

PRESENTATION ABSTRACTS

Batzner, Jay

Pangle, Wiline

Dasen, Ann

Trommer-Beardslee, Heather

Science-Inspired Performance

[Redacted] [Central Michigan] University has been fostering exciting interdisciplinary creations that bring science and art together. Four faculty in particular have brought together biology, music, dance, and the visual arts in a series of collaborative pieces. Our current catalog of works include pieces inspired by cell division, DNA, ecological succession, hyena clan behaviors, and climate change. These works have been presented on many concert stages across the country as well as being used in biology classrooms.

Our presentation will be on how we have used scientific principles as a springboard for music and dance art pieces and some important tips and guidelines we have developed for those looking at fostering similar collaborations at other institutions. Furthermore, we will discuss the benefits for students whose participation can range from performer to audience member to student to co-collaborator.

Berg, Tyler

Morten Lauridsen: Unveiling the Early Art Songs of a Choral Giant

This lecture recital contemplates the quality of the solo vocal music of Morten Lauridsen's earliest compositional stages and its influence on his contemporary choral achievements. Focusing primarily on Lauridsen's lesser-known song cycle, "A Backyard Universe" (1965), the presentation delineates the composer's use of expanded harmonic techniques and early jazz influence. This music was written more than 25 years before his most noted choral compositions, such as "Lux Aeterna" (1997) and "O Magnum Mysterium" (1994). Through performance and commentary, this lecture presentation explores Morten Lauridsen's solo and choral

music to find common stylistic connections that confirm the high-caliber nature of his solo vocal repertoire. To enhance the quality of the presentation, excerpts from an interview between the presenter and composer will be revisited. Morten Lauridsen's solo music should be included in the standard vocal repertoire for singers, and his musical genius can be recognized even in the embryonic stages of his compositional career.

Bernardini, Denise Ritter

Atwood, Thomas

Anthony, Wayne

A Forgotten Voice in the Glass City: The Life and Music OF Elizabeth Gould

As scholars continue to identify and rightfully acknowledge the contributions of women composers in the 20th century, music faculty at major institutions should begin to investigate their library archives, which may be rich with exemplary examples. Such is the case at The University of Toledo in the Ward M. Canaday Center for Special Collections, which houses a sizeable collection of scores, programs, and posters of teacher, performer, and composer Elizabeth Gould. Born in 1904, Mrs. Gould received numerous awards for her singing from several international music competitions; however she did not pursue composing as a career until much later in her life at the age of 45. At a glance, Mrs. Gould's work appears to be neo-classicist, as her compositions are in direct reaction to the experimental music of the 1950's. This presentation will fully examine Mrs. Gould's eclectic body of work, of which little is known, and include a performance and discussion of her pieces Fiddle Songs, One from One Leaves Two, Fraileries Song Cycle (excerpts) The Red Blouse (excerpts) and Thanks. By discovering and celebrating the work of this composer, participants will engage in a larger conversation concerning the nexus between posterity, women composers, and the potential of what may be discoverable at their home institutions.

Buckstead, Brian

Going Electric: Building a Collegiate Level Amplified Eclectic String Ensemble

Eclectic string ensembles are rapidly growing in popularity and are viewed by many as an essential part of today's music student experience. This session will explore the basics necessary for the development of an amplified eclectic ensemble at the collegiate level. Topics covered will include forming the initial concept for an eclectic ensemble, writing the course proposal, persuading (skeptical) colleagues, researching (and procuring funding for) instruments, gear, and music, and marketing the ensemble to current and prospective students.

While vocal, brass, woodwind, and percussion students at the collegiate level are generally able to perform in an eclectic mix of ensembles, string students in particular are generally expected to study "classical" music as part of an orchestra or chamber orchestra. While "classical" is and will continue to be an integral part of musicianship at the collegiate level, I believe it is limiting as well. A string ensemble offering folk, Celtic, fiddle, pop, rock, jazz, and other vernacular styles is a very attractive option for students, whom I have found to be invariably interested in eclectic styles. Additionally, the technological aspect of the ensemble is just as much of a draw as the style of music being performed. Students are fascinated with the aural and timbral effects that are possible with amplified instruments and related gear, including amps and effects pedals. In the end, all teachers want to be stylistically relevant and well-rounded in their pedagogy. Teaching diverse styles through music and technology is one way to achieve that goal.

Buergel, Benjamin

Electro-acoustic Music for the Collegiate Studio

A wealth of music for solo oboe with electronic sounds has existed for over fifty years, yet I rarely see such music performed live. In the classical sphere, electronic music has been slow to catch on as standard

repertoire, perhaps due to a lack of awareness or the notoriety of complex and unreliable equipment. However, the growing literature and access to technology makes electro-acoustic music more accessible for collegiate students, and performing it has a host of pedagogical benefits. Performing electro-acoustic music engages audiences and builds rhythm, intonation, and improvisation/creative skills in a way unlike any other repertoire. Of particular interest is the use of live-looping, a continuous repetition of live-recorded fragments.

I have developed a set of etudes to introduce the curious oboist to electronic music using live-looping, and these can be adapted to any instrument. The etudes isolate and demonstrate ways to build rhythm, melody, harmony, and texture using live-loops progressing in complexity, with some improvisational decisions left up to the whim of the performer.

In this lecture-recital I perform Stephen Gorbos' *And They Sing This* for oboe, tape, and digital delay in addition to samples from my live-looping etudes, and I discuss the technological ease and pedagogical benefits of performing electro-acoustic music. All music in this recital is performed using a tablet; the capabilities and ubiquity of smart devices put this music within reach of college music students. The aim of this lecture-recital is to inspire musicians and educators to incorporate electronic music into their repertoire.

Burkart, Rebecca

Playing Early Music on Modern Instruments

Many college teachers and conductors introduce early music to their students, but may wonder if they are teaching the correct national styles, articulation, ornaments and tempos. Looking at several examples from original 17th and 18th century treatises and from modern guides the presenter will demonstrate how a performer can avoid "romantic" notions about how to play

ornaments and how to correctly articulate a piece from that era.

Modern editions of Renaissance and Baroque music often add inauthentic fingering, phrasing, pedaling or tempos. This talk will address those problems and show how a modern performer can recognize editorial changes to the composer's original intent. Rhythmic conventions and unusual notation are another concern in playing early music. What the music looks like on the page is not always what the composer intended. Musical examples will be played to demonstrate how these confusing figures would be executed.

Many modern performers may not be aware of the regional differences in Renaissance and Baroque music. It will be shown that playing the music of Johann Sebastian Bach, Jean Philippe Rameau and Antonio Vivaldi with the same phrasing and articulation is usually incorrect because of the stylistic differences in the countries represented.

This paper will give practical advice about how to perform early music in a more "authentic" manner using original 17th and 18th century treatises as a guide in the hope that teachers and their students will become more comfortable in playing this music.

Cordoba, Derick

An Examination of the First Liturgical Jazz Service

In 1959, after the tragic death of his infant daughter Mary Jo, Ed Summerlin began composing what would become the first liturgical jazz service. The service was titled "A Jazz Setting of 'The Wesley Orders of Common Prayer'" and was premiered on May 20, 1959 at Southern Methodist University in Dallas with a jazz nonet. The performance began a fourteen-year odyssey for Summerlin and opened the door for jazz to be used in churches.

Summerlin's compelling story was filmed for World Wide '60 as a television special, "A Requiem for Mary Jo," at the 1959 National

Methodist Youth Conference at Purdue University. The nationwide attention Summerlin received helped him secure a record deal and he recorded Liturgical Jazz. The Liturgical Jazz album was released in 1959 and received four and a half out of a possible five stars in Downbeat magazine.

As a PhD composition student at North Texas State College, Summerlin worked as a jazz teaching assistant under legendary educator Gene Hall. In February of 1960 Summerlin along with several other N.T.S.C. students embarked on a multi month jazz tour. Summerlin's nine-piece group traveled up and down the east coast playing his liturgical jazz service in churches by day and jazz standards in clubs by night. This paper explores Ed Summerlin's pioneering liturgical jazz service, the first of its kind.

Cowan, Chelsea

Raags to Rondos: Hindustani Classical Music Traditions in Western Classical Training

Many ethnomusicologists and performance pedagogues agree that studying different cultures and how they express themselves through music can develop an even deeper understanding of one's own unique practices. With my experience studying Hindustani classical music in addition to Western classical music, I found many new approaches in tackling issues such as finger dexterity, sound production, breath support, and many others that flutists constantly deal with.

This presentation will provide an analysis and comparison of musical transmission techniques between Western classical music and Hindustani classical music and an introduction to a flute method book I am writing that aims to incorporate Hindustani techniques into Western training. This will include a brief introduction to Hindustani classical music, a discussion of Huib Schippers' "Twelve Continuum Transmission Framework" as a tool for comparison and analysis, and a presentation of three études designed for a training flutist that demonstrates Hindustani raags, aural training,

improvisation, and Hindustani rhythmic cycles.

The method book, using Hindustani methods of technique building, will focus on the aspects of flute playing, but could easily be translated to other wind instruments if desired. I seek to not only improve a musician's performance, but also connect them with an entirely different perspective on learning and connecting one's self to an unfamiliar culture. This book, most importantly, aims to provide new approaches to flute pedagogy that may be more suitable for flutists who struggle with various aspects of technique.

D'Alexander, Christine
Social Change through Music and Higher Education: Putting El Sistema's Principles into Practice

In recent years, there has been a substantial increase in El Sistema-inspired music programs for young musicians across the US and abroad. Oftentimes, these programs reside in underserved communities and large urban centers, where large gaps between resources and financial allocations per child tend to be higher than in more affluent areas (DeLorenzo, 2012).

El Sistema, or "the System", the Venezuelan project founded in 1975 by José Antonio Abreu, is acknowledged worldwide as an example of music education for youth promoting strong social integration principles and empowerment (Majno, 2012). It is defined as a model for promoting social change through music, where musical excellence and social transformation form a symbiotic relationship occurring simultaneously through performance and practice (Steele, 2016). Today, it comprises approximately 420 music centers, or núcleos, and 700,000 participants worldwide (Baker, 2012).

As the number of El Sistema-inspired programs continue to expand, we must critically reflect on several points of

contention among these programs. This paper explores important notions of social responsibility and social awareness amongst specific communities and its' members, constructing culturally diverse curricula with immersive pedagogical training in higher education, integrating holistic teaching and classroom management models for music educators, and executing diverse musical and social activities aimed at teaching in formal and informal settings. It explores the term "social change through music" based on experiences and research in El Sistema settings, and discusses implications for higher education aiming to establish effective means of preparing socially conscious music educators to work in culturally diverse contexts.

Evans, James
Fluid Dynamics: John Luther Adams's Depiction of Water

Programmatic musical depictions of water are exceedingly common. Its role as both life-giver and life-taker, both barrier and medium for transportation, and the mysteriousness of the ocean's depths have inspired the likes of Smetana, Debussy, and Ravel. In their works and in others, a common compositional vocabulary developed around the depiction of bodies of water. This vocabulary relies primarily on musical gestures representing the water's motion, such as repetitive ascending and descending patterns that imply ripples and waves.

In his Pulitzer-winning orchestral work *Become Ocean*, John Luther Adams uses established musical gestures combined with original structures and techniques to convey the large and small motions, color, texture, and scale of the ocean. He uses the illustrative potential of these gestures and structures to build and drive the entire 45-minute piece, making it a musical depiction of water in its entirety.

This paper will analyze Adams's compositional techniques through the lens of what musicologist Philip Tagg calls "anaphones" in

order to relate his gestures and structures to specific physical phenomena. Since these techniques are layered and combined in Adams's piece, this paper will also discuss the role of their sustained interactions in the reinforcement of their implied meanings. Studying the relationships between Adams's musical structures themselves, as well as their relationships to the physical world, reveals the completeness and thoroughness of the musical depiction of water he has composed in *Become Ocean*.

Hart, Carolyn

The Inspiration of the Western Frontier on Three Canadian Women Composers

An introduction and illumination on three women composers living and working independently on the west coast of Canada. Violet Archer, Barbara Pentland and Jean Coulthard dominated Western Canadian music for most of the twentieth century. All three died within weeks of each other in the year 2000.

Why did these women settle in western Canada when the vibrant musical establishment was in central Canada? Perhaps the reason was to get away from the establishment where they could find opportunity and their own true voice. They were true pioneers.

How did the West Coast influence their writing? Some of the strongest influences were from other pioneer women and in particular an artist Emily Carr; and a poet Dorothy Livesay. These composers, artists and writers influenced each other while at the same time were influenced by the Pacific Northwest landscape and the strong presence of the Indigenous people.

This presentation will demonstrate these influences and at the same time show the interconnectedness of music, poetry, and the visual arts.

Barbara Pentland, Jean Coulthard & Violet Archer remain the foremost composers in the

history of Canada and some of the most remarkable women in the twentieth-century music. Their compositions are widely performed and recorded, and they have received awards and honors for their music internationally. All three taught at respected universities – University of British Columbia and the University of Alberta and had great influence on the next generation of Canadian composers.

Honn Hoegberg, Elisabeth

How Theocritus Sang: Eleanor Everest Freer's Sonnets from the Portuguese

On the 75th anniversary of her death in 2017, it is fitting to examine the contributions of Chicago composer Eleanor Everest Freer (1864-1942) to 20th-century American art song. During her lifetime, Freer's critical recognition in America paralleled that of American contemporaries Amy Beach and Carrie Jacobs Bond; however, unlike them, Freer is almost unknown today, despite her prodigious output in multiple genres that comprises over 130 songs as well as 11 chamber operas, and numerous piano and ensemble vocal works, published in both American and transatlantic editions. This paper argues for greater recognition of her achievements through an examination of her most significant work, a song cycle on Elizabeth Barrett Browning's *Sonnets from the Portuguese*. Illustrative of the early 20th-century style that superimposed traditional Continental training on English language poetics, Freer's songs display a keen sensitivity not only to Barrett Browning's texts, but also to the nuanced variations within the sonnet form through a unique employ of late-Romantic harmonic structures that elucidate the poetic form and further the textual drama. An analysis of Sonnet I—"I thought once how Theocritus had sung"—the first critical examination of Freer's work, will illustrate this innovative process and the need for further exploration of her work.

Huff, Vernon

William Levi Dawson and the Development of the Choral Spiritual

William Levi Dawson (1899 - 1990), son of a former slave, studied music in Chicago, and later became the director of the famed Tuskegee Institute Choir. This 100-voice chorus was primarily known for performing arrangements of Negro spirituals, many of which were Dawson's own. Dawson, who had hoped to become well-known as a composer of symphonic works, instead found fame as an arranger of Spirituals. During the years that the choir toured under Dawson's direction, 1933 - 1955, thousands of audience members heard Dawson's arrangements in live performance. Thousands more would hear performances during Sunday night CBS broadcasts as well.

Dawson based his arrangements on songs from his childhood, and would have been familiar with the available arrangements of the songs as well. Dawson, however, took these settings to another level. Dawson's paired his conservatory-level training and his life-long love of Spirituals to write arrangements that were unparalleled in their development.

This paper will examine four of Dawson's arrangements, "Soon Ah Will Be Done," "Ev'ry Time I Feel the Spirit," "Ain-a That Good News," and "Mary Had A Baby," and their earlier, published antecedents. Connections and parallels will be drawn between each piece, and Dawson's modernization of each tune will be closely examined. A brief discussion of the performance practice of Spirituals will also serve to illuminate Dawson's treatment of the tunes.

Jolly, Katherine

Music Performance Anxiety, Yoga, and Breathing

Music Performance anxiety (MPA) can inhibit high-level singers from performing at their best. There has been limited research dedicated to specific yoga postures and breathing exercises, charting their efficacy in

reducing anxiety and heart rates in high-level singers, thus potentially reducing performance anxiety. This workshop follows up a 2015 study which examined the use of five specified yoga postures and two breathing techniques in terms of their ability to reduce MPA in Master and Artist Diploma level singers at the University of Cincinnati, College-Conservatory of Music. Quantitative and qualitative data was collected; results showed a decrease in MPA in 75 % of participants.

Methods/Design: This hands-on workshop will provide each participant with instruction on how to safely move through each of the five postures and breathing exercises, with modifications given for comfort. The postures used are: mountain pose, or *tadasana*, forward fold, or *uttanasana*, child's pose, or *balasana*, spine twist, or *ardha matsyendrasana*, and cat/cow, or *marjaisana/bitilasana*. The two breathing exercises taught are *ujjayi* breathing, or ocean breath, and *nadi shodhana*, or alternate-nostril breathing. These can be done in the space of an office, dressing room, or backstage, making them highly useful for the professional singer.

Results: Participants will leave with some tools for both themselves and their students. While the study was initially focused on singing, because of the body's physiological response to fear, and the impact on breath, these postures and breathing exercises could be useful for all performing musicians.

Jonker, Alexandra

An Argument for Error Detection: Why and How It Should Be Taught in the Undergraduate Aural Skills Curriculum

The ability to aurally compare performances and perceive errors is imperative for every musician. Although most musicians acknowledge the importance of error detection abilities, many institutions demonstrate a disparity in the amount of time dedicated to this skill. Several factors result in the neglect of error detection in the aural

skills curriculum, however, the astonishing lack of resources available for instructors on this topic is likely the most damaging. Throughout this paper, I argue that error detection must be incorporated pervasively throughout aural skills classes, and that the development of more resources for instructors is required to accomplish this goal. The paper is divided into three main sections: first, I will explain that error detection can be presented in two main formats, sound-to-sound or sound-to-notation, and show that these activities build several soft skills, including musical memory, establishing expectations, and audiation. Next, I will present the current literature on the topic, including Stacy Davis' article (2010), several cognition studies, and 15 aural skills texts, and I will demonstrate that the resources for aural skills teachers are severely lacking in error detection activities. Finally, I will present several examples of activities that align with written theory topics in a four-semester curriculum and give detailed instructions on how to effectively carry out each exercise. Attendees will leave this presentation with the understanding of why aural error detection must be taught as part of the aural skills curriculum, as well as the materials required to begin teaching this skill in their classrooms.

Lambrecht, Lynnsey

Teaching and Learning Early Twentieth-Century Techniques at the Keyboard

Innovative music theory pedagogues and scholars have created intensely musical classrooms that enable students to learn concepts through music-making. Michael Callahan's article (2015) discusses the engaging and practical uses of the keyboard as a teaching and learning tool for undergraduate music theory. Callahan addresses learning outcomes, potential activities structured for non-primary pianists, and solutions to challenges that are posed by using the keyboard in a theory class; however, the use of the keyboard as a teaching and learning tool is not extended to teaching music of the early twentieth-century. To help

students build an aural, tactile, and visual understanding of musical techniques in the early twentieth-century, I have created keyboarding activities that are shaped by research from the scholarship of teaching and learning. These exercises provide opportunities for students to gain command of techniques through a multi-modal approach by engaging with the keyboard, including melodic scales, harmonic idioms, improvisation, melody harmonization, recomposition, model composition, sing and play, play and talk, and representative repertoire. These examples are extended to crucial concepts from the early twentieth-century curriculum, including symmetrical collections, harmonic textures, diatonic collections, composer characteristics, set theory, and twelve-tone serialism. Representative materials for the keyboard demonstrated at this presentation can be immediately implemented, tailored to a specific cohort, and expanded upon to deepen student learning. Attendees will leave this presentation with the understanding of how keyboarding activities enhance student proficiency in an early twentieth-century course.

May, Joshua

Opera-tune-ities: Designing community engaged learning in performance based courses with cross-curricular learning opportunities to promote music education and performance in your local community.

Session Objectives: (1) Development of active learning in the arts (2) Civic engagement (3) Real World Applications: Performance and Teaching (4) Share lessons learned in the development of arts projects in the community

This demonstration will explore how to design a performance-based course through civic engagement. An overview of the 2014-2017 Opera-tune-ities Outreach project will be presented to discuss the implementation of service learning, cross curricular development, and performance engagement in the local community. As an instructor of

performance based music curriculum courses, one must find ways to create unique opportunities for the students to grow as young artists in college programs. It was important to find unique ways to bring opera performances to our community. Through the development of our "Opera-tune-ities" program, the students were able to share their passion for opera by performing a one-act version of fables and fairy tales. The program has performed one-act traveling operas, "The Three Little Pigs" (2015), "Jack and the Beanstalk" (2016), "Little Red Riding Hood" (2017) to over 10,000 students. These operas focused on the themes of literacy, problem solving, and anti-bullying, while engaging the students through the musical language of operatic composers. In addition, this project incorporated the use of teaching artists from our music education program. These students created unique cross-curricular lessons to bring to the classrooms prior to our performance. This project contributed to the education and performance experience of young artists, while we provided a performance and music education project for over 10,000 elementary students.

McDevitt, Megan

The Bass and Gender: Understanding the Subtleties of Gender in the World of Classical Music

What are the invisible ways in which gender biases play a role in the world of contrabass players and in the larger classical music community? It is not a groundbreaking assertion that the gender of professional bassists is skewed in one direction. We will investigate the possible causes for this discrepancy as well as the ways in which it is promoted and subverted. While the research for this presentation is primarily focused on the contrabass, the themes will be easily translatable to other instruments and concentrations.

We will explore the influence of gender on:
Choosing an instrument.
Studying music, admission to conservatories, community support.
Self-value and motivation.

Aspects of musical performance that are emphasized in school, and how they are described.

Professional life. Who is hired and how are they treated by colleagues?

Using tenets of sociology, we will seek to understand the depth of gender in society and how it relates to the field of classical music. A discussion of other genres and sharing of experiences will be included, as well as a discourse on what can be done to change perceptions and encourage equality.

McPherson, Eve

A Geographical and Conceptual Relocation of the Art Song Genre: Case Studies in Japan and Turkey

Traditionally framed through the analytical lens of "musicology," art song studies have located art song as being derived from "Western" cultural coding, rooted in the elite intimacy of the nineteenth-century European salon. However, amidst shifting global dynamics and the spread of art song across cultural and geopolitical borders, this lecture recital suggests the need for recontextualizing art song as an adaptive local and cosmopolitan product.

While the height of art song's popularity among European-based composers seems to culminate at the end of the nineteenth century, art song composition spread to settings beyond European capitals in the twentieth century. Why it spread during a time of its European decline and what it might have signified to its composers and audiences in these emerging settings are the questions we explore in two case studies.

Our recital examines song sets by Turkey's Necil Kazım Akses and Japan's Hikaru Hayashi.

Through performance and musical/poetic analysis, we situate these cases within the social processes of art song creation and consumption in the 20th and 21st centuries. Rather than interpreting these works as examples of "Non-Western composers doing Western music" or the merging of Turkish/Japanese and "Western" cultures, we see these case studies as extensions of the modern musical life of Japan and Turkey, and posit that "non-Western"

musical actors engage in signifying their local past and future within the present modern.

Nordstrom, Kevin

Mystic Chords and Developing Variation: The Modernisms of Marion Bauer's Sonata for Viola and Piano op. 22

Marion Bauer (1882-1955) is remembered today primarily for the influence she had on other pioneering composers, such as Ruth Crawford Seeger and Milton Babbitt. But what often goes unnoticed is that Bauer was an important modernist composer in her own right. As the first American theory and harmony student of Nadia Boulanger, Bauer was immersed in musical modernism early on, and she carried its torch both as a teacher and composer throughout her life. As a composer, influential music critic, professor at New York University, and author of the book *Twentieth Century Music: How It Developed - How to Listen to It* (1933), Bauer proved herself to be one of the foremost American experts in twentieth century modernism, and helped to blaze a trail for "new music" in the United States. Though Bauer's mature art songs and larger instrumental pieces exhibit the undeniable influence of French impressionism, in works such as the *Sonata for Viola and Piano op. 22* (1935), she borrowed liberally from the synthetic chord constructs of Scriabin as well as the developing variation technique of Schoenberg. Using musical excerpts and playing examples from her viola sonata, as well as the book *Twentieth Century Music* as a guide to her particular understanding of modernism, this lecture recital will show that in the *Sonata for Viola and Piano op. 22*, Bauer combines the mystic impressionism of Scriabin with the developing variation technique of Schoenberg to create a musical syntax and formal organization which is uniquely her own.

Rossow, Stacie

The Influence of Sean-nós on the Choral Music of Ireland

Many composers the world over, especially during times we have defined as nationalistic periods, successfully incorporated traditional music into their choral works or created choral compositions based upon traditional themes. In Ireland, this is a very recent phenomenon—occurring as late as the second half of the Twentieth century through today. Only a small number of composers sought to incorporate this "old-style" of solo singing into their compositional vernacular and even fewer have done so successfully. This paper will explore the beautiful world of sean-nós (an old and beautiful solo tradition with harmonic and melodic ideas that are pre-Renaissance), its intricacies and traditions, and the choral repertoire and composers that utilize tunes, texts, or even the essence of the style.

Saunders, Matthew

The Cabot Symphony Orchestra: A Music Appreciation Case Study

Many general education students come to music appreciation classes with profound misunderstandings of the way non-commercial music is presented in our society. To address this deficiency, and to explore the relationship between classical music and organizational management, I developed a teaching unit for my music appreciation course centered around a role-playing exercise in which students take the role of stakeholders in a hypothetical symphony orchestra, the Cabot Symphony Orchestra. Students prepare for the role-playing exercise by reading an extensive profile of the orchestra, including an annual budget statement, along with other documents about the business side of the performing arts, and also by hearing a guest speaker from the executive side of a local performing arts organization. They are then required to perform a SWOT analysis and propose a mission statement for the orchestra. In the role-playing exercise, students are presented with a problem and must work together to

build a consensus response. While experiencing the perspectives of administrators, board members, musicians, audience members, or community leaders, students examine the place of a professional symphony orchestra in the culture of a large Midwestern city, while also gaining an introduction into the world of arts non-profits. In their post-exercise responses, students generally report a new perspective on the world of the performing arts and the non-profit sector generally.

Sims, Loraine

Teaching Outside the Gender Binary: What Every Music Educator Should Know

Music educators should be advocates for our transgender and non-binary students. We need to make the applied music studio, music classes, and rehearsal rooms safe spaces. The purpose of this session will be to give a general introduction to the special considerations that music educators should have knowledge of to provide an inclusive atmosphere for transgender or non-binary students. The goals will include developing or refining a basic vocabulary of terminology specific to this population and helping to create an awareness and sensitivity for the needs of those students who are in transition. Successful work with these students depends on this knowledge and the desire to create a gender-neutral environment for learning. The session will end with time for questions and discussion.

Stone, Jeff

A Legacy of Hope: Healing the Racial Divide through Spirituals

This paper examines the choral music of Nathaniel Dett (1882-1943) and William Dawson (1899-1990)—two composers of early concert spirituals. The careers of both composers began in a racially-segregated United States. Despite this division, Dett and Dawson held a firm belief in the potential of spirituals to bring people together. Racial segregation severely limited the civil rights for people of color; however, Dett and Dawson

were fueled by the hope for spirituals to heal the racial divide in America.

Historically, spirituals share an intimate bond to the social environment of the United States. The capacity of spirituals to provide hope appears frequently in the United States during periods of social change. This study draws on scholarly books, essays, interviews, and dissertations to consider Dett's and Dawson's legacy of hope within the context of their social environment. The phrase "legacy of hope" frames a distinct perspective of Dett's and Dawson's social aspirations for the function of spirituals in American music.

As choral conductors, we can also contribute to the legacy of hope when we further our understanding of the value and meaning of spirituals. The more ways the conductor can foster and integrate a respect for spirituals into rehearsals and performances, the greater is the conductor's contribution to the legacy of hope. Spirituals provide the choral conductor an avenue to explore meaningful social objectives for choral ensembles. The legacy of hope was significant for the generation of Dett and Dawson and it is still relevant for ours today.

Sullivan, Elizabeth

Johnson, Rebecca

Chowning, Cara

Celebrating Thea Musgrave In Her 90th Year

This recital performance would include four of Scottish-American composer, Thea Musgrave's (b.1928) woodwind chamber works. Two early works, Impromptu for Flute and Oboe and the Trio for Flute, Oboe and Piano, composed between 1960-1970 will be presented to showcase her serialized period and the beginning explorations with "controlled aleatoricism". This time period marks the early part of her 60-year compositional career, and yet prior to the composer's move to the United States in 1970. The second set of pieces, Threnody for English horn and Piano composed in 1996 and Piccolo Play for Piccolo and Piano, composed

in 1989, display Musgrave's mature, dramatic style. While not serialized, these pieces for auxiliary woodwind instruments do make reference to the "controlled alleatoricism" that so dominated her early works. Inspired by literary works, Musgrave infuses these woodwind pieces with her trademark dramatic narrative style, primarily developed in her vocal repertoire. Regardless of year composed, all four works are extremely accessible to the performer. Musgrave carefully crafts music tailored to the individual instrument's qualities, abilities and realistic range. While popular today in the UK and Europe, Musgrave remains lesser known in the United States, especially in the realm of woodwind chamber music repertoire. The performance will aim to inform the music community of these works, their value and elevate the awareness of this prolific female composer.

Sweger, Keith

Chen, Yu-Fang

Meidell, Katrin

Opie, Peter

Contemporary Music for Bassoon

The 25-minute performance will include two works for bassoon, written in the last four years and directly connected to the proposer. *Colored Stones*, a piece for solo bassoon, was written in 2014 and was the winner of the 2014 Bassoon Chamber Music Composition Competition; the proposer was a judge for this competition. *The Enchanted Garden*, a piece for bassoon and string trio, was written in 2015 for the proposer and premiered by him at the 2016 International Double Reed Society conference. Both works are very accessible to an audience, as they are written in a more traditional style. The performance is intended to introduce two new and significant works for bassoon to a more general audience, to present contemporary works (written in the past four years) that do not rely on extended performance techniques, and to highlight significant composers (Jenni Brandon and Howard Buss)

who may not be "household names" to many of the conference attendees.

Trevor, Caitlyn

A new Barber's Adagio for Strings in film; the valuable ambiguity of "On the Nature of Daylight" by Max Richter

Released in 2004, "On the Nature of Daylight" by Max Richter has become a popular choice for film soundtracks. It has been used in at least six films, including *Shutter Island* (2010) and *Arrival* (2016). The piece is used similarly across each film: to underscore a scene (often a montage) that contains a mix of heightened diverse emotions. For example, in *Arrival*, the piece is used to underscore a sequence of memories the main character has about her daughter. As the sequence covers the daughter's birth, childhood, and eventual illness and death, "On the Nature of Daylight" manages to equally support each layer of the viewers' emotional reactions throughout the montage. What about this piece allows it to support multiple heightened emotions?

Modal ambiguity might explain the emotional flexibility of Richter's work. Positive and negative affect in music is often associated with major and minor mode, respectively. "On the Nature of Daylight" strongly tonicizes both Bb Minor and Db Major. Another famously popular piece in film soundtracks, Barber's *Adagio for Strings*, is similarly modally ambiguous with the same two keys. Barber's *Adagio*, while originally reviewed as emotionally ambiguous, can no longer escape its strong elegiac associations highly limiting its usability in film. "On the Nature of Daylight" could be the replacement film craves, satisfying the same needs without a strong pop-cultural burden...yet! In this paper, I compare the theoretical structure, usage, and affect of Richter and Barber's pieces demonstrating their core similarities and explaining their attractive potential for film.

Yonchak, Michael

Bobetsky, Victor

The Sounds of Protest: We Shall Overcome (Then and Now)

This presentation will document and describe two recent cross-disciplinary projects highlighting freedom and protest songs, one in New York City and one in central Ohio, that helped transmit the cultural heritage of the Freedom Movement to public school and collegiate students using music. The first panelist will begin with a brief summary of the origins and lineage of the great freedom anthem, "We Shall Overcome". The panelist will then describe the creation and presentation of a day long symposium held in New York City that engaged public school teachers, their students, college faculty, guest speakers, and members of a community chorus who all explored the history of the freedom movement and its music. The culminating event involved performances of seven historically significant songs considered to be antecedent songs to "We Shall Overcome".

The second panelist will describe an extension of the lineage of "We Shall Overcome" through recent reappearances of the anthem during the last decade. Undergraduate students initially engage with the anthem in its 1950s Civil Rights Era contexts, then through recent political and social demonstrations, such as the Occupy Movement, Black Lives Matter, and the Women's March on Washington. After including the heated atmosphere of the 2016 election, students were able to draw connections between the inherent message of "We Shall Overcome" with more visceral messages found in current hip hop lyrics.

Both panelists will share short video clips and anecdotes involving both groups of students and demonstrate how these events support the NAFME Standards for Music Education.

Young, Margaret

A Closer Look at Group Piano Programs

University-level group piano instruction has been a fundamental component of the undergraduate music degree curriculum for more than 80 years. While initially designed to provide basic piano instruction for elementary teachers, the focus of these classes changed in the 1950s (Richards, 1962). Instead of teaching piano repertoire and developing piano technique, group piano classes became the place in which music majors developed functional piano skills, such as: sight-reading, harmonizing, improvising, transposing, and accompanying (Richards, 1962). Shortly thereafter, national music organizations suggested piano classes focus on functional skills. These are the skills that might enable students to use the piano as a tool to enhance other musical activities. Since that time, NASM and MENC (now NAFME) have maintained the importance of piano skills to undergraduate music majors and NASM includes it in their list of core competencies for undergraduate coursework (NASM, 2015). Because of the value of piano to professional musicians (Christensen, 2000; McWhirter, 2005; Young 2013), it is imperative that we regularly examine the curriculum for these classes to ensure that we are providing students with the most beneficial curriculum. Following a brief discussion of the history of group piano classes, the newest research on the current status of collegiate piano classes in the U.S. will be presented as well as a discussion regarding the ways in which group piano teachers can apply that research to enhance the experience of their students.

Yudha, Cicilia

Has it Come Full Circle?: GAME-Land No. 5 for Piano, Playing Hand, Voice, Kemanak, and Javanese Gong-Ageng by Indonesian Composer Slamet Abdul Sjukur (1935-2015)

This lecture-recital pays homage to the founding father of Indonesian contemporary music Slamet Abdul Sjukur (1935-2015) by introducing and exploring the first two pieces

in “GAME-Land No. 5;” *L’Ecoule Réduite* (6’) and *La Riviere* (5’).

In 1889, Javanese Gamelan music inspired Claude Debussy’s new soundscape and the birth of Impressionism. Decades later, Sjukur studied in Paris from 1960-1974 with two prominent French composers: Olivier Messiaen (1908-1992) and Henri Dutilleux (1916-2013). While Sjukur’s aesthetics and style of composition are significantly different from those of his former teachers, there is much to discover about the relationships between these intertwined musical lineages and how Sjukur—also a philosopher and active pedagogue—guided Indonesian contemporary composers. Named an *Officier de l’Ordre des Arts et des Lettres* by the French government, Sjukur’s works are not as widely known in North America as they are in Asia and Western Europe.

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