SmartMusic can be edited.

The goal of the session is to prepare those who currently use Classic SmartMusic to transition to New SmartMusic efficiently, as well as to inform those planning to adopt New SmartMusic to engage the software effectively.

**Graf, Sharon**

see CMS Committee on Academic Citizenship (*Diversity and Equity in Academic Life on and off the Tenure Track*)

**Graf, Sharon**

see CMS Council on Ethnomusicology (*Helping Students Access Deep Learning through Innovative Pedagogies on Day One*)

**Grahn, Ruth**

see Thomas, Margaret (*Music, Flow, and Resilience: Bringing Neuroscience into the Music Classroom*)

**Greher, Gena R.**

**Demo/Workshop: A Novice Guide for Making Music in Scratch**

The Scratch programming language developed by the Lifelong Kindergarten Group at MIT's Media Lab, has created a community of interactive gamers, story tellers and animators whose main goal is to encourage young people to think creatively. The site encourages students to tinker and explore geared to their personal interests which is often at odds with how most classrooms are structured including the current trend of carefully scripted curricula. Among the many aspects of the site, which uses a graphical block interface, there is a robust sound engine where students can record their own sounds, upload sounds from the Scratch sound library or their computers or create original compositions using built in midi sounds. The Scratch site allows students to share their original work, remix the work of others and collaborate with each other.

This presentation will focus on several introductory music activities that were developed for a general education class as well as for the mathsciencemusic.org website that is suitable for working with middle school students through college students. In particular participants will be introduced to several scratch music puzzles designed to engage students in computational thinking through a variety of music listening activities involving finding patterns in music, reconstructing tunes, and sequencing music. Participants are encouraged to bring their laptops.

**Groh, Adam**

**Showcase Performance: *How Sweet the Thought of You as Infinite***

“This year has been one of incredible change. At points in my life where everything seems in flux, I find myself trying to freeze moments in time so that I don't lose them. This piece is about the longing we have for certain moments to last forever. In a way, it's a love letter to the special people in our lives.

*How Sweet the Thought of You as Infinite* was commissioned by Adam Groh and a consortium of thirty percussionists, including: David Abraham, Alex Alfaro, Thad Anderson, Megan Arns, Justin Bunting, Aaron Michael Butler, Omar Carmenates, CHannel2 Percussion Duo, James W. Doyle, Timothy Feerst, Matthew Halligan, Cory High, Dagfinn Theodor Ingebrigtsen Holte, Ji Hye Jung, Chris Lizak, Terry Longshore, Tony Lucas IV, Tessler Michael, Andy Miller, Michael Minarcek, William Moersch, Oliver Molina, Danielle Moreau, Daniel Myers, Michael Ptacin, Louis Raymond-Kolker, Chris Sies, Adam Sliwinski, Jeff Stern, and Annie Stevens. Thank you!” – Emma O'Halloran

**Grymes, James A.****Lecture-Recital: *Satirical Parodies from the Nazi Camp-Ghetto of Theresienstadt***

During the Holocaust, Jews confined to the Nazi camp-ghetto of Theresienstadt (also known as Terezín) organized and performed in a remarkably large number of orchestral concerts, chamber music recitals, operas, and cabarets, often featuring newly composed works. While the music for the cabarets was never notated, some of the melodies were borrowed from arias and popular songs. The original lyrics were replaced with new texts that invariably used gallows humor to chronicle the appalling conditions that led to 33,000 deaths in the camp-ghetto in the three-and-a-half years of its existence. These otherwise lost musical testaments can therefore be reconstructed by combining the preexisting melodies with the substituted lyrics.

This lecture-recital will recreate three parodies from Theresienstadt. “Komm mit nach Varašdin” [Come with me to Varašdin] from Emmerich Kalman’s operetta *Gräfin Mariza* became “Ja wir in Terezín” [Yes, we in Terezín], a spoof about finding happiness despite living in destitute conditions. Leo Straus lampooned a hierarchy of meal distribution that left many prisoners starving by turning his father Oscar Straus’s “Die Musik kommt” [The music comes] into “Die Menage kommt” [The food comes]. Similarly, the “beautification” project, in which the camp-ghetto was spruced up in preparation for a visit from the Red Cross, is mocked in an adaptation of the laughing aria “Mein Herr Marquis” from Johann Strauss II’s *Die Fledermaus*. The reconstruction of these musical borrowings yields a fascinating insight into how Theresienstadt’s Jewish prisoners used satirical parodies to respond to the absurdities and atrocities of life in the camp-ghetto.

**Guerrero, Benjamin****Paper: *Music Education Technology Use in a Hispanic-American Community***

The purpose of this survey study is to examine the use of technology among music educators in two school districts within the same urban county in the Southwestern United States. The research questions addressed in this study include:

1. To what extent do music teachers utilize technology in their classrooms?
2. How comfortable are these teachers with technology integration?
3. From what sources do these teachers learn about technology integration, and do they feel prepared to teach with technology as a result of that resource?
4. What, if any, are the perceived obstacles for teachers when integrating technology in their music programs?

The target population for this study are the K-12 music educators in these school districts. The student populations are predominantly Hispanic with the median household income below the national average. Additionally, every elementary and secondary school in each district is considered low-income by the U.S. Department of Education. Gathering data from these districts can provide insight into what extent socioeconomic factors play a role in the curriculum decisions music educators make in this community. Integrating technology in music classrooms faces many perceived challenges including budget limitations, curricular issues, lack of time, need for professional development, adapting technology use to state or national standards, and perceptions that technology is unnecessary in traditional music instruction (Bauer & Dammers, 2016; Cremata, 2010; Dorfman, 2008; Uptis, Abrami, & Boese, 2016). This study is designed to update previous research with current software, hardware, standards, and web developments to create more relevant data.”

**Haefeli, Sara**

see CMS Council on Ethnomusicology (*Helping Students Access Deep Learning through Innovative Pedagogies on Day One*)

**Hafer, Ed**

see **Kaunitz, Galit** (*The Composer as Enemy Alien: The Case of Hans Gál, British Internment Camps, and the Post-War Oboe Sonata*)

**Hafez, Krista**

see **CMS Student Advisory Council** (*The CMS Undergraduate Task Force Report on its Fifth Anniversary: Student Perspectives & Reflections*)

**Hartsough, Amy W.**

see **Hung, Eric** (*Hearing Hồ Xuân Hương Through a Musical Lens in the 21<sup>st</sup> Century*)

**Heiderscheit, Annette**

see **Albert, Daniel** (*Reconceptualizing the Audition for the 21<sup>st</sup> century Music Student*)

**Helseth, Danny**

see **Chin, Brian Kai** (*Reimagining the Core Music Curriculum: An Example of Project-Based Learning for the 99%*)

**Hernandez, Salvador**

see **CMS Committee on Academic Citizenship** (*Diversity and Equity in Academic Life on and off the Tenure Track*)

**Hjelmstad, Robert**

**Student Research Paper: Economy of Means in Ravel's "Sonatine"**

As a miniature form, Ravel's "Sonatine" has often been considered a typical example of Ravel's most neo-classical tendencies. And given the relatively lesser technical demands it presents, it has been somewhat neglected in considerations of Ravel's mature pianistic writing style.

However, the "Sonatine" is, upon closer study, a pivotal work in the composer's search for a new means of expression in his piano writing in the early twentieth-century. From the most basic of musical materials, Ravel is able to create a work of first-rate craftsmanship, one in which not only do the motives unify melodies within the movement, and indeed, across movements, but they actually dictate the course of the piece in terms of harmonic/vertical content, as well as process-oriented compositional techniques. There is precedent for such motivic unity in Ravel's writing, and in fact, many of the motives central to the "Sonatine" can also be found in other works such as "Miroirs" and "Le Tombeau de Couperin." But the real validation of these theoretical claims comes not in their resemblances to other Ravel works, but instead in the performance directives they suggest.

This presentation will explore how Ravel uses three motives from the beginning of the first theme to generate the majority of content seen throughout the rest of the "Sonatine." I will furthermore demonstrate how these motivic connections reveal new interpretive and narrative possibilities from a theoretical-performance perspective, and how they give a *raison d'être* to many of Ravel's more puzzling markings in the score.

**Holland-Garcia, Jose**

see **Atticks, Barry** (*The use of Technology as a Practice Tool to Enhance Vocalists' Performance in Commercial Genres by Assessing Pitch Accuracy and Confidence*)

**Hough, Matthew**

**Paper: *Ear Training with Peer Performance Dictation***

The development of listening skills is a crucial component of musical training at any level. Such development is often done through dictation, a process by which students put into notation elements of music that they hear. Through my recent work with college-level music students I have developed a new approach to dictation founded on the practice of peer performance: students performing music for each other in a guided, active listening environment. The introduction of this technique into a number of different theory and aural skills courses that I teach has resulted in improved student engagement and faster progress toward listening-specific learning outcomes including identification of pulse groupings and meter, tonic pitch recognition and relative relationships, and harmonic and cadential identification.

I will present evidence of this method's success, including practical and written exam outcomes, sample lesson plans with corresponding student performance recordings, and written feedback from students in several different courses. I will also share some of the challenges I have faced in attempting to incorporate peer performance into my classes and how I have worked to overcome these challenges. For example, how to make the process of peer-driven dictation equitable? How to choose suitable repertoire? How best to allocate time for these activities? How to relate this process to specific topics within a course? Finally, I will share some conclusions about why this method has been effective and how I am now working to expand the role of peer performance in the teaching of theory and aural skills.

**Hudson, Michael**

see Pelkey, Stanley C. (*Community Outreach in the Bluegrass Region: One University's Approach to Enhance Student Success*)

**Hughes, Chérie**

see Chin, Brian Kai (*Reimagining the Core Music Curriculum: An Example of Project-Based Learning for the 99%*)

**Hung, Eric**

**Lecture-Recital: *Hearing Hồ Xuân Hương Through a Musical Lens in the 21<sup>st</sup> Century***

Hồ Xuân Hương (1770s–1820s) was a poet of contradictions who lived during a tumultuous time in Vietnamese history. The daughter of a scholar and his concubine, she received a classical Chinese education, but chose to write in Nôm, a system that uses Chinese characters to represent the phonetic sounds of spoken Vietnamese. Living at a time of increasing restrictions on freedom of expression and of declining social status for women, Hồ Xuân Hương used her poetry to question male authority and corruption in religious institutions. She also wrote poignantly about her loneliness, and openly about sex—many of her poems are double entendres.

After introducing Hồ Xuân Hương, the proposed lecture-recital explores how Vietnamese American composer P.Q. Phan (b. 1962) set six of her poems in the cycle *Spring Confession* (2004). We will demonstrate how he juxtaposes and intermixes a spikier, more dissonant style with a calmer, more lyrical style to demonstrate the connections between her internal emotions and the structural causes of her feelings. Before performing this song cycle, we will briefly discuss some of our performing decisions.

We believe that a CMS presentation on Phan's *Spring Confession* is pertinent for two reasons. First, music by Asian American composers is underrepresented both at the conference level and in most music schools. Second, the song cycle raises numerous questions that are still relevant, from the roles the privileged can play in fighting for equity to sexual rights, and from how to recover women's histories to the debate over civility.

**Hung, Eric**

see CMS Council on Ethnomusicology (*Helping Students Access Deep Learning through Innovative Pedagogies on Day One*)

**Hurst-Wajszczuk, Kristine**

**Workshop: *The Mindful Performer***

Peak performance and effective practice can only be achieved with a sense of mental calm. Some performers seem to innately possess it: others must learn it. Mindfulness meditation helps to level the playing field. It provides performing artists the tools to manage performance anxiety, access mental calm, and improve focus and memory retention. This interactive workshop requires a moderately quiet room.

The ability to redirect thoughts helps all artists endure the marathon of developing our craft, the harrowing process of auditioning with both positive and negative results, and for working under a variety of circumstances. This workshop explores the training provided in Mindfulness courses offered to both Music and Honors College students: constructive rest and Koru mindfulness, which is based on Mindfulness-Based Stress Reduction (MBSR). This presenter is the only Koru certified teacher in her state of residence.

Meditation has been proven through many recent scientific studies to change the size and function of the brain, and has direct application to performers. Meditation helps performers develop awareness without judgment: a key to reducing performance anxiety and to focused practice. The Center for Koru Mindfulness was developed by psychiatrists and social workers at Duke University ten years ago to help emerging adults (those aged 18–30) manage stress.

While time does not allow us for a full overview of Koru—certification includes a three-day workshop and teaching three 4-week classes—attendees will have a taste of Koru by learning several of the skills taught by Koru teachers.

**Inselman, Rachel**

see Robbins, Richard W. (*Welcoming Transgender and Non-Binary Singers into the Voice Studio and Choral Rehearsal*)

**Janzen, Elizabeth**

see Kihle, Jason (*Race for Space: Equity and Opportunity in the Space Race and Civil Rights Struggle of the 1960s*)

**Jenkins, J. Daniel**

**Campfire Discussion: *Fluency Without Literacy: Teaching Music Theory to Students Who Cannot Read Music***

Success in college-level music theory is predicated on the ability to read music, i.e., staff notation. Literacy is thus a presumptive prerequisite for fluency with the mechanics of music. Oft-cited, though, are examples of acclaimed songwriters and composers who could not read music—e.g., Irving Berlin, Paul McCartney, Danny Elfman—yet whose success implies a profound understanding of musical structure. Perhaps, as some argue, these musicians were successful not despite their musical illiteracy but rather because of it.

As listenership of classical music declines—and with it, presumably, a decline in college students interested in studying classical music—a central question for the continued relevance and health of college music programs is thus to what extent traditional notation and related symbologies are necessary for music instruction. A program might sidestep the issue, such as Harvard's elimination of the theory requirement for music majors. But the question remains as to how we might explain music in a non-superficial way without relying on notation. The answer seems germane not only to serving more college students but also to reaching the wider

public.

In this campfire session, we propose to engage these issues, considering when (if ever) notation is critical and when (and what) alternatives—given our technological age—would foster equity, opportunity, and inclusion in the classroom. We will discuss some of our own experiences teaching non-traditional students, ranging from audio engineers to prison inmates. After laying out some central challenges and possible solutions, we expect a spirited dialogue will emerge.

**Johnson-Green, Elissa**

**Paper:** *Music at the Center: Creating Meaningful and Relevant Music Education through STEAM Immersion Learning*

As a K-8 music educator, I endeavored to engage my students in meaningful and relevant musical experiences. To reach this goal, I developed a comprehensive, music-focused STEAM immersion learning curriculum. It focused on composition, improvisation, conducting, analysis, aural training, and critical listening as essential musicianship skills. Every aspect of the curriculum was connected to STEAM areas and relied on using various forms of technology. Analysis of data collected over 4 years showed that this approach was effective. For instance, when compared to objective means of assessment (state and national frameworks for music education), student outcomes were consistently higher than expected for grade level functioning. Qualitative measures showed that students developed confidence and competence as music learners and ultimately self-identified as composers. In addition, the curriculum was adaptable to diverse learning styles and flexible enough to incorporate the latest technology without making fundamental changes in teaching.

I now teach undergraduates how to develop meaningful and relevant music programs for their own future students. To accomplish this goal, I have implemented my K–8 music/STEAM curriculum as an immersive learning experience in my methods course. The students practice going through the curriculum by grade level from the children’s perspective. They develop their thinking about teaching through comprehensive writing assignments that connect in-class experiences, reading, pre-practicum work, and in-class discussions. Analysis of this writing shows their growing awareness of how music education may become formative in young students’ lives when it is taught as a core skill. When examined across educational levels, STEAM immersive learning effectively provides opportunity for students to use comprehensive knowledge and experience as context for musical understanding.

**Joselson, Rachel**

see Grymes, James A. (*Satirical Parodies from the Nazi Camp-Ghetto of Theresienstadt*)

**Kaunitz, Galit**

**Lecture-Recital:** *The Composer as Enemy Alien: The Case of Hans Gál, British Internment Camps, and the Post-War Oboe Sonata*

An ever-growing body of scholarship exists on music and composers in Nazi concentration camps. Lesser attention, however, has been given to activities in non-German (or German-run) camps, which were often established to house foreign elements deemed dangerous to the state. This lecture-recital will examine the unusual case of Hans Gál (1890–1987), a celebrated Austrian composer, scholar, and pedagogue who, during World War II, was imprisoned as an “enemy alien” not by Germany, but by Great Britain. As equity and opportunity are themes of this conference, we will consider instances in British camps where these principles were stripped away—merely because innocent asylum seekers were feared as undesirable “Others.” Gál’s diaries provide a first-hand account of his experiences and of his ability to produce music based on camp life. Even in the darkest times, art persists. Although Gál called his internment the worst period of his life, he composed actively in the camp and continued his distinguished career well into his 90s. His musical language is fairly conservative relative to the more modern traditions that typified the post-war period. The performance component of this lecture-recital features two movements of Gál’s little-known *Oboe Sonata* (1965), written

long after his internment. It is a tribute to his creativity and a reminder of what might have been lost had he never survived his period as an enemy alien. Gál had the opportunity to compose prolifically over the course of decades—a luxury denied to far too many who never survived the war.

### **Kersten, Fred**

#### **Paper: *Creating Student e-Collaboration Opportunities for Online Music Course Interaction: Tools, Techniques, Scenarios***

Students in online college music courses have so many wonderful technology-created opportunities for synchronous collaboration as they explore music aspects of the course curriculum. Composition, theory, soundscapes, software examination, arranging, and lesson plan design/implementation, are all possible for multiple student instant involvement. New apps designed specifically for this collaborative educational venture, and extensions of existing major music software packages are currently a focused priority by manufacturers and software developers.

Through an exploration of actual scenarios, typical to currently online music course opportunities, this presentation will explore how an instructor can integrate collaboration for instruction opportunities into the course structure. An examination of tools and pedagogical techniques will be made for developing optimum teaching opportunities and situations. Specifics considered will include: 1. Developing opportunities for student involvement; 2. Interactive scheduling for process completion; 3. Idiomatic interaction connectivity techniques. 4. Technology tool specifics.

Among software tools and apps considered: Powtoons, Soundation, Soundtrap, Noteflight Learn, FLIPGRID, Pro Tools, and Flat. Student project examples and videos will be utilized as support media for illustration. A dedicated website will be developed for sharing information as a means of continual dissemination and communication after conclusion of the session.

### **Kihle, Jason**

#### **Showcase Performance: *Race for Space: Equity and Opportunity in the Space Race and Civil Rights Struggle of the 1960s***

2019 marks the 50<sup>th</sup> anniversary of the year 1969, the capstone to a decade marked by struggle and progress in the space race and civil rights in America. In honor of the opportunity and equity highlighted by both these movements, we have collaborated with an American composer to commission a new work for flute and marimba that will highlight these events.

Both the space race and the civil rights movement impacted the national psyche, though in very different ways. While the climax of the American space program was arguably the landing of Apollo 11 on the moon July 20, 1969, many would argue that the civil rights struggle continues to the present day. Some would consider Martin Luther King's "I Have a Dream" speech a defining moment, while for others the legislation passed in these years was more important.

Duke Ellington, in an article with no published source but available in *The Ellington Reader*, draws a direct connection between the Civil Rights movement and the space race: "It seems to me that the problem of America's inability so far to go ahead of or at least keep abreast of Russia in the race for space can be traced directly to this racial problem which has been given top priority not only throughout the country but by Washington itself." (Ellington Reader, p. 295)

"Race for Space" will celebrate these shifts in American history, their contrasting nature and their different impacts on opportunity and equity alike through a powerful musical narrative.

**Killmeyer, Heather****Showcase Performance: *Oboe in Appalachia: Coal Trails on Rails***

The Industrial Revolution in the United States led to an expansion in coal mining operations and the extension of railway networks throughout Appalachia. Rail transport has long served as inspiration for composers across the world, ranging from folk songs about working on the railroads to art music consisting of prerecorded sounds of trains used as compositional material in electronic pieces. This presentation is the performance of a newly composed work for oboe and prerecorded sound reflecting the history, environment, and diverse musical cultures of Appalachia.

Composed by Brian DuFord in 2018, “Coal Trails on Rails” is an innovative piece featuring a soundtrack incorporating traditional bluegrass and classical instruments with real sound effects of coal and freight trains. Field recordings of the trains were collected at the Norfolk Southern rail yard in Roanoke, Virginia and along the CSX line in Kingsport, Tennessee. After writing the oboe melody and orchestrating the backing track using steel string guitar, banjo, upright bass, and standard orchestral instruments, DuFord incorporated the train sounds to create a cohesive, one-movement work of several short scenes linked by the sound effects. A unique and creative work, “Coal Trails on Rails” highlights the diversity of musical practices in Appalachia, its unique and varied soundscape, and the historical and cultural experiences of its people.

Funding for the creation of “Coal Trails on Rails” was provided by a grant from the East Tennessee State University Research Development Committee.

**Kim, Jayoung**

see Glen, Hilary (*Dorothy Rudd Moore’s “Black Power Statement”*)

**Kim, Texu****Composition: *Chopsalteok***

“Chopsalteok” is based on a street *Chopsalteok* (or Mochi, a gooey rice cake filled with sweet red bean paste) vendor’s cry in 20<sup>th</sup> century South Korea. Those vendors used to wander around neighborhoods mostly in the winter when people stay in their houses. This piece begins with the winter wind sounds produced by a choir, followed by the male vocal soloist chanting the vendor’s cry, with wandering around the audience and the stage and carrying a basketful of Chopsalteok as if he were selling them. The choir begins responding to his song, adding harmonies, countermelodies, and sound effects like ‘slurping’ sound. The music becomes more and more festive, celebrating the snack.

**Kirchner, Joann Marie****Paper: *Introducing Metacognition into the Class Piano Curriculum***

Metacognition implies thinking about one’s own thoughts. It is a process in which an individual becomes aware of the cognitive processes necessary for learning to occur. As a result, one takes greater ownership over their learning and develops the means to self-assess. For music students who typically see their teacher for one-hour a week for a private lesson, the ability to develop effective practice strategies and utilize their practice time to the maximum is crucial for advancement. While teachers believe they are educating their students on how to practice (Barry & McArthur, 1994), students relate that this is not the case (Schatt, 2011; Jorgensen, 1995). Rather than allowing our students to spend time mindlessly practicing, it is imperative that we provide our students with ways to practice and techniques that they can readily implement into their practice routines.

For music majors who are required to enroll in a secondary piano class, this issue is only compounded since class time is limited and there could possibly be from 12 to 16 students in the same class. Metacognition is a multidimensional concept consisting of three closely associated elements: planning, monitoring, and evaluating. This paper will examine each of the three components that comprise metacognition and provide practical ways to introduce them into the group piano curriculum. Incorporating metacognitive strategies into any curriculum

will improve skill development and assist in creating a mindful, rather than a mindless approach to practice.

### **Klaus, Alan**

#### **Paper: *Improving Practice Retention by using a Contextual Interference Smartphone App***

Traditional blocked practice feels productive and comfortable, but many students struggle with losing progress overnight, needing to start over the next day. There has been a considerable amount of research demonstrating the improved retention and transfer of skills resulting from the incorporation of contextual interference and interleaved practice, despite the lower performance levels during such practice. However, this counter-intuitive approach can require more time and mental effort for the planning, execution, and tracking of musical practice. We aim to alleviate these challenges with our app through features such as included practice templates that are customizable and shareable, automated and flexible practice routine timers, a built-in recorder with the option to share with teachers or peers, and detailed tracking and reporting functions to help students and teachers to effectively monitor and adapt practice routines. The flexible practice templates allow this app to be equally aimed at any musicians, rather than targeting a specific instrument group. It is also possible for users to benefit from using the app for retention of other materials, such as studying for exams.

This presentation will explore the implications of research on contextual interference along with specific studies on interleaved music practice, outline the genesis of our project, explain the updated design of the application and web components, and allow time for a question and answer period.

### **Kleiankina, Olga**

#### **Performance: *Our Passage to the Stars***

The year 2019 celebrates the 50<sup>th</sup> anniversary of Apollo 11 launch and landing on the moon. The recital program "...Our Passage to the Stars..." joins the celebration of this incredible human effort with an imaginary human journey to the stars. The program highlights two commissioned pieces by Peter Askim and Rodney Waschka that were specifically composed for this project, expressing the sound of the universe. Additional pieces for this program include other composed pieces that are inspired by our planets and constellations.

Composition "Our Passage to the Stars" is an emotional journey — one that encompasses great intensity and intense fragility but that is always fundamentally, deeply human. It is truly music of extremes — of the heavens and of Earth, of explosion and dissipation, of volatility and serene calm, of swirling supernovas and the vast emptiness of indifferent space. Of transcendent dreams of flight and the immutable reality of gravity.

On July 4, 2016 the NASA spacecraft, Juno, went into orbit around Jupiter in order to gather more information about this giant planet. Some of the data it collected from Ganymede, together with sounds of the piano playing of Olga Kleiankina were manipulated to create an electronic soundscape for Considering Jupiter, into which the live piano part moves as a sonic centerpiece. The piece hints at the vast distances within our solar system, the visual beauty of Jupiter, the emptiness of outer space, and the strangeness of the universe.

### **Kleiankina, Olga**

#### **Poster: *Piano WebBook: Using Technology and Educational Psychology as a Platform in a Class Piano***

Music learning can be self-directed, all-inclusive, interactive, and easily accessible. In line with this model, I would like to present my experience in developing a music instruction platform that leverages technology as an access and sharing tool to both teach and learn piano performance. My objective in creating this platform as a WebBook has been to satisfy the following criteria: up-to-date expandable content, interactivity, connectivity, self-directed learning, and low cost.

Instead of a traditional book, students will have access to a learning platform that allows them easy navigation, cross referencing and use of all combinations of learning material (e.g., theory topics, lessons, exercises, a progressing library of solos, a discussion forum and even a personalized profile page). This platform would

allow an instructor to continuously improve and update teaching material, resulting in an ever-growing resource for students that can be flexibly used in various classes but also be helpful for self-directed learning. The software features will include the recognition of mistakes in certain exercises, touch screen interactivity, compatibility with a stylus, and suggestions for further topics.

Another important component of this method will be emphasis on self-directed learning. The electronic platform of a webbook will include metacognitive intervention as a significant design component, which will be tracked by the student's journal and will be accessible through each student's individual profile. Through the flexibility of its content and easy navigation, this WebBook has the potential to become a great resource for self-education and a useful addition to many other music classes.

### **Klein, Jenna**

#### **Student Research Paper: *Achieving and Maintaining Flow During Practice and Performance in Music***

Flow, also referred to as being "in the zone," is a state of total absorption in an activity where an individual's risk and skill are in balance. This mental state, described as cultivating feelings of a loss of self-awareness and a sense of calm and confidence, is sought after by musicians for its positive effect on performance. This presentation will explore the intrinsic and extrinsic factors that cause this change in mental state, their effects in performance and the changes in brain function that occur while in flow. Effective visual, kinesthetic, and auditory techniques including progressive relaxation sequences, deep breathing exercises, visualizations, positive self-talk cues, and establishing intentions in performance assist in entering and maintaining flow. Specific exercises and pre-performance rituals to use during practice and teaching will be discussed. The influence of an individual's age, skill set, and previous performance experience will be evaluated in addition to the components within a piece of music that influence one's ability to achieve flow. Romantic era music has been deemed the most effective flow inducing music; piano music from the Romantic period will be used as examples to achieving flow. Possible reasons this is true will be considered along with ways to apply the effective elements of Romantic era music to any piece we encounter both in practice and teaching to students. Through better understanding the concept of flow and its causes and effects, we can strategically gain more control over practice and performance as a musician and as a music educator.

### **Klickstein, Gerald**

#### **Demonstration: *Commissioning and Funding New Music***

The process of commissioning, performing, recording and publishing new music presents musicians and arts administrators with a range of challenges. Those challenges include finding sources of funding, authoring grant proposals, negotiating fees, managing intellectual property issues, executing contracts, navigating collaborative relationships and, with some commissions, forming consortia. In this talk, the presenter, a music entrepreneurship educator who founded an entrepreneurship center at a large university music school, will introduce strategies and resources for performers, composers, ensemble directors and administrators to surmount all of those hurdles.

To streamline the task of identifying funders, the presenter will share curated lists of grantmakers as well as online portals that bring together diverse sources of cultural support. We'll delve into one portal to demonstrate how readily it can pinpoint local and state grantmakers in the U.S. Following that, the presenter will articulate a framework that facilitates the process of writing and winning grants. Participants will also survey options for fiscal sponsorship and weigh the pros and cons of crowdfunding.

Next, we'll consider guidelines to determine composer fees as well as strategies for composers, performers, presenters, publishers and recording engineers to collaborate effectively and produce high-quality work. After an overview of U.S. intellectual property law principles, the presenter will share best practices for handling copyright ownership and finalizing contracts between various stakeholders.

The presentation will conclude with tips for consortium commissioning and examples of successful commissioning ventures. Attendees will depart with wide-ranging resources that they and their students can promptly use to pursue commissioning initiatives.

**Klickstein, Gerald**

**Poster: *Preparing DMA Candidates to Win Tenure-Track Jobs***

Designed for faculty, administrators, and DMA candidates, this poster will explore curricular innovations and career advising strategies that empower doctoral students and alumni to succeed in academic job searches.

To begin, the presenter, a veteran professor and career adviser, will summarize the competencies and accomplishments that performers and composers need to compete for tenure-track positions. By comparing those qualifications to typical DMA curricula, the presenter will argue that DMA programs leave most graduates underqualified for today's faculty roles.

To close that qualification gap and thereby increase candidate opportunities, the presenter will propose a two-pronged approach. One prong involves equipping an institution's career center to provide inclusive services to DMA students. Such services outfit domestic and international candidates with professional materials and websites as well as job search, application, interview, and negotiation techniques.

The second aspect entails the implementation of an efficient curricular pathway, one that fits within existing DMA course sequences at minimal cost and enables candidates to incrementally acquire the knowledge, skills, experience, and materials that optimize their job-readiness. The curricular elements first examine the structures and economics of 21<sup>st</sup> century U.S. higher education institutions. Students then learn about the qualifications that institutions seek and map out strategies to build those qualifications. For example, the presenter will show avenues for DMA candidates to gain teaching, recruiting and governance experience, become tech-savvy, cultivate networks, publish peer-reviewed work, deliver refereed presentations, and execute pioneering projects—all before graduation.

**Koehler, Hope**

**Performance: *John Jacob Niles: New Discoveries***

John Jacob Niles (1892–1980) was born and reared in Louisville, Kentucky. Most musicians who are familiar with his work know him as an ardent collector of Appalachian folk music, which influenced the compositional style of many of his original works. However, most musicians will not be aware that as a composer of more than 1,000 songs, the majority of his vocal works have never been published or heard, and represent a more varied stylistic approach than the small number of songs that have remained in publication for several decades. Niles, after serving in the Army Air Corps in World War I, studied music in Lyon, France, followed by studies at the Schola Cantorum in Paris. Some of the songs in this presentation will demonstrate the influence of the music he heard and studied while there, clearly drawing from various French composers such as Debussy. It is the goal of this performance to introduce several songs that are largely unknown, and to bring a fuller recognition of Niles as a composer who drew from a richer well of styles than is generally understood. Many of the songs in this performance have yet to be published and had not been professionally recorded until the 2013 release of *Lost Melodies: Hope Koehler Performs Songs of John Jacob Niles*, with James Douglass, piano. Even as his well-known songs are accessible to young singers, this unknown repertoire is equally accessible, and yet provides a vibrant richness for exploration in the hands of a singing artist.

**Kozenko, Lisa****Performance: *Andre Previn 90<sup>th</sup> Birthday Tribute***

This program is in celebration of the 90<sup>th</sup> Birthday of Andre Previn. Famous worldwide, Previn is known as a jazz pianist, Hollywood arranger and film composer, as well as a world-class conductor, classical pianist and composer. His works synthesize and blend classical, jazz and film music elements that result in works that have an authentic American style yet echo back to the styles of Poulenc and Stravinsky.

The Trio was composed in 1994 on a joint commission from the Orchestra of St. Luke's, the National Endowment for the Arts and the Mary Flagler Cary Charitable Trust and is dedicated to Dr. Jeffery Gold. The piece is a clever combination of styles, 'jazz' and even moments of 'pop,' skillfully blended into the texture, especially noticeable in the first movement. The haunting and beautiful slow movement features languorous melodies played by oboe and bassoon. The piquant and rhythmically free finale features jazz phrases and 'breaks.'

Peaches was composed in 1978. It is a lyrical waltz-like andante written in the basic key of D Major. However, the piece is characterized by harmonic side-slips, rather in the manner of Poulenc. Previn's vast experience as a conductor enables him to exploit the capabilities of the flute to its fullest.

**Lee, HyeKyung****Composition: *Qae-si-na ching-ching***

The work is based on five syllables: Qae-si-na ching-ching. It is the refrain from folk songs from the south-east region of Korea, where most popular and highly artistic folk music genres came from. "Qae-si-na ching-ching" was sung by everyone together in response to a lead soloist. It is not exactly known what the meaning is, but it is often interpreted as "bright moon" because the songs and dances were performed when the moon was bright. Through various rhythmic and harmonic variations, the piece tries to capture the different energy of emotions.

**Lee, Junghwa****Performance: *Compositions and Life of Clara Wieck vs. Clara Schumann***

2019 marks the 200<sup>th</sup> anniversary of Clara Wieck/Schumann's birth, an international concert pianist and a woman composer, main bread earner for the family and a family accountant, and the organizer of her own concert tours. Through the musical education by her father including piano, violin, singing, theory, harmony, composition, and counterpoint, Clara learned to compose and produced some works since childhood to middle age. However, the many layers of her responsibility in life put a burden on her time and devotion needed for composition, and both Clara and her husband Robert commented on this from a realistic standpoint: Clara indicating that she used to believe she possessed creative talent and that composing gave her great pleasure, but being a woman makes it difficult; Robert also recognized that Clara's compositions showed a musical creativity, but that she cannot work at it regularly having children and a husband who is always in an imaginative world which do not line up with composing.

Nevertheless, among the piano works that she composed, some of the most notable works were produced after her marriage; in fact, the styles and characters prior to her getting married and afterwards markedly differ from each other: the former with more bravura with exuberant technical approaches and youthful rhythms vs. the latter more subtle and serious character and a more 'mature' color to it, i.e., Opp. 4, 8 vs. Opp. 20, 21, etc.

**Lee, Peter**

see Wilson, Tim (*Digital Tools for Ear Training & Theory: Strategies for Online Delivery of Coursework and Assessment*)

**Liao, Amber Yiu-Hsuan**

**Lecture-Recital: *Promoting Equity in Concert Programming: Piano Solo Works by Asian Female Composers***

According to a survey done by the Baltimore Symphony Orchestra on concert programs of American orchestras in the 2016–17 season, only 1.3% of the music was written by a female composer. Among performances of works written after 1970, more than 80% are by composers from the United States, Europe and Russia. The inequality has been noted in the classical music world, and in spite of all the effort to foster opportunity for women and minority composers, there is still much to be done. As performers and educators, we should consider it our responsibility to design programs that are diverse and inclusive. Our audience and students deserve opportunities to explore the rarely-played repertoire which might turn out to be more relevant to them than those presented in mainstream programs.

To promote equity in concert programming, I will present a lecture recital showcasing piano solo music by three Asian female composers who, against the odds, were able to make a name for themselves in a predominantly white, male field. Chen Yi from China, Unsuk Chin from Korea, and Karen Tanaka from Japan, all started their musical training in their native countries, continued the studies in the West and subsequently enjoy a successful career abroad. Their paths to a successful music career and individual styles will be discussed in this lecture, and sections of their piano solo music will be performed.

**Lindsey, Jessica M.**

see **Banks, Christy** (*Fearless Grooves: Bass/Clarinet Duos by Composers Identifying as She/Her*)

**Lindsey, Jessica M.**

see **Frisch, Mira** (*Peer Review for the Performer: How to Navigate the Tenure and Promotion Process as an Applied or Ensemble Faculty Member*)

**Linsin, Tavis**

see **D'Alexander, Christine** (*Higher Education and Bridging Communities: Building Equitable Relationships and Musical Opportunities with the University Music Major and Underserved Populations*)

**Malyuk, Heather**

see **CMS Committee on Musicians' Health** (*How Can I Teach What I Don't Know? – Closing the Knowledge Gap on Musicians' Health*)

**Mann, Rachel**

**Demo/Workshop: *New to Harmonia 3: Audio Streaming and a Redesigned Interface, Now for Desktop AND Mobile Devices***

This presentation demonstrates how to add content to Harmonia 3's new web-based, audio-streaming interface and how to access, interact with, and grade such content in a sample ear-training exercise accessible via the cloud in the app's new graphical interface, which now supports mobile devices in addition to desktop computers.

Harmonia 3's new audio-streaming interface, accessible through the Harmonia LMS, enables teachers to embed and configure audio examples in various formats directly into Harmonia documents. Teachers can set playback options such as limiting repetitions or enabling/disabling fast-forward, rewind, or pause in the playback transport. When students open an audio example in the app, all playback limits are clearly displayed for students on the audio transport, which also includes a "Test Audio" button for testing equipment before playing an example.

The audio streaming interface was designed specifically to support ear-training content. By being able to easily

add streamed audio examples with multiple playback options, teachers can create a wide variety of content to teach, assess, and evaluate student comprehension of aural skills. While this presentation will demonstrate how to add audio examples and create a short, gradable, ear-training exercise, the extensive HCL also includes content developed to support numerous aural-skills curriculums. Thus, this presentation will also demonstrate how to access, edit, and add such ready-made content to a Harmonia course. Finally, Harmonia's in-app grading feature offers teachers a respite from the drudgery of grading and students benefit from instant, verbose feedback, which clearly annotates and explains any analytical, dictation, or part-writing errors.

### **Mascolo-David, Alexandra**

#### **Lecture-Recital: *Stylistic Characteristics of Francisco Mignone's "Twenty-Four Valsas Brasileiras" (Brazilian Waltzes) for Piano***

Francisco Mignone (1897–1986) was one of Brazil's most versatile artists. He was a composer of the first rank, as well as a teacher, accompanist, piano virtuoso, chamber musician, conductor, and an accomplished wind instrumentalist. Mignone was a prolific composer who wrote in all major genres and for a wide variety of instruments. The piano works constitute a large part of his entire output and range from large-scale works, such as the four piano sonatas and nine sonatinas, to smaller pieces, such as the etudes, preludes and waltzes.

The compositions of Mignone, like much of the Brazilian art music of the nineteenth and twentieth centuries, show the influence of the three cultures that form the country's complex heritage. European music, Amerindian music, and African music collided, mixed, and gave rise --over the course of centuries-- to a uniquely Brazilian idiom. Mignone's life as a composer contains well-defined periods that demonstrate a microcosm of this cultural history: his earliest works showcase his Italian-French training, while his mature output gives voice to a new genre of Brazilian art music, rich in folk tonalities within Romantic structures.

This lecture-recital will focus on the unique stylistic characteristics of Mignone's *24 Valsas Brasileiras* (Brazilian Waltzes). They represent the Brazilian art music idiom, in that they combine African-Brazilian folk and popular idioms with elements of European art music. Specific musical characteristics resulting from the influence of the ethnic sources just discussed will also be addressed, followed by a performance of Valsas Nos. 1, 4, 5 and 12.

### **Masters, Richard**

#### **Performance: *Autumn Woods: Piano Music of E.J. Moeran***

This concert commemorates the 125<sup>th</sup> anniversary of the birth of British composer E.J. Moeran (1894–1950). A student of Charles Villiers Stanford and John Ireland, Moeran suffered greatly from the far-reaching effects of a serious head wound sustained during the Great War. Due to his erratic behavior (mistakenly ascribed by some to heavy drinking), he was not taken seriously as a composer by many of his contemporaries, who gave him the moniker "Old Raspberry" in response to his dark-red complexion. Moeran's music is little-known in the United States, but deserves attention; his compositions are accessible, tuneful, often deeply emotional, and concise.

His most important work for solo piano is the Theme and Variations written during his studies with John Ireland. The theme is reminiscent of Fauré's Theme and Variations seen hazily through a modal Celtic glass. The variations that follow lilt, weep, and bubble infectiously, and a dancing, aggressive finale ends the work with great verve. The other works are character pieces, short works that serve as vivid musical snapshots of a specific time and place. Bank Holiday is a jovial celebration of the British bank holiday, a rare break in work for all citizens for four days every year (during Moeran's life that included Easter Monday, Whitsun Monday, the first Monday in August, and Christmas Day). Autumn Woods perfectly captures the joy of a crisp Fall afternoon, while the Toccata is a finger-busting virtuoso work with a haunting lyrical middle section.

### **McCall, Joyce M.**

see **Smith, Ayana O.** (*Intersectionalities in African-American Music and Culture: Weaving History, Theory, and Pedagogy*)

**McGowan, Sean**

**Lecture-Recital: *The Influence of Muhlenberg County Thumbpickers on Contemporary Country & American Roots Music***

Muhlenberg County, Kentucky — known primarily as a major coal producing area in America — produced a number of important guitarists in the 20<sup>th</sup> century, who would invent and define the “thumbstyle” method of guitar technique. These guitarists included Ike Everly, Kennedy Jones, and the legendary Mose Rager, who was credited with teaching this style to future icons of the guitar Chet Atkins and Merle Travis.

Thumbstyle technique is now often referred to as “Travis picking”, owing to the tremendous influence of both Travis and Atkins on country, folk, and pop singer-guitarists such as Paul Simon and Shawn Colvin. This lecture-recital will explore the roots and development of this style of playing, which would define solo guitar finger style playing and accompaniment in a wide variety of musical genres. The lecture will also explore the African American roots and contributions of this style.

**McQuade, Mark A.**

**Demo/Workshop: *Dynamic Uses of Spectrographic Analysis in the Voice Studio and Choral Rehearsals***

Spectrographic analysis is a powerful tool that allows students to see a visual representation of the acoustic properties of their instruments. For today’s technologically savvy students it brings an exciting new element to music making that will allow them to grow musically, artistically, and technically even faster. With a computer, microphone, projector, and screen (or even just a smart phone) teachers can open their students’ eyes to see what their ears have always been hearing. By turning an aural/oral art into a visual experience, students will gain a deeper understanding of their instruments and how they can use those instruments efficiently and expressively. The application of spectrographic analysis applies to both choral ensembles and vocal soloists, and while this presentation will focus on its use with the singing voice, spectrographic analysis also has benefits for instrumentalists as well. To understand the practical applications, we will examine a variety of vocal and musical skills that can be explored through this technology.

Session will begin with a brief introduction to spectrographic analysis

- a. What is it?
- b. What am I looking at?
- c. How do I interpret what I’m seeing?

Exploration of Practical Uses (This section will be interactive with attendees.)

- a. Warm-up, Siren
- b. Onsets/Releases
- c. Scooping/Sliding
- d. Vowel Shapes
- e. Vowel Consistency
- f. Consonants (Strength and precision)
- g. Straight-Tone vs. Vibrato
- h. Resonance Balancing
- i. Dynamic Control and Contrast

Session will conclude with a brief listing of where to find and how to access this technology.

**Meng, Chuiyuan**

**Demo/Workshop: *Enhance Music Learning and Performance with Augmented Reality, Iron Man-style***

Augmented Reality (AR) refers to the experience where the real-world environment is augmented by computer-generated perceptual information. Started back in the 1990s, AR has been primarily experimented and adopted in the military (such as the modern jet pilot helmet) and the scientific fields. Among the general public, AR only started to gain popularity recently in the entertainment industry with games such as the Pokemon Go! and films such as the Iron Man series. The AR experience can be highly interactive and immersive, but the literature of AR in music and music education is still highly limited.

This presentation will primarily focus on AR experiences delivered via head-mounted displays. The presenter will introduce the basics and the current status of AR technologies, followed by live demonstrations of AR apps that are custom-built for music education and performance. The presentation will conclude with a discussion segment to brainstorm new ideas of AR in music and a hands-on experience with the AR music apps.

**Menoche, Charles**

**Paper: *Best Software Solutions for Successfully Teaching Modular Synthesis***

Appreciating and understanding modular synthesis is a cornerstone of teaching historical and contemporary music technology. Although having a fully modular Eurorack synthesizer at each station would be an ideal teaching environment, the \$5,000 or more for each station is beyond most school and university budgets. Although not a full emulation of a modular synthesizer experience, I have for a number of years relied on Tassman by Applied Acoustics Systems to teach modular synthesizer concepts, understanding, and skills. When I learned in Spring 2018 that Tassman was no longer for sale and would no longer be updated, I began to research, explore, and evaluate software modular synthesis solutions currently available. There are more options available today than perhaps ever before. In this presentation I will compare and contrast the seven leading solutions available today: Arturia's Modular V, Native Instrument's Blocks in Reaktor, Softube's Modular, Cherry Audio LLC's Voltage Modular, Singlecell Software's Cuastic 3, VCV's open source Rack, and Propellerhead's Complex-1 Modular Synth Rack Extension. The first two-third of the presentation will focus on comparing and contrasting these seven applications. Drawing from personal research and extensive testing over the past six months, I will highlight the strengths and weakness of each option including price, platform, reliability, ability to connect to other applications, user interface, etc. The final third of the presentation will focus on my experiences with and my opinions on how well each solution virtually looks, feels, and works as a modular analog synthesizer emulator.

**Merkowitz, Jennifer**

**Paper: *Composing a Musical Life: Music Appreciation through Composition***

What does it mean to have a musical life? Do you have to play an instrument or sing? After five years of teaching "Composing a Musical Life," a general education course of 35 students that approaches music appreciation through composition, I believe the answer is "no." In the 21<sup>st</sup> century, many people experience music through passive technology. But technology also provides an opportunity for people without traditional musical training to engage actively with music through composition. In my course, students learn about the building blocks of music, listen to a variety of music from different genres and cultures, and learn to discuss and write about music from both an expressive vantage point and a technical standpoint. Along the way, they spend several days of online instruction learning how to use specific free platform-independent software (Hydrogen Drum Machine, Audacity, and Studio One) and complete small composition projects. Using Blackboard, they share their pieces with their classmates and give feedback to each other. In the end, everyone is a composer regardless of their musical background. By becoming engaged listeners and creators of music, students become not only better patrons of the arts, but artists who have the confidence to solve problems creatively in other areas of their lives. In my presentation, I will outline the structure of my course, share sample assignments and online content, and play music and feedback from a diverse group of students from a variety of majors across

my university.

### **Moak, Elizabeth**

#### **Lecture-Recital: *From Blind Tom to William Grant Still: On the Trail of Equity (1849–1949)***

“Blind Tom” Bethune, born a slave in 1849, was the first African-American artist to perform for a President of the United States (Buchanan). Publicized as a “prodigy pianist,” “untaught” and “idiotic,” he yielded \$750,000 to his former master’s family who kept custody of him. Controversies arose about his “idiocy”: was he an eccentric, poorly formed on purpose; or did he suffer from a mental deficiency? Drawing upon psychiatrist Edward Seguin’s observations of Tom in 1865, Tom’s case will be related to autistic musicians of today, their abilities, and the myths they set off. Seguin’s lineage reaches modern methods of musical education through Maria Montessori.

“The Battle of Manassas,” Tom’s most famous composition, is questioned about its genesis. Nevertheless, Tom introduced in the “Battle” genre new sounds illustrating the importance of railroads in the Civil War; indeed, logistics were changed forever.

“Blind Boone,” a pianist without intellectual disability, who contended successfully against Tom in 1880, is a worthy transition between Tom and William Grant Still.

Faithful to theorists of the Harlem Renaissance, Still furthermore supported, from 1932, a more “universal idiom” through which his music would promote universal brotherhood. *Summerland* (1936) is the heaven the soul enters after death.

What do Tom, Boone, and Still convey in terms of equity? They challenged assumptions of “normality.” They drew attention to value in difference. Boone and Still assimilated technological innovations to serve their objectives.

Still, in 1949, was the first African American to have an opera performed by a major opera company.

### **Molineux, Allen**

#### **Composition: *Tears of Ramah***

This work is a brief tone poem regarding what happened from the moment King Herod made the horrific decree that all male children, age two and under, be slaughtered in and around Bethlehem through the devastation made by his soldiers carrying out that order. The *Bible*, in an amazingly few words, encapsulates the ordeal through the eyes of a solitary mother in a small village. Matthew 2:18: “A voice was heard in Ramah, weeping and loud lamentation, Rachel weeping for her children; she refused to be comforted, because they are no more.”

### **Molunby, Nicole**

#### **Showcase Performance: *Les Bois Trio for Flute, Clarinet, and Piano, by Blaz Pucihar***

Over the past 25 years, Slovenia has been slowly awakening from its days as part of the former Yugoslavia. Their rich musical tradition and rigorous musical training are now being expressed in a fresh, uplifting, and beautiful way, finding new audiences on the world’s concert stages, and to a great degree through the music of Blaz Pucihar. *Les Bois Trio* for flute, clarinet, and piano was commissioned in 2018 and is an excellent example of Pucihar’s fresh and innovative melodic and harmonic style. In this work, the flute and clarinet are closely interwoven in tight counterpoint chasing each other throughout the first movement, “*Festina Lente*.” The contrast of the lyrical “*Romance*” second movement opens with a rich and soaring flute solo that eases into a supportive role when the clarinet enters several phrases later. Finally, in perfect Pucihar style, the final movement dances and laughs its way through a lighthearted compound scherzo.

**Moody, Jason****Showcase Performance: *Celebrating Clara Schumann: Piano Trio in G minor, Op. 17***

In celebration of the 200<sup>th</sup> anniversary of Clara Schumann's birth in 1819 this performance will feature her *Piano Trio in G minor*, Op. 17. Working in a place and time that neither promoted nor encouraged women composers, Schumann actively composed until her mid-twenties when her work as concert artist, primary breadwinner, mother, and household manager overwhelmed her time to write music. Although she continued to compose intermittently throughout her life, the piano trio is her final major work. The music is highly romantic and showcases Schumann's rich and lyrical compositional style.

The Allegro moderato is expressive while always maintaining a sense of urgency and includes a striking contrapuntal development. Trading places with the traditional slow movement, the second movement, Scherzo, prominently features the "Scotch snap." The Andante leads with a warm and romantic melody which is played in turn by each instrument. Finally, the Allegretto returns to sonata form with a dark and brooding first subject balanced against the playful second subject. To fit the time requirements the composition will be performed without repeats.

**Moreau, Barton**

see Molumby, Nicole (*Les Bois Trio for flute, clarinet, and piano, by Blaz Pucihar*)

**Moreau, Danielle****Performance: *The Synergy of Matter: Solo Works for Percussion and Electronics***

Electroacoustic music has become an integral part of our ever-growing repertoire. In today's technologically-saturated environment, some of the most refreshing works are those whose electronic component serves to collaborate rather than accompany. *The Synergy of Matter: Solo Works for Percussion and Electronics* highlights four pieces with this concept in mind, all of which utilize a fixed media element. Additionally, these pieces were selected in part to serve the society's 2019 theme, 'Fostering Equity and Opportunity in Music,' by featuring two female and two male composers. The recital opens with "Mentacide" by John Psathas, scored for snare drum and electronics. Composed in 2018, the title refers to the purposeful undermining of an individual's mind through brainwashing, interrogation, or torture. This is followed by Amanda Cole's "Vibraphone Theory no. 1" for vibraphone and sine tones. The amplitude beats from the microtonal intervals have been sequenced to create the rhythms found in the score, blending the two sounds as if they are one instrument. "Bird Fish" for drum set and tape, written by Anna Meadors, explores the softer side and timbral possibilities of the instrument to create a beautifully intimate piece. The program culminates with "Ceci n'est une balle" by Compagnie Kahlua. Translated as 'this is not a ball', the piece uses body percussion, mime, and playback to tell the story of the performer's interaction with the imaginary object. It is my hope that through this performance, listeners will begin to appreciate the collaborative nature of solo electroacoustic music.

**Moreau, Leslie**

see Molumby, Nicole (*Les Bois Trio for flute, clarinet, and piano, by Blaz Pucihar*)

**Mortyakova, Julia****Forum: *Leading the Charge: Academy Advocacy for Women Composers***

While there is much more interest in studying women composers in the recent years, it is still not too often that one hears music by women, especially historic works, on a concert not specifically geared toward such a topic. In order for the public to become more familiar with this music the performance canon must change- musicians must be inspired to perform this great music, which will happen from their exposure to it and education. While it is imperative that teachers introduce students to works by women composers during their classes, they must also lead by example, and perform the music themselves. Only when the academy fully embraces and celebrates the value of women's contributions to composition, will the general public also be able to recognize the greatness of these works. Since the theme of 2019 is "Fostering Equity and Opportunity in Music," the author of

this proposal offers a discussion about what The College Music Society membership can jointly do to help include more works by women in the concert hall.

This session will begin with an introductory discussion of initiatives undertaken by various music organizations and festivals to promote music by women composers and will then open the topic up for discussion by membership to seek other ideas, and perhaps jointly formulate strategies moving forward. The discussion will involve how performers, composers and musicologists can all work together to collaborate on joint projects within the academy and take them beyond the academy walls into the community.

**Muñiz, Jennifer**

see Oliver, Ryan (*“Musica Vita” for Piano, Electronic Sound, and Video*)

**Murphy, Barbara**

**Workshop: *The Other Improv: Using Theatrical Improvisation to Improve Music Theory Pedagogy***

In 1999, Viola Spolin said, “The techniques of the theatre are the techniques of communicating.” Educators daily face the challenge of communicating new and often difficult ideas to students with a wide range of abilities and backgrounds. Teachers need not only be masters of content, but also good observers, accurate listeners, empathetic responders, imaginative thinkers, and gifted communicators. Recently many disciplines have begun to utilize theatre games and improvisation to help develop these “soft skills.” As Keith Sawyer (2004) argues in his article “Creative Teaching: Collaborative Discussion as Disciplined Improvisation,” teaching is not a creative performance that can be scripted ahead of time, but instead an improvisational performance, and, therefore, “teacher-training programs can take advantage of the training that aspiring improvisational actors receive.”

In this presentation, we will share our inclusion of theatrical games and improvisational exercises in our Music Theory Pedagogy and Music Theory Practicum classes. We will describe what we do in these classes in general and the use of improvisation in particular, including an interactive demonstration of some of the theatre games we choose that encourage creativity and playfulness and that emphasize aspects of good teaching such as clear verbal or non-verbal communication, attentive listening, or creative problem-solving. The presentation will conclude with a discussion of which improvisational games and non-conventional teaching techniques work best, as well as the improvements we found in the students’ teaching by using theatrical games and improvisational exercises.

**Murray, Michael**

**Composition: *El Lunar***

This setting of “El Lunar” was inspired by the composer’s visit to Havana in 2015. The incredible depth and richness of Cuban culture, as well as the beauty of Havana and the high level of musicianship exhibited by musicians engaged in all types of music-making activities contributed to the conception of the piece. The text expresses the adoration of a beautiful woman, which can be interpreted as the poet’s adoration for his beautiful Cuban homeland. The music is intended to support and enhance this expression of beauty and admiration. The poetry of Juan Clemente Zenea (1832–1871) is influenced by lyricism and Romanticism, often reflecting his passion for life and his Cuban homeland. He lived most of his tragically short life in Cuba but was forced to leave for several stints in New Orleans, New York, and Mexico due to his political activities against the Spanish government. After secretly returning to Cuba to support the rebellion of 1868, he was eventually captured by Spanish troops and shot to death.

**Nakra, Teresa**

**Paper: *Podcasting for Trenton: A Template for Student Engagement with Local Musical Histories***

The presenter will describe the elements of a podcasting course for college-level music technology instruction that she developed in collaboration with a colleague in the Department of Journalism. Students engaged with local community members from whom they collected oral histories and first-person audio interviews. Important components of the podcasting process included background research, data/audio collection, studio recording skills, organization of materials, intensive audio editing, scriptwriting, voice-overs, and interstitial music. The resulting podcasts were posted on a project website and received enthusiastically by the local community. The approach taken with this course emphasized the development of open-ended, immersive projects, and the synthesis of skills and concepts across multiple fields. Learning goals, tools, methods, and course outcomes will be discussed. This course was developed as part of a larger project to address social disinvestment, poverty, and violence in a local urban center by emphasizing community empowerment and sharing stories through modern media tools. Our goal has been to coalesce a community around its rich cultural legacy and encourage reinvestment, local pride, and socioeconomic development. In addition to the project podcasts and website, our students have also created other public-facing media outcomes including a theme song, oral histories, interviews, interactive maps and timelines, social media posts, public performances, and ongoing conversations with various local constituencies and organizations.

**Nelson, Jocelyn**

**see CMS Committee on Academic Citizenship (*Diversity and Equity in Academic Life on and off the Tenure Track*)**

**Nemko, Deborah**

**Lecture-Recital: *Forbidden Music Regained: The Piano Works of Géza Frid***

Géza Frid, a Hungarian Jew born in 1927 and displaced by WWII, found refuge from the Nazis in the Netherlands. He is thought to have been a child prodigy, performing and composing at a tender age, and taught by Zoltan Kodály who gave him composition lessons and and Bela Bartok, who taught him piano. Though “stateless” and facing impending danger from the Nazis, Frid organized 50 underground house concerts of his compositions and the works of others in Amsterdam during the occupation. After the war he chose Dutch citizenship and is widely regarded as one of the most important composers and musical leaders of Dutch music in the 20<sup>th</sup> century.

Because so much of the music by Jewish refugee composers of the WWII period was suppressed by the Nazis, it did not see the light of day in concert halls following the war. The problematic psychological connection to this difficult period often resulted in neglect of these works. This lecture-recital focusses on the piano works of Frid from the 1920s through the end of WWII, bringing to light the compositional influences of Bartok and Kodály in Frid’s harmonic and rhythmic language, as well as demonstrating how these early, formative works, connect with the composer’s long-term trajectory as a formidable composer of his adopted country, The Netherlands.

**Nguyen, Vu**

**see Bodnar, Erin (*Assessment Practices, Challenges, and Solutions in Collegiate Performing Ensembles*)**

**Nord, Timothy**

**Paper: *Re-Envisioning the Music Technology Curriculum***

Music Technology is a very broad-based topic. For schools that do not offer a specific Music Technology degree, it usually serves as a foundational subject for all music degree programs, often in the guise of a single course. This has been true at our school. We are currently undergoing a significant curriculum revision in all areas, including the core curriculum of which Music Technology is a part. As part of this re-imagining, both music theory and history are developing what we refer to as the Flex-Core model. Each area will have some

required foundational courses followed by a series of more advanced courses that will all meet the same learning objectives but with a different focus, different repertoire, etc. and students will be able to select which of these advanced courses they take based on their areas of interest. In Music Technology, we are exploring a more flexible model based on a set of 3- to 4-week modules, each with a different focus such as notation, recording, CAI, etc. Students would take an introductory module and then select two or three others from any of the available modules in order to meet their requirement. For example, a music education major might be interested in sound reinforcement while a composition major might be more interested in how to use a DAW. Different faculty could offer modules based on their area of expertise that could potentially relate directly to their teaching, whether in a classroom or studio.

This presentation will be a progress report on the design of the program and the move toward implementation. Suggestions and discussion from the audience will be strongly encouraged.

**O'Brien, Clara**

see **Douglass, James** (*Expressionism in Hollywood: The Performance Challenge of Hanns Eisler's "Hölderlin Fragmente" from the Hollywooder Liederbuch*)

**Odello, Denise**

see **Flinn, J. Wesley** (*A New Approach to the Liberal Arts Music Curriculum*)

**Olivier, Ryan**

**Electronic Performance: "Musica Vita" for Piano, Electronic Sound, and Video**

*Musica Vita*, "Music of Life," is a work for piano, video, and electronic sound that utilizes multimedia to create an interactive duet between the live performer and the visualized electronic voice. The piece comes from a larger collection of works, *Musica Speculativa*, which focuses on different types of cycles (atomic, life, planetary, etc.) and the metaphorical relationship between sound and image. The work will be performed by Jennifer Muñiz, a member of Ensemble Concept/21, the resident contemporary ensemble at Indiana University South Bend. IU South Bend's BA in Music Technology degree focuses on teaching students to think artistically about the relationship between music and technology. Ensemble Concept/21 premiered the entire *Musica Speculativa* cycle in the fall of 2018. It demonstrated to our students' new creative uses of multimedia within the more standard concert music framework. This movement serves as a good demonstration of some of the techniques employed and how our curriculum focuses on a broad definition of the artistic possibilities available through current music technologies.

**Olson, Nate**

**Paper: Developing a Culturally Responsive Music Theory Sequence for Bluegrass and Old-Time Musicians**

I teach in a university program oriented to Bluegrass and Old-Time musicians. In this presentation, I will share the process by which our faculty changed our music theory sequence in order to be responsive to these musical cultures. Students in our program typically learn about musical style, repertoire, and performance practice from friends and family, often in informal jam sessions and knee-to-knee aural and imitation-based settings, and increasingly through recording and video archives. Though skilled and talented performers, a sizable percentage have very little formal music theory training. When I first began teaching the music theory sequence, I oriented the classes to my own Western Classical music theory experience, including concepts like standard notation, tetrachords, and Greek modes. As I continued teaching these classes, and after many discussions with students and faculty, I became increasingly uncomfortable with the ethnocentric way that we approached theory. My colleagues and I understood that the cultures of these musics required a unique theoretical approach based on their repertoire, customs, and desired capacities. Instead of trying to fit or assimilate Bluegrass and Old-Time music into a Classical music paradigm, we made the decision to fundamentally reshape the way we taught theory courses. Drawing on Lind and McCoy (2016), and Sarath, Myers, & Campbell (2016), I will describe how we delved deeply and analytically into the repertoire, sought the opinions and approaches of seasoned

practitioners, and aimed to codify concepts in ways that reflected and served these musical cultures and students.

### **Park, Joo Won**

#### **Paper: *A Guide to Running an Electronic Ensemble with a Limited Budget***

An electronic music ensemble is challenging to run and maintain if the cost of the gear is prohibitive and there is a lack of repertoire for musicians with little backgrounds in music technology. These hurdles can be mediated with the use of readily available technology and free software. The ensemble may prepare and present repertoire that does not require expertise in technology or specific hardware. The presence and promotion of electronic music ensemble may provide a unique opportunity for non-traditional music students to be involved in both academic and non-academic community.

### **Park-Kim, Phoenix**

#### **Lecture-Recital: *Classical Music for Cello and Piano by African American Composers***

The recently released movie “Green Book” is based on the life of a Jamaican American pianist and composer Dr. Donald Shirley. It depicts the inner struggle of a classically trained virtuoso pianist who had to choose a career as a jazz/pop pianist. Like many black musicians’ experience, his career as a concert pianist was discouraged since American society was only willing to accept them as entertainers at nightclubs rather than acknowledge them on a concert stage. Even still today, composers such as Dr. Dawn Norfleet and Michael Abels discuss the challenges in opportunities for composers of color.

The reason why we are less likely to hear of black composers in classical music is not because they have not made significant contributions, but because their works have not been given the attention they deserve and have long been under-represented.

This lecture recital aims to shine a light on classical works for cello and piano written by contemporary African American composers. Musical selections will include works by William Grant Still (1895–1978), Howard Swanson (1907–1978), Adolphus Hailstork (b.1941), Richard Thompson (b.1960), and Michael Abels (b.1962).

### **Pelkey, Stanley C.**

#### **Paper: *Community Outreach in the Bluegrass Region: One University’s Approach to Enhance Student Success***

Musicians are increasingly expected to demonstrate robust community engagement to secure grants and other forms of institutional support. Academic music programs should, therefore, teach students how to meaningfully engage in community outreach. Faculty members representing a music program at one of the Commonwealth of Kentucky’s public universities will discuss how they are preparing their students for this aspect of professional life in the twenty-first century and will offer practical steps for building mutually beneficial outreach relationships with public healthcare providers. Such relationships have been central to their unit’s community outreach program and have provided students and faculty the chance to present a wide body of musical works in a number of venues for audiences that may not typically attend recitals or concerts. At the same time, the musical performances in healthcare settings contribute to institutional efforts in the Bluegrass region to make the arts part of the total healthcare experience of the Commonwealth’s citizens. More recently, the presenters’ department has launched a student innovators competition that encourages and invests in creative community outreach initiated by students. The competition supports student chamber groups as they perform short programs in nontraditional spaces on campus, and then funds additional opportunities for ensembles to take their programs beyond campus. The competition also highlights the music of student composers and arrangers, because all ensembles are required to include musical selections created by their peers. The presentation will assess the impact of these outreach activities on the culture of the community and on student success.

**Pike, Pamela D.**

**Poster: *Retirees Playing Together: Including Older Learners in Music Making and Implications for Teacher Training***

In 2002, the *Third-Age Piano Class* was founded at a university in a mid-sized city. For 17 years, over 150 retirees (aged 50-98) have participated. The group meets regularly during the spring, summer, and fall semesters and enrollment has remained at 55 participants per semester for the past five years. Students are divided into smaller subgroups based on performance ability. Several of the original students are still active participants and many remain engaged for five years or more. This study explored why this class is successful from the participants' perspective.

The researcher observed each class (N=64), explored lesson materials, teaching techniques, and conducted focus groups with each subgroup to understand what participants enjoyed, why they remained engaged with the group, which teaching strategies and teacher qualities they found effective, and what they valued from the experience. Data were triangulated and common themes are grouped into four categories: teaching and learning benefits; psycho-social benefits; musical benefits; and effective teacher attributes when working with third-age students on musical learning and performance.

Demographers project that the population over the age of 65 will grow considerably by 2050 in many developed countries. Based on the common themes and benefits identified in this case study, the poster explores, broadly, how university education and pedagogy programs can prepare future professional musicians to include and work effectively with older populations in ensemble settings through community engagement programs and teaching practica. In particular, accommodations and ideal learning environments for seniors involved in musical groups will be highlighted.

**Randolph, David**

**Paper: *Codifying Piano Fingering Decisions***

Automatically generating fingering advice for pianists is an important task in music informatics and constitutes an important component for evolving tutorial systems. In this talk, we describe an expert system to generate piano fingering advice and compare its performance to two baselines. Based on the original expert system described by Richard Parncutt and associates, our system adjusts the rules proposed in the original paper and in subsequently proposed enhanced models. Applying recent evaluation methods developed for recommender systems in the information retrieval (IR) field, we have developed a rigorous methodology to evaluate competing systems. Finally, we present an overview of hardware and software we have developed to make data collection for this domain practical.

**Readinger, Tyler**

see **CMS Student Advisory Council (*The CMS Undergraduate Task Force Report on its Fifth Anniversary: Student Perspectives & Reflections*)**

**Rice, Timothy**

**Campfire Discussion: *New Approaches to the Core Music History Curriculum***

In this campfire discussion two scholars, one a senior man and one a mid-career woman, engage in a friendly debate on the pros and cons of their successful but contrasting approaches to a revision of the core curriculum in music history at their schools of music in R1 universities. In both cases their goal was to integrate American popular music, jazz, and world music into the music history curriculum via a one-semester introductory course that precedes a multi-semester sequence in European music history. In one case the instructor organizes the course through conceptual frameworks such as musical features (melodic modal systems, rhythmic modes, music and movement), social issues (class, identity, politics, globalization, gender), cross-cultural musical encounters (19<sup>th</sup> century World Fairs to Disney; tango and Stravinsky; Javanese gamelan and Debussy), the composition-improvisation continuum, notation systems, technology and transmission, music and disAbilities,

and professional development. In the other case the instructor retained the temporal approach of music history but extended it back in time to consider traditions with roots in prehistory and the Ancient world and put into conversation traditions that emerge at about the same point in human history, sometimes for similar reasons (Balinese gamelan gong kebyar, Stravinsky, and Schoenberg) and sometimes for different reasons (Mozart, Beethoven, and the religious music of enslaved Africans in the New World). After presenting their thoughts on what is gained by their approaches and what are the intellectual challenges of each approach, the moderators will open the floor to questions and suggestions from the audience.

### **Richmond, Floyd**

#### **Demo/Workshop: *Online Music Theory Entrance Tests***

The author has developed online music theory entrance exams using several different systems and will share the pros and cons of the various systems in terms of development and usage. The author will also cover the use of JavaScript and server-side languages in the development of custom tests. The extended customization of these tests for other purposes such as music history, education, technology, and performance, will be discussed. Specific tests will include notes, staves, key signatures, triads, seventh chords, analysis, voice leading, non-chord tones, modulations and other chromatic harmony (N6, G+6, I+6, F+6, borrowed chords, etc.), and formal analysis as well as sight singing.

### **Riley, Raymond**

#### **Demo/Workshop: *Teaching with YouTube: Channeling the Power of the Platform***

According to the most recent usage statistics, 5 billion videos are watched on YouTube every single day, and 300 hours of video are uploaded to YouTube every minute! While the majority of users are attracted to YouTube for entertainment, educators can take advantage of YouTube to curate content for their students. Regardless of whether you are a producer of your own content or an aggregator, this session will help you understand the inner workings of a YouTube channel and how to best manage content, brand channels, subscriptions, links, and YouTube advanced features.

What are some best practices for searching and filtering YouTube content? How can we customize our YouTube experience to spend less time drifting through an ocean of amateur videos and more time zeroing in on relevant content? What exactly is a YouTube channel? What happens when you subscribe? How do you collect or link to content on YouTube? How can we create and customize our own educational channels? Why might we choose to use a channel instead of sharing a list of links with our students?

If the above are questions you've asked yourself, attending this session will save you valuable time as you learn from an experienced educator on what it takes to teach with YouTube.

While this presentation will be useful for all educators, throughout this engaging session, the examples used will introduce music technology instructors to a wealth of highly regarded channels that provide free video content produced by experts and knowledgeable practitioners.

### **Ritz, John**

#### **see Bognar, Joseph (*Going Beyond STEAM: Creating Opportunities for Students at the Intersections of Music and STEM*)**

**Rixstine, Jared**

**Poster: *A Seat at the Table: How Instructional Methodology Impacts Student Perception of Course Material***

Though the discourse surrounding instructional methodology in collegiate music classrooms spans decades, arguments up to this point have been drafted based solely on learning theory and student performance without including quantitative data on student perspective and motivation. By identifying and surveying more than forty students who have completed unique Group Piano courses in both a content-centered (instructivist/objectivist) and a student-centered (constructivist) classroom, data is collected which suggest that instructional methodology not only directly impacts student performance but also motivation and retention. Overall, the data overwhelmingly show support for constructivist classrooms. For instance, 35% of students in a content-centered Group Piano classroom view the course as either negative or somewhat negative while less than 5% of these same students feel similarly about their Group Piano course with a constructivist methodology. Concerning motivation and the ability to achieve their goals in the course, 67% of students felt either neutral or positive about their ability in an instructivist classroom as opposed to 96% in a constructivist environment. As the data are studied more in-depth, other significant trends appear which might alter the collegiate music educator's approach to collegiate classroom music pedagogy. As the only study built upon self-reported student data, this missing component to the corpus of research regarding classroom music instruction is a crucial piece of the pedagogical puzzle. This study has twofold importance — first, it fills a gap in the pedagogical literature and second, it suggests a modified approach to instructional methodology for maximizing student motivation and performance.

**Robbins, Richard W.**

**Panel: *Welcoming Transgender and Non-Binary Singers into the Voice Studio and Choral Rehearsal***

Instructors of voice and choral directors in the United States, and throughout the world, are increasingly faced with the responsibility of teaching transgender and non-binary singers. This presentation, which might be understood as an exploration of the various biological and social issues that arise within the context of a vocal or choral rehearsal, seeks to identify questions and possible answers that will help instructors understand and welcome these vocalists into their singing communities. The first portion of the presentation will be devoted to an exploration of the biological and physical changes that accompany various hormonal and physical therapies for transitioning. The second portion of the presentation will explore the various ways that gender has intersected with choral singing and will consider how transgender and non-binary singers fit into this historical continuum and in today's community of collegiate learners. The third portion of the presentation will center around the question of how to welcome these singers into your rehearsal and lesson. The presentation will include demonstrations of transitioning implements (binders and waist-trainers), a discussion of information collected via interview and anecdotally, a consideration of some current trends in choral ensembles, and performance practice and literature considerations.

**Robinson, Twyla**

see Bukhman, Michael (*For the Love of Clara*)

**Roh, Yoon-Wha**

see Moody, Jason (*Celebrating Clara Schumann: Piano Trio in G minor, Op. 17*)

**Romero, Brenda M.**

see CMS Committee on Academic Citizenship (*Diversity and Equity in Academic Life on and off the Tenure Track*)

## **Rose, Douglas**

### **Demo/Workshop: *Useful Music Technology Aids for the Choral Music Educator***

Having decided to re-design some choral music-related courses after several years of fulltime administration, I recently discovered some technological aids that can help us better serve students: New SmartMusic, GoReact, and an app by Mixcord (“Acapella” – spelling correct!).

As I contemplated the usage of these and other technology-related tools within the ensemble setting, I began to see that the musical development and achievement of individual singers could be assessed in a way that was not possible previously. But because I realize that theory and practice can sometimes lead us to two very different places (“the devil is in the details”), I decided to temper my enthusiasm until I had implemented their use in my courses. This session will be a summary of what I have learned thus far.

The session will expose interested colleagues to the benefits of these tools, which afford us with new opportunities to enhance, monitor, and measure musical development/achievements of individual singers. That said, I will attempt to give a fair and balanced view of what these aids can and cannot (yet) do. There are some problems and limitations that software designers have not yet solved. I am midway through the learning curve in terms of how to facilitate seamless integration of technology in a choir (inherently, a social enterprise); but I am convinced that the path is worth exploring. Some meaningful benefits:

1. Gives notation ALONG WITH audio files for part-learning.
2. Ensures student accountability and “readiness” for rehearsals. (Effort and progress can be incorporated into student grades).
3. Facilitates and assesses development of sight-singing skills.
4. Teacher can monitor gradual vocal changes of young singers.

## **Rossow, David P.**

### **Composition: *Three Shakespeare Sonnets***

*Three Shakespeare Sonnets* would never have been written without the musical prodding from my good friend and baritone Matt Daniels. I still remember the phone call in which Matt proposed the idea of writing a piece for his first doctoral recital. I am particularly proud of the finished product given, at this point in my compositional life, I had never written an art song! In searching for the right texts, Shakespeare became my focus and initially, I selected five sonnets for this cycle. After a few preliminary sketches, I found these three worked well together both textually and with what I wanted to accomplish musically. These three sonnets focus on true love and each explores a different aspect of that emotion. The first (116), focuses on the poet and his introspective thoughts of his lover (and love that stands the test of time) without any mention of the lover. In the second sonnet (73), the lover is introduced into the conversation although the conversation remains one-sided (the poet is speaking directly to his lover). The third sonnet (150) results in a dialogue between the poet and his lover with multiple solicitations concerning the nature of their love. The opening three measure harmonic motive sets the tone for the entire work and returns as a final cadence to conclude the set. Harmonically and thematically this cycle follows the textual dialogue; material presented in the first two songs is then incorporated together into the final song of the set.

## **Rudoff, Mark**

### **Campfire Discussion: *Music that Matters: Music Performance as a Forum for Creating Community***

This discussion begins as a sort of case study. The presenters are professors in a large university music program, one a choir director, the other a cello instructor. They are challenging the structures and practices of ensemble and studio teaching through experiments that integrate music-making with several levels of social engagement. The projects range widely: our students have visited prisons, organized a multi-media performance about human trafficking, and produced North America’s first classical music rave. We want to share lessons learned from these experiments and can imagine a fruitful discussion elaborating on a handful of themes:

- **LEVELS OF COMMUNITY:** We fashion ensembles that embrace a diverse range of musical skill, experience and ambition. This works only to the extent that students welcome, support and learn from their colleagues. In turn, this diversity informs a group's perspective as they contemplate engagement with their audience.
- **CAN ART MUSIC SPEAK TO DIVERSE 21st CENTURY AUDIENCES?** This is a well-worn academic discussion, but a conversation that might sound different among those who practice and teach in performance.
- **WHOSE PERFORMANCE IS IT ANYWAY?** This suggests threads of discussion about structures that distribute authority and responsibility, as well as a teaching stance that gives students stronger agency.
- **NEW MODELS:** How can we expand paradigms typically associated with ensembles and traditional proscenium performance?

Most fundamentally, we hope to engage discussion about the purpose of music performance in a college education: What student experiences will make them effective advocates for music throughout their lives?

**Runner, Lisa A.**

**Workshop: *Hands-On with Found Sound!***

College students needing to complete core “general education” requirements frequently enroll in an elective music appreciation course that seeks to increase their musical knowledge via lecture, reading, discussion, and listening activities. Such classes, however, may not contain any active music making experiences because of concerns that include insufficient numbers of classroom instruments and the financial challenge of acquiring such resources. “Found sound” items can provide a myriad of contrasting timbres at minimal – if any – cost, thereby allowing all students, regardless of previous musical experiences, the opportunity to become active music makers.

Activities shared in this workshop will be selected from a series of in-class small group composition assignments that form the foundation of an elective music course in the general education curriculum. Designed to help college students cultivate their own creative expression through hands-on music making, these activities will focus on musical elements such as rhythm, form, timbre, and expression and are grounded in improvisation. Instruments will include only “found sound” items that will either be supplied or be readily available within the meeting space. Workshop activities, as experienced by participants, will be integrated with additional art forms such as visual art and sculpture and will include the creation of musical scores using only non-traditional, iconic notation.

Attendees will leave with immediately usable ideas to enrich their own teaching of music courses in the general education curriculum. These activities are also valuable for instructors of music education courses, especially those focusing on general music at any level.

**Russell, Stacey Lee**

**Demonstration: *Inclusion: Reaching the Prison Population through Online Music Appreciation***

Music is powerful, can change lives, and should be accessible to everyone. It is for the layman as well as the professional musician. My most rewarding teaching experiences have come from teaching Music Appreciation online to male inmates at Pamlico Correctional Institution. Music's power over adversity, current circumstances, and past failures is most evident in the responses of my students. I achieve these results by tailoring the content to the needs of my students. Incarcerated men do not need to memorize 100 musical terms and correctly identify them on an exam. How would that be of any benefit to them personally? Instead we focus

on how and why music makes them feel, through a broad overview of music history. Their two major projects focus on how to listen to and evaluate music, and what classical and popular pieces they can listen to for hope, sorrow, remembering, and growth. Some students shared that opera has inspired them and have asked for more examples. Without access to the outside world and internet, Music Appreciation is their means of escape from their current reality. A brief visual overview of my course is demonstrated, as well as the main projects and results of the course. Examples of successful final projects are presented. Challenges arise when working with a correctional facility, and my successes and failures can be used to aid others in this worthwhile pursuit. Audience members walk away inspired to reach this under-served population and tools to succeed. No one is beyond redemption.

**Sams, Casey**

see **Murphy, Barbara** (*The Other Improv: Using Theatrical Improvisation to Improve Music Theory Pedagogy*)

**Sandberg, Scott**

**Performance: Tenor Saxophone Music of John C. Worley**

2019 celebrates what would have been John C. Worley's 100<sup>th</sup> birthday. A composer and saxophonist born in Massachusetts, Worley received his degrees from the Oberlin Conservatory and the Columbia Teachers College then taught at the University of Bridgeport, the State University of New York at Oneonta, and the University of Maine. A prolific composer and arranger for the saxophone, he wrote multiple works each for Sigurd Rascher and James Houlik, both prominent saxophonists and avid proponents of developing the repertoire. Worley's distinctive and appealing style has made him a familiar name in the saxophone community. *September Sonata*, one of his best-known works, was composed in 1985 for Houlik and features the technical demands to match his virtuosity on the tenor saxophone. The second movement, subtitled "Homage to Jerome Kern," begins with a reference to Kern's hit, "Smoke Gets in Your Eyes." "*Owls Head*" *Sonatina* was composed a few years later in 1988; each movement features a descriptive title that is associated with Owls Head, Maine.

**Scarnati, Blase S.**

**Paper: Engagement to Agency: Building Capacity for Diversity and Equity with our Communities through Civic Work**

How can we build capacity for diversity and equity in music programs? One approach finds our students collaborating with community members to create open spaces for change. Foregrounding issues of concern identified by the community upon which to act, co-creative and collaborative civic work uses powerful pedagogies that can be adopted by schools of music to move beyond service learning toward deeply transformative agency to build learning spaces that are more diverse, inclusive, democratic, and empowering.

Drawn from community organizing practices and those found in applied ethnomusicology and community music making, session participants will work through a series of sequenced pedagogies that can be employed in academic and performance classes, including:

- Developing skills for relational one-on-one meetings with community representatives.
- Writing public narratives.
- Researching and developing issues on which to act.
- Power Mapping formal and informal centers of power in the community.
- Assessing public collaborations.
- Growing collaborations beyond your immediate community partners.

This session is based upon the experience of a large-enrollment research university that employed these pedagogies with 600 first year students each year who worked on social justice issues identified in collaboration with more than 40 diverse community organizations and whose efforts were showcased at the Obama White

House in 2012. Through civic work, we can create rich, democratic, and multigenerational learning spaces that reflect our diverse communities, that significantly increase retention of minority and women students enrolled in our programs, and powerfully impact the lives of all participants.

**Seeman, Sonia Tamar**

see Rice, Timothy (*New Approaches to the Core Music History Curriculum*)

**Seregow, Michael**

see Kozenko, Lisa (*Andre Previn 90<sup>th</sup> Birthday Tribute*)

**Shadle, Douglas**

see CMS Council on Ethnomusicology (*Helping Students Access Deep Learning through Innovative Pedagogies on Day One*)

**Shupyatskaya, Olga**

**Paper: *Music and Theater: On Expressive Stage Communication***

What makes a musical performance communicative? This paper draws on recent scholarship in performance studies by Mine Doğantan-Dack, Jonathan Dunsby, Peter Kivy, John Rink, and others to explore the elusive quality of musical expression. I suggest that musicians could benefit from techniques used by actors, and I reinterpret acting exercises for musical practice.

I propose three avenues for effective musical communication: the music-theoretical, Brechtian, and Stanislavskian. The first approach stems from studies in performance and analysis exemplified by Janet Schmalfeldt (1985), which bases artistic decisions on theoretical observations. The second method examines Bertolt Brecht's acting aesthetics as presented in *Brecht On Theatre* (1964), reconfiguring his philosophy of acting for musical performance as emotionally detached, yet laden with musical and visual signs for the audience's critical contemplation. Finally, Stanislavsky's method (ed. Benedetti 2008), aims to portray a role in a manner that is emotionally charged and naturalistic. His concept of affective memory is an especially powerful tool to train expression, utilizing unique, personal memories. In music, this technique entails triggering in ourselves the emotions we believe the music dictates and projecting these emotions to the audience.

Pedagogically, these approaches speak to students with diverse backgrounds by connecting music with other arts. As performance quality is more immediately discernable in theater or cinema, the Brechtian and Stanislavskian perspectives provide an evocative point of comparison for addressing expression in music lessons, broadening students' perception and awareness of the arts in a way that is personally relatable.

**Simon, Gregory Scott**

**Paper: *Tell Me a Story: Teaching Music Composition Through Narrative Design***

Student composers with non-classical backgrounds, whose only experience making music may be through their laptops or guitars, are more present than ever in college music programs. Creating new strategies for teaching them concepts of form, structure, and development presents a challenge for the composition teacher. Many pedagogues use traditional structures like the sonata and fugue to illustrate concepts of musical structure and narrative development; but students with a non-classical background, many of whom are still learning to read Western notation, may struggle to understand or apply these concepts — they may even find them intimidating, stifling, and irrelevant to their creative goals. Where do we find other paradigms to guide students' understanding of these elements of composing?

In this paper, I argue that all students, regardless of background, already possess models for these elements: stories. Drawing upon research from the fields of narratology and developmental psychology, the paper shows

how narrative understanding shapes students' abilities to learn key compositional concepts. The paper then considers narrative frameworks such as the Campbellian monomyth and the Freytag pyramid, and it shows their close relationship with traditional paradigms of musical form. This paper proposes a pedagogy for composition which uses these narrative designs as models for musical structure. It demonstrates how this strategy can be used to teach structural concepts of composition to students who may be encountering the concert music world for the first time; and it explores its potential for guiding every kind of student in the increasingly diverse composition studio.

**Smarkusky, Debra**

see Toman, Sharon (*Using Robots to Integrate Music and the Arts*)

**Smith, Ayana O.**

**Panel: *Intersectionalities in African-American Music and Culture: Weaving History, Theory, and Pedagogy***

In our session, we will address how higher education music schools can create learning spaces that are both equitable and inclusive. As researchers, we engage diverse methods in African-American music, including critical race theory (CRT), culturally relevant pedagogy, interdisciplinary work with primary sources, representations of blackness in musical theater, and jazz and non-western musics. Using CRT and culturally relevant pedagogy as theoretical tools, the moderator will introduce, guide, and synthesize discussion. Three panelists will each present a ten-minute self-portrait--drawing on their own research, curricula, and performance of identity--followed by a moderated 15-minute question-and-answer period.

We aim to highlight practical ways in which the profession might agitate and confront the preservation of cultural and racial hegemony in the classroom, including 1) using primary sources--from music, art and politics in the late nineteenth century--to teach students how to excavate African-American voices from the "othering" by white narratives; 2) demonstrating how teachers can move beyond "uplift" as a paradigm to discuss African-American involvement in classical music during the Jim Crow era, by incorporating broader viewpoints; and 3) rethinking how transnationalism in Black music and intellectual traditions presents Black music and musicians as global travelers and leaders in the incorporation of world musics in American culture. Through a cross-sectional analysis of our portraits, we offer methodological and pedagogical strategies that not only will challenge the status quo, but reshape and reimagine the twenty-first century music classroom.

**Smith, Christopher J.**

**Campfire Discussion: *Occupying the Conservatory: Vernacular Ensembles within College Music Programs***

This Campfire Discussion examines the complex negotiations required for the successful establishment of vernacular/folk ensembles within university music programs. As pedagogues, scholars, ensemble leaders, and advocates for the diversification of collegiate music education, we value vernacular music's aesthetics and priorities, but we are also mindful of the ways that conservatory procedures and modes of assessment can conflict with those priorities. NASM guidelines, for example, stipulate a diverse range of musicianship experiences as part of the undergraduate core curricula, as does the 2014 CMS Report of the Task Force on the Undergraduate Music Major, and vernacular ensembles can be essential to achieving these goals (see Supporting Materials). Yet college music programs tend to retain expectations and criteria which remain solidly oriented toward conventions (of repertoire, technique, conducting, and note-reading, for example) derived from the worlds of band, choral, opera, and orchestral performance. This can prove challenging for pedagogues who want to integrate vernacular music experiences into the academic environment, while resisting the distortion of these musics' values, priorities, and procedures. In this Discussion, drawing upon our experiences within and beyond the conservatory, we will offer philosophical, procedural, and administrative insights that can help make the case that vernacular ensembles provide a wealth of useful, inclusive, actionable, and desirable skills and experiences, especially for young "classically" trained musicians. We invite others, both those already engaged in such vernacular music activities within university programs, and those wishing to initiate them, to converse with us.

**Smith, Rodney**

**Paper: *Pedagogical Approaches to Music Composition for Video Games***

One could argue that many music technology advancements have been aided by money pouring into the gaming industry. With higher quality music comes a higher quality user experience. Users are beginning to expect an even greater degree of immersion using technologies like virtual reality and augmented reality. Music plays a vital role in emotion, story, and also in providing a sense of place. Games are becoming more cinematic, films are becoming more interactive, and all the different media are continuing to converge. With these developments, music educators also have the opportunity to employ these new compositional techniques in the classroom.

As gaming systems now include music and video streaming, internet browsing and productivity software, the lines are beginning to blur on what defines a personal computer, a gaming platform, or even a mobile device. As technology and media converge, teaching opportunities also emerge. Online game communities incorporate the ability to choose a musical instrument and ‘play’ it within the virtual environment. Game interfaces can be used by music students to control electronic music instruments. With spatial sound and head tracking, music can change in intensity, key or timbre as a player nears an object, room or critical part of the game narrative. The use of music in this way heightens the emotions and immersive quality of the game and the music listening experience. This presentation will supply music educators with tools and resources to incorporate the latest video game technology into their pedagogy.

**Snodgrass, Jennifer Sterling**

see CMS Student Advisory Council (*Catch the Student Wave: Future Voices in CMS*)

**Snodgrass, Jennifer Sterling**

see CMS Student Advisory Council (*The CMS Undergraduate Task Force Report on its Fifth Anniversary: Student Perspectives & Reflections*)

**Solis, Gabriel**

see Smith, Ayana O. (*Intersectionalities in African-American Music and Culture: Weaving History, Theory, and Pedagogy*)

**Soto, Amanda Christina**

see CMS Council on Music Education (*Building Bridges through Strategies to Teach World Music: Guiding Students Towards Dismantling Stereotypes and Building More Equitable Worldviews*)

**Soto, Amanda Christina**

see CMS Council on Ethnomusicology (*Helping Students Access Deep Learning through Innovative Pedagogies on Day One*)

**Southard, Keane**

**Composition: *In this short Life***

*In this short Life* was composed in the fall of 2017. It is a setting of two short poems by Emily Dickinson:

In this short Life  
that only (merely) lasts an hour  
how much—how  
little—is  
within our  
power

and:

Look back  
on Time  
with kindly  
Eyes—

He doubtless  
did his best—  
How softly  
sinks his  
trembling Sun  
in Human  
Nature's West—

By repeating sections and creating an arch form, where the two poems are presented in order followed by the stanzas in reverse order (“In this short Life”, “Look back”, and “He doubtless” followed by “Look back” and finally “In this short Life”), I was able to extend the poems into a five-minute meditation focusing on the transience and preciousness of life and what one can (or can't) accomplish within it.

**Stamatis, Yona**

see CMS Council on Music Education (*Building Bridges through Strategies to Teach World Music: Guiding Students Towards Dismantling Stereotypes and Building More Equitable Worldviews*)

**Strandberg, Kristen**

**Paper: *Community Engagement and Local History: Performance, Pedagogy, and Research***

This presentation will focus on the benefits and feasibility of student engagement with local music history through institutions such as museums, city archives, churches, and libraries. Specifically, I will discuss the pedagogical potential for incorporating local history into activities that include student performances and presentations, archival research, and writing assignments. Regardless of format, I argue that engaging with past musical activity in a local community allows students to take ownership of the material and gain experience with community engagement through a hands-on approach which exemplifies active learning techniques promoted in the most recent scholarship of teaching and learning.

I will discuss my experience teaching an upper-level course on local music history in my city, which sits in the region historically identified as the Upland South. The primary purpose of this presentation, however, will be to spark ideas and provide pragmatic tips for other music educators—academic, applied, and ensemble faculty—who wish to engage with locally-based community resources. Most importantly, I will demonstrate how to make connections with local institutions, choose a time period or historical event around which to frame a project, and balance planned activities with a flexible and exploratory environment for students. Finally, I will note further pedagogical and pragmatic benefits, including institutional or departmental visibility and its recruitment potential, the small amount of funds needed, and the potential to highlight diversity within a community and expand musical repertoires beyond the canon.

**Strovas, Scott M.**

see Stutes, Ann B. (*Mentorship, Apprenticeship, and the Promotion of Holistic Learning Outcomes in the Undergraduate Theory Sequence*)

**Stutes, Ann B.**

**Workshop: *Mentorship, Apprenticeship, and the Promotion of Holistic Learning Outcomes in the Undergraduate Theory Sequence***

The typical four-semester design of the undergraduate music theory curriculum presents faculty and institutions with an opportunity, rare in higher education, to mentor large and diverse groups of individuals for extended periods. The dedicated theory instructor should consider herself to be a master teacher in the same manner as applied faculty, yet faces the charge of modeling methodologies without the benefit of meeting students individually for substantive, consistent durations to work through technical issues of craft or musical problems encountered in the repertoire. We argue that the music theory classroom can indeed facilitate similar professionally-relevant tasks when the linear acquisition of conceptual content traditionally delineated by textbooks and supported through truncated musical selections does not supersede regular and authentic engagement with whole musical works.

This workshop presents reimagined learning outcomes based not on the acquisition of conceptual content, but rather on authentic disciplinary practices dealing with musical literature. Broadly, our revised outcomes include the cultivation of methodologies related to 1) effective musical discourse, 2) a critical approach to listening and creative work, and 3) sensitive collaboration. These interrelated outcomes enhance the musical-apprentice's capacity to navigate scores while providing professional relevance to the musical-theoretical concepts they encounter therein. With these learning outcomes in mind, workshop participants will have the opportunity both to experience and to conceptualize methodologies for engaging a small but diverse assortment of music drawn from our own first semester of study while also cultivating holistic disciplinary practices not generally associated with the undergraduate theory experience.

**Sugiura, Nariaki**

see Sandberg, Scott (*Tenor Saxophone Music of John C. Worley*)

**Sullivan, Elizabeth**

see Frisch, Mira (*Peer Review for the Performer: How to Navigate the Tenure and Promotion Process as an Applied or Ensemble Faculty Member*)

**Susi, Nicholas**

**Performance: “There Should Also Be a Female Head to Adorn Our Museum”: Clara Schumann’s “Soirées musicales, op. 6”**

The 2019 bicentennial of Clara Schumann coincides serendipitously with the Sixty-Second CMS National Conference's topic “Fostering Equity and Opportunity in Music.” The example of Clara Schumann offers us a timeless opportunity to reflect upon the subjectivity of a woman composer in the nineteenth century and the inevitable questions of gender equity that shortly follow from our reflection. What opportunities were denied her based upon her gender? What privilege did she enjoy as a result of her position in musical society as the wife of Robert Schumann or daughter of Friedrich Wieck? What action can we take today to create a more inclusive environment for female (or other minority) composers?

A humble response to the last question above, from a performer's perspective, might be to ensure equitable programming for women composers. The titular quote of this proposal comes from Robert Schumann in his review of Clara's *Soirées musicales, op. 6* in the *Neue Zeitschrift für Musik*, and his suggestion should influence today's performers as much as his contemporaries (and why even stop at one “female head to adorn our museum”?).

Clara Schumann wrote her six *Soirées musicales* as a teenager, publishing them in 1836. These charming and brief character pieces epitomize Romantic-era piano composition just as her future husband's compositions do. The goal of this program, however, is to guard against the temptation to present these pieces only in the context

of Robert's works (Davidsbündlertänze op. 6 or Toccata op. 7, for example), but rather as a successful work unto itself.

**Sweger, Kieth**

see **Kozenko, Lisa** (*Andre Previn 90<sup>th</sup> Birthday Tribute*)

**Sweger, Patricia**

see **Kozenko, Lisa** (*Andre Previn 90<sup>th</sup> Birthday Tribute*)

**Talbott-Clark, Laura**

**Paper:** *Making Progress, Not Perfection: Mindfulness-Based Methods for Identifying and Taming Malignant Perfectionism in the Private Studio*

To achieve the highest levels of skill as musicians, we must be goal-driven, detail-oriented, hard working — all traits of a perfectionist. It is no surprise that many musicians describe themselves as perfectionists. For some, this trait brings with it success and confidence. However, for most perfectionists, their unrelenting self-criticism serves only to distance them from their creativity, their audiences and most tragically, from their own worth. I believe that teachers can help these students find a way out of their own self-imposed isolation through the use of mindfulness techniques to restructure the lesson environment and the practice session.

This presentation will first describe traits of a perfectionist, to help teachers identify when this personality type has evolved into something that limits a student's potential rather than enhances. Next, I will discuss how the teacher can guide the student in reframing the learning experience, moving from product- to a process-oriented. I will discuss how to establish a non-comparative environment that emphasizes the uniqueness of each student's talent and career path. Finally, I will present string-specific teaching techniques that will help students more mindfully experience their practicing and performing: how to examine and restructure language, establish clear goals and a plan of action, and move from the micro to the macro. Finally, I will discuss the implications of addressing perfectionism in the studio and the positive effects this can have on reducing performance anxiety and preventing overuse injuries.

**Talbott-Clark, Laura**

**Poster:** *Rethinking Applied Music Instruction: Prioritizing Compassion and Curiosity in the Studio*

The teacher-student relationship in applied instrumental instruction serves as the centerpiece of a collegiate musician's education in performance. Historically, this relationship flows mainly in one direction, with the 'teacher as expert' and the student as passive receiver: meetings are focused on identifying and fixing 'what is wrong.' In many ways, a performer's training neglects and negates the essential elements of what it means to be an artist. In an attempt to evoke an alternate vocabulary of teaching for music instruction, this poster will suggest pedagogical techniques based in mindful inquiry that prioritize the creative nature of the teacher/student relationship by cultivating the fluid exchange of ideas and the exploration of individual expression. This poster will offer insights into the creative process and teacher/student relationship that can apply to any field of study.

I will identify pedagogical practices based in mindful inquiry as ways to enrich the teacher/student relationship in the applied music studio: how the teacher can guide the student in reframing the learning experience, moving from a product- to process-orientation. I will present how to establish a non-comparative environment that emphasizes the uniqueness of each student's talent and career path, informed by using contemplative practices as an entry into the creative process. Finally, I will present teaching techniques that help students more mindfully experience their own practicing and performing. Most importantly, this poster aims to describe a manner of mentorship that honors a student's innate creative potential, holding compassion and curiosity as the guiding values for each interaction.

**Taylor, Sean****Demo/Workshop: *Find your MUSE: Inspire Successful Choral Assessment with Technology***

Monitoring practice routines of singers can be challenging. Utilizing technology that works offline, allows the teacher to monitor out-of-class progress, and gives students music files that can be manipulated in tempo and balance, large group rehearsal time can be better managed for large-group expressive concepts beyond pitch and rhythm. Outside of rehearsal time, conductors spend time listening for specific errors in student recordings, and give meaningful, objective feedback. Students have a superior alternative to singing with commercial recordings or other static rehearsal tracks.

I will present, in an interactive style, an accessible assignment/evaluation system that integrates apps for notation, recording, and playback, including MuseScore, Sibelius, Scorch, and file-sharing apps like Google Drive and OneDrive. I will demonstrate the use of midi/MuseScore files in individual/small group rehearsals and independent student practice using iPads and PCs/Macs. I will then demonstrate the sequence of events involved in using these files and apps to create assignments to assess individual student progress. We will discuss criteria for assessment based on the unique challenges of repertoire and student ability. Session attendees will then create and discuss their own rubrics based on an excerpt we will analyze together.

**Terry, Jason****Performance: *Broken Harmony: Reconstructing Art After the Great War***

In November 2018, the world joined together to remember the end of World War I. But after the Great War was officially over humanity was left with the destruction, the likes of which had never been witnessed. Artists were faced with a decision: return to Romantic ideals and try and hide the carnage or engage with the devastation surrounding them and let their art represent the new way of life.

This recital showcases music composed soon before and after the war and includes a visual component as well. The works performed range from well-known to obscure, including Kurt Weill's "Die stille Stadt," which has been obtained from the Kurt Weill Foundation with rights to perform. (After Weill himself premiered the work in 1919, the score was then put away; it has not been published.)

The visual arts portion of this performance, which will stream during the music, consists of a series of stop-action animations reflecting the cultural climate and artistic influences that existed before and after WWI. Using both original and existing drawings and paintings, the simultaneous animations will highlight the impact WWI had on each of the above composers and the drastic changes that occurred in their works.

**Testa, Mike****Paper: *Auditioning on Laptop: Redefining the 21<sup>st</sup> century College Music Student***

Recently a university auditioned a student whose primary instrument was laptop (Ableton Live). This presentation would be a case study review of the process of selecting and administering the audition criterion.

**Thomas, Margaret****Paper: *Music, Flow, and Resilience: Bringing Neuroscience into the Music Classroom***

The impact of stress on escalating symptoms of anxiety and depression in undergraduate students is well documented (e.g., Cuijpers et al., 2016), as is the powerful impact that music listening and music making can have on regulating emotions (e.g., Gebhardt, Kunkel and von Georgi, 2014). Recent research focusing on "flow"—the deep engagement in an activity that reduces self-awareness—has revealed its stress-reducing benefit; neurobiologically, this occurs through the suppression of what is termed the default mode network (DMN) (e.g., Mohan et al., 2016). In this paper, a neuroscientist and a music theorist collaborate to explore ways to apply this research to our work with undergraduate students. Following an overview of the psychology and neuroscience of stress and resilience, we describe a newly-designed, co-taught course for first-year students that merges neuroscience and music. We will demonstrate how the course's focus on the emotional benefits of

music will allow it to operate on multiple levels: the course will explore the existing research while also applying that research to our students' own adjustment to college; it will build students' capacity for flow and resilience while also developing their research and music-reading skills; and it will attract students with a range of interests, thus building a richer pipeline of students to enter the fields of music and neuroscience.

### **Thomerson, John**

#### **Workshop: *Parody, Songwriting, and Inclusion***

Conventional school music programs traditionally privilege fixed conceptions of “musicianship” that largely exclude vernacular musicking. Students who make and listen to this music receive the troubling message that their cultural heritage is not worthy of formal study or practice and that it does not fit an artificially limited definition of “music.” One way to extend the promise of musical education to all individuals involves expanding our understanding of “being musical” to include a range of practices historically disregarded by the academy. One example is parody. While parody is the most commonly used structural borrowing technique in contemporary American vernacular music, its low-brow associations with humor and unoriginality have led to its continued neglect by music educators.

Drawing on years of experience teaching songwriting and numerous public workshops, participants in this interactive presentation will engage in a range of songwriting activities that involve parody including simple substitutions of words, lines, and verses as well as full contrafactum parodies. I will also model strategies for creating new songs in existing styles. These activities are active, easily assessable, and scalable, and they engage students with fundamental musical elements including rhyme scheme, prosody, melody, form, and affect. These activities also engage students with aesthetic issues like originality and helps situate all creative activity within existing networks of expectation and convention. Most importantly, they allow teachers to include students from a range of musical backgrounds and give them tools to create music in their own voice.

### **Thompson, James**

#### **Showcase Performance: *Hymntunes III for Two Flutes and Video by Robert Fruehwald***

Composer and teacher Robert Fruehwald grew up in Louisville, Kentucky. He attended the University of Louisville receiving a Bachelor of Music in Composition and subsequently earned his Master of Fine Arts degree at the California Institute of the Arts, and his Ph.D. at Washington University in St. Louis. In 1989 he took a teaching position at Southeast Missouri State University. Dr. Fruehwald has taught numerous subjects at Southeast, including applied composition, music theory, applied flute, electronic-computer music, and the history of modernism.

*Hymntunes III* is the third in Robert Fruehwald's series of compositions based on hymntunes. In this composition, religious melodies from many different eras and cultures are used. The texts that accompany these melodies are not discarded. In the first movement, the Latin text of the hymn to St. Magnus is used as a response to the original melody, which appears in the tape part. The second movement uses separate syllables from a Hindu word as a percussive accompaniment for a Vedic melody. The final movement makes use of the text of the ancient Greek Delphic hymn. Fruehwald composed *Hymntunes III* for two flutes and tape in 1994 and later adapted it into versions for flute ensemble and for two flutes and video.

### **Thompson, Paul**

see Thompson, James (*Hymntunes III for Two Flutes and Video by Robert Fruehwald*)

**Thompson, Tim****Demo/Workshop: *Create Polyphonic Audio Processing Systems More Easily and Intuitively using the MC System in Max 8***

With the release of Max 8, Cycling '74 introduced a new paradigm for running multiple audio channels through the same processes. The MC (multi-channel) system is well designed and thoroughly integrated and is surprisingly useful for a wide range of processes. Things that used to be more cumbersome to build in Max are now easier. All MSP objects can be used in MC mode. While individual channels can be addressed with messages, there are also several group messages for automating variation across the array of channels. This workshop takes the group through the process of building a simple system for the creation, manipulation, and output of multi-channel audio using MC objects.

**Thrasher, Michael****Poster: *An Examination of Financial Expenditures in American Tertiary Music Schools, 2004–2018***

Due to rising tuition rates, the prevailing narrative regarding higher education in the United States is that the cost of providing educational experiences is rapidly increasing. However, the cost of operating an institution or an academic unit is not definitively linked to the price in tuition paid by students. The published literature contains little objective data to demonstrate the cost of delivering an education in the field of music, or how the costs have changed over longer periods of time. The purpose of this study is to examine the median financial expenditures of music units in American colleges and universities in a longitudinal manner, with emphasis on unit spending per music major student.

Utilizing data from the *Higher Education Arts Data Services* (HEADS) project, median music unit expenditures were compiled and adjusted for inflation. Analysis of the information indicates that music unit expenditures increased by 9.6% during the years 2004-2018. Private institutions consistently spent more per student than public institutions, and small units tended to be less efficient than larger units. In addition, music units at associate-level schools spent 28% less per student than baccalaureate units, and 32% less than those at doctoral institutions. Although overall music unit spending during this period did show increases, tuition prices increased at a substantially faster pace, with tuition rising by approximately 47% during the same time frame. Additional analysis of long-term financial data may yield insights into the nature of music instruction in higher education and assist in strategic planning exercises.

**Toman, Sharon****Paper: *Using Robots to Integrate Music and the Arts***

In this session, faculty provide insight into the development of an interdisciplinary project between students in a General Education Music course and an Information Sciences and Technology (IST) course. Music students create the digital musical scores and the IST students develop software for the robot movements. The design and implementation of the choreography is the bridge between discipline areas. The final product is a robot dance where the movements of robot couples are synchronized to the rhythm of the music. When students develop music compositions and software applications, they follow a common development process that includes requirements definition, design, implementation and test/debug phases.

Students start with a piano musical score that is then created digitally using Sibelius ([www.avid.com/sibelius](http://www.avid.com/sibelius)), which is further enhanced using various instrumental parts. The final composition is the background music of the dance and provides the foundation for the choreography. The IST students implement Java applications, utilizing the leJOS NXJ environment ([www.lejos.org](http://www.lejos.org)), to maneuver the LEGO® MINDSTORMS® ([www.lego.com/en-us/mindstorms](http://www.lego.com/en-us/mindstorms)) robots based on the steps identified in the choreography.

Active-learning exercises in music theory, animation and programming components prepare students for successful execution of this project. Iterative development coalesced with various forms of visual and audio feedback enhance the student learning experience. Student feedback regarding this project is positive, with each

member of the interdisciplinary team utilizing their strengths for the success of the project. We look forward to sharing additional information about these efforts during the conference.

**Trantham, Gene S.**

see CMS Student Advisory Council (*Catch the Student Wave: Future Voices in CMS*)

**Trantham, Gene S.**

see CMS Student Advisory Council (*The CMS Undergraduate Task Force Report on its Fifth Anniversary: Student Perspectives & Reflections*)

**Tse, Roydon**

**Composition: *Three Musings***

*Three Musings* — “a triptych for chamber orchestra” was written in 2010 — and is a set of three miniatures titled “Lullaby,” “Scherzo,” and “Lament.” I wanted to produce a set of three unique studies for orchestra each featuring different textures and styles. The first movement is a miniature featuring glissandi in the strings. Inspired in part by Debussy’s *Nocturnes*, a simple diatonic melody line is passed between the woodwinds and coloured by various instruments in the orchestra. The second movement “Scherzo” is a jubilant and fun dash for orchestra culminating in a horn duet. In “Lament,” I pass the spotlight to the principal players of the string section as each soloist plays the theme in delayed imitation against the orchestra.

**Tseng, Li-Han Eliza**

**Student Performance: *Prokofiev: “Adagio” from Cinderella, Op. 97 bis***

The five and half minute piece, the *Adagio* for cello and piano, presents the variety of cello timbre through using the wide register, dance-like accompaniment, and colorful harmonic. Nowadays, it is, however, an overlooked piece. The solo music contains a more complex tune and the performance skills than the original melodies that played by the cello section in the ballet. The *Adagio* is derived from *Cinderella*, the “Duet of the Prince and Cinderella” [“Duet Printsya i Zolushka”], which is composed a turmoil period for all the arts since the War and political policy. Still, Prokofiev presented his innovative “New Simplicity” style and quintessence in this ballet.

That is unfortunate that the *Adagio* is an overlooked piece today. Rostropovich once said, “playing a lot of miniatures where first and foremost one must develop a beautiful singing sound and work on filigree, minute details of color and timbre.” The story of Prokofiev and the music will bring you

**Turner, Kristen M.**

see Smith, Ayana O. (*Intersectionalities in African-American Music and Culture: Weaving History, Theory, and Pedagogy*)

**Vanderburg, Kyle**

**Poster: *An Inbox Full of Music: Teaching Composition over the Internet***

This presentation addresses the challenges and successes of maintaining a completely-online composition curriculum.

**Vasil, Martina**

**Poster: *The Influence of Professional Development in Popular Music Education on the Pedagogy of Four Classically Trained Music Teachers***

Popular music is a new channel for music learning (Wright, 2017) and can foster equity and opportunity in music education. The purpose of this study was to examine how four classically trained music teachers, who received the same professional development in teaching popular music, implemented new ideas into their K–12 music classrooms. This inquiry was directed by Bandura’s (1986) *Theory of Teaching Self-Efficacy*, which

asserts that changes in teachers' beliefs in their ability to successfully accomplish a task stem from four primary sources: 1) enactive mastery experiences (completing a task); 2) vicarious experience (watching others complete a task); 3) verbal and non-verbal persuasion (encouragement or deterrents); and 4) physiological reactions (anxiety). The data for this multiple-case study were three semi-structured interviews, two site visits and observations, documents, and a researcher journal. Data were examined through thematic analysis. The professional development (PD) workshop provided teachers with preliminary skills in teaching in nonformal ways and creating informal learning experiences for their students. The free resources from the workshop supplemented teachers' current curricular resources and strengthened teachers' abilities to successfully implement popular music education into their classrooms. The hands-on approach of the workshop simultaneously gave teachers enactive mastery and vicarious experiences. The workshop presenter created an encouraging context where it was safe to make mistakes; this reduced feelings of anxiety in teachers and increased feelings of self-efficacy. PD workshops that actively engage participants with a low-risk atmosphere may be more effective in helping inservice teachers implement popular music education in their classrooms.

**Vice, Matt**

see Meng, Chuiyuan (*Enhance Music Learning and Performance with Augmented Reality, Iron Man-style*)

**Vu, Kinh T.**

see CMS Council on Music Education (*Building Bridges through Strategies to Teach World Music: Guiding Students Towards Dismantling Stereotypes and Building More Equitable Worldviews*)

**Wang, Zhao**

see Wilton, Amanda (*Rebecca Clarke's Viola Sonata: The Centenary of a Masterwork*)

**Waschka, Rodney**

see Kleiankina, Olga (*Our Passage to the Stars*)

**Watanabe, Mihoko**

see Kozenko, Lisa (*Andre Previn 90<sup>th</sup> Birthday Tribute*)

**Weaver, Brent**

**Composition: *Two Intermezzos***

These two pieces were commissioned by Portland Piano International for its pianists as a part of a commissioning project. Each composer was invited to write pieces for solo piano that had a connection to earlier music. As a composer and teacher, I have long admired the music of Johannes Brahms. One of Brahms' traits that delights me most is the way he sets a thorny compositional problem for himself — such as a fugue over a pedal tone, or an intricate canon at the seventh — and then proceeds to “cover his tracks,” making the music so lovely that the intellectual challenge disappears into the background of the music. This kind of appeal on multiple levels is of course something that composers do in many ways, but Brahms' way of achieving both an intriguing intellectual structure and a time-suspending beauty is one I've always treasured.

These *Intermezzos* are an homage of sorts and are most directly inspired by Brahms' various *Intermezzos* for solo piano from op. 116–119. The first, centered on C, is clearly based on the C-Major *Intermezzo*, op. 119/3. The second is more loosely based on the A-major and Eb-Major *Intermezzos*, op. 118/2 and 117/1 respectively, and features a series of canons over a chaconne-like series of chords. Although the same chords are used in both the A and B sections of this ABA form, the tonal centers in the movement are A and Eb as in their models.

**Weimer, Krissie**

**Workshop: *Using Improvisation to Teach Performance Skills in Secondary Instrument Courses***

This workshop has two purposes. The first is to provide teachers of secondary instrument courses practical yet creative ways to help students develop performance skills using improvisational games and activities. Focus will be on how improvisation can help students develop secondary instrument performance fundamentals and musicianship skills autonomously while thinking creatively, and applying musical skills and knowledge developed in other courses. A number of musical games and activities will be demonstrated, including those incorporating call and echo, call and response, storytelling, and musical variations. Attendees will observe and participate in a number of games and activities that can be easily applied to a variety of secondary instrumental methods course settings. The presenter will provide recorders to use during the session.

The second purpose of this workshop is to blend performance and pedagogy. While demonstrating how to use improvisatory and creative activities to help students develop performance skills on secondary instruments, teachers can simultaneously introduce students to pedagogical techniques for using improvisational activities in their future music teaching. Discussion will incorporate ideas on how the absence of notation can encourage more focus on fundamentals such as dynamics, articulations, tempo, tone, and intonation, and how to develop an appropriate environment for improvisation. All games and activities demonstrated can be used as is or modified to meet the needs of diverse learners and course goals. The examples provided may also jumpstart the teacher's creativity to come up with other activities to use with students.

**Wells, Andrea Chenoweth**

**Workshop: *Inclusive Vocal Pedagogy***

Today's musicians require a diverse set of musical tools in order to make a living. To this end, voice faculty are often asked to teach non-voice primary music students who are looking for proficiency in a variety of musical areas; even our performance majors are looking for "vocal cross-training" to make them more marketable. These students need exposure to vocal styles that sometimes fall outside of the traditional performance experience to which most classically-trained singing teachers are accustomed. While there has been a surge of interest in contemporary classical music styles and pedagogy, many teachers are fearful about including these techniques into their lessons, or, in some cases, treat these contemporary styles as "less than." This does not need to be the case! Contemporary singing styles and repertoire are relevant both to the efficacy of our degree programs, and also to the futures of our students.

This presentation will include:

- a discussion of the particular challenges that face non-voice primary singers, including building endurance, singing through distractions, finding appropriate keys for songs, addressing postural challenges (singing while playing instruments, singing while sitting, singing while moving, etc.);
- a survey of musical styles students need to learn and an exploration of simple and healthy ways to integrate non-classical singing styles into studio lessons;
- an introduction to accessible repertoire that includes non-classical singing styles;
- a demonstration of selected exercises which develop sight-reading and improvisation skills.

This presentation will include a slide presentation, handouts, and will involve audience participation.

**Whipple, Christina M.**

see Whipple, William (*Neurodiversity Inclusion: Implications for Educators and Multimodal Teaching*)

**Whipple, William****Workshop: *Neurodiversity Inclusion: Implications for Educators and Multimodal Teaching***

Neurodiversity. This term (along with multimodal learning, inclusion, accessibility, and sensory needs) is often met with confusion among professors, teachers, and students alike. Most colleges and universities strive to embrace racial, cultural, religious, and sexual diversity; however, neurodiversity has yet to be understood and practiced. Several steps in this process will be discussed during this presentation beginning with the background and history of the neurodiversity movement, including highlighting the Individuals with Disabilities Education Act of 1975, how it has progressed into 2019, and why it is applicable to all students (including but not limited to those with special needs). Participants will learn about multimodal learning, how it is processed in the brain, and how to identify students who may be struggling in specific areas. Presenters will discuss universal design and its use by Dr. Peter Eden, President of Landmark College for neurodiverse students. Participants will take part in interactive exercises that feature specific types of multimodal teaching (auditory, visual, kinesthetic) and combine them with further items to consider (sensory, social, and emotional needs of students). Video examples of higher education classes utilizing each modality will be provided. Participant exercises, videos, and examples will utilize learning theories such as Howard Gardner's Theory of Multiple Intelligences in combination with research on music psychology/neurology and current research in music therapy. Participants will also have a chance to discuss challenging classroom scenarios and brainstorm ideas and solutions for how to include all students in the learning process with multimodal teaching as the primary tool.

**Willey, Robert****Paper: *Getting Started with Electronic Music: An Open Course in Music Technology***

The curriculum for a music technology course is presented that is divided into four areas: digital audio sound manipulation, MIDI arranging and sequencing, online notation, and music videos. The course material is open to the public online and the skills that are developed while working through it can be of use to most music majors and to many of their professors in their work making music and teaching.

The class is activity-based and taught in a flipped classroom with minimal lecturing. Students study the online material and come to class prepared to work through the tutorials during supervised lab sessions. The course content is available in an open online environment that anyone can access and is divided into modules so that parts of the course can be accessed and adapted individually. Students build online portfolios that can be reviewed by colleagues and explored by the general public instead of turning in assignments to the teacher.

NASM expects graduates with degrees in music to have developed a number of basic skills, including composition/improvisation: "Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods." One way to develop this competency could be through independent study, with students working on some or all of the material presented here and then submitting portfolios before graduation. This material can also be explored after graduating and used by the general public at any time."

**Wilson, Miranda**

see **Moody, Jason** (*Celebrating Clara Schumann: Piano Trio in G minor, Op. 17*)

**Wilson, Tim****Demo/Workshop: *Digital Tools for Ear Training & Theory: Strategies for Online Delivery of Coursework and Assessment***

This presentation will explore several digital resources that can assist in delivering engaging, effective coursework for students, and provide formative assessment tools for instructors. These innovative online tools allow students to develop core dictation, singing, analysis, critical listening and creative skills, whilst receiving immediate feedback. Student work is automatically graded saving teachers valuable time.

The session will examine how the resources can be customized to support specific curriculum requirements and personal teaching methodologies, including the ability to import audio recordings and notation files.

Strategies will be presented for simple integration of the tools into coursework via LMS platforms (Canvas, Blackboard and Moodle, etc.) and delivery of customized tasks on smart phones, tablets and laptops. The presentation will also examine best practice for reporting, continuous assessment and methods of maximizing student engagement and development.

**Wilton, Amanda**

**Lecture-Recital: *Rebecca Clarke's Viola Sonata: The Centenary of a Masterwork***

Rebecca Clarke (1886–1979) has been recognized as among the most important British composers of the interwar years. Violists especially have championed Clarke's music with countless performances, recordings, dissertations, and other research. This year marks the 100th anniversary of Clarke's *Viola Sonata* and her success at the 1919 Berkshire Chamber Music Festival. This lecture-recital explores the reasons why Clarke's *Viola Sonata* has become a staple of the viola repertoire with examples of both its historical and performance value. The *Viola Sonata* was Clarke's first abstract, large-scale work and helped to establish her reputation as a composer. The sonata includes the perfect balance of virtuosic technique and romantic lyricism, influenced by her viola teacher Lionel Tertis, as well as both French and English inspired harmonic colors shaped into a "Brahmsian" sonata form. This lecture-recital will also include a discussion of Clarke's long and interesting life both as a composer and violist. She was the first female accepted as a composition student of Charles Stanford at the Royal College of Music and was one of the first female musicians admitted to the Queen's Hall Orchestra. The powerful opening gesture of Clarke's *Viola Sonata* declares her own triumph as a successful woman in music.

**Yaffe, Michael**

**Workshop: *Dignity and Equity: Applying the Yale Declaration on Equity in Music for City Students***

The 2018 "Declaration on Equity in Music for City Students" (Yale School of Music, [declaration.yale.edu](http://declaration.yale.edu)) calls for "every student in every city in America to have access to an active music life." Employing the principle of human dignity propounded in the 1948 Universal Declaration of Human Rights, the declaration positions an active music life at the nexus of social, cultural, and educational inclusion. But historical and ongoing inequities have denied some K-12 students access to music opportunities. Students from urban regions — including many students of color, immigrant and first-generation students, and students experiencing poverty — are less likely than their suburban counterparts to have access to music opportunities both in- and out-of-school. The declaration calls for renewed commitment to music education in city schools, the continued development of collaborative partnerships, and for strategic changes in the music educator "lifecycle."

A crucial goal of the declaration is the development of "music ecosystems," the networks of people, places, and systems that characterize a city's music and cultural life. These ecosystems are at their healthiest when they are balanced, collaborative, and diverse. Institutions of higher education are crucial to the development of healthy ecosystems through the preparation of music educators, teaching artists, and performers. Workshop participants will learn to use the declaration as a framework for examining and pursuing equity in their own communities, working in small groups to identify strategies by which their institutions can lead the development of equitable music ecosystems.

**Yinger, Olivia Swedberg**

see Pelkey, Stanley C. (*Community Outreach in the Bluegrass Region: One University's Approach to Enhance Student Success*)

**Yoon, Angela**

see Terry, Jason (*Broken Harmony: Reconstructing Art After the Great War*)

**Yun, Kristen Yeon-Ji**

see Park-Kim, Phoenix (*Classical Music for Cello and Piano by African American Composers*)

**Ziegel, Aaron**

**Poster:** *Before, During, and After World War I: Popular Songs, Art Songs, and Piano Duets from an American Music Parlor*

This poster shares the lived experience of music-loving Americans through the music they might have heard and performed in their music parlors during the 1910s, the decade that encompassed the United States' involvement in World War I. The parlor was an intimate venue for music making. Popular songs, art songs, and piano duets all coexisted comfortably in this space.

A panoramic selection of pieces traces the emotional trajectory of the wartime experience. An "Intermezzo" by Leopold Godowsky and an "idealized" American Indian song by Charles Wakefield Cadman evoke an idyllic sense of life at home before the conflict, soon to be interrupted by the horrific aural imagery of Alfredo Cassella's "Pages of War." Patriotic popular songs and marches by Billy Baskette, Arthur Hadley, and John Philip Sousa capture the enthusiasm with which patriotic Americans enlisted in the cause, while selections from Irving Berlin's "Yip, Yip Yaphank" poke fun at army training camp life. The loss, suffering, and sacrifice of wartime service is memorialized in settings of McCrae's poem "In Flanders Fields" by Charles Ives and Arthur Foote. Upon returning home from the war, soldiers were greeted by the sound of ragtime, represented by one of Henry Gilbert's "American Dances."

This program celebrates the centennial of the United States' first observance in 1919 of Armistice Day (now known as Veterans Day) and President Woodrow Wilson's stated goal "to reconstruct [the world's] shattered order and to work out in peace a new and juster set of international relations."

**~ END OF ABSTRACTS & PROGRAM NOTES ~**