

2020 CMS / ATMI / NACWPI / PKL NATIONAL CONFERENCES  
ABSTRACTS & PROGRAM NOTES

Updated September 24, 2020

**Adams, Daniel**

**Paper:** *“Lift up your head to the rising sun”*: *Composer Timothy Gibson and the Bahamian Transition from Colony to Nation*

On July 9, 1973, approximately 60,000 Bahamians assembled in Nassau’s Clifford Park. As the Royal Bahamas Police Force Band began playing, the newly independent citizens sang the words “Lift up your head to the rising sun”, the opening line of Timothy Gibson’s “March On, Bahamaland,” their new National Anthem. This paper will demonstrate how the selection of Gibson’s composition was a recognition of his dedication to Bahamian musical culture, and the culmination of a life devoted to exemplary musical talent educational service.

Timothy Gibson (1903–78) was born in Savanah Sound on the Bahamian island of Eluthera. He studied music theory at Trinity College in London. Gibson was a prominent music educator, composer, organist, bandmaster, and choral director. He served as an instructor at the All Age School in George Town, Exuma and as Supervisor of Music for government schools.

Before composing the National Anthem, Gibson had penned numerous pieces that extolled the natural beauty of the Bahamas. Among them were “Nassau Calling”, “Nassau Moon”, and “Fairest Land on Earth.” He also wrote several songs commemorating visits by members of the British Family during the colonial era including. “Your Majesty” for Queen Elizabeth and “Hail, Princess Britannia” for the 1955 visit of Princess Margaret on the official dedication the hospital named in her honor. The paper will conclude with a summary of how Gibson’s music played an essential role in the political transition of the Bahamas, and how it became an artistic narrative of the Bahamian journey from colonialism to independence.

**Albert, Daniel**

**Poster:** *Empowering Student Creativity through 1:1 Music Technology*

As the 1:1 model becomes more prevalent in schools, particularly during the current COVID-19 pandemic, administrators are expecting music teachers to incorporate technology into their classes. Software and technological tools provide a modern process for students to listen to and compose music influenced by media that are relevant to their lives. The 1:1 device model offers another way for students to learn about music and tap into their creative potential. We’ll share ideas for projects and platforms that facilitate creative exploration in both remote and face-to-face settings.

**Alberti, Alex**

see Goh, Soo (*Playing Matchmaker: Insights into How and Why Students Choose Their Graduate Institution and Program of Choice*)

**Arania, Orna**

**Workshop:** *One Musical Fabric, Many Musical Threads: An Introduction to Israeli Vocal Music*

The return of the Jewish diaspora during the 20th century to what is now the country of Israel and the simultaneous revival of the Hebrew language resulted in the creation of a new repertory of Jewish vocal music, namely Israeli art song and works in a more popular style aimed at being representative “songs of the land of Israel.” This ever-evolving repertory reflects a richness of cultures and musical influences brought by composers who immigrated to Israel from all over the world and combined their musical heritages with local Middle Eastern influences and the rhythmic patterns of the Hebrew language. It embodies the sounds and landscapes of Israel and the history and shared aspirations of its people. As a researcher, performer, educator,

and conductor of Israeli vocal and choral music, and a native speaker of Hebrew, I plan to introduce various styles within this genre as well as a hands-on workshop on singing in Hebrew, providing the tools for music educators to include works from this repertory as part of curricula that expose students to a wide range of musics and cultures.

#### Content

- Brief introduction of the circumstances that fostered the creation of Israeli vocal music.
- Exploration of music of various composers of this repertory through examples.
- Introduction to Hebrew phonetics and lyrical diction.

#### Audience engagement

- Experience the rhythms and pronunciation of modern Hebrew through hands-on demonstration.
- Sing selected excerpts of Israeli melodies of contrasting styles.
- Further exploration through questions and discussions.

#### **Armentrout, Desmond**

##### **Poster: *Students Creating Musical Connections Through Audio and Video Recording***

In this session, we will explore ways to increase student engagement through audio/video creativity. Topics will include script writing on content knowledge using various tactics, i.e. radio broadcast script writing, audio/video visual techniques, use of audio beds/sweepers, and enhanced audio/video mixing features with the following Adobe Creative Suite programs; Audition, Illustrator, After Effects, and Premier.

#### **Arnold, Elizabeth Packard**

##### **Lecture-Recital: *A Musico-poetic Analysis of Selected Lieder by Women of the Classic Period: Maria Theresia von Paradis (1759–1824), Corona Schröter (1751–1802), and Sophia Maria Westenholtz (1759–1838)***

The political and social changes encountered across Europe in the early-to-mid-eighteenth century created an environment for women to participate more fully in fields dominated by men. During this time, large-scale opera, sacred music, and orchestral music remained off limits to women, who were accepted, however, as performers in private court chambers or middle-class living rooms. Since Lieder flourished in these smaller performing venues, they provided female composers a means of artistic expression.

The women represented on this recital composed with a broad knowledge of musical styles. They came from varied backgrounds, but shared extensive musical training in times when education of women was not well supported. J. F. Reichardt hailed Westenholtz as a leading female musician of Europe and Paradis concertized throughout Europe and had compositions dedicated to her by Mozart and Salieri. Schröter was friends with Goethe and sang and acted in his dramas. This lecture-recital examines stylistic characteristics of selected songs and the affect poetry had on their musical designs. Through examination of compositional techniques used in these songs, I analyze how their melodies, rhythms, harmonies, forms, and piano accompaniments relate to the better-known song schools of their time. In addition to bringing attention to little-known compositions by women from this era, this discussion affirms their work as valuable contributions towards the development of the Classic Lied.

#### **Arnold, C. Benjamin**

see Arnold, Elizabeth Packard (*A Musico-poetic Analysis of Selected Lieder by Women of the Classic Period: Maria Theresia von Paradis (1759–1824), Corona Schröter (1751–1802), and Sophia Maria Westenholtz (1759–1838)*)

**Arteaga, Sasha Linn****Student Research Paper: *Feminism in Tejano Music***

This paper addresses the lack of feminist scholarship on female Tejano artists. Historical musicology has often failed to accurately represent social issues within the Mexican diaspora, specifically in Texas. Arguments in the past have tended to suffer from essentialism, identifying Latina artists through the framework of Anglo-American scholarship and omitting artists that do not fit into these archetypes. In this project, I discuss the role of gender stereotypes in Chicano art and culture.

A familiar example of this gender stereotyping is the entire career of “the Queen of Tejano,” Selena. While Selena became a household name due to her adherence to Chicana gender norms, Anglo-Americans tended to place her in a similar category as Madonna due to her subjectively risqué appearance, revealing dress, and dancing. However, within a framework more attuned to Latinx social customs she was no more nor less sexual than other mainstream Latina artists. On the other hand, musicologists have overlooked how the gender barrier was broken by artists such as Laura Canales, who fronted conjuntos long before it was socially acceptable to do so. Unfortunately, a lack of scholarship on Tejano music since Selena’s death has led to an inability for musicologists to fully understand the intricacies of gender and social roles in musica tejana, and Latinx music more generally. Thus, I believe that by expanding our research to be better informed on gender issues in Tejano culture we can better represent the musical culture as a whole in scholarship.

**Atticks, Barry****Demonstration: *Using Software Plug-ins for Improvisation, Intonation, and Harmony in Songwriting Courses and the Modern Vocal Studio***

Software plug-ins have countless educational and commercial applications. One such popular plug-in type is used for pitch correction, usually by recording engineers. However, these software applications that manipulate pitch have applications that go beyond the recording studio and can be utilized in songwriting courses and in the modern vocal studio. We will demonstrate how this software was successfully implemented in these courses. In the songwriting course, these tools have shown to improve melodies, suggest alternative rhythms, and can be used as a tool for writing vocal harmonies for established vocal melodies. Lastly, we examined the plug-ins application to address vocal intonation issues in the modern vocal studio. We examined what happens before and after a student hears their vocal part auto-corrected. We will share our results on how the procedures helped the singer to hit the note correctly on the next attempt after singing along with the modified track.

**Babcock, Audrey**

see Grymes, James A. (*Jake Heggie’s Intonations: Songs from the Violins of Hope*)

**Bain, Reginald****Paper: *Integrating Music and Genetics through Sonification and Data-Driven Music Composition***

This paper will describe a semester-long interdisciplinary research experience for university-level student composers and biologists that is co-taught by a music professor and a biology professor. A part of the *Mutational Music Project*, this unique beyond-the-classroom experience integrates scientific research in genetics with creative activity in music technology. Composers use techniques from the fields of sonification, algorithmic composition, and data-driven music to assist the biologists in the sonic realization of their projects. Working in groups that pair composers with biologists, the students are asked to create a project that addresses the following question: In what way(s) can basic processes of genetics and evolutionary biology (especially mutation) be effectively represented through musical processes? The presentation will provide an overview of the course and discussion of the technological tools and methodologies employed, as well as selected project examples.

**Barry, Nancy H.**

see Millar, Michael (*Preparing for a Life in Music: An Interactive Discussion on Careers and Entrepreneurship*)

**Bartu, Bryce**

see Romero, Brenda M. (*Seeking Equity and Compassion in 21st Century College Music Programs*)

**Beauregard, Julie****Paper: *Elusive Definitions of Diversity, Equity, and Inclusion: “Diversity Fatigue” and Impact on Music Teacher Education***

Definitions of diversity, equity, and inclusion (DEI) are problematically vague in education as a survey of DEI statements from tertiary institutions (Carnegie Mellon University, 2019; University of Rhode Island, 2019), professional organizations (American Federation of Teachers, 2010; National Association for Music Education, 2019), and scholarship (Ainscow, 2016; Sengupta, et. al., 2019) reveals. Though intentions to move toward greater heterogeneity are apparent, related initiatives often fail to follow through in impactful ways, thus the status quo is maintained (Ahemed, 2012; Valentin, 2006). Through a review of literature we identify themes among existing DEI definitions, examine “diversity fatigue,” and analyze how music teacher preparation programs are impacted.

“Diversity fatigue” is a phenomenon that most effects (Thomas, 2008, p. xv):

the very people who are the most committed to doing diversity work . . . [We] are also battling another type of diversity fatigue, among those who see diversity efforts as merely politically correct. Yet others are just generally tired of the term “diversity,” “which they believe has been so co-opted and diluted that it no longer has any meaning. (Lam, 2018, p. 1)

In higher education, and music teacher preparation programs particularly, a dearth of genuine DEI is enacted through curriculum, content, pedagogy, and practices (Hess, 2015; Hess, 2017; Ladson-Billings, 1998), and embodied by students, faculty, staff, and administration (Elpus, 2015; Turner & Gonzalez, 2008). Considering barriers to one of the College Music Society’s “three pillars” (diversity), we seek to identify how “diversity fatigue” manifests in music teacher preparation programs and ways to combat it.

**Belter, Babette**

see Parker, Andrew W. (*A Little Female Contrast: Woodwind Trios by Living Female Composers*)

**Berenson, Gail****Panel: *Communication: An Integral Component of Musicians’ Health in the time of COVID-19***

The Committee on Musicians’ Health proposes a panel utilizing the expertise amongst our committee members to provide attendees an innovative way to approach the topic of musicians’ health by addressing the important and diverse topic of “Communication”.

The committee will pose questions taken from realistic scenarios that faculty of all disciplines are likely to encounter in their teaching positions. Our various committee members with experience in these specific areas will offer their input based upon their experiences or their expertise. We will also include our attendees in the discussion, allowing everyone the opportunity to have their voice heard.

Presenters will address:

- Communication between students and teachers – establishing a safe and nurturing learning environment
- Communication between students and teachers – learning how to handle sensitive emotional and psychological issues, including the issues that can be especially concerning in this “Me, too” era.
- Communication between musicians and physicians – providing the appropriate way to approach medical

professionals, distinguishing musicians from their more typical patient population.

- Communication between musicians and audiologists – providing the musician the knowledge of what to specifically request from a hearing specialist when scheduling an annual hearing test
- Educating future teachers and faculty to communicate with students about learning issues that may be the result of vision problems or other disabilities
- Understanding boundaries – knowing when the music teacher needs to step aside and encourage the student to seek the help of a medical professional

### **Beyt, Chris**

#### **Demonstration: *Exploring Interesting and Multi-Dimensional Sounds: Instrument Effects Processing with Non-Linear Signal Chains***

Tone for an instrument is crucial, and many musical styles capitalize on timbre as a driving force in the aesthetic experience. Tone through effects processing allows composers and performers to explore color with multi-layered and temporally-evolving sounds in the development and arrangement of timbre. This session offers participants the opportunity to observe timbral explorations focusing on non-linear and multi-layered effects processing for instrumental timbre design.

Two different approaches to signal processing will be discussed: a typical DAW format with parallel processing, and a grid effects chain allowing any effects to be placed and connected, in this case, within a 14x6 grid with modifier-controlled parameters. Demonstrations will use Logic Pro and the Fractal Axe-FX III outboard processor. Examples will include filters, pitch shifting, rhythmic delays, modulation, looping, virtual instruments, audio to midi conversion, and sampling. All presentation audio files and effects parameters will be made available.

### **Beyt, Chris**

see Hornsby, Richard (*New Directions in Technology in Music Instruction: Projecting the Next Decade*)

### **Bogdan, Valentin M.**

#### **Original Composition: *Sonata No 1 “Antithetical References”***

*Sonata No. 1 “Antithetical References”* was created by the exploration of the two main attributes of the sonata form: balance and contrast. While the idea of balance is accomplished, quite simply, by an even layout of the thematic material as far as duration is concerned, the contrast between the thematic material represents the more interesting aspect of this work. The listener will observe contrast of dynamics (loud main theme, soft second theme), contrast of registers where these two themes are played, contrast of tempi (fast, tempestuous main theme vs. slow, pensive secondary theme), and, overall, contrast of overall mood. Throughout the sonata, the themes are introduced separately, and then pit against one another; they are truncated, and also expanded in order to serve as the basis for additional musical materials. The concept of contrast, of antithesis, is present throughout the entire piece, and it becomes the main pillar on which this work is built.

### **Bosits, Marcia L.**

#### **Poster: *Pedagogy, Professionalism, and Career Preparation: Learning from Other Disciplines***

Our most important responsibility as pedagogy instructors is to train musicians to be competent, creative, and enthusiastic teachers across a wide range of student populations. Our courses should give our trainees the opportunity to plan, execute, be assessed, and improve in their role as inclusive, engaging piano teachers. Realistically, however, these young teaching artists face a second challenge when they complete their degrees. They want and deserve a “real job” in the piano teaching world, and preparing them to compete for available positions is also our responsibility. Sometimes the ability to properly represent themselves as skilled teachers in a pressured, competitive situation is what students worry about most. What should we be doing within pedagogy courses to help our students clear this final hurdle? What can we learn from examining strategies for professional preparation in other academic disciplines?

This poster will offer a variety of interesting possibilities to help graduate students compete professionally. In addition to compiling a portfolio of their pedagogy work, what other skills, activities, and experiences might allow them to showcase their full potential in searches, interviews, and teaching auditions? Assignments, handouts, video projects, participant surveys, and recommendations from an innovative experiment within a graduate pedagogy curriculum will be shared with the audience. We are all invested in helping our students transition successfully from student to faculty member within the academic community. Making this a priority, especially in a period of unprecedented educational challenges, will be rewarding for everyone involved.

**Bowman, Judith**

**Paper: *Signature Pedagogies Go Online***

This presentation describes signature pedagogies for various music disciplines and ways to implement them in the online environment. A signature pedagogy is the kind of instruction that immediately comes to mind when we consider the typical way in which particular subject matter is taught, for example, a master-apprentice model in applied music lessons, or a lecture-guided listening model in music appreciation courses. The challenge is moving from familiar face-to-face teaching techniques to alternate ways of achieving the same goals using appropriate technologies. We look to signature pedagogies because they can help us go beyond replicating face-to-face instruction based on its surface features, and instead focus on the deeper implications in order to create an equivalent experience online.

**Bristol, Caterina**

**Paper: *Recruiting and Sustaining Low-income Students: Facilitating Opportunities and Developing Strategies for Success***

Changes in the socio-economic structure of the United States has resulted in higher numbers of students from lower socio-economic communities forming the main recruiting base of many state-supported music programs across the nation. This student population shift presents increased demands on, and challenges to collegiate music programs, to provide the necessary resources and support services for student retention and matriculation. Being at the epicenter of this new shift in higher education, administrators and applied instructors must develop increased advocacy to recognize, articulate, and allocate the necessary resources for student success. This presentation will examine the trends in shifting populations and shifting demographics, and provide strategies to recruit, support, and retain students from lower socio-economic communities.

**Bristol, Caterina**

see Johnson, Carly (*Mentoring First-Generation and Low-Income Faculty in Entry Teaching Positions in Higher Education*)

**Broadway, Kenneth**

**Original Composition: *Raqs***

*Raqs* was composed in 2014, and was inspired by an event witnessed by the composer. During a conference in Europe, the composer met a couple who lived in a challenging environment far from their birthplace. In their youth, the couple enjoyed dancing with one another – in fact, they met and fell in love during such an event. However, the place they lived at the time of this conference was part of a culture that forbade dancing. At a musical event at the conference, there was a live band and dance floor. The excited couple danced with abandon – truly “dancing as if no one was watching.” They continued laughing and dancing until they finally collapsed into each other’s arms. That evening, the composer began work on the score, completing the first sketch late that night. After revision and completion, the finished work was titled “*Raqs*,” the Arabic word for dance. The work is composed in three main sections, and features many meter changes representing the passion of the dance. The primary pitch material focuses on the Phrygian dominant mode to suggest a Middle Eastern soundscape. The two cadenzas represent a “rest” for each partner, followed by a recapitulation of the opening dance and a final abrupt “collapse” at the end.

**Brook, Julia**

see Renihan, Colleen (*Fostering Equity and Opportunity by Illuminating Career Trajectories in Music*)

**Brown, Jeremy****Paper: *Jazz Patronage: The Creation of Opportunity in Jazz Music***

This paper will examine jazz patronage and the role this support played in the African American music called jazz in the twentieth century. Scholars have perhaps avoided the topic of jazz patronage because, as Gerald Horne writes, “there are terribly destructive forces—racism, organized criminality, brutal labour exploitation, battery, debauchery, gambling—from which grew [this] intensely beautiful art form.” (Jazz and Justice 10). The absence of scholarly interest in patronage is understandable since the United States, founded on the principles of individual liberty and equality, has often systematically failed African Americans. Yet this paper will suggest that individual acts of often unacknowledged support provided the opportunity for jazz to flourish in a complex and diverse array of people and places. This paper will survey the essential contributions of family members such as Lil Hardin Armstrong and Helen Moore, prominent patrons such as Francis Paudras, Pannonica de Koenigswarter; record producers Norman Granz, Alfred Lion of Blue Note records; and critics and writers such as Leonard Feather and Philip Larkin. This paper will also appraise bandleaders' contributions, such as Lionel Hampton and the place organized crime had in jazz music. By highlighting the diversity of people intertwined in musicians' lives, this paper will show how jazz encompassed a wide array of patronage acts that supported and provided opportunities for African American musicians and others in the twentieth century.

**Bulow, Harry T.****Original Composition: *Inventions for Eb Alto Saxophone and Piano***

*Inventions for Eb Alto Saxophone and Piano* consists of three basic sections, “Allegro Moderato,” “Adagio Expressivo Ad Libitum,” and “Allegro Moderato.” The work is highly chromatic emphasizing the intervals of major and minor seconds, minor thirds, major sevenths and tritones. In large measure the work is a study on building expressive intense lines and coloristic harmonies by interconnecting and combining these intervals with each other. There are a number of figures and motives that build unity in the work. A common motive or figure is Ab-G-Bb or similarly B-G-Bb. This can be found throughout the work and it is frequently refigured with one of the intervals being changed or altered.

The first section is characterized by spatial notation that allows the performers to interact with each other without being rigorously tied to a particular meter or rhythmic orientation. This adds to its intensity and sense of freedom while still holding to clear defined points of arrival. The second section or invention is slow and features an increasingly intense contrapuntal line reflective of that of J.S. Bach, only in a more contemporary idiom. The final movement is an aggressive Allegro Moderato starting off similarly to the first invention. The ostinato in the piano part has a jazz-like feel to it which is common among many of Bulow's other works. The composition ends on concert Bb which is where it began.

**Burtzos, Alex****Original Composition: *pOwer trIo***

*pOwer trIo* takes as its basic musical element the on/off dichotomy of “The Clapper” — the sound-activated light which became a minor phenomenon in the United States in the mid-1990s. Strong, unpredictable rhythmic events toggle different materials into motion, eventually morphing the texture into something approaching crazed bebop. This is followed by a complete crashing down of the musical structure, followed by a surprisingly pensive conclusion.

**Cable, Jennifer**

**Workshop: *Helping Our Students, Helping Ourselves: Introducing Contemplative Practices into the Classroom and Applied Studio***

The term “mindfulness” is frequently referenced in higher education, reflecting the concerted efforts of numerous campuses in forging a culture of personal awareness and wellness in college-aged adults. The need for this type of care is significant: according to a recent *Time* magazine article, record numbers of college students are seeking treatment for depression and anxiety, with schools unable to keep up with the demand.<sup>1</sup> While experts agree that an emphasis on wellness is beneficial for our students (and ourselves), most of us have little training or experience in helping our student population to navigate contemplative practices which can aid them in lessening emotional strain and tension. This interactive workshop will introduce several meditative practices, examining steps we could take in order to help our students concentrate with greater clarity, increase self-compassion, and reduce stress levels. Embodied meditation through *Qigong*, one of the main branches of Traditional Chinese Medicine (TCM), will be considered, reflecting on how just a few minutes of daily *Qigong* practice can positively impact our students’ energy and focus. In addition, we will explore how still meditation, with attentiveness on the regulation of breath, can benefit our students’ self-awareness and emotional control. Mindfulness practices such as these not only increase well-being; they also foster inclusivity, with faculty and students breathing and moving in sync with one another. Simple and effective techniques will be shared during the workshop, ensuring a relaxed and comfortable transition into existing classroom and/or lesson structures.

<sup>1</sup> <http://time.com/5190291/anxiety-depression-college-university-students>

**Calderón Cornejo, Gabriela**

**Poster: *Discovering Piano Works by Latin American Women Composers: María de Baratta and Aurora Román Casares***

Historically, women composers have had to face obstacles and deal with culturally imposed limitations due to their gender. Well-known historic female figures include Clara Schumann whose works were mainly published by Robert Schumann, and Fanny Mendelssohn who limited her music-making almost exclusively to the household. Because Latin America was not unfamiliar to these practices, it is of great importance to work on rescuing pieces composed by Latin American women, especially those at risk of disappearing due to the lack of exposure or limited cultural preservation programs in their countries.

When thinking about Latin American music, it is common to envision stereotypical features that are used to define its style, among them, syncopated rhythms, improvisatory passages, and percussive characters. However, while these are sometimes characteristics of Latin American music, it is impossible to measure how “Latin” these features really are as Latin America’s culture was built on traditions, such as the Native American, African, and European.

Both María de Baratta and Aurora Román Casares incorporate elements from these traditions in their music while also heavily borrowing nationalistic features from their own countries. Nevertheless, they merge these elements with characteristics from folk, Indigenous, and Western music practices. With the integration of many different traits, they build a unique style that is worth preserving. Therefore, this poster will provide observers with significant information regarding the composers’ relevance, as well as recordings of myself performing selected representative piano works.

**Caravan, Lisa R.**

see Beauregard, Julie (*Elusive Definitions of Diversity, Equity, and Inclusion: “Diversity Fatigue” and Impact on Music Teacher Education*)

**Carney, Robert****Paper: *Connect and Collaborate: Developing Independent Learning with Online Experiences***

New technologies need new pedagogical paradigms to inform best practice. Web-based learning can supplement studio instruction and secondary large ensemble settings and help facilitate independent learning. A pedagogical framework that capitalizes on the strengths of Web-based learning will be described, and a precise method for developing and deploying this instruction will be demonstrated. Instructional design methods such as Merrill's First Principles of Instruction (2015) reveal an approach to development that can utilize authentic experiences (Herrington, 2006). An iterative instructional method can reinforce -regulation processes (Varela et al., 2016; Hewitt, 2015; Zimmerman, 2000) using cognitive and metacognitive prompts (Bixler & Land, 2010) in a collaborative environment (Waldron, 2013; Brader, 2013; Partti & Karlsen, 2010). Students share performances through discussion boards while instructors offer guidance as needed. Using online instruction, face to face time is saved, and the authentic tasks and collaboration aid in the transfer of knowledge to novel contexts.

**Carr, Tracy****Demonstration: *The Path to Tenure: Six Hints and Six Suggestions to Navigate the Road to Success!***

Obtaining a full time, tenure track university music position is both a goal and dream for many of us. Having the opportunity to share daily your love of both music and education with like-minded colleagues and students is an ideal profession and vocation.

With the amount of applicants far outweighing the number of available university positions, being hired is not a guarantee of success for institutional longevity. This presentation will share six hints and six suggestions to assist you in preparing for a long-term, successful, secure, and rewarding career.

Whether a newly-hired faculty member in your first university position, an adjunct professor now in a tenure track position, or a more experienced, junior faculty member at a new institution, knowing what to do and how to best prepare your promotion and tenure file from day one can greatly increase the odds of you remaining in your position and also obtaining job security and tenure.

**Caruthers, Elena**

see Merkwowitz, Jennifer (*Designing Custom Musical Instruments: A Collaboration between Music and Engineering Students*)

**Cates, Blythe****Performance: *Gisela Hernández Gonzalo's Nueve Canciones***

Gisela Hernández Gonzalo (1912–1971) was a Cuban composer. Aware of the political necessity, she established ties with the Castro government in return for recognition of her activities as a music teacher and composer. She was also a member of the nationalistic *Grupo Minorista* that led a movement to incorporate Afro-Cuban sounds into larger forms of music.

Hernández taught music at the Hubert de Blanck Conservatory, and with Olga De Blanck Martín, director of the conservatory, she developed a music education system that made significant changes in Mexican music education. With de Blanck, she also co-founded *Ediciones de Blanck* publishing and became instrumental in publishing critical editions of Ignacio Cervantes' music.

Hernandez often used Afro-Cuban elements in her compositions including the *Nueves Canciones*, song collection and the *Triptico*, song cycle.

**Chandler, Chuck**

see Hochmiller, Susan (*Lied's Forgotten Muse: Songs by Women Composers from the Classic and Early Romantic Eras*)

**Chang, Joanne**

see Nordstrom, Stephen (*Sonata Breve: A Collection of Works for Violin and Piano by Manuel Ponce*)

**Chaubey, Harshit****Paper: *Implementation of a Digital Audio Device for Children with Auditory Sensitivity***

Sensory processing disorder (SPD) is an illness in which the brain has trouble organizing, receiving, and responding to information from senses. Children with SPD are oversensitive to sound which is one of the major processing issues termed as Auditory Sensitivity. SPD has long been perceived as a “symptom” of Autism but a recent study revealed that it is more prevalent in children than autism and as common as Attention Deficit Hyperactivity Disorder (ADHD), yet the disorder receives far less attention partly because it is never been recognized as a distinct disease. Hearing sense behavior related to SPD affects up to 66% of children with Autism Spectrum Disorder (ASD). The purpose of this study is to check whether the use of a standalone digital embedded sound device would bring down or overcome the sound sensitivity in children with SPD determine whether there is any neurological difference in the sensory processor.

**Cheng, Ya-Hui****Paper: *Teaching Global Pop: Disseminating Indian and Chinese Pop in Theory Curriculum***

Topics on remodeling music theory curriculum has continually proliferated among scholars. Foremost, how to modify the traditional teacher-centered and how to incorporate music from non-orthodoxic nouns are at the top of their discussions. Growing interest in both topics is evidenced by the 2019 SMT diversity section where participants made and performed Kalimba. In comparison with discussion on traditional world music repertoires, how to apply global pop in theory classroom is rarely voiced. Although the latest music theory textbooks have intensively incorporated popular music in the chapter examples (Snodgrass, 2015, Holm-Hudson 2016), global pop repertoires have yet to appear in music theory curriculum.

This paper sheds new light on introducing global popular music in music theory classroom. I present an innovative lesson plan. This lesson remodels the orthodoxic variation form by applying repertoires across time-spatial divides from Monteverdi to the Beatles and from Indian Bollywood to Chinese Style Hip Hop. Not only do these songs share a similar variation format, but their stylistic divergencies also indicate their own cultural authenticity. Through comparing and contrasting the contents of songs, I indicate that variation contributes to the process of glocalization and ascribes a global form and local contents schema. This schema opens a discussion on cultural sensitivity which shifts the classroom setting from teacher-centered to student-centered. This paper also includes candid student feedback on this classroom experience. Accordingly, I claim that connecting the tonal tradition with the latest global pop cultures can strategically nurture students comprehending the world while appreciating their cultural heritage.

**Chin, Brian Kai****Demonstration: *Stealing from STEM: The Use of Learning Assistants in Music Fundamentals Courses to Improve Engagement, Retention, and the Student Experience***

Music Fundamentals courses, (Aural Skills, Ear Training) struggle with myriad common issues — increases in students with minimal traditional training, difficulties in logistics of daily assessment, lack of effective practice techniques, an overflow of content, trouble with student retention, and pressure for larger class sizes are only some the challenges we all face.

However, we have been working with the Physics Department to create a new model of instructional design in higher education. In recent years, the STEM disciplines have been developing a pedagogical system (inspired

by a national need to recruit future high school science teachers) that pairs upper-class students with rotating small cohorts under the coordination of a lead professor. Decidedly not a Teaching Assistant, a Learning Assistant is empowered to prompt students with provocative questions and to facilitate student inquiry-based learning in a way that has completely revolutionized the instruction methods in the traditional physics courses. With funding from the NSF, the STEM LA groups have been able to gather staggering quantitative data to demonstrate indisputable evidence around engagement and student learning.

After eight years of development, this session will present the formula that has proven effective in our Music Department in elevating student engagement, providing supervised teaching opportunities for music majors, creating ownership and pride in returning students, demonstrating improvement in student learning, and (... the scariest part) is a net savings in cost to the University.

### **Chong, John**

see Berenson, Gail (*Communication: An Integral Component of Good Health for Musicians*)

### **Chung, Jiyoun**

#### **Original Composition: *Scissors (Fantasia Toccata)***

“Scissors (Fantasia Toccata)” for solo piano was commissioned and written in 2017, was commissioned and premiered in February 2018.

As a composer, originally from South Korea who favors Western musical languages as a medium for composition, it has always been my passion to create works that integrate my native culture in some way. Sometimes I combine both musical languages, and other times, as found in many of my recent compositions, Korean cultural influences serve as the inspiration for my works written in Western music style. Having two different cultural perspectives allows me to see one culture as an abundant source of creations from the point of view of the other. It naturally leads me to find ways to embrace both in order to establish my own musical voice.

“Scissors (Fantasia Toccata)” for solo piano is a recent example of those experiments. Inspired by the *scissors dance*, a traditional Korean dance performed by taffy sellers in farmer’s market to get attention from people, “Scissors” highlights the percussive nature of the instrument, while portraying visual and auditory characteristics of the dancer and the scissors. I also used *Jangdan*, a Korean traditional rhythmic mode, to create rhythmic driving and dynamics.

### **Clements, Alexander**

#### **Paper: *Music Composition in Higher Education: Composition Processes in Culturally Diverse Contexts***

Composition in higher education is often taught from the lens of the primary field of study, that is through the lens of one music culture, one genre, and often one style. New approaches to teaching and learning composition are needed to reflect the current state of the music world outside of higher education. With globalization and music digitization, music cultures are colliding, interacting, and creating a need for composers to work competently and effectively in culturally diverse contexts outside their primary field of study. Although the extant literature shows commonalities in the composition processes, the act of composition, either independently or collaboratively, is genre, style, and culture specific (Green, 2001; Lilliestam, 1996). Whether a solo venture or collaborative work, sociocultural forces are at work and contribute to the uniqueness of artistic products (Wiggins, 2007). This brings opportunities to incorporate the *ways* composition processes are used throughout our culturally diverse musics of the world. In this paper I will draw from the salient research and models identifying the composition process and discuss and compare the ways it is used by three composers: jazz composer Sammy Nestico, classical composer John Adams, and the English rock band Led Zeppelin. I will then present a lesson design in the form of tasks in culturally diverse contexts that promote the development of students’ own voice, enable students to experience *how* composition processes are used in other types of music,

develop musical and social skills and abilities, and frame composition in a nurturing way that fosters personal agency and meaningful experiences (Wiggins, 2006).

**Cockey, Linda**

see Berenson. Gail (*Communication: An Integral Component of Good Health for Musicians*)

**Colahan, Ellwood**

**Paper: *Composing Scholarly Resources: Collaborative Knowledge-Making for Music Graduate Students and Peer Writing Tutors***

This presentation interrogates the traditional apprenticeship model of music instruction and the shadow it casts over the musicology classroom, where students tend to see themselves as knowledge consumers exclusively. In contrast to this information-transmission model of teaching, critical pedagogy (Paulo Freire) and OER-enabled pedagogy (David Wiley) emphasize the student role in setting the pedagogical agenda and creating pedagogical material; genre theory (Bakhtin and Bawarshi) emphasizes the need for students to recognize disciplinary discursive practices as constructed and contested. In DU's graduate music information literacy course, these approaches are brought to bear in service of the idea that students are not merely knowledge consumers, but knowledge producers as well.

In this course, students' identity as emerging scholars with the power to influence disciplinary discourse is emphasized from the beginning. Students are given explicit pedagogical agency at two distinct points in the course sequence. At the end of the first quarter, students' final assignments are published online and become a pedagogical resource for future students and researchers. At the end of the second quarter, students reflect on what they have learned about discursive practices in Music and collaborate with Writing Center faculty and peer tutors to create an online disciplinary writing guide as another pedagogical resource for future students.

Citing research on music pedagogy, critical and OER-enabled pedagogy, genre theory, the ACRL Information Literacy Framework, and my own experience as an instructor, I propose this as an instructional model designed to foster students' sense of agency in their own self-construction as scholars.

**Coles, Drew X**

**Paper: *Mentoring Black Scholars in Music***

As culturally responsive pedagogy gains steam across academia, insufficient discussion has been held about mentorship that shares the same focus, understanding, and consideration for the cultural components and complexities embedded within one's identity. Because of an under-representation of Black and Latinx voices amongst faculty across the field of music higher education, it is often white faculty, many of whom do not have commensurate experience of their own in regards to being underrepresented, racially profiled, or more generally discriminated against on the basis of their race or ethnicity, who mentor and coach black scholars in the development stages of their careers. Simply put, these faculty are underprepared. This paper discusses the intersection of the conceptual framework of constructivist-centered culturally responsive pedagogy, Critical Race Theory, and mentorship practices that have been shown to decrease attrition in academia, both in students as well as in-service educators.

**Coppola, Melissa**

see Savvidou. Paola (*Cultivating Mindfulness through Group Piano Classes for Adult Beginners*)

## **Cordoba, Derick**

### **Demonstration: *Crowdfunding: Its Prizes and Pitfalls***

There may be no better, or worse, time to be a musician than today. The internet and other technological developments have given musicians the ability to have an unprecedented amount of control over their careers and releases. This freedom has come at great cost to artists as the old revenue streams of the last century have been decimated. These revenue streams, which musicians have relied on since the early days of the recording industry, are largely gone.

Musicians who once used labels to fund their projects are increasingly turning to crowdfunding platforms. Artists either want complete creative control of all aspects of their release or they are doing this out of necessity as labels and revenue sources continue to disappear. The industry continues to change at an incredible pace, but the necessity of crowd funding is not likely to go away in the near future.

This demonstration explores some of the successful and failed strategies artists have employed over the last few years on various crowdfunding platforms. It will contain an introduction to the concept of crowdfunding. Next it will explore the main platforms artists can use to crowdfund. The presenter will also discuss the dangers of crowdfunding such as the *PledgeMusic* debacle of 2019. It will contain a survey of successful campaigns and the strategies the artists employed as well as failed campaigns and possible reasons for those failures. The presentation will conclude with a list of resources that you need to launch your first crowdfunding project.

## **Cordoba, Derick**

### **Poster: *The Sacred and Liturgical Works of Dave Brubeck***

Jazz has had a connection with the church from its beginnings. There are accounts of Buddy Bolden attending Sunday services at the Holy Roller Church, the Baptist church on Jackson Avenue and Franklin in New Orleans to study the cadence of the preacher and apply it to his innovative music. Although sacred elements have been part of jazz since its inception, it was 1959 that saw the creation of a legitimate Jazz Service by Edgar E. Summerlin. The 1960s and 1970s saw an explosion of interest in jazz within religious institutions. Duke Ellington, Mary Lou Williams, David Baker, Vince Guaraldi composed sacred and liturgical jazz works along with many other less prominent figures during this era.

In this poster, I explore the sacred and liturgical works of Dave Brubeck. In 1968 he composed a jazz oratorio titled *The Light in the Wilderness*. The following year Brubeck composed the cantata *Gates of Justice*, a work which contained Hebrew melodies, spirituals, blues, jazz, and rock elements. In 1980 he released *To Hope! A Celebration* which was a catholic Mass for orchestra and jazz quartet. Brubeck's cantata, titled *The Voice of the Holy Spirit (Tongues of Fire)*, premiered in 1985. All these works contain both jazz and classical elements to varying degrees. Brubeck was quite adept in both styles and his writing reflects both influences. These works are another facet to his brilliant career as we celebrate his 100<sup>th</sup> birthday.

## **Crosett, Alexander**

### **Paper: *To This We've Come (Again): Immigration and Marginalization in Gian Carlo Menotti's***

#### ***The Consul, The Saint of Bleecker Street, and The Medium***

The year 2020 marks the 70<sup>th</sup> anniversary of Gian Carlo Menotti's Pulitzer Prize winning 1950 opera, *The Consul*, which dramatizes issues of immigration and class conflict that are once again at the forefront of today's American political landscape. Written during the McCarthy era, *The Consul* deals with bureaucratic cruelty towards an immigrant refugee mother and the resulting devastation it inflicts on her family.

Menotti, himself an Italian-American immigrant, featured marginalized characters prominently in all of his major opera libretti. Combining elements of melodrama, Grand Guignol plays, American musical theater and verismo opera, these works tell intense stories of struggling societal outsiders. Their hyper-tragic narratives and

lush musical scoring may be relics of an older theatrical style, but Menotti's progressive authorial intent in them is clear: to elicit compassion in an era of paranoia and division.

Comparing libretto text to musical elements of polytonality, dissonance, and gesture in Menotti's scores, this paper analyzes his vivid representation of difference as a social obstacle. Drawing on contemporary research published since Menotti's death in 2007, it seeks to elevate the resonance of these works with present-day political issues.

### **Dal Porto, Mark**

see Carr, Tracy (*The Path to Tenure: Six Hints and Six Suggestions to Navigate the Road to Success!*)

### **Darby, Joseph**

**Paper:** *Fostering Opportunity for Women in 18th-century British Music: Composers, Consumers, and Publishing Music by Subscription*

Although publishing music by subscription represented a small fraction of the overall market of printed music in eighteenth-century Britain, scholars are increasingly relying on lists of subscribers to study the intersection of composers, audiences, and the publishing industry. The subscription method typically involved a buyer's payment or promise of payment in advance of publication. In return, subscribers were often rewarded with a discount on the retail price and their names inscribed in the work's first edition on a list of subscribers.

As in the field of literature, the subscription method provided a rare opportunity for professional women to establish a presence within the male-dominated marketplace of printed music. Publishing music by subscription became a means of direct economic contact between women composers and their audiences. A detailed examination of subscription lists, therefore, sharpens our knowledge of women's involvement in the musical life of eighteenth-century Britain - as composers, consumers, performers, and publishers.

This paper presents a comprehensive, first-hand examination of subscription lists to roughly 500 music publications, documenting the substantial influence and success of women in the British music marketplace as the century progressed. Women accounted for a sizable share of subscribers to a wide range of music genres, and women composers often outpaced their male counterparts in subscription sales, especially with respect to songs and keyboard music. The cohort of women composers in this study include C.M. Barthélemon, M. Barthélemon, M. Forrest, E. Gambarini, J.M. Guest, E. Hardin, A.M. Hodges, Mrs. F.E. Horsley, M.H. Park-Reynolds, and E. Turner.

### **Darmiento, Madeleine**

**Showcase Performance:** *Morpheus (1917)*, by *Rebecca Clarke*

Regarding the status of women, English composer Rebecca Clarke (1886–1979) once remarked, “when I was a student, a female composer was about as much of a freak as the bearded lady of the circus.” At the Royal College of Music, Clarke was the first female composition student of Sir Charles Stanford, who also urged her to study the viola. As a violist, she pursued an international career performing in New York and London with the most celebrated artists of the early 20<sup>th</sup> century.

During a viola recital at New York's Aeolian Hall in February 1918, Clarke programmed three of her new works. Fearing it would appear too presumptuous to be championing her own music, she penned the pseudonym “Anthony Trent” as the fictitious composer of what she considered her weakest piece — *Morpheus*. Much to her dismay, the next day she recounted, “the critics were very much interested in Mr. Trent, but had almost ignored pieces by Rebecca Clarke..... So a few years later, when my music was beginning to be published, I killed Anthony Trent – officially and with no regrets – and I've never been bothered with him since!”

While Clarke never discussed the title, Morpheus is the Greek God of sleep. Fittingly the music is dreamy and rhapsodic, a stylistic mix of the impressionism of Debussy with the lyricism and modal harmonies of Vaughan Williams. Beautifully written for the viola, *Morpheus* is a finely crafted work which has earned a place in the center of the repertoire.

### **Dawson, William**

see Berenson. Gail (*Communication: An Integral Component of Good Health for Musicians*)

### **Dean, Michael**

#### **Performance: Duo 35**

Duo 35's performance features four exciting works for clarinet and saxophone, including two World Premieres. The first premiere on the program, [*confab*] by Michael P. Schneider, is an informal private conversation that was influenced by the current pandemic crisis. The original title of Victor Morosco's *Blue Caprice* was "Caprice en Forme de Blues." It is a set of 14 variations on the harmonic structure and form of the blues for solo alto saxophone. *Transposing A Feeling: For Bailey Sikorski* for solo clarinet is a moving tribute by composer Austin Ali to his late friend, Bailey Sikorski. The second premiere and final work on the program, Jeffrey Hoover's *Garage Sale Llama*, features a whimsical look at a recent trip to a Sacramento Garage Sale that had a live llama for sale! Complete Program Notes for the performance are available at [clarinetmike.wordpress.com](http://clarinetmike.wordpress.com).

### **Deguchi, Tomoko**

#### **Paper: Bridging Two Worlds: Noh Play Matsukaze and Toshio Hosokawa's Opera Matsukaze**

Japanese composer Toshio Hosokawa's opera *Matsukaze* (2010) is an adaptation of a popular Noh play by the same title. *Noh Theatre* is a traditional Japanese Theatre established in the 14<sup>th</sup> century. The original *Matsukaze* is a "Mugen Noh," in which reality and dream intersect, and the protagonist is a spirit that lingers in this world. The story follows a monk who encounters the spirits of two sisters (*Matsukaze* and *Murasame*). Hosokawa follows the original text faithfully but translates into German. It is written for Western-trained voice and scored for traditional Western orchestra (with an array of percussion instruments both Western and Japanese). But the form of opera seems to follow the traditional Japanese form of *jo-ha-kyū*, and the opera attempts to preserve the aesthetics of Noh theater, especially the *yūgen*, which is described as "subtly profound grace."

In this paper, I address the global interculturalism using this opera, which is a prime example of syncretism of two different cultural backgrounds. In addition to the aesthetic influence from the Noh Theatre, I also address the musical gestures of the chorus, which takes the role of *hashikagari*. Hashikagari, an important part of the Noh stage, which is a passageway that often signifies the bridge between the earthly and other worlds. The chorus corresponds to the psyches of the two sisters that shift from lingering in the earthly world to eventually attaining transcendence and disappearing to the other world, and carries the narrative throughout the opera.

### **Demsey, Karen**

#### **Workshop: Multi-Dimensional Benefits of Interview Projects for Undergraduate Music History Students**

This participatory workshop will focus on the multiple pedagogical benefits of an interview project for undergraduate music history students, including scripting interview questions, the advantages of in-person interviewing, and students' post-interview reactions. While in-class discussion of primary sources is an essential part of this project, completing the project generates a level of personal investment in the students far beyond a survey of primary source examples.

Workshop participants will model classroom exercises by interviewing each other, switching roles to experience the perspectives of both interviewer and interviewee.

Larger conceptual and philosophical aspects of the project will also be a focus of this workshop: connecting

with a wider and more diverse community of musicians, experiencing mentoring from an established musician, and documenting the cross-disciplinary nature of music professions. Many interviewees' careers span multiple areas of expertise, offering a bridge to discussion of historical periods in which a professional musician was expected to be proficient in a variety of pursuits.

Further, many interviewees' careers have proceeded in unplanned directions, often through an opportunity presented at a critical juncture, providing another bridge to discussion of past and current musicians' professional lives shaped by unexpected turns.

College and university faculty who have given interview assignments to their students are invited to share their observations. Questions and comments are welcome during the workshop.

### **Dick, Kay**

#### **Poster: "Are All White People Rich and All Black People Poor?": Experiences of Choral Music Teachers Repurposing the Large Performing Ensemble to Teach Social Justice**

The American public-school student population is rapidly changing, yet school music stays much as it was at the turn of the twentieth century with large performing ensembles dominating the proverbial secondary school music landscape. Some suggest replacing the seemingly antiquated large performing ensemble with more culturally relevant small ensembles such as mariachi bands, gospel choirs, or music technology classes. While these may be part of music education becoming more culturally relevant, perhaps there can be a balance between old and new. What if the large ensemble could be re-purposed to not only be culturally relevant, but to become a catalyst for the social change? The purpose of this qualitative case study is to investigate the experiences of choir teachers from two diverse cultural populations who together produced a Unity Concert. Findings resulted in the emergence of the following themes: (1) Stereotypes and prejudice were challenged; (2) Through performing music together, diverse groups can feel emotionally connected, bridge cultural gaps, develop feelings of empathy and bring deeper understanding of other cultures. Given the current volatile social and socio-economic climates in the United States, this study may serve to guide music teachers into more culturally relevant practices and help expand the purpose of the large performing ensemble to create positive social change.

### **Dillard, Chuck**

#### **Paper: *Beyond the Pants Role: Un-gendering Opera***

In the 21<sup>st</sup> century, love stories are not reserved for those of opposite genders. Military officials are not limited to men alone. Sensitive socialites are not strictly feminine. Today's vocal music should be able to reflect this, in order to continue to attract a new, more diverse audience. "Beyond the Pants Role" challenges singers, directors, educators, and audiences to reimagine art song and opera without the constraints of gender. Also, it provides singers in the LGBTQIA community an opportunity to portray roles and relationships that more closely align to their own identities.

In the summer of 2017, the idea for a more inclusive, diverse, and authentic opera program was born. A year later, Queer Opera would be realized at as a place where LGBTQIA singers and allies would find a safe stage to tell their stories through the traditional genre of opera. By casting scenes in new ways - often based on the singers' identity rather than their voice type or gender - this innovative program allows for more authentic performances on stage and powerful experiences for the audience.

This discussion forum would serve to engage and inspire conference participants as well as provide needed feedback to QO organizers about how to grow the program.

**Dobbs, Teryl L.**

**Panel: *The Elephant in the [Music] Room: A Frank Discussion about Race and White Privilege in Collegiate Music***

Taking Payne Hiraldo's (2010) article, "The Role of Critical Race Theory in Higher Education," as a starting point this interactive panel, comprised of members from the College Music Society's Advisory Council on Music Performance and Advisory Council on Music Education, will undertake a frank discussion on the roles that race and white privilege play in higher education, specifically within departments and schools of music. The panel grounds its discussion in three tenets of Critical Race Theory as set forth by Hiraldo, and centers these tenets within the musical world of higher education: (1) the importance of counter-storytelling—exposing dominant ideologies through the narratives of people of color, in which they give voice to their marginalizing experiences in departments and schools of music; (2) the permanence of racism—racism disadvantages people of color in favor of white people within departments and schools of music; and (3) the concept of Whiteness as property—Whiteness operates as a property interest within departments and schools of music, such as the right to possession of particular types of knowledge and expertise and the right of exclusion through gate-keeping exercises that include auditions and values placed on certain musical genres over others. Each panel member will share their scholarly expertise, which will provide intersectional perspectives to the discussion focus. These areas include ability/disability, LGBTQ+, social class, and equity. The panel will conclude with an audience question and answer session.

**Doser, James C.**

see Millar, Michael (*Preparing for a Life in Music: An Interactive Discussion on Careers and Entrepreneurship*)

**Dousa, Dominic**

**Original Composition: *The Rugged Pioneer Trail***

"The Rugged Pioneer Trail" is part of a five-movement suite *Reflections on a Desert Winter*, which takes its inspiration from the desert lands of New Mexico and Arizona. The works in this suite evoke the spirit of this region — one with a storied history and captivating natural beauty.

Driven by constantly changing meter, a fierce, brusque character permeates *The Rugged Pioneer Trail*. The piece conveys the spirit of a pioneer — whether a settler originally from the eastern U.S. or one of the native peoples first encountering this land — confronting the dangers of this harsh and sometimes unpredictable terrain with a gruff confidence. The piece's calmer middle section suggests that even during the arduous task of trailblazing through a severe land, there are opportunities to soak in the splendor of its beautiful vistas.

**Doutt, Kathleen C.**

**Paper: *La Danza de Tijeras: 16<sup>th</sup>-century Oppression Resistance to 21<sup>st</sup>-century Priceless National Heritage***  
Reflecting on a unique expression of Peruvian culture, this researcher recognizes the influence of Andean music and dance traditions, particularly in North and South America.

*La Danza de Tijeras*, a ritualistic dance with 16<sup>th</sup>-century roots, combines Spanish and pre-Columbian elements with distinctive music and astonishing choreography. The "Scissors Dance" tradition has been traced to a movement known as *Taki Ongoy*. According to promoters of this movement, Incan symbols and idols which had been destroyed by the *conquistadores* "rose from the dead" and took possession of the bodies of the indigenous people. It was believed that these spirits induced trances which caused shaking, quivering, dancing, and singing in the living. The earliest written description, a legend under a Peruvian watercolor in a Parisian museum, attests that the dance was performed near Lima in the nineteenth century. As descendants of the Incas moved to coastal Peruvian cities, the *Danza de Tijeras* became popular with tourists. In 2010 the dance was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

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

**DuHamel, Ann M.**

**Panel: *Together is Better: Women's Academic Career Advancement***

Though academia is a challenging balancing act for anyone, women still, in 2019–2020, find themselves faced with such professional dilemmas as having to choose between career and family, and needing to balance creative activity and research with demanding service obligations. In 2016 insidehighered.com stated, “Women now hold 49 percent of total faculty positions but just 38 percent of tenured jobs.” This panel consists of women who have both conventional and unconventional academic career paths. The discussion will explore the challenges each career trajectory has posed, including gendered issues of how women are perceived, supported, or judged within and without the academy. The panelists will examine the idea of women requiring “permission” to achieve their goals, and the problems posed by current societal and professional structures regarding career decisions. Furthermore, the panel will consider that women sharing their stories with each other is a way toward educated empowerment: this is how we gain strength and perseverance to direct and advance our creative careers. The panelists will draw from and engage with current research on expectations and career considerations for women in academia, noting that much of the published research focuses on women in STEM fields, not artistic disciplines. This panel presentation relates to the 2020 CMS Common Topic, “Fostering Equity and Opportunity in Music,” specifically by addressing and discussing career considerations and gender inclusion in music making and learning as well as academia. The session will close with a question and answer period, followed by a summation of key points.

**Estes, Dain**

see Atticks, Barry (*Using Software Plug-ins for Improvisation, Intonation, and Harmony in Songwriting Courses and the Modern Vocal Studio*)

**Eylon, Orit Amy**

see Cates, Blythe (*Gisela Hernández Gonzalo's Nueve Canciones*)

**Fernandez, Luis**

**Poster: *Paul Desenne's Sonata for Violin Solo: An Analysis***

Composer Paul Desenne expresses the view that Latin America possesses a complex multi-layered musical language, especially his native Venezuela. He writes that “cultural interweaving seems to have chosen this wild territory [Venezuela] to show how much diversity could spring from a handful of different seeds.” The Venezuelan cultural interweaving to which Desenne refers is based on three distinct roots: 1) the indigenous cultures that were already present on the continent, 2) the Spanish heritage that arrived during the time of the colonization, and 3) the African peoples who were brought to the New World as slaves. These three cultural influences are prominent in Desenne's compositions, for example his Violin Sonata. These cultural influences are explored via specific examples in this poster.

**Ferrabone, Melanie**

see Myers, Jessica (*Two Pieces for Wind Quintet: New Compositions by Patrick Andrew Thompson & Zach Gulaboff Davis*)

**Fick, Jason****Original Composition: *junktures***

Illuminating and extending the sounds of bending, ripping, and breaking, *junktures* offers the listener an elaborate narrative based on the momentary world of sudden impact, while alluding to the sensations of autonomous sensory meridian response (ASMR). This piece was realized through juxtaposing unprocessed and synthesized versions of the original source material in an attempt to explore pivotal moments in time and the connections between them that forge new pathways.

**Ford, Karrin****Paper: “Anti-Suffrage Rose”: *The Power of Music in The American Fight Against Enfranchisement***

Music played a seminal role in American women’s long struggle for suffrage, formally achieved in August 1920. Less well known but no less significant is the large corpus of anti-suffrage music that developed simultaneously, solidifying opposition to the burgeoning demands of suffragettes and creating a powerful backlash through the intertwining of lyrics and melodies. Supported by both men and women, the anti-suffragette movement sought to fight music with music, crafting songs that championed the gallantry and valor of their cause. The lyrics of such songs typically mocked central tenets of the women’s movement, replete with covers linking anti-suffrage iconography to social issues of the day.

Unlike suffragist music, which has witnessed emergent scholarship in recent years, anti-suffragist music represents a virtually unexplored area, with little research into its vast terrain. This paper examines key anti-suffrage songs in America from the 1848 Seneca Falls convention to passage of the Nineteenth Amendment in 1920, considering how the concept of True Womanhood was countered with songs vigorously opposing enfranchisement. In contrast to contemporaneous movements such as abolitionism and temperance, most anti-suffrage music was not transmitted orally or recorded. Closer examination of this repertoire is nonetheless critical to a more nuanced, contextual picture of the women’s movement, providing essential insights into its impact on popular culture. Though varied in style, anti-suffrage songs suggest music not only represented a powerful force that helped galvanize opposition but also served ultimately as a latent force strengthening the goals of justice and equality.

**Fourla, Vanessa**

see Myers, Jessica (*Two Pieces for Wind Quintet: New Compositions by Patrick Andrew Thompson & Zach Gulaboff Davis*)

**Fowler, Evan****Performance: *squall for Trumpet and Electronics by Ted Moore: A Selection from a Collection of Works for Trumpet and Interactive Electronics***

As a composer-improviser, I’m always looking to create sounds that feel immediate and meaningful while also being spontaneous and ephemeral. When improvising on my laptop and electronics, I respond to my collaborators in the moment, creating a dialog of electronic and acoustic timbres that arrive at these sonic goals. Compositionally I’ve been using improvised electronics recordings as source material for an electronics or tape part that bring this immediacy to the work. By through composing instrumental parts in intimate conversation with these recordings, I approach or even surpass the level of acoustic-electronic timbral dialog that I strive for as an improviser. The interplay of the instrumental part with the tape part extends or mirrors gesture, timbre, and texture to create a composite sonic world at the threshold of acoustic and electronic sound. It is with this approach that I plan to compose prism ii: squall for trumpet and electronics. – Ted Moore

**Francis, Kari**

**Workshop: *Creativity Through Contemporary A Cappella: Informal, Collaborative, Generative Practice in Choral Settings***

This introductory workshop will acquaint participants with the contemporary a cappella style of group singing through its recent history, common musical attributes (including vocal percussion and basic group arranging), and inroads to collaborative teaching and learning. Participants will also explore warm-up, improvisation, and rehearsal techniques intended to share creative responsibility and invite contributions from ensemble members. By becoming familiarized with the tropes of popular and culturally relevant repertoire as well as ways to effectively utilize these in rehearsal settings, ensemble leaders and choir directors can draw inspiration from contemporary a cappella practices in order to more deeply engage a 21st century student demographic in shared, generative vocal music-making.

**Freedman, Barbara**

**Paper: *The Impact of Technology-based Music Classes on Music Department Enrollment in the Northeastern United States***

The purpose of this study was to examine if the implementation of a technology-based music class in public high schools in the northeastern United States had any significant impact on overall music department enrollment and on enrollment in performance ensembles band and chorus. Results found a statistically significant increase in overall Music Department enrollment and no statistically significant change in enrollment in Band or Chorus after the implementation of a technology-based music class. No significant change to the number of teachers in music departments was found. This study suggests that implementing a technology-based music classes may help increase overall music department enrollment without negatively impacting enrollment in traditional performance ensembles and may not necessitate funding for additional faculty.

**Freeman, Alissa**

see Savvidou, Paola (*Cultivating Mindfulness through Group Piano Classes for Adult Beginners*)

**Glen, Hilary**

**Lecture-Recital: *Dorothy Rudd Moore, Langston Hughes and the African American Experience***

As one of the leading voices of the Harlem Renaissance, Langston Hughes (1902-67) used his literary work to reflect the life and conditions of the Black experience in America. He created a space for black writers to celebrate an unapologetic view of their culture. Decades later, Dorothy Rudd Moore (b. 1940) is composing music to express her opinions on racial attitudes and the struggle for racial equality in America. Both Rudd Moore and Hughes interpreted life as an African American in an authentic and unique way, which is one reason why Rudd Moore is drawn to the poetry of Langston Hughes. She has set many of his works to music, including "Weary Blues." In this piece, Rudd Moore is able to capture the mood that Hughes sets through text painting. Though she writes in a blues style, her markings are precise to fully express her interpretation of the piece. This lecture will delve into the relationship between Hughes' text and Rudd Moore's music while exploring the greater implications of the African American experience.

**Glodo, Rachel M.**

see Yaffe, Michael (*Preparing Teaching Artists in Postsecondary Music Programs*)

**Goff, Ken**

see Dobbs, Teryl L. (*The Elephant in the [Music] Room: A Frank Discussion about Race and White Privilege in Collegiate Music*)

**Goh, Soo**

**Panel: *Playing Matchmaker: Insights into How and Why Students Choose Their Graduate Institution and Program of Choice***

In 2012, U.S. News and World Report ran a piece entitled “Graduate Students Explain Why They Picked Their Schools.” The responses varied from a welcoming faculty and academic reputation, to curricula and a diverse student population. None of the students interviewed in this piece were enrolled in programs in the arts. Therefore, do the responses in the 2012 article best represent graduate students in music? Are there specific factors that determine where music students apply to graduate school? According to NASM, from 2016-2017, 4,600 Master’s degrees were awarded along with 1043 doctoral degrees. So why did these 5000+ students end up in certain programs and what can we do to recruit the brightest and best to our campuses? Furthermore, how can institutions better serve their graduate students? This panel, comprised of an undergraduate student currently looking for graduate programs, a current graduate student, and video commentary from two alumni will speak to some of these questions. Faculty members from Appalachian State University will conclude the session with results of a more recent national survey geared towards music students. The survey included questions such as:

- What factors influenced your decision to apply to a certain school?
- What could your current institution do differently to make your experience as a graduate student more impactful?
- Why did you decide to apply to a master’s or doctoral program?
- What can a Master of Music degree do for you?
- Audience members will be encouraged to ask additional questions during an extended Q and A session.

**Gonzales, Cynthia I.**

**Paper: *Music Theory Placement Tests: Online Preparation and Testing***

This presentation will explore data from the results of music theory placement testing at my institution before and after I created an online diagnostic test and an online fundamentals textbook. Placement into Theory & Aural 1 in the decade prior to the online intervention was in the range of 15-25%. Within our LMS, I authored an online fundamentals textbook of eight units distributed over 245 “pages” that include numerous graphic and audio files, as well as hundreds of questions organized into 48 computer-graded tests. Furthermore, students can download two different practice tests and answer keys formatted exactly like the actual exam. When fully implemented in Fall 2016, the placement rate soared to above 80%, inverting the long-established norm. Results for Fall 2017-2019 are ca. 75%. Thereby, this case study models how an online intervention significantly increases placement rate into Theory & Aural 1.

**Goodstein, Richard E.**

see Lapin, Eric E. (*Preparing Artist Entrepreneurs for a New Arts Economy*)

**Gordon, Wellington**

**Paper: *Considering Best Practices in Technical Ear Training***

Technical ear training (TET) is a new approach in preparing audio students for the professional environment. Systematic training matures the listening skills of music producers and positions them to be sensitive listeners. However, no nationally recognized curriculum that addresses specific aspects of technical ear training in detail currently exists. These aspects include, frequency identification (both boosts and cuts), gain, phase, delays, reverb times, and dynamics parameters. These kinds of pedagogical methods assist students to refine their technical listening skills but also to gain an increased technical vocabulary.

This paper evaluates multiple studies and generates recommendations for further TET teaching methods. As such, the research argues for a multi-faceted approach to ear training using new training software, analytical exercises, and headphone/speaker standards.

**Gordon, Wellington**

see Hoose, Shane (*Cloud-Based Recording Systems: New Paradigms for Collaborative Education*)

**Graf, Sharon**

see Hung, Eric (*Current and Meaningful Pedagogies for World Music Teaching*)

**Greher, Gena****Demonstration: *Music Technology for All: A Project Based Approach for Student Engagement***

In the world outside of school, technology is influencing, enhancing, and altering music performance, creation, and delivery, yet most school music programs and their curriculum barely appear to be influenced by these profound changes. The challenges for music teacher educators in the United States is to enlighten their students to the role music technology can play as a viable route to accomplish these goals, as well as the importance of creative music making, in addition to musical replication.

This presentation will focus on several projects developed to engage students at any age in creative exploration and music making, while learning to navigate a variety of software applications and platforms. Sample projects and student reflections on these projects will be presented.

**Grellier, Claire**

see Myers, Jessica (*Two Pieces for Wind Quintet: New Compositions by Patrick Andrew Thompson & Zach Gulaboff Davis*)

**Grisé, Adam**

see Han, Yo-Jung (*What Do We Offer? Postsecondary Music Course Offerings for Non-Music Majors*)

**Grymes, James A.****Lecture-Recital: *Jake Heggie's Intonations: Songs from the Violins of Hope***

The year 2020 marks the seventy-fifth anniversary of the liberation of many of the Nazi concentration camps and the end of World War II. To commemorate the liberation of Auschwitz, American composer and Guggenheim Fellow Jake Heggie has composed a dramatic song cycle for mezzo-soprano and violin titled *Intonations: Songs from the Violins of Hope*.

The book on which *Intonations* is based, *Violins of Hope: Instruments of Hope and Liberation in Mankind's Darkest Hour*, chronicles several violins that were played by Jewish musicians in concentration camps and ghettos. In creating texts based on the book, librettist Gene Scheer imagined how those historic instruments would tell their own stories if they could talk. Just as the original book is divided into six chapters, Sheer and Heggie have created a cycle of six songs—"Ashes," "Exile," "Concert," "Motele," "Feivel," and "Liberation"—inspired by those chapters. A purely instrumental movement, *Lament*, precedes the spiritual uplift of the final song, which reinforces the themes of hope and liberation that permeate the entire work.

As equity and opportunity are themes of this conference, this lecture-recital will examine the lives of Jewish musicians who were stripped of both principles during the Holocaust. For the prisoners of concentration camps and ghettos who played the instruments now known as the *Violins of Hope*, their ability to make music helped them stay alive long enough to be liberated in 1945. Their stories will be considered alongside live performances of the songs from Jake Heggie's *Intonations* that they inspired.

**Hafer, Edward**

see Janzen, Elizabeth (*Bridging the Musical World: Planning, Challenges, and Best Practices in Short-Term Study Abroad Programs*)

**Hall, Richard D.****Performance: “Beneath the Dark Blue Waves”: A Saxophone/Electronic Duet Performance of Electro-Acoustic Works**

This presentation will be in the form of a live electro-acoustic music performance featuring the saxophone with live electronic manipulations/accompaniment. The presentation will feature performance techniques of various software, particularly Ableton Live and Quartz Composer. The electronic performer will also use various MIDI controllers and audio interfaces. Recorded sounds from the saxophone and live looping will be manipulated through the laptop software as video is projected and manipulated in real time. This work was influenced by bioluminescent lifeforms underwater, hence the title, “Beneath the Dark Blue Waves,” a line taken from the Nathaniel Hawthorne poem *The Ocean*.

**Halper, Matthew**

see Manzo, V.J. (*Sound-Sculpting the Electric Guitar: T4RS and Multi-amp Concepts*)

**Han, Yo-Jung****Paper: What Do We Offer? Postsecondary Music Course Offerings for Non-Music Majors**

The purpose of this study was to uncover current practices in postsecondary music courses offered to non-music majors. Particularly, we focused on inclusive music courses open to the entire university population without audition or permission barriers. We examined course characteristics through a National Core Arts Standards lens (i.e., Creating, Responding, Performing, and Connecting) to illuminate whether postsecondary schools of music provide “well-balanced, comprehensive and high-quality” musical experiences to non-music majors. Additionally, we examined course instructors’ backgrounds in order to establish a professional profile of the instructors teaching these courses.

We contacted 392 administrators at baccalaureate degree-granting institutions accredited by the National Association for Schools of Music, requesting a list of courses that meet the study criteria. From information provided by the administrators, we found and contacted 652 course instructors by email with a questionnaire about their course and their background.

Responses from 119 administrators and 231 course instructors suggest that, while schools of music across the country may offer a wide range of music courses to non-majors, a few course typologies, course characteristics, and instructor profiles predominate. Music appreciation and history/literature courses were most frequently open to non-majors while composition/songwriting, music business, and technology were less frequently available. Non-majors were consistently offered courses with few Creating but many Connecting opportunities. Course instructors most frequently came from performance or history/musicology divisions with fewer reporting music education, theory/composition, or ethnomusicology division affiliation. These findings suggest that schools of music should consider providing more comprehensive and equitable musical experiences for the university population.

**Harbin, Doug****Original Composition: Tell Me a Story**

*Tell Me a Story* was written in 2019 in collaboration with visual artist, J\_\_\_\_\_.

After many years studying music as a performer and composer, J\_\_\_\_\_’s life took an unexpected turn when a traumatic brain injury put a halt to her professional activity. During her recovery period, J\_\_\_\_\_ frequently turned to creating visual art after discovering that this immediate, more tangible and tactile art form helped greatly with some of the troubling symptoms of her traumatic brain injury.

J\_\_\_\_\_’s artwork *Tell Me a Story* uses alcohol inks and is coated with a clear resin. All the colors of the rainbow swirl to create a vivid, abstract image. In this musical composition, electronic sounds of flutes, strings,

and gongs join the live musicians producing a dramatic tone poem where the listener is invited to imagine their own story. The work utilizes a systematic method of composition called the “Take-Away System” and is heavily influenced by the numbers 7 and 8.

As J\_\_\_\_\_ has continued in her healing process, she has recently been able to return to composing music. The opening motive heard at the beginning of the piece is taken from her recent song “Love is All.”

### **Harry, Adam**

see Dobbs, Teryl L. (*The Elephant in the [Music] Room: A Frank Discussion about Race and White Privilege in Collegiate Music*)

### **Hart, Carolyn**

#### **Showcase Performance: *A Cry from an Indian Wife* (2015), by Ian Cusson**

Ian Cusson is a Canadian composer of art song, opera and orchestral works. Of Métis and French Canadian descent, his works explore the Canadian Indigenous experience, including the history of the Métis people, the hybridity of mixed-racial identity, and the intersection of Western and Indigenous cultures.

Ian is the recipient the National Aboriginal Achievement Award, and grants through the Canada Council, Ontario Arts Council and the Toronto Arts Council. He was Composer-in-Residence with the National Arts Centre Orchestra from 2017–2019 and is Composer-in-Residence for the Canadian Opera Company for 2019–2021.

*A Cry from an Indian Wife* was first premiered in Toronto January 2017 and is a setting of E. Pauline Johnson (1861–1913) who is of Mohawk descent. The poem was published in 1885 and was one of the first about colonial injustices written from an Indigenous perspective for a white Canadian audience. Here, Johnson complicates notions of Nationalism and Indigenous identity. Writing about the Red River and Northwest Resistance from the viewpoint of an Indigenous woman whose husband goes to fight white Canadian forces, Johnson explores the conflicted psychology of a person attempting to sympathize with the enemy.

### **Hess, Juliet L.**

#### **Paper: *Challenging Oppression Musically: Constructing an Activist Music Education***

This project considers the work of 20 activist-musicians—individuals who identify as both activist and musician—and explores ways that music educators could construct an activist music education in K-12 schooling. Activist-musicians engaged in an artistic practice, while simultaneously working for social change. This paper explores their musics and philosophies, positioning these activist-musicians as catalysts for change in music education. Building on their work, I outline a tri-faceted pedagogy for activist music education that emerges from activist-musicians’ assertions about music education. This paper explicates a pedagogy of community based on activist-musicians’ emphasis on connectivity, a pedagogy of expression rooted in both honoring lived experiences and sharing them through music, and a pedagogy of noticing that emerges from activist-musicians’ work on questioning and critical thinking. Combining these pedagogies sets the conditions for future activism among youth and offers a practical enactment of critical pedagogy (Freire, 2000/1970) for music education. The 20 activist-musicians offer ways that music education may embolden youth to challenge oppressive ideologies, to connect to one another and to others more removed from their realities, as well as honoring and sharing their own lived experiences. Activist-musicians put forward music education as connective, communicative, and critical. Listening to their voices in turbulent times, given their work supporting identity politics, challenging oppression, and using music to share important stories, provides a way forward for music education in a manner that supports voices with the least amount of privilege, while heightening awareness among more privileged students of oppressions faced by others.

**Hess, Juliet**

see Dobbs, Teryl L. (*The Elephant in the [Music] Room: A Frank Discussion about Race and White Privilege in Collegiate Music*)

**Hochmiller, Susan****Lecture-Recital: *Lied's Forgotten Muse: Songs by Women Composers from the Classic and Early Romantic Eras***

Art song flourished as a genre in the nineteenth century, but its origin in the late eighteenth century is traditionally ascribed to male composers such as Wolfgang Amadeus Mozart, Franz Joseph Haydn, Vincenzo Righini, and Johann Friedrich Reichardt. Although often relegated as “amateur musicians,” women were certainly pioneering art songs during this transitional era so why, two hundred years later, do we still not know the name of the composer who Reichardt described as, “one of the foremost female musicians in Europe?” This lecture recital features rarely performed and pedagogically valuable solo art songs and duets by women composers of the late classical and early romantic time periods (1770–1820), demonstrating the unquestionable influence they had on the emergence of lied and mélodie. Topics addressed will include the societal marginalization of women composers during this age, a theoretical analysis of representative songs to illustrate the evolving relationship between voice, piano, harmony, and form through the historical lens of women composers, and biographical information about the lives and work of composers such as Corona Schröter (1751–1802), Harriett Abrams (c. 1758–1821), Anne-Louise Brillon de Jouy (1744–1824), and Sophia Maria Westenholz (1759–1838).

**Hoffman, III, Edward Ted C.****Poster: *Recruiting Marginalized Students to the Music Profession***

Individuals from marginalized populations have been underrepresented as students in higher education (Boser, 2011; Clements, 2009; Hewitt & Thompson, 2006). At the same time, the number of minority students as a percentage of the total school-aged population in the United States continues to grow (Bransberger & Michelau, 2016; Hewitt & Thompson, 2006).

The purpose of this review of literature was to gather and examine existing research on the recruitment of marginalized students into baccalaureate music programs. Extant research indicated that secondary school ensemble directors, private music instructors, school teachers of other subjects, college music faculty, parents and extended family members, and musical peers influenced the decision of students to pursue a major and/or career in music. Impactful experiences included participation in school and community ensembles, honors ensembles, private lesson, music camps, as well as opportunities to lead sectionals, rehearsals, or teach private lessons to other students. This review also indicated that students from marginalized populations may face barriers in their preparation for a major and future career in music, among them, lack of access to quality K-12 school music programs and private instruction, limited family finances and support structures, competitive college admissions processes reliant on grade point averages and standardized test scores, and collegiate music program audition formats and requirements.

Based on this review of existing literature, suggestions for future lines of research and improved and alternative recruitment and audition practices in colleges and universities are offered.

**Hoose, Shane****Paper: *Cloud-Based Recording Systems: New Paradigms for Collaborative Education***

In 2017 we assembled three experienced songwriting producers from multiple international locations to successfully record songs using cloud-based tools. To facilitate this internationally networked recording session, we developed a new theory called transnational flow (TNF). TNF is an amalgamation of Csikszentmihalyi's (1995) flow theory and Sawyer's (2007) group flow theory, and well as Karl Weick's (1996) sensemaking theory. TNF allows us to account for the unique logistical challenges associated with transnational musical collaboration. Since 2017, we have conducted this cloud-based method of songwriting through several iterations, and we are now beginning to investigate the pedagogical implications of such a recording paradigm. This paper explores how we can utilize our previous research and construct a pedagogical framework around our approach to cloud-based songwriting. Our hope is to arm students with tools and techniques to broaden their songwriting and recording experiences beyond the physical spaces of universities and into internationally distributed networks.

**Horn, Daniel Paul**

see Hart, Carolyn (*A Cry from an Indian Wife (2015)*, by Ian Cusson)

**Hornsby, Richard****Panel: *New Directions in Technology in Music Instruction: Projecting the Next Decade***

This panel/Q&A discussion will begin with ATMI members briefly reflecting on their work in technology in music instruction in the past decade, and then considering what has changed for them in the past six months. Perspectives will come from a variety of subdisciplines in music instruction and include online teaching. The panel will then engage possible new directions in technology in music instruction, projecting its role in the next decade. The panel will then engage topics and questions from attendees to close the session.

**Hsu, Timothy****Paper: *Teaching Technical Concepts in Undergraduate and Graduate Music Technology Courses by Engaging Students in Audio Applications of Engineering and Physics Theories***

As the field of music technology grows both wider and deeper, there can be a curricular gap in addressing the intersection of technical theories and musical applications. This paper will present two interdisciplinary courses developed to enhance technical concepts in the curriculum. These courses actively engage students in engineering and technical concepts with the goal of preparing students better for 1) musical technology applications and 2) careers in the development and creation of new technologies. The undergraduate course is a lecture/lab course that covers electrical engineering concepts through the lens of audio circuits. The graduate course, consisting of an interdisciplinary population, investigates the intersection between physics and musical applications through experiments and room design. The goal these courses is to not only stimulate students to understand fundamental technical principles, but also to spur interest in students for future and deeper technical studies and careers in music technology.

**Hudoba, Michael**

see Merkwowitz, Jennifer (*Designing Custom Musical Instruments: A Collaboration between Music and Engineering Students*)

## **Hung, Eric**

### **Panel: *Current and Meaningful Pedagogies for World Music Teaching***

Ethnomusicology started as a discipline that “objectively” studies the musical traditions of “others.” More recently, it has welcomed studies of our own musical traditions, and activist projects designed to work towards achieving human rights and equity. At most universities, undergraduate courses in world music have not kept up with the tremendous changes in the discipline.

In this 85-minute panel, each of the four facilitators conducts a fifteen-minute simulated classroom exercise that shows how instructors can update world music courses and make them more relevant and meaningful to students. In particular, we want to show how studying world music allows us to better understand our own musical practices, and to create musical social-justice programs that are effective and culturally competent.

Specifically, Amanda Soto discusses how the dimensions of Patricia Sheehan Campbell’s World Music Pedagogy can be woven through the curriculum allowing students to critically examine all musical practices while relating them to current events. Brenda Romero demonstrates how she uses an assignment that asks students to compare particular musical parameters of three different musical cultures and a dialogic, interactive classroom approach to tease out relevant cultural competence and social justice discussion points.

Sharon Graf presents class activities that explore what is gained and what is lost when musical instruments from non-western cultures are accessioned into museum collections. And Eric Hung uses Cambodian singer Ros Sereysothea's 1973 song “Chnam Oun 16” to open a conversation about the ethics of musical covers and cultural appropriation. The workshop ends with a Q&A.

## **Hung, Eric**

### **Lecture-Recital: *Intercultural Music: Fusion, Appreciation, or Appropriation?***

Cultural borrowing and cultural fusion are among the most exciting and most fraught issues in the arts today. How do composers create intercultural works that equitably combine elements of multiple cultures? How can they ethically use elements of musical cultures with which they are not intimately involved? As performers, should we—and how should we—present works that mishandle elements of different cultures (e.g., taking sacred rituals into concert halls)? Can we continue to perform works that perpetuate harmful stereotypes of cultures that are not our own? In short, where are the lines between cultural fusion (where different traditions are intimately intertwined), cultural appreciation (where distinct traditions respectfully coexist), and cultural appropriation (where elements of a marginalized culture are misused by members of a more dominant culture)? To create a more equitable and inclusive musical culture, we need to investigate and struggle with these difficult questions.

In this lecture-recital, I will first present the models on cultural borrowing and cultural appropriation presented by theorists George Lipsitz and Sara Ahmed, and by Chinese American rapper Jason Chu. Afterwards, I will apply the models to and perform extended excerpts of three pieces: Chinese composer Gao Ping’s *Dance Fury* (an homage to the “nuevo tangos” of Astor Piazzolla), New Zealand composer Gareth Farr’s *Sepuluh Jari* (which uses numerous techniques from the Balinese gong kebyar, a tradition with which he is intimately associated), and Indian American composer Reena Esmail’s *Rang de Basant* (which borrows a raga for spring as well as a Bollywood film).

## **Hurd, Ivan**

see Westney, Stephanie Teply (*Romance, op. 23, by Amy Beach*)

**Hwang, Yoon Joo**

**Paper: *Diversity, Inclusion and Equity in Classical Music Education: Understanding Cultural and Traditional Influences in the U.S., Germany, and Korea***

Each country has its own culture and traditions, and the characteristics of a country's education system invariably express many of these cultural norms. As a strong and powerful language through which one can share one's emotions and across linguistic and geographic boundaries, music offers a unique perspective on these similarities and differences. Through music, and particularly by experiencing musical education practices from multiple countries, students and performers can experience and appreciate cultural diversity regardless of their ethnicity, gender or racial identity. However, it is important to be aware of how cultural norms in different regions may also contribute to unequal opportunities. For example, just being a woman in Asian society has denied equal opportunity to half of the population there for a long time. The role of women in Asia is partially derived from concepts from Confucianism, and particularly the feudal notion of 男尊女卑 (NamJonYeobi in Korean) which means "Man is higher than woman." To explore such issues in the context of classical music education, this talk will provide a survey of several institutions from three different regions based upon research and personal experience. Understanding how different cultures and traditions affect the music education practices in these areas leads to suggestions for creating stronger institutional communities and new approaches to teaching individuals from diverse backgrounds. The goal of these efforts is to foster respect for differences and to provide diverse, inclusive and equitable learning opportunities for students.

**Hwang, Yoon Joo**

**Poster: *Diversity and Inclusion in Bassoon Pedagogy and Education: A Survey of Programs in the United States, Korea, and Germany***

Despite music being a strong and powerful language that allows musicians to share their emotions across linguistic and geographic boundaries, each country has developed its own cultural norms and traditions regarding music education, and this is perhaps especially true for double reed instruction. Dr. Yoon Joo Hwang (bassoon), a native Korean from Seoul who studied in East Asia, Europe, and the U.S. and who currently hold a professorship in the U.S., will address and discuss the several types of bassoon programs found in these three different regions from their firsthand experience and research. These experiences suggest that wind students can experience and appreciate cultural diversity through music education, regardless of their ethnicity, gender or racial identity, in any of the three regions of East Asia, the United States, and Europe. Moreover, understanding and learning from different cultures, and in particular understanding their differing ways of playing, is very important. Education therefore helps the students' development, and exposure to the international arena through exchanges and educators can vitalize a student's performance practice as well as their overall scholastic outlook. This lecture will provide suggestions and advice for wind educators and students, with the goal of helping them to understand the differences and similarities among double reed education systems in East Asia, the U.S., and Europe, thereby facilitating suitable teaching and learning experiences and outcomes.

**Jampole, Emma Joy**

see Dobbs, Teryl L. (*The Elephant in the [Music] Room: A Frank Discussion about Race and White Privilege in Collegiate Music*)

**Janzen, Elizabeth**

**Panel: *Bridging the Musical World: Planning, Challenges, and Best Practices in Short-Term Study Abroad Programs***

Short-term, faculty-led study abroad programs have soared in popularity in recent years, now accounting for nearly two-thirds of all study abroad experiences for students at American universities (Institute of International Education, 2019). Long overshadowed by semester or full-year programs, these shorter courses, defined as lasting eight weeks or less, are sometimes dismissed as "trips" or "tours" rather than viewed as opportunities for rigorous study and potentially life-changing experiences. As universities strive to honor diversity and inclusion in academia, these more condensed, intimate, and high-impact educational courses offer a safe introduction to

the world and give real-life context and relevance to students' music studies.

Regrettably, scholarship concerning best practices for short-term programs is limited, and discipline-specific research that addresses such programs in music is essentially non-existent. To begin to address this gap, this panel will highlight applicable best practices (e.g. from The Forum on Education Abroad and NAFSA) while also proposing others that are pertinent to short-term study abroad in music. Drawing on their experiences of leading programs in Austria, France, and Germany, the panelists will discuss, from both academic and applied music perspectives, some of the challenges of planning and executing dynamic courses that combine the expected excursions and live performances with seminar discussions, archival studies, and even private lessons—all in a few short weeks. Guided by a moderator, the panel will cover marketing and fundraising strategies, improving student preparedness, and developing clear content goals while also addressing academic rigor and identifying ways to encourage student reflection upon return.

**Jeffress, Ian**

**Demonstration: *Widening the Circle: Improving Composer Diversity Representation in Chamber and Symphonic Winds Programming***

Rectifying the continued underrepresentation of composers of diverse identity and background on concert and recital programs is not merely a matter of timeliness. It is an essential responsibility of all musical artists, as the continued relevance and vitality of our art is intrinsically tied to its ability to communicate in an increasingly fragmented, pluralistic society. This presentation will focus on ways that the presenters, both music faculty members at a public regional comprehensive university in the rural south, have striven to improve the diversity of their own programming and of programming generally across their unit. From individual per-concert repertoire decisions, through thoughtful commissions of a more diverse array of composers, to curricular, program, and budgetary revisions that can encourage better diversity of compositional voices heard on concert stages throughout the year. Demonstrable effects such programming can have on student learning will be examined, as will potential avenues for synergizing with broader campus diversity initiatives. The potential ripple effects of these efforts on the nature of concert programming in secondary schools and private instruction will also be discussed.

**Jenkins, Christopher**

**Paper: *Support for Students of Color in the Conservatory: Understanding Assimilation vs. Integration and Culturally Responsive Pedagogy***

Many schools of music have taken up the task of increasing domestic admissions of students of color (particularly African-American and Latinx students) as both a moral imperative and a critical objective in the diversification of the fields of music performance and scholarship. However, the work of the admissions office is only the beginning of a student's journey through the institution. Schools do not always take into account the specific types of challenges these students encounter in the music school environment, and do not offer commensurate support to help these students not only survive but thrive. Some of these students face social, academic, and financial challenges they ultimately cannot overcome, leading to their departure from the institution and serious disruption or even the conclusion of their educational journey; others describe negative and even traumatic experiences as they struggle to work their way through educational environments that are not designed for them, and are often unwelcoming or even hostile.

This presentation takes a holistic view of the industry in describing how these challenges arise out of an approach within classical music generally to achieve diversification through assimilation, rather than integration. An integrative approach towards diversification of our fields require institutions to transform their approach to not only the engineering of student social environments and compositional diversity of faculty, but ultimately the heart of the academic enterprise: pedagogy, new areas of study, and approaches to traditional areas. Culturally responsive music education is proposed as a lens through which to design these changes.

**Jiang, Yuan****Poster: *A Comparative Study of Piano Programs at University-level Institutions in the United States and China***

As we work and study in our increasingly globalized society, there is a growing trend of Chinese piano students choosing to pursue their higher education in the United States. Elite music institutions in America are also seeking and recruiting a large number of Chinese pianists. This trend raises questions regarding the similarities and differences between Chinese and American piano performance programs in university-level institutions. To promote a greater understanding of this trend, the researcher collected data from the 20 selected university-level institutions in both countries regarding their piano-related degree offerings, audition requirements, curriculum requirements, and core course offerings for the piano performance programs. These data were used to analyze and compare the structure and design of piano performance degree programs in both countries; the researcher also conducted an online survey to gather information regarding current faculty members' and students' perceptions of their piano performance programs. A total number of 34 student participants and 7 faculty participants in the U.S. along with 119 student participants and 11 faculty participants in China completed the questionnaires. Their perspectives shed light on why so many Chinese students continue their music education in the United States.

**Jin, Xinshuang****Showcase Performance: *Pianobells (2012)*, by Zhou Long**

Zhou Long (b.1953) is an internationally recognized American-Chinese composer. Because his unique experiences in both eastern and western cultures, his compositions merge the essences of eastern and western musical traditions to transcend cultural and musical boundaries. In the solo piano work *Pianobells (2012)*, Zhou Long combines national style of China such as pentatonic scales and symbolism of Chinese poetry with avant-garde style including glissando inside the piano and clusters, which seamlessly brings together the aesthetic concepts and musical elements of the East and West.

*Pianobells* was inspired by two ancient Chinese poems. The first poetry line Zhou Long refers to is "Upon the Mountains of Plenty, Nine Bells ring with Knowledge of the Frost" from *The Classic of Mountains and Seas*, a Chinese classic book from pre-Qin Dynasty (221 to 206 BC). Corresponds the Nine Bells in the first poetry, the music starts in 9/4 meter. The glissando inside the piano and the palm struck in the low registers create deep sound waves imitating the "Mighty Bells."

The second poem that inspired Zhou Long is called "Listening to Jun, the Monk from Sichuan, Plucking the Transverse Lute." by the Tang poet Li Bai (701–762). Li Bai used frost bells as a symbol for the union of heaven and earth in his poetry. Zhou Long uses fast running passages and repetitive chords in the high register in *Pianobells* to represent "Frost Bells."

**Johnson, Carly**

see Bristol, Caterina (*Recruiting and Sustaining Low-income Students: Facilitating Opportunities and Developing Strategies for Success*)

**Johnson, Carly****Workshop: *Mentoring First-Generation and Low-Income Faculty in Entry Teaching Positions in Higher Education***

This presentation involves introducing a mentoring project model for first-generation and low-income faculty that includes people-centered mentoring addressing an array of issues that new faculty with limited experience often encounter in higher education. Challenges that new faculty often face, such as the lack of interaction with an experienced mentor, and limited access to funding resources for career advancement opportunities, often have a negative impact on not only unit production, but also on promotion and advancement opportunities for many first-generation and low-income faculty in entry teaching positions. In addition, many new faculty

members experience challenges related to generational differences, gender differences, and cultural differences with new colleagues when assuming new positions and integrating into new units. With an emphasis on people-centered mentoring techniques, the project model offers guidance with the primary objective of providing a resource bank for new faculty to reference and use when adapting to a new environment.

With increased emphasis on the recruitment and retention of a diverse and inclusive faculty, a multi-year mentoring project model provides significant dividends in the retention and promotion of faculty, thus reducing the amount of instructor turnover and providing for a more consistent learning environment for students.

**Johnson, Rebecca**

see Sullivan, Elizabeth (*Supporting First Generation Students in the Applied Studio*)

**Johnston, Amanda**

see Janzen, Elizabeth (*Bridging the Musical World: Planning, Challenges, and Best Practices in Short-Term Study Abroad Programs*)

**Johnston, Holly C.**

**Demonstration: *Chrome Music Lab and MathScienceMusic.org: Using Online Apps to Connect STEM + Music Concepts***

The purpose of STEM+Music curriculum is to foster art disciplines in STEM (i.e. STEAM) and to increase student participation in annual district-wide science and engineering fairs. Chrome Music Lab and MathScienceMusic.org are online apps that provide students with more accessible musical exploration and creativity by allowing hands-on experimentation in the learning process. And it's fun!

As a middle school teacher, my goal is to provide students with a broader understanding on how science, technology, math and music intersect. Students engage in exploration by navigating the use and application of teacher-specified apps. They learn to compose songs, create pitch, produce beats, record audio, engage in computational thinking and strengthen math literacy by extrapolating comparable values using graphs, curve, angles, shapes & ratios.

This demonstration will focus on a variety of student-driven STEM+Music activities and how the use of technological innovations in teaching broadens middle school students' knowledge in the engineering & design process.

**Jones, Joseph E.**

see Janzen, Elizabeth (*Bridging the Musical World: Planning, Challenges, and Best Practices in Short-Term Study Abroad Programs*)

**Jurs, Douglas**

**Poster: *New Music Isn't Scary: An Outreach Project Featuring "Fearsome Creatures"***

"Fearsome Creatures" is a new set of character pieces for piano that has been used to introduce 21st century art music to elementary aged students in two rural school districts of northeastern and central Pennsylvania.

Inspired by William T. Cox's 1910 book, *Fearsome Creatures of the Lumberwoods, With a Few Desert and Mountain Beasts*, "Fearsome Creatures" presents three of these curious forest critters: "Splinter Cat," a frightfully destructive feline who smashes into trees in search of racoons and honey; "Wapaloosie," a sausage-shaped, velvet-furred charmer who inches his way up tall trees like a worm, feasting on shelf fungus; and the rare "Gumberoo," a ravenous, hairless, black bear-sized beast with an elastic hide that ensures that a hunter's bullet shot against it will ricochet and strike the hunter between the eyes.

The outreach project accompanying “Fearsome Creatures” facilitates engaged listening through various interdisciplinary approaches: storytelling, art making, and composing — all as a way to better understand the different tools composers use to communicate through sound.

In this lecture recital, I discuss how students’ limited access to new art music in rural communities motivated me to envision a collaborative, interdisciplinary approach for this project. Specific strategies for fostering music literacy, working with public school teachers from various disciplines, and thinking about national music education standards will be explored. Examples of student compositions, art, and stories will be presented.

### **Keller, Renee**

#### **Lecture-Recital: *Introductory Classical Chamber Music for Extended Percussion Techniques and Drum Set***

*Ionized*, by Sara Waters – Using themes based off of Edgar Varese’s “Ionisation,” *Ionized* retains Varese’s tonal concept of wood, metals, and skin and ventures into a duo work that incorporates a variety of drum set playing styles and introduces players to multiple percussion in a fun and familiar context. “Ionisation” is a staple of percussion ensemble repertoire and *Ionized* pays homage to this work with a playful twist.

*Toy Story*, by Renee Keller – This lighthearted percussion duo inspired by toys presents percussionists with introductory chamber playing techniques and extended techniques that have become common in solo and ensemble repertoire in the past several decades such as bowing of the vibraphone.

*Shhh*, by Sara Waters – This piece was inspired by the composer’s experiences in trying to find pieces for drum set players that do not have opportunities to play in standard drum set groups (like jazz bands, steel bands, etc.). The music itself is meant to convey “sneakiness” and stealth – all futile attempts, as the music pushes itself past its quiet boundaries. The piece explodes into a final section with room for the drummer to improvise around the marimba’s groove.

### **Kent, Kamilla**

#### **Poster: *Facing Up Finances: Teaching Money Management to Self-Employed Music Students***

Due to the pandemic, many freelance musicians experienced harsh financial conditions. Since March 2020, most gigs canceled, churches closed, music lessons moved online, opera and orchestra houses are not open or have a limited number of performances, and academic part-time jobs offer limited teaching opportunities. Self-employed musicians applied for unemployment, small business loan, or took out the money from emergency funds and retirement accounts. The e-poster will analyze the survey distributed among freelancers to determine if musicians prepared for “rainy days.” It will show practical ways to manage inconsistent income, control expenses, and pay the debt. The e-poster will also outline effective planning and budgeting skills for cash flow problems. The final part of the demonstration will guide the audience on the benefits of tax-deductible items under the new tax code. For music students who plan to become freelance musicians, the e-poster intended learning outcome is to outline available resources and tools to achieve financial stability and preparation for another crisis.

### **Keogh, Cassie**

#### **Demonstration: *Connecting the Dots: Using Etudes to Apply Theory and Ear Training in the Applied Studio***

There are many moving parts of any collegiate music curriculum, and we as teachers see the importance of every aspect of that curriculum. Students, however, frequently compartmentalize those different classes, assignments, practicing, and rehearsals in an attempt to manage the many tasks they must accomplish in a given day, and consequently fail to see the common skills developed in one subject that transfer elsewhere. Similarly, in our attempts to prepare our students in our specific areas, we often neglect to show students how each subject they study applies to every other subject in their musical education. However, learning research shows that by compartmentalizing and memorizing isolated facts, students are unknowingly becoming less efficient and

effective—instead, the most effective learning happens when learners connect ideas that inform each other.

How then can we help students connect their musical experiences? Etudes are a flexible and integral part of most applied teaching, yet we may not be using them to their full potential—etudes can provide an opportunity to bring all elements of musicianship together. We often use them to build technical development and fluency on an instrument, and perhaps phrasing, but stop there. Instead, we can simultaneously also address analytical elements: scale-degree function and voice-leading, intonation within a key, rhythm and meter—all can come together in the study of etudes. This presentation outlines simple activities that we can incorporate into the applied studio to turn students' compartmentalized checklists of projects into an intricate web of musical understanding and common skills.

**Kernan, Thomas J.**

**Campfire Discussion: *Revising Existing Degrees as New Sites for Creativity, Flexibility, and Interdisciplinarity***

We are two colleagues with shared interests in long-term student success, sustainable enrollments, and interdisciplinary teaching, research, and creative activity. We are a music theorist, who currently serves as dean of a performing arts college with both a music and theatre conservatory, and a musicologist, who currently serves as an associate professor and program head of an undergraduate interdisciplinary music degree. In this session, we will share a brief discussion of our approach to identifying a specific degree that was lingering on our books, and our efforts to revise, revamp, and relaunch it. We will address the challenges faced in revising it to embrace our core music curriculum and our university's core honors curriculum, highlight strategies used to address those, and highlight how, in a matter of three years, it has become our degree with the largest percentage of enrollment growth and multiple markers of student success.

Then, in the session's interactive discussion, we will offer up questions from our new attempts to embrace this same model across more of our existing degrees and offerings. How can we revamp what is already on our books in order to provide new opportunities for students, faculty, and staff to use their creativity, find areas of flexibility, and harness interdisciplinarity? The questions will be philosophical and applied, with topics including ways we are thinking about differential tuition rates, approaches to awarding scholarships, reconciling the skills of current personnel with program needs, and encouraging discussions between students, faculty, and alumni in multiple disciplines.

**Kersten, Fred**

**Poster: *Utilizing Music Technology to Develop Your Online Image for Gig Application Success!***

This presentation will show you how to utilize technology to convert an application letter and CV into an interactive showcase that will display your musical qualities, and put you in the application process forefront. Demonstrated will be techniques for spotlighting linked sites containing your performance files and materials uploaded to support your abilities. A dedicated webpage and detailed handout for further assistance will be developed for this presentation and remain available for utilization after the session has been presented.

**Kiec, Michelle**

see Shansky, Carol (*Shadows and Shapes*)

**Kim, Sun Min**

see Glen, Hilary (*Dorothy Rudd Moore, Langston Hughes and the African American Experience*)

**Kim, Ji-Eun (Jen)****Poster: *Instrumental Music Teachers' Undergraduate Choral Methods Curricular Background and Comfort and Self-Perceived Competence in Teaching Choral Music in Secondary School Classrooms***

This study was designed to explore differences between instrumental music teachers' comfort and self-perceived competence ratings based on their undergraduate choral methods curricular background and in-service choral teaching experiences, using a 7-point Likert scale, on 15 choral teaching skills presented through a researcher-developed survey. Specifically, (1) effectiveness of choral method courses taken by instrumental music education majors, (2) current choral teaching experience, and (3) years of choral teaching experience were investigated to determine whether such experiences were beneficial in the comfort and self-perceived competence levels of instrumental music education majors who taught choral music in classroom settings. Responses (N = 106) were analyzed using descriptive and non-parametric statistics. It was found that participants' undergraduate choral methods curricular experience had a positive influence on comfort and self-perceived competence when instrumental music teachers taught choir in secondary school classrooms. Instrumental music teachers self-reported being more comfortable and competent in teaching choral music as teaching experience increased. When looking at participants' comfort and self-perceived competence ratings, similarity was found with correlations between these scores ranging from  $r = .76$  to  $r = .91$ . Participants felt most uncomfortable and incompetent with the selection of choral literature and presentation of vocal pedagogy. Based on this study's findings, it is important to facilitate opportunities for both pre-and in-service instrumental music teachers to explore voice as an instrument and various levels of secondary school choral repertoire.

**Kim, JungWoo**

see Moteki, Mutsumi (*Songs of East Asia*)

**Kladder, Jonathan****Poster: *Ableton Live in Music Teaching and Learning***

Ever wondered how Ableton Live functions as an interface within a digital audio workstation? Are you curious how Ableton enhances creative thinking and digital music production? This session will offer a curricular model for teaching with Ableton Live in higher education, offer student examples from an Ableton course taught by the presenter, and explore how it functions as a mechanism for supporting digital music making.

**Kleiankina, Olga****Performance: *Piano Performance Generating AI Projections: An Incipient Model for Human-Machine Interaction, Optimization, and Artistic Creation***

Our performance employs AI as a visual co-creator to produce an immersive experience in which shapes and colors animate as music is artificially interpreted. While this visual development follows a speculative design process that utilizes the ambiguity in AI through a predictive mechanism, the story component of a musical piece is something that the listeners create themselves, based on personal experience or predetermined programmatic content. The objective is to utilize AI for background visuals to deliver a unique musical experience with a live performer. The program includes compositions for piano solo by composers Bolcom, Ligeti, Askim, Crumb, Waschka and Rzewski.

**Koh, Ara**

see Cates, Blythe (*Gisela Hernández Gonzalo's Nueve Canciones*)

**Lackey, Mark****Original Composition: *Reef***

*Reef* (2019) is a meditation on the beauty, the power, and the fragility of our planet's majestic undersea ecosystems. From stately low brass pronouncements to capricious comments from the percussion, and from the driving asymmetrical string rhythms of progressive rock to the lyrical lines of the woodwinds (with a nod to Ravel), *Reef* expresses the thrill and wonder of our mysterious oceans. S.D.G.

**Langmead, Sara Wandrei**

see DuHamel, Ann M. (*Together is Better: Women's Academic Career Advancement*)

**Lapin, Eric J.****Campfire Discussion: *Preparing Artist Entrepreneurs for a New Arts Economy***

The fact that enrollment in traditional higher education music performance degree programs has declined is undisputed. As detailed in the 2016 CMS report by the Task Force on the Undergraduate Music Major, progressive curricular changes must be made. Ultimately, it's a simple supply and demand problem - with the steady decline of full-time performance-based arts careers, there are too many students graduating from colleges, universities, and conservatories in performance programs with a narrowly focused career path that cannot be realized in the new arts economy.

As such, this proposed campfire discussion will cover methods for music educators in higher education to better prepare students with a range of skills for the new global arts economy. Skills such as the creative process, technology, marketing, intellectual property, and arts business can no longer be supplementary electives, they are essential. This discussion will focus on progressive and innovative ways to re-imagine music curricula to include these new essential skills and others in order to prepare students to be artist entrepreneurs better equipped to navigate the contemporary arts landscape. The need for curricular change is well established. So, with the moderators' decades of experience as administrators, faculty, and artist entrepreneurs, this session will explore strategies for implementing the core curriculum revisions necessary to prepare graduates for sustainable careers in the new arts economy.

**Lapins, Alexander****Performance: *Music for Solo Tuba and Euphonium with Electronic Accompaniment***

This recital includes two works composed for Alexander Lapins; "All Glass is Slowly Flowing" by University of Tennessee faculty member Andrew Sigler and "Thoughts on the Death of a Tree" by University of Tennessee alumni Skye van Duuren. Also included is the popular 2006 work by Andrew Scott, "My Mountain Top." This performance is the world premiere of "Thoughts on the Death of a Tree."

**Larue, Jennifer Lynne**

see Romero, Brenda M. (*Seeking Equity and Compassion in 21st Century College Music Programs*)

**Laubengayer, Karen**

see Lewis-Hale, Phyllis (*From Old Creole Days: Sampling the Afro-Creole Folk Song of Louisiana of the Late Nineteenth through the Mid-Twentieth Centuries*)

**Lee, Koeun Grace****Showcase Performance: *Bambuqueria y Variaciones a Amparo Ángel, by Luis Antonio Escobar***

Luis Antonio Escobar (1925–1993) was a Colombian composer and musicologist who lived in Miami, where he held the position of cultural attaché to the Columbian consulate until his death. He attended the Conservatory of the National University of Colombia in Bogotá and the Peabody Conservatory in Maryland. While his choral works are prolific in many countries including the United States, his piano works merit attention for displaying indigenous Colombian musical elements. Escobar's piano compositions include many with the title of *Bambuqueria*, which is a word invented by the composer making reference to the Colombian traditional folk dance called bambuco. Bambuco is a couple dance similar to the European waltz in which dancers use a handkerchief to present the courtship theme of the dance.

*Bambuqueria y variaciones a Amparo Ángel* (Bambuqueria and variations to Amparo Ángel) is dedicated to Amparo Ángel, Escobar's wife, who is also a pianist and composer in Colombia. While Escobar honored the traditional 3/4 and 6/8 meter of bambuco, he did not indicate a meter for this work. He utilized frequent

hemioas with traditional melodic patterns, chordal inversions, and virtuosic octave passages. It is worthwhile to perform this unknown and unpublished work of a well-deserving composer who contributed to the musical culture of the South Florida region.

**Lee, Peter**

**Demonstration: *Digital Music Theory Placement Exams***

This presentation will explore an innovative platform for delivering customized, online music theory placement exams. The clear benefits include reduced marking and administration for instructors, ease of accessibility for students and detailed student data to assist in making informed decisions about class placement. The session will step through the process of importing custom content (audio, notation, images), creating questions (multiple choice, dictation, analysis, free response and creative), and compiling the content into an exam. The presenter will then work through the exam from the student's view and analyze the results. Strategies will also be offered for integration of the assessments with LMS platforms (Canvas, Blackboard, Moodle) with results being returned to the LMS gradebook. Additionally, the session will examine how the platform can assist in delivering engaging, effective coursework for students during the semester, and provide formative assessment tools for instructors that support specific curriculum requirements and personal teaching methodologies.

**Lehmberg, Lisa J.**

**Workshop: *Working Effectively with Graduate Student Mentees: Building Relationships of Mutual Understanding and Trust***

Mutual understanding and trust are critical components of effective mentoring relationships between college/university music faculty and graduate students. Key elements include alignment of mentor-mentee expectations and cultivation and maintenance of effective communication strategies. Effective mentoring relationships have been shown to have a profound positive impact during mentees' years in a degree program and improve the professorate of the future. However, most colleges/universities do not include mentor training in graduate curricula; higher education faculty must instead learn mentoring skills via on-the-job experience.

The purpose of this session is to interactively share, explore, and reflect on the following research-based strategies to develop mentor-mentee relationships built on mutual understanding and trust within college/university graduate-level music degree programs:

- Alignment of expectations: influences of previous mentoring relationships, navigating differences in expectations, strategies for clear communication of expectations, examples of mentoring compacts
- Maintaining effective communication: elements of effective interpersonal communication, challenges associated with different forms/styles of communication, distinguishing effective from ineffective feedback, active listening skills, strategies for establishing trust

Attendees will engage in presenter-facilitated small and large group interactions on these topics:

- Sharing/comparison of previous experiences as mentors or mentees
- Examination of resources for alignment of expectations, including mentoring compacts
- Examination/discussion of examples of challenging mentoring scenarios
- Reflection on/synthesis of similarities and differences in mentoring practices within/across graduate music degree programs

Knowledge and resources gained in this session may provide a gateway to further reflection, dialogue, and development of effective practices for the mentorship of music graduate students.

**Lewis, Ralph****Student Research Paper: *Revisiting the Music Box-Like Foundations of Rebecca Saunders' Compositions***

When the news broke in 2019 that composer Rebecca Saunders received the Ernst von Siemens Prize in recognition of her compositions, it was a rare moment for American musicians to discuss her music publicly. As Saunders' music increasingly appears on US concert programs, revisiting the fundamental elements of her work and how they inform her most recent output will ideally support scholars, performers and new listeners as they encounter her music for the first time.

Throughout her career, the ways Saunders curates fundamental elements in her works have made her stand out amongst other European Post-Serial composers. She artfully sets critical parameters (including instrumentation, harmonic language, and timbral expression) into such narrow yet rewarding circumstances that the choices themselves almost intimate the totality of the resulting piece. This design-minded pre-compositional approach, as seen in pieces such as *Blue and Gray*, where Saunders employs two five-string basses in specific scordatura that support the overall harmonic choices, shows the extent that this approach can shape her works.

Drawing on my earlier research about Saunders' approach, my presentation compares and contrasts these fundamental tendencies throughout her first two decades of compositional output and newer works that build specifically on those experiences and relationships, including how the earlier metaphorical music box-building has now at times given way to pieces for actual music boxes and how Saunders' specificity feeds seamlessly into her ongoing series of collage pieces.

**Lewis-Hale, Phyllis****Lecture-Recital: *From Old Creole Days: Sampling the Afro-Creole Folk Song of Louisiana of the Late Nineteenth through the Mid-Twentieth Centuries***

This lecture-recital will highlight selected arrangements of Louisiana Afro-Creole folk songs of the late nineteenth through the mid-twentieth centuries that utilize a Creole patois. These songs reveal a distinct, yet diverse approach to the ethnomusicological heritage of the African experience in the New World. The study explores selected songs of Camille Nickerson, Efrem Zimbalist, Julien Tiersot, W. T. Francis and Mina Monroe (with Kurt Schindler), while noting various societal influences shaping the subject matter and compositional elements they employ. The main objective is for this lecture-recital to introduce and critically discuss specimens from this little discussed repertory, both published and unpublished, thus helping to define a neglected corner of Afro-American song. The lecture-recital also serves as a performer's guide, providing information helpful to others seeking to explore the diversity of historical Afro-American cultural contribution.

**Lim, Chan Kiat**

see Tan, Siok Lian (*How to Listen? Cultivating Musicality through Critical Music Listening Skills*)

**Luehrsen, Mary**

see Millar, Michael (*Preparing for a Life in Music: An Interactive Discussion on Careers and Entrepreneurship*)

**MacGregor, Catherine F.**

see Wendland, Kristin (*Music and Yoga: Yehudi Menuhin's Culturally Inclusive Approach to Violin Playing and Teaching*)

**Malyuk, Heather**

see Berenson, Gail (*Communication: An Integral Component of Good Health for Musicians*)

**Mann, Rachel****Poster: *Building a Cloud-Based Music Fundamentals Course with Built-in Practice, Feedback, and Grading***

Do you teach music fundamentals? Have you been asked to move more music offerings online? Then this session is for you. Using the Harmonia app (Mac/PC/iOS/Android; visit: [harmonia.illiacsoftware.com](http://harmonia.illiacsoftware.com)), learn to create short, 1–2 week modules or semester-length courses to meet your students' needs. Browse Harmonia's ready-made fundamentals content or learn tips and tricks for developing your own content. Create pitch/clef-reading exercises, scale identification/construction assignments, content for learning intervals, triads, and seventh chords, and more. The app can also examine part-writing and analysis exercises, marking incorrect chord labels and voice-leading errors. New tablet compatibility makes it easier for students to open and work on content, stream audio examples, and check their work for instant feedback without having to wait for manual grading by teachers. Developed with a grant from the National Science Foundation, the app and its fundamentals content has been successfully used at numerous colleges and universities across the country.

**Mann, Tatiana R.**

see Romero, Brenda M. (*Seeking Equity and Compassion in 21st Century College Music Programs*)

**Manzo, V.J.****Demonstration: *Sound-Sculpting the Electric Guitar: T4RS and Multi-amp Concepts***

This demonstration will address concepts and approaches to sculpting electric guitar tone in a multichannel recording or live performance context. For decades, audio engineers have been creating the perceived sound of an electric guitar by using a variety of multi-microphone techniques on a single or multiple amplifiers in order to “sculpt” a layered, composite tone. This demonstration will summarize many of those commonly used approaches and introduce new technologies in amplifiers, VSTs, and guitar electronics that facilitate new directions and options for tone sculpting. In particular, a novel approach to composite guitar sound will be introduced via a technology called T4RS. The presentation will also address specific pedagogical opportunities related to this subject including guitar composition and arrangement, and general aspects of ensemble balance that have implications for multichannel recordings and live performance.

**Marcozzi, Rudy**

see Kernan, Thomas (*Revising Existing Degrees as New Sites for Creativity, Flexibility, and Interdisciplinarity*)

**Masterson, Sarah****Poster: *Rediscovery and Transformation: Thematic Relationships in Philippa Duke Schuyler's “Seven Pillars of Wisdom”***

Initially famous as a child prodigy in 1930s Harlem, Philippa Duke Schuyler attained remarkable success as a composer, performer, and journalist during her short lifetime. From a young age, she travelled the world, touring on five continents by the age of 23. In her correspondences, Schuyler spoke of feeling like an “outsider” everywhere, due to her mixed-race heritage. She wrote books and articles about the political situation in Africa and worked as a freelance journalist during the Vietnam War. During those years, she continued to compose and tour as a pianist; at 35 years old, she was killed in a helicopter crash while helping to evacuate orphans from Hue province.

Although Schuyler wrote many piano works, very few were published during her lifetime, due to her unexpectedly early death. Her largest piano work, *Seven Pillars of Wisdom*, remains in manuscript, with some movements misfiled and mislabeled. This hour-long, multi-movement work was inspired by T.E. Lawrence's memoir of the same name, with each movement preceded by a related quote from the book. Throughout the work, almost forty different musical themes are presented and transformed, reflecting Schuyler's interpretation of the plot and meaning of Lawrence's book. This poster will trace the appearance and transformation of structurally significant themes throughout the work. It will also feature full performances of selected relevant

movements, reconstructed from Schuyler's manuscript and notes. Records indicate this work has not been publicly performed since the composer's death in 1967.

**McCall, Joyce**

see Dobbs, Teryl L. (*The Elephant in the [Music] Room: A Frank Discussion about Race and White Privilege in Collegiate Music*)

**McConville, Brendan**

see Hornsby, Richard (*New Directions in Technology in Music Instruction: Projecting the Next Decade*)

**McGinity-Termuhlen, Margaret**

**Poster: *Gender Trends in Regional Music Composition Faculty***

The purpose of the present study is to investigate gender trends in higher education music composition faculty. Gender in music faculty has been researched sporadically for 45 years, reaching a peak in the 1970s. Most studies centered on the whole of music faculty, with few analyzing gender distribution in music composition faculty specifically. The majority of data on music composition faculty comes from studies on all music faculty which include breakdowns by teaching area. The latest United States research on 1993-1994 data found the percentage of full-time female music composition faculty was substantially below percentages of full-time U.S. female professors in all of music and all of academia. The present descriptive retrospective study examines National Association of Schools of Music (NASM) accredited institutions within NASM Regions 4 and 5. This study reports on gender, rank, and highest degree earned within music composition faculty at these institutions. Current results are compared with past trends and recent data on U.S. music faculty. Suggestions for future research include the replication of this regional study with national data.

**McKinney, Caiti Beth**

see Myers, Jessica (*Two Pieces for Wind Quintet: New Compositions by Patrick Andrew Thompson & Zach Gulaboff Davis*)

**McLean, Myles Francis**

**Paper: *The Dysphoric Musician: Fostering Gender Euphoria Through Music Performance***

Music is a holistic experience that actively engages body and mind. For musicians who struggle with gender dysphoria, this engagement comes with the risk of active distress. Although this distress can directly impact music performance, fighting dysphoria typically becomes a private struggle that is difficult to discuss with educators. However, music does not always incite dysphoria; music has the potential to invoke gender euphoria as well. In fact, music performance has the potential to allow musicians to take ownership of their bodies and assert their identity in gender-affirming ways that can be actively used to combat dysphoria outside of the practice room or recital hall.

Due in part to the private nature of this struggle, many musicians who use performance to combat dysphoria do so using methods they developed through lived experience. This makes ethnography particularly resourceful, as certain methods for alleviating dysphoria may resonate with some students better than others. Further, Michael Bakan's methodology of *Re-Presentational Ethnography* has the potential to offer even greater insights through its heavy emphasis on individual experience and direct amplification of marginalized voices. Through my interviews with five transgender musicians, including prolific composers inti figgis-vizueta and Mari Ésabel Valverde, I will highlight the diversity of methods musicians use to navigate dysphoria within performance, education, and composition contexts. I will also use autoethnography to further contextualize their stories, outlining their reoccurring themes. Of these themes, I will demonstrate that performer agency particularly plays a key role in the reduction of dysphoria. ("Gender dysphoria" refers to distress stemming from a conflict between a person's internal understanding of their gender and the gender society assigns them. Many trans and

non-binary individuals experience gender dysphoria; however, gender dysphoria is not essential to trans identity.)

**Mears II, Perry G.**

see Songer, Lorelee (*Godiva: The Study of a Monodrama by Juliana Hall and Caitlin Vincent*)

**Mears II, Perry G.**

see Songer, Lorelee (*Little Black Book, by Susan LaBarr*)

**Menoche, Charles**

**Paper: *Playing Music and Music Playing: Exploring Video Music, Video Gaming, and eSports in Performance***

Many see eSports as an opportunity for authentically connecting academic and co-curricular communities on campus. My university is a leader, creating a dedicated 1,500 square foot space for eSports. Thanks to an internal grant award this presenter took on the question of “What about Music and eSports?” This proposal was three-pronged: 1. bringing to campus experts in music and gaming, 2. having our iPad ensemble play and create pieces that tap video gaming, and 3. ending with a concert of making music through and with video games inside the eSports space. After a brief overview of eSports, the presenter will share the initial goals, what happened last year, and how the music department was engaged with the campus eSports initiative. The presentation will conclude with reflections on what did and did not work, what the impact on our campus community was, and possible next steps for music and campus eSports.

**Merkowitz, Jennifer**

**Paper: *Designing Custom Musical Instruments: A Collaboration between Music and Engineering Students***

Musicians who are interested in designing custom electronic instruments may not have the technical skill to build something themselves, and engineers who have the skills to build something may not know what musicians would find useful and inspiring. We tackled this dilemma by creating a collaborative group project for students in the Advanced Electro-Acoustic Music and Engineering Fundamentals II courses to allow them to communicate and combine their skill sets to create custom-designed musical instruments. The instruments were equipped with sensors and on-board Arduinos that made sound by communicating with a computer running Max. In our presentation, we will outline the structure of the project in both classes, demonstrate sample code, share pictures of the instruments, and show video from some of the performances by the music students. We will also discuss lessons learned from a pedagogical standpoint when designing a collaborative project between undergraduate music and engineering students.

**Millar, Michael W.**

**Panel: *Preparing for a Life in Music: An Interactive Discussion on Careers and Entrepreneurship***

How can university music students effectively prepare for career success and a satisfying life in music? How can music faculty facilitate development and implementation of career plans for students, other faculty, and themselves? How can CMS help? This interactive discussion will explore these vital questions, engaging audience participants with thought leaders in music career development.

Session structure: 1) Panelist opening statements and identification of key issues; 2) Interactive discussion based upon audience questions; and 3) Discussion of current and potential CMS career development resources.

Panelists will outline their expertise and provide assessments of key career requirements in the current marketplace. We will then take questions from audience members on career “hot topics” important to them and their constituencies. Interactive brainstorming areas can include program development; curricular & co-curricular activities; academic careers; creative industries (including music products industry) & employer needs; transferable skills; professional development resources; entrepreneurship, innovation & creativity;

private studios; networking; and community & social sector employment.

The panel will conclude by asking for audience input on how the CMS and the newly-formed Careers and Entrepreneurship Committee can best serve the needs of CMS members. We will address resources including conference, non-conference, and on-line presentations; CMS website; publishing; and mentoring.

Audience members will take away professional development tools and connections in addition to an awareness of relevant resources available through CMS. Participants will have also provided valuable input to CMS to further enhance the development and availability of those resources.

### **Morris, Jeff**

#### **Performance: *Solo for Two: A Human-Machine Collaborative Improvisation for Camera and Piano***

This improvised performance involves a number of mis-matches: there are two performers but only one sound; it sounds like a piano but looks like only a conductor. Instead of trying to build the most sophisticated and knowledgeable computer system and controls, this performance seeks to gain the most intuitive and digital-native musicality from the least amount of control; what comes most naturally when a human and machine collaborate via their most basic means: human hands and a computer's flow of numbers. What results is beyond what either would have conceived on their own.

### **Moteki, Mutsumi**

#### **Performance: *Songs of East Asia***

East Asian countries, particularly China, Korea, and Japan, have been important partners for the U.S. politically, economically, and in scientific developments for many decades. Immigrants from these countries have also played significant roles in American history, although they constitute a small percentage of the minorities in America. However, the music of these countries is studied within only a small number of American universities and colleges and is mainly limited to the ethnomusicology area. Ever since Western music was introduced near the end of the 19th century, composers in these countries have been creating art songs by combining poems from their own cultures with Western music techniques. In the past, many Western musicians and music scholars have dismissed these songs merely as second-class imitations of Western art songs. Unfamiliarity with the Asian languages and unavailability of scores also kept Western singers from performing these songs. Thanks to the recent publications of many of these songs in the U.S., American singers can now explore songs from these East Asian countries much more easily. This program will present some examples of these songs with brief historical backgrounds. The first two songs represent the birth of art songs in the Western music style, followed by two examples of folksong-influenced pieces. The last two songs are famous baritone songs written after World War II. By singing, listening to, and learning about these songs, our students can gain intimate cultural insights into these East Asian countries as well as fresh perspectives of Western music.

### **Mullen, Jess**

#### **Paper: *Suspending Damage Centered Research: Counter-Stories and Critical Race Theory in Music Education***

In her letter to educational researchers, Tuck posits that well-meaning scholarship that documents the oppression and marginalization of Indigenous communities operates on a flawed theory of change. By leveraging the pain of oppressed communities to affect policy or improve material conditions, researchers reinscribe deficit narratives about the very communities they aim to help. In light of Tuck's call to "suspend damage centered research," I explore the potential of counternarratives for disrupting deficit narratives about students and communities of color in music education research.

Counternarratives, a central component of critical race theory, draw from the experiences of people of color to critique the dominant discourses that naturalize and legitimize racial subordination. By centering the voices and experiences of marginalized students, the field of music education might counteract deficit narratives in the

field, thereby acknowledging the complexity and supporting the self-determination of students of color in their own musical engagement. As an example of a counternarrative, I share a case study of the musical life of an African American student who participates in a community-based drumline. Although his musical life is rich and complex, he chooses not to participate in school music. This case study illustrates that contrary to dominant narratives, students of color often engage in their own musical learning and seek musical opportunities when school options do not align with their values.

**Murphy, Erin**

see Parker, Andrew W. (*A Little Female Contrast: Woodwind Trios by Living Female Composers*)

**Myers, Jessica**

**Performance: *Two Pieces for Wind Quintet: New Compositions by Patrick Andrew Thompson & Zach Gulaboff Davis***

Described as “beautiful, lyrical” and brimming with “unexpected harmonic shifts” (International Trumpet Guild), the music of Zach Gulaboff Davis centers on the expressive and dramatic possibilities of compositional narrative.

Percussive energy and momentum define *Hobo Opo*. Translated roughly to “New Dance,” the rhythmic foundations of this work are derived from the Macedonian tradition of Eastern European-style folk dance. *New Dance* is my answer to a question of identity and influence, melding elements of my childhood—where I consumed traditional Macedonian numbers and Beethoven in equal measure—with my approach to composition. As the work unfolds, listen for gradual yet accelerating changes in harmony and rhythm, eventually leading to a frenetic coda reminiscent of the opening.

Patrick Andrew Thompson is a composer of dramatic musical narratives. Described as “a musician bursting with ideas,” (Atlanta Journal Constitution) he strives to carefully craft works of great emotional breadth and immediacy, marked by colorful, poignant harmonies, rich textures, and constant evolution. His works draw on a broad range of disciplines, from poetry and visual art to his background in math and science. Patrick has a master’s degree in composition from the Peabody Institute, where he studied with Kevin Puts. *My Wind Quintet* is comprised of three character movements in a traditional fast-slow-fast form. The first, “Ghost in the Machine,” highlights the quintet in an aggressive, angular fashion. “Nightscape” then takes the piece into more inward, improvisatory territory. The final, more playful movement is inspired by Ray Bradbury’s short story “Marionettes, Inc.”

**Myers, Mikylah**

see Grymes, James A. (*Jake Heggie’s Intonations: Songs from the Violins of Hope*)

**Nakra, Teresa**

**Paper: *Teaching Interactive Music Programming: Easing into Creative Coding Skills for Music Majors***

This talk will present the elements of a college-level music technology course in which novices learn audio/MIDI programming in Max and build team-based interactive music systems. Important components include alternating individual and team projects, public demonstrations, and purposeful application of the iterative design loop. Projects feature MIDI controllers and MakeyMakey kits. The culminating concert presentations provide helpful incentives for students to develop strong work. Constructionist pedagogical techniques emphasize the development of open-ended, immersive projects, and the synthesis of skills and concepts across multiple fields.

**Nasiatka, Thomas**

see Albert, Daniel (*Empowering Student Creativity through 1:1 Music Technology*)

## **Nedvin, Brian**

### **Lecture-Recital: *Music and the Holocaust***

Throughout the history of mankind, music has been a vehicle for expressing all aspects of human experiences and emotions. During the years of the Holocaust, song literature was needed to fulfill the unique needs of people caught in an unimaginable nightmare. Music offered the ability to express anger, fear, hope, and to be a witness to the inhumanity of the Holocaust.

During the twelve years between 1933 and 1945, a brutal display of man's inhumanity to man was recorded and disseminated. The Jewish people made music, and in particular they sang, and the Holocaust song literature continues to speak to those of us who are willing to listen. This body of work tells the world that these people lived, suffered, longed for vengeance, loved, dreamed, prayed, and tragically, died. This repertoire of songs is part of the legacy, the very soul of the Jewish people.

This presentation, which is a combination of lecture, images, and song, is meant to educate, remind, and to fulfill the obligation to "never forget." Unfortunately, despite the best intentions, the world has forgotten and continues to ignore the ongoing genocides occurring in at least half a dozen countries. Using the documentation of the Holocaust, the most documented genocide as a backdrop, this lecture recital hopes to touch people on an emotional level so that they will be moved to action. This is not only a history lesson; this is a call to action.

## **Nelson, Jocelyn**

### **Poster: *Is the Fixed, Canonic Set of Musical Examples Necessary?***

In my music appreciation course, three broad topics are covered without any fixed set of musical examples: American vernacular, Western art, and world musical traditions. Throughout my course, after each detailed genre description with vocabulary terms, I use a corresponding listening guide that includes search terms to help students find their own genre examples online, musical elements to observe as they listen, and contextual questions to consider with each listening. Without a "canon" of musical examples, they create their own "playlist" with which to learn each genre. I argue that when students are allowed to make their own musical example choices from a rich and diverse field of possibilities, they are especially motivated to successfully transfer their knowledge of the genre and relevant vocabulary terms to their course writing assignments and listening experiences. This poster presentation includes my *Film Music Playlist Options*, three student submissions, and a sampling of my course topics.

## **Nelson, Jocelyn**

see Romero, Brenda M. (*Seeking Equity and Compassion in 21st Century College Music Programs*)

## **Nichols, Christopher**

### **Performance: *Calypso Connections: 21st-Century Works for Clarinet and Steelpan***

*Karakurenai* (Japanese for 'foreign crimson') by Andy Akiho was originally written for solo prepared steelpan during a visit to Rochester, New York in June 2007. However, this piece can be performed by any combination of instruments.

The steelpan is prepared with poster tack placed on four pitches, C, G, D and A, which lowers the pitch one semitone and mutes the timbre. The ostinato is played with the cardboard tube of a dry cleaner coat hanger, while the melody is produced with a wooden chopstick.

*Interlocking Colors* (2019) by Bill Pfaff, commissioned in 2019 by *Duo Extreme*, divides into two sections. The opening is lyrical, with both instruments trading melodic material. This contrasts with a series of chorale statements embellished with quotes of the earlier lyrical material. These sections explore the timbral possibilities of the ensemble. In the opening, rhythmic and melodic unisons offer wide timbral variations. In the chorale statements, clarinet long tones are surrounded by steelpan chords.

*Calypso Suite* (2019) is a selection of traditional calypsos transcribed from historic recordings by Simon Browne and arranged for clarinet and steelpan by Joshua Watkins. This suite was inspired by the combination “old meets new” concept of *Duo Extreme*’s instrumentation. Clarinet was often found in the traditional groups that performed calypso, while the steelpan was an invention of the 20<sup>th</sup> century that became the national instrument of Trinidad and Tobago. *Old Lady, Old Lady, Yaraba Shango* and *Sly Mongoose*, which comprise the suite, are among the most popular calypsos.

### **Nordstrom, Stephen**

#### **Performance: *Sonata Breve: A Collection of Works for Violin and Piano by Manuel Ponce***

Manuel M. Ponce (1882–1948) was one of the most prominent composers in Mexico during the twentieth century and remains today widely known through his vocal songs and music for piano and guitar. A musical prodigy who was trained in the western classical music traditions of Impressionism and Romanticism, Ponce’s musical style was also highly influenced by popular song and Mexican folklore, especially in regard to harmony and formal structure.

The first work on the program, “Sonata Breve,” was written in 1930. Ponce succeeds in conveying his compositional brilliance in a compact three-movement work that is under ten minutes in length. The sonata shows the influence of Impressionism in its rich harmonic touch along with the virtuosic flair sometimes seen in his works for piano and guitar. The “Canción de Otoño” (Song of Autumn) is a short work for violin steeped in the vocal song tradition that made Ponce’s music so popular. The piano weaves intricate chromatic harmonies below soaring melancholy melodies in the violin. Although Ponce’s works for violin and piano are infrequently heard in performance today, the one piece that has entered the standard repertoire is an arrangement of the song “Estrellita” by the virtuoso violinist Jascha Heifetz. In this wildly popular version, the simple vocal melody is played by the violin and accompanied by rich chains of harmonies in the piano. The intimate mood of the piece characterizes the composer’s nostalgic feelings when writing about his “little star”.

### **Nytch, Jeffrey C.**

see Millar, Michael (*Preparing for a Life in Music: An Interactive Discussion on Careers and Entrepreneurship*)

### **Oshima-Ryan, Yumiko**

#### **Showcase Performance: *Piano Works by Karen Tanaka***

This program features three piano works by a Japanese composer Karen Tanaka. Her love of nature and concern for the environment has influenced many of her works including these piano pieces. Her music is richly expressive, delicate and evocative. Tanaka studied composition in Tokyo, Paris and Florence, and she currently teaches composition at California Institute of the Arts.

“Child of Light 1–Blue Planet” is the opening piece of Tanaka’s piano collection *Children of Light* composed in 1998–99. The theme of the collection is wild animals in danger and environmental problems, such as deforestation, sea pollution, ozone depletion and global warming.

“Light” is an excerpt from the piano collection, *Our Planet Earth*. It is a sequel to *Children of Light*. It was written as a message to children to love the beauty of the planet earth and the animals, in the hope that they will develop safe and clean energy and protect the natural environment. In *Light*, gradual changes of color and shimmering sounds are created by very sensitive and subtle tremolos.

“Water Dance III” was composed in 2010. The title suggests cool, transparent water flowing freely. The work is a joyful dance with a pleasant feeling of a pulse. The music presents a rich, flickering and changing texture: just as the water flows constantly and never with the same phase.

**Oxford, Todd**

see Dean, Michael (Performance: *Duo 35*)

**Oxford, Todd**

see Hall, Richard (“*Beneath the Dark Blue Waves*”: A Saxophone/Electronic Duet Performance of *Electro-Acoustic Works*)

**Palkki, Joshua****Demonstration: *Honoring Trans(gender) and Gender Expansive Students in Higher Education Schools of Music***

Higher education schools of music are “gendered” in many ways (e.g., dresses and tuxedos as required uniforms, opera roles, male and female only restrooms, “men’s” and “women’s” choirs) that cisgender (non-transgender) people may not even consider. For trans and gender expansive students, a vulnerable student population, these gendered situations and environments may be difficult to navigate. Awareness of trans experiences in higher education music settings is essential to considering how music professors may be inclusive of trans students in classroom and co-curricular settings as well as in policy decisions. The presenter believes that it is possible for cisgender professors—remaining ever aware of their cisgender privilege—to use their position in a positive way to bring attention and respect to trans experiences and trans issues.

This session will include data from an ongoing large-scale research study chronicling the experiences, thoughts, and advice of trans and gender expansive musicians. These data will be translated into practical actions recommended for music faculty in all areas. From policy issues (e.g., use of chosen name and pronouns on class rosters and in programs) to more theoretical issues (e.g., the myth of “gendered” voice types), this demonstration will equip music faculty with vocabulary, resources, and suggestions to bring back to their respective institutions to be “safe people” (Nichols, 2016) for trans and gender expansive student musician at their schools.

**Palmer, Erin**

see Grymes, James A. (*Jake Heggie’s Intonations: Songs from the Violins of Hope*)

**Park, Sa Ra**

see Snodgrass, Jennifer (*Keeping it Real: The Life of the Professor in the Next Generation*)

**Parker, Andrew W.****Performance: *A Little Female Contrast: Woodwind Trios by Living Female Composers***

Our performance will feature two woodwind trios by living female composers for flute, oboe, and clarinet. The first seemingly explores guided improvisation paired with a more standard tonal offering.

Scottish-born Thea Musgrave (b. 1928) was a student of the celebrated Nadia Boulanger and Aaron Copland. Her “Impromptu No. 2” (1970) was commissioned by the Department of Music, University College, Cardiff, in association with the Welsh Arts Council. Written with considerable artistic freedom for the performers, it serves as a dramatic exploration of the vast dynamic, color, and range combinations of the upper woodwinds. An intriguing piece infrequently performed, it challenges the musicians both technically and in their sensitivity to synchronizing their parts at key musical moments.

American composer Elaine Fine (b. 1959) grew up with parents who performed in the Boston Symphony Orchestra. First a violinist, she switched to flute during her teenage years, studying at the Juilliard School. Fine performed in an Austrian orchestra and later relocated to Illinois where she returned to the viola and violin. She served as the classical music director at WEIU, Eastern Illinois University’s radio station. An active community servant and instructor, her works are available on IMSLP. She wrote “A Little Drama for Woodwind Trio” in

2018, after reading a dissertation on woodwind literature and learning that little existed for this configuration. This piece is her way of contributing to the literature. Throughout the work, piccolo and English horn are paired together with a bassoon-like bass line in the clarinet, creating the “drama.”

**Pelkey, Stanley**

**Paper: *Fostering a More Inclusive Performance Culture***

Collegiate music programs and the professional societies formed by their faculty, students, and alumni have done much to create more diverse and inclusive musical communities during the past generation. Yet work remains to assure full inclusion of women and members of minority communities, especially as composers on recital and concert programs. To build diverse musical communities in which all students—regardless of gender, identity, or ethnic, social, or economic background—can find success and give voice to their creative ideas requires that music programs intentionally introduce students to more composers from traditionally underrepresented groups and program more of their works on institutional concerts and recitals.

This paper summarizes efforts to create a more diverse and inclusive performance culture in one large university-based school of music through the launch of a “diversity in programming initiative.” The initiative promotes increased inclusion of women composers and composers of color on numerous large ensemble concerts throughout the year and supports an on-campus residency program for a select number of those composers. The parameters of the program (including incentives to encourage buy in), its budget, and initial outcomes will be explained. The paper will also consider efforts by several music theory and music history faculty to participate in the initiative by including more repertoire by women and composers of color in graduate seminars during the first year of implementation of this initiative. The paper will conclude by discussing strategies for encouraging student performers to more thoroughly engage with the music of underrepresented composers.

**Perevertailenko, Dmytro**

**Poster: *Working on Scales: Effects of a Group Practice on Learning the Major and Minor Scales for Students***

The goal of this research is to establish whether the combination of the individual and group practice will result in more effective and accurate performance of the major and minor scales (both memorized and non-memorized) rather than just the traditional individual practice within the applied lesson setting. A review of the literature indicates that collaborative learning among peers is beneficial in several aspects, however, few studies are focused specifically on practicing the scales. The research was conducted through comparison of the scale playing assessment tests results pre- and post-study.

Data analysis indicated that most participants showed a significant improvement in terms of achieving a higher degree of accuracy of the scales performed.

**Peyton, Heather**

**Poster: *Developing Fundamental Playing Skills Through the Synthesis of Body Mapping and Traditional Pedagogy in the Applied Studio***

As musicians, our bodies are an essential tool for creating our art. We work hard to develop pedagogical tools to teach the fundamental skills needed to master our specific instruments, but often work from a place of misunderstanding for how our bodies help or hinder our ability to master these skills. Body mapping used alongside traditional pedagogy can increase the speed and ease in which students learn the fundamental skills needed to improve on their instruments. This session will offer suggestions for ways to increase wellness in the applied studio by incorporating body mapping activities alongside traditional pedagogy methods in order to promote effective interactive and experiential learning.

**Phang, May****Lecture-Recital: *Gabriela Lena Frank: Sonata Andina No. 2 for Solo Piano***

- I. Scherzo serrano (b. 1972)
- II. Himno-responsorio
- III. Finale: Escaramuza

American composer Gabriela Lena Frank considers herself “something of a musical anthropologist”. Born to a father of Lithuanian/Jewish descent, and a mother of Peruvian/Chinese ancestry, she is proud of her multicultural heritage and celebrates it through her compositions. Further inspired by her extensive South America travels, she often weaves Latin American folklore, mythology, poetry and native musical idioms with Western classical structures, resulting in a musical voice uniquely her own. Sonata Andina No. 2 was commissioned and debuted by pianist Soyeon Kate Lee. It is inspired by the Andean concept of mestizaje, championed by Peruvian folklorist José Maria Arguedas, whereby cultures can co-exist without one subjugating another. The first movement is a “mountain” scherzo alluding to the rhythms and harmonies of the mountain music of Frank’s mother’s homeland of Perú, freely transformed and blended in Frank’s own imagination. The second movement is a call-and-response between a hymn and poignant tremolo calls from a charango, the Andean ukelele. The last movement is a combative and muscular “escaramuza”, which loosely translates to “skirmish.”

**Pietiläinen-Caffrey, Riikka**

see Popeney, Mark (*Equitable Music SLO’s: More Than Just Ink on the Page*)

**Polyak, Emil**

see Kleiankina, Olga (*Piano Performance Generating AI Projections: An Incipient Model for Human-Machine Interaction, Optimization, and Artistic Creation*)

**Popeney, Mark****Workshop: *Equitable Music SLO’s: More Than Just Ink on the Page***

Student learning outcomes (SLO’s) are supposed to guide our curriculum, telling students what they will learn, and helping us ensure that they are learning it. But are your SLOs working for you and your students? When was the last time you used them? Too often, SLO’s remain a “thing on the page” to be glanced at once and forgotten. Worse, sometimes we unwittingly construct SLO’s in a way that closes doors for certain groups of students.

These challenges are amplified in higher education, where students come to us with exceptionally wide ranges of musical and academic skills. What’s more, institutional support for assessment and curriculum is rarely attuned to the performing arts – what works for an English course may not for a piano course.

In this workshop, participants get hands-on experience in the design of student-centered music SLO’s that guide course design and yield good data. The professional development model presented in this workshop emphasizes two pillars of practice: equity and measurability. After critiquing the light-hearted example courses shared by the presenters, participants begin the process of working on their own courses to ensure their outcomes work for everyone.

The final part of this workshop lets participants explore how to use SLO’s to gather data to improve instruction. Participants will conceive of assessment projects that help make SLO’s meaningful and helpful – more than just ink on the page.

Participants are encouraged to bring a course syllabus from their institution for use in this workshop.

**Pratt, Daniel**

see Hoose, Shane (*Cloud-Based Recording Systems: New Paradigms for Collaborative Education*)

**Pugh, Elijah****Demonstration: *Synthesizing the Pedagogies of Stamp, Adam, and Cichowicz Into a Holistic Approach to Brass Playing***

In the late twentieth century, three approaches to playing and teaching the trumpet developed and have become mainstream ideologies in the instruction of all brass students, especially at the collegiate level. The pedagogical ideas and the materials developed by James Stamp, William Adam, and Vincent Cichowicz comprise these three student-centric pedagogies. All of these master teachers have now passed away leaving us only with the invaluable legacy of each approach. Concepts from these ideologies can be combined to create useful hybrid brass exercises.

Each of these schools of pedagogy have produced excellent players and developed a strong reputation for being successful in teaching the trumpet and other brass instruments. An open attitude towards these materials and approaches helps us to create an integrated methodology that utilizes the value from all three. Through this integration we can see the similarities and compatibility of each approach and use the materials created by James Stamp, William Adam, and Vincent Cichowicz to even greater success in the teaching of brass students. The purpose of this lecture is to give an overview of these ideologies and present my methodology of combining them through and understanding of each approach and the creation of hybrid exercises.

This presentation will discuss the approaches of Stamp, Adam, and Cichowicz and how to combine them for more efficient use by today's brass players. Discussion will consist of three main areas; the printed materials pertaining to each, the fundamental approach to creating sound, integration into a unified approach through hybrid exercises.

**Ramalho de Mello, Marcel****Paper: *José Siqueira's Oito Canções Populares Brasileiras: An Analytical and Interpretative Study***

When it comes to the rich Brazilian art song tradition, works by composers such as Heitor Villa-Lobos, Alberto Nepomuceno, and Cláudio Santoro are most often seen on recital programs and as research topics. However, only rarely one comes across works by composers from Brazilian regions other than the main musical centers of São Paulo and Rio de Janeiro. Among the composers in this scenario is José Siqueira (1907–1985), a famous composer, conductor, educator, and music entrepreneur from the Northeastern state of Paraíba. Strongly influenced by the Modernist movement idea of a uniquely Brazilian cultural identity, Siqueira went on folkloric expeditions looking for the musical elements of the Brazilian folklore and popular song traditions from several regions of Brazil. He incorporated those elements into his almost 400 musical compositions: symphonies, operas, oratorios, cantatas, songs, concerti, chamber music, and piano pieces. Siqueira's output shows two very prominent styles, one based on the African influence on Brazilian music, with its pentatonic scales and percussive polyrhythms, and another, based on the folklore tradition of the Northeastern region, with its diversity of dances, chants, and modal melodies. This research focuses on Siqueira's *Oito Canções Populares Brasileiras* (Eight Popular Brazilian Songs), published in 1955 for voice and piano. In this paper, I show how Siqueira used musical materials from the Northeastern folklore and African-Brazilian traditions in the composition of his *Oito Canções Populares Brasileiras*, within the perspective of the Brazilian nationalist movement of the first part of the twentieth century.

**Redman, Will****Workshop: *Provoking Sound: What We Can Learn From Inventing Notation***

Inventing musical notation and performance techniques for found object instruments is an excellent way to teach fundamental musical concepts to students of all backgrounds. In this workshop participants will invent notation for found-object instruments (such as water bottles, rubber bands, or even voice) in order to study the fundamentals of sound and music. The composer Michael Finnissy said that “the purpose of notation is to provoke sound.” From this perspective it is easy to look at various types of notation from different times and places and understand that there are many ways to provoke sound. From Tibetan chant notation, to Bach’s manuscripts, to Buch Morris’ “Conduction” techniques, we can see that there is no single type of music notation just as there is no single type of music or musician. The sounds we wish to provoke and the means we use to provoke them tell us about how we prioritize the fundamentals of sound and music. Considerations of frequency (pitch, harmony, rhythm), amplitude (loudness, dynamics), envelope (duration, articulation), and spectrum (timbre, tone), are valuable to any notation system. The practice of developing an instrument and performance technique also takes these concepts into consideration. Participants in this workshop will consider the sounds their instruments make and develop a notation to provoke those sounds.

**Reitz, Christina L.****Paper: *Caroline Shaw and Third-Wave Feminism***

Caroline Adelaide Shaw (b. 1982) remains best known for *Partita for 8 Voices*, the 2013 recipient of the Pulitzer Prize in Music that made her the youngest composer to have received the award. Although this composer rarely addresses feminism or gender in music, recognizing the impact of third-wave feminism on her life and compositions provides a more comprehensive understanding of Shaw. This is particularly significant in light of her collaborations with rapper Kanye West, whose “Monster” video from his 2010 album *My Beautiful Dark Twisted Fantasy* was highly criticized as misogynistic for the eroticization of sexual violence against women.

This research will examine how Shaw’s compositional projects in both popular and art music can be viewed through the lens of third-wave feminism. The former will include the composer’s motivation and defense of her collaboration with the controversial West while the latter will be exemplified through her “Litany of the Displaced,” a movement from *To The Hands* (2016). Composed during the peak of the European refugee crisis, the “Litany” is demonstrative of care-focused feminism. Evidence for feminist interpretations of these projects are supported by several significant works including Rosemarie Tong’s *Feminist Thought: A More Comprehensive Introduction*, *Manifesta: Young Women, Feminism, and the Future* by Jennifer Baumgardner and Amy Richards, as well as an interview with Shaw conducted by the presenter. The presentation will conclude by summarizing Shaw’s view of self in relation to the groundbreaking, yet still relevant, *Feminine Endings: Music, Gender, and Sexuality* by Susan McClary.

**Renihan, Colleen****Paper: *Fostering Equity and Opportunity by Illuminating Career Trajectories in Music***

Post-secondary music programs have been rightfully criticized in recent years for their lack of equity and diversity, a problem that is undeniably systemic. The 2014 CMS *Report of the Task Force on the Undergraduate Music Major* critiqued the fact that programs continue to be resistant to change, despite the dynamic nature of the field. Canadian programs have remained particularly stagnant, despite the absence of externally monitored accreditation standards. In this presentation, we share data from our recent study of Canadian music graduates working in the cultural industries in Canada, and focus on the inherent gaps between their training and subsequent employment in a broad range of music-related positions in performance, interactive media, policy, and administration.

By sharing interview data and surveying the current landscape of music-related work in the Canadian cultural industries, we illuminate barriers to inclusion in current, now standard, Bachelor of Music offerings in Canadian

universities. We propose that if we wish to increase the diversity of university music graduates, we need to consider career trajectory and potential employment, an often-overlooked barrier to equity for a great deal of our student population. The myth of the liberal arts degree—learning music for music’s sake—is often untenable for diverse populations (see Kao, 2004; Taylor & Krahn, 2013). Data from our study suggests that we reconsider the alignment of student skillsets with the (various segments of the) current music sector, a challenge that we frame as one of equity.

**Renihan, Colleen**

see Wright, Trudi (*Care Pedagogy in Music Studies: Difficult Conversations for Designing Teaching and Learning that Honors the Experiences of Marginalized Groups*)

**Richmond, Floyd**

**Poster: *AI and Music Composition: Algorithmic Composition with AI Component Using Currently Available AI Tools***

Today artificial intelligence (AI) systems offer new possibilities for music composition. This paper will summarize the history of algorithmic composition and the recent efforts to apply artificial intelligence to the compositional process and will address philosophical issues, current problems, and next steps. The presentation will include brief musical excerpts of pieces composed by and with current AI systems and a demonstration of how to use publicly accessible systems.

**Romero, Brenda M.**

see Hung, Eric (*Current and Meaningful Pedagogies for World Music Teaching*)

**Romero, Brenda M.**

**Panel: *Seeking Equity and Compassion in 21st Century College Music Programs***

Despite the commendable efforts to address academic equity and diversity, many communities have become susceptible to our nation’s current climate of divisiveness and fear. In cloistered academe, efforts toward equity are constant “works in progress,” now more important than ever as equity challenges continue to encompass increasingly diverse and unique minority groups. Equity considerations at the beginning of the 21st century include LGBTQ identities, issues of Glass Ceiling and Glass Cliff for women and others stigmatized within the academy in administration, and the basic premise of peaceful co-existence in close quarters of culturally multifaceted personalities with converging as well as diverging interests, biases and goals. Discussions in this panel will relate some of the challenges for culturally diverse faculty members from outside of the majority group, and for those in various ranks on and off the tenure track. We will highlight barriers to success that can extend from basic communication issues and ensuing emotional labor (simply defined as the work of regulating and sometimes suppressing our emotions as we work together in academia), to awareness of oversights in situations involving professional development opportunities, performance reviews, applicant selection reviews, instructional privileges, and awareness of academic bullying and social media mobbing. Moreover, we will offer some tools for moving forward and overcoming these challenges and engaging constituencies throughout departments, colleges, and universities as a whole. The roundtable participants cut across college music academic and performance areas and include one graduate student and one “newly-minted” DMA.

**Rosow, Stacie Lee**

**Poster: *The Influence of Sean-nos on the Nationalistic Choral Music of Ireland***

Composers during nationalistic periods or those defined as nationalistic composers successfully incorporated traditional music into their choral works or created choral compositions based upon traditional themes. In Ireland, this is a relatively 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. The intricate and intimate *sean-nós* song of Ireland successfully defied change or inclusion in the classical realm of composition for centuries, but

the impact it is now having on choral music is helping to define the composers creating a new voice for Ireland, one that celebrates the old while simultaneously creating something modern.

This presentation will explore the beautiful world of *sean-nos* (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.

### **Sanderl, Rob**

#### **Demonstration: *Building a Better Percussionist: Using Movement, Technique, and Ear Training for Optimal Learning***

This session presents various ideas/exercises that are universally adaptable to ANY current method of teaching or method book series. This clinic is meant to “fill in” various learning gaps that exist within percussion education by focusing on technique, movement, and ear training, areas often neglected in written methods. Attendees should find in this clinic a fresh and new approach to their percussion teaching that can immediately be incorporated into their existing curriculum.

### **Savvidou, Paola**

#### **Workshop: *Cultivating Mindfulness through Group Piano Classes for Adult Beginners***

According to The American Institute of Stress, 77% of Americans regularly experience physical symptoms due to stress, and 73% experience psychological symptoms such as irritability and nervousness. Adults frequently seek piano lessons as a way to pursue a lifelong interest or build a new skill. Given the right learning environment, they may also experience the additional benefit of stress relief. Teachers of group piano classes for adult beginners should understand the ways in which crafting activities that foster mindfulness can maximize the benefits of lessons and enable students to experience stress relief through music.

Since 2018, we have been teaching a new community class of group piano instruction for adult beginners. This course was uniquely focused on cultivating mindfulness by incorporating meditation and mindful movement at the beginning of each class. A large body of research supports the benefits of mindfulness in terms of stress relief, improved concentration, and increased ability to relate to oneself with kindness, acceptance, and compassion, all of which can be conducive to a successful learning experience. To better understand the effects of the mindfulness component and the students’ perception of the environment, we conducted a research study that included pre- and post-course questionnaires, interviews, and student reflections. The results showed an overwhelmingly positive response to the mindfulness component of the course.

In this workshop, we will present our research study on mindfulness in the group piano environment and offer interactive demonstrations of how to incorporate these unique activities that are transferable to other teaching environments.

### **Schelle, Michael**

#### **Original Score: *Papa Hemingway’s Polydactyls***

As the 2020 CMS / PKL / ATMI / NACWPI national conferences were originally scheduled for October in Miami, FL, upon receiving the commission I choose to explore potential eccentric Florida connections for the piece. Initial contenders included Salvador Dali, the Everglades, humidity, alligators, senior citizens, Republicans, snow birds, golf, pricey beachfront properties, native Floridians Faye Dunaway, Wesley Snipes, Sidney Poitier and Pitbull. Being a lifelong cat lover (and an avid reader of 20<sup>th</sup> Century American poetry and literature), it was inevitable — and uncontested — that I had to embrace Ernest Hemingway and his polydactyl cat empire in Key West. Still going strong, decades after his death, the Hemingway estate / museum is home to dozens of descendants of the original Hemingway cats — 40-50 at any given time — most with polydactylism (extra toes = giant paws). In no particular programmatic way, most musical materials in the piece were inspired

/ influenced by the animals, their behaviors, their environment, their resilience, and the tough, rugged — yet sentimental — spirit of Hemingway himself.

### **Scherrer, Makayla**

#### **Student Research Paper: *Exploring the Underrepresentation of Female Composers in the Opera World***

In recent years, the importance of the representation of diverse composers has been at the forefront of many involved in the classical music world. With the increase in the representation of diverse composers, the art songs of female composers such as Fanny Hensel, and Alma Mahler, are being performed across the world stage. However, other female composers, such as those that wrote opera, are continuing to be underrepresented among the classical world. By conducting an extensive literature review and surveying numerous opera houses, this paper argues that operas by female composers contain the same merit as operas by other composers. This paper will present this position through the exploration of a brief history of opera by female composers and share the significance that these composer's hold. As well as examine the reasons that female opera composers are still under performed at today's opera houses. Finally, this paper aims display the strides some opera houses have taken to improve their representation of the female composer and introduce my thoughts on how we can improve representation. This paper aims to open a dialogue on the issue of representation of female opera composers on the world stage and help to forge a solution that can solve this underrepresentation issue in the future.

### **Schnitzer, Ben**

see Renihan, Colleen (*Fostering Equity and Opportunity by Illuminating Career Trajectories in Music*)

### **Schultz, Eric**

#### **Demonstration: *Articulation Techniques for Woodwind Musicians***

As evidenced by published materials and military band recordings from the 1920s, multiple articulation used to occupy an established place in the reed player's standard training. Although still standard on the flute today, multiple articulation techniques fell out of favor for the clarinetist and saxophonist, in part due to the increased challenge of maintaining proper voicing (tongue position, especially as it relates to tone quality and pitch) on these instruments, as well as navigating the mouthpiece and reed inside of the mouth.

This research is critical to performance practice. String musicians have many options when it comes to articulation. Flutists also have several options, including a certain range in tempi where they may choose to either single or double tongue, or alternate between the two. Clarinetists and saxophonists are often so limited by their single-tonguing that they choose to add slurs to certain excerpts in their respective repertoires. In certain passages where slurring is not a viable option, the ability of the clarinetist could even dictate the tempo of an entire orchestra, such as the Scherzo from Mendelssohn's A Midsummer Night's Dream. Even in certain passages where slurring may be acceptable, there is no reason to limit options in articulation, a fundamental of musical performance.

The lecture will feature performances of several showpieces including Hora Staccato and short excerpts from the solo, chamber, and orchestral repertoire where this technique should be considered either imperative or a viable option.

## **Shansky, Carol**

### **Performance: *Shadows and Shapes***

*Shadows* (1982) explores the idea of an object and its shadows musically depicted in imitative writing that often obscures which instrument is playing which line. An homage to Wagner is present as the leitmotiv of Kundry from “Parsifal” is employed melodically, but without its characteristic rhythm (composer/author).

*Neumes* (2007) focuses on the meaning of the title which is from the Greek for “breath” and also recalls early Western musical notation. The movement headings *Equalitor* (similar), *Cito* (quickly), *Altius* (higher) are illustrated through the shape of the overall melody.

*Neumes* is by Anna Hakobjanyan and uses the concept of *Neumes*, early church notation for the setting and exploration of melody. She draws on her Armenian roots in acknowledging that the concept of neumes serving as “reminders of the already well-known chants” and “indicating the overall shape of the melody” in that this is “parallel to the Armenian ancient system of notation name *Xazer*.” In addition, she sets this concept for flute and clarinet as the word neumes in greek means “breath.” The shape of the interweaving melodies, sometimes in support of each other, often written to create a single line, as well as tonalities closer to ancient than modern, creates fascinating duo piece that is not known in our repertoire.

## **Sheppard, Anna**

see Goh, Soo (*Playing Matchmaker: Insights into How and Why Students Choose Their Graduate Institution and Program of Choice*)

## **Sims, Loraine**

### **Workshop: *Voice Masculinization and Voice Feminization: Vocalises for Trans and Gender Expansive Singers***

The field of Vocal Pedagogy has long been grounded in the binary. While there is an effort to be more inclusive and rid our field of binary terminology, we still have a way to go. This session is not meant to promote the idea that voice is either masculine or feminine, rather to provide a resource for voice teachers new to this population. Working with transgender or gender expansive singers need not cause anxiety or fear. This session will explore some vocalises and suggestions for voice masculinization and voice feminization for those singers who choose to have a voice change as part of their transition. Some voices have been lowered by testosterone and some have not. Some of these voices have been changed after puberty and are individuals that were assigned female at birth (AFAB). Teaching these individuals means learning what happens to the singing and speaking voice during this process.

There are other voices that have been lowered by testosterone that belong to individuals who were assigned male at birth (AMAB) but who now present as feminine. These transgender women *may choose* to continue to sing with their natural tenor or baritone voices, but some may wish to feminize the voice for singing and speech. As a singing teacher, you have the task of seeing if there is a path to whatever the individual has as a singing goal. If singing in the soprano, mezzo soprano, or contralto range is the goal, there are vocal exercises that can help these individuals develop their voices in those ranges. Some transitions to this voice production are more successful than others, and your job as the teacher may mean helping students define their goals within their potential.

There will be explanation of the process of transition with and without hormones and video examples of transgender singers.

## **Snodgrass, Jennifer**

### **Panel: *Keeping it Real: The Life of the Professor in the Next Generation***

From the idea of supplemental income as a professional YouTuber to the realities of securing a tenure track position, the future plans and expectations of music students are currently in a dramatic shift. The former trajectory of graduate school directly into a position within the academy might not be the only plan for current students as they begin to seek out ways to share their artistry and scholarship beyond the traditional venues of publication and presentation. Students that are seeking academic appointments may not have been given up-to-date and honest information about the hiring process or the expectations placed on faculty in those early years. The conversation is needed, between senior faculty, junior faculty, and students of all the subdisciplines about expectations and other options within and beyond the academy. This discussion, led by student members of the Student Advisory Council, seeks to highlight some of the questions about expectations, entrepreneurship, and the music profession as a whole. Some of the questions to be discussed include:

- What should students expect in graduate school?
- What should graduate students expect in first academic jobs?
- What should new faculty expect in terms of research productivity?
- What should new faculty expect in terms of performance productivity?
- What options are available for students not in the academy?
- How can musicians market themselves as a professional YouTuber?

## **Snodgrass, Jennifer**

see Goh, Soo (*Playing Matchmaker: Insights into How and Why Students Choose Their Graduate Institution and Program of Choice*)

## **Snow, Jennifer L.**

see Millar, Michael (*Preparing for a Life in Music: An Interactive Discussion on Careers and Entrepreneurship*)

## **Solomon, Nanette Kaplan**

### **Performance: *Muse Over Miami: Piano Works of the Legendary Mana-Zucca (1885–1981)***

Mana-Zucca enjoyed a nearly century-long career as pianist, musical comedy star, composer and patron of the arts. Born Gussie Zuckermann in New York City in 1885, she rearranged the syllables of her surname to form the portmanteau “Mana-Zucca” in 1916. Called the “Chaminade of America”, she published over 1000 compositions. After a successful concert career in Europe and America, in 1921, Mana-Zucca eloped with Miami businessman Irwin Cassell. Her Miami mansion musicales became a mecca for young performers and a haven for renowned artists passing through Miami. This performance features a sampling of Mana-Zucca’s well-crafted and rewarding character pieces for piano.

The *Prelude* dates from the first years of Mana-Zucca’s marriage. Organically conceived, it is reminiscent of Rachmaninoff.

*Valse Brillante* (and *The Zoaves’ Drill*) in orchestral arrangements were performed on one of Paul Whiteman’s 1924 orchestra concerts. (In orchestrating, Mana-Zucca had the help of Whiteman’s famous arranger Ferde Grofé).

*Poème*, dedicated to Mischa Levitski, a Russian pianist who frequented Mana-Zucca’s soirées, intertwines a lyrical theme with impressionistic filigree. During the late 1930’s and 1940’s, Mana-Zucca worked on a project entitled *My Musical Calendar*. *Memories*, a jazzy, Gershwin-esque gem, is from June’s collection, subtitled “New York”.

*The Zouave's Drill* was inspired by such a circus troupe performing somersaults and other fancy maneuvers.

*La Poverina* spins a melodic lament over a regular bass line. A passage evocative of “Sabbath Prayer” from *Fiddler on the Roof* suggests Mana-Zucca’s Jewish and musical theater background. *Badinage* represents a more dissonant, sarcastic side of Mana-Zucca’s musical personality.

### **Songer, Loralee**

#### **Poster: Godiva: *The Study of a Monodrama by Juliana Hall and Caitlin Vincent***

Juliana Hall (b. 1958) is known primarily as an American art song composer who has written some 40 song cycles and vocal chamber works, including over 300 individual song settings. Hall’s desire to express each poet’s words shines radiantly throughout her work, each piece different — because each text is different — yet each piece growing out of a common, extraordinarily rich sound world that is neither tonal nor atonal, but rather an extended tonality.

Ms. Hall has written several song cycles for mezzo-soprano. For the purpose of this lecture-recital, I have selected to bring to light the monodrama *Godiva*. This monodrama, for mezzo-soprano and piano with text by Caitlin Vincent, was written in 2019 and I had the privilege of giving the American premiere of the work at Carnegie Hall in October 2019.

The intention of this lecture-recital is to discuss Hall’s method of choosing and setting Vincent’s text, which would include themes such as text selection, revisions, and both Hall and Vincent’s specific approach to prose. Also incorporated in the discussion would be Hall’s compositional approach to *Godiva*, including the relationship between voice and piano and the harmonic structure of the piece. To conclude the presentation, the 8-minute monodrama would be performed.

Juliana Hall’s contribution to the genre of art song is significant and this lecture-recital would expose her music in the hopes that other singers and teachers of singers will perform her vocal works.

### **Songer, Loralee**

#### **Showcase Performance: *Little Black Book*, by Susan LaBarr**

*Little Black Book: A Song Cycle That Fails the Bechdel Test* represents a true collaboration between composer, librettist, and performer. Commissioned by the performer for her Carnegie Hall debut in October 2019, the text was fashioned by Caitlin Vincent as a combination of both hers and the performer’s romantic histories, seamlessly blending their separate stories into a unified tale, by turns funny and poignant, that highlights the struggle to find love in the digital age. Composer Susan LaBarr’s setting of the story, which alternates soaring lyricism with patter songs and musical theatre-inspired idioms, highlights the humor and pathos of the texts.

The Bechdel test is a measure of the representation of women in fiction. The test examines whether or not two women who talk to each other discuss something other than a man. Passing or failing the Bechdel test does not indicate how well women are portrayed in a particular work, but rather, it is used to call attention to gender inequality in the film and fiction genres.

Due to time constraints, only three excerpts from the cycle will be performed.

### **Soto, Amanda C.**

see Hung, Eric (*Current and Meaningful Pedagogies for World Music Teaching*)

### **Spilker, John**

see Wright, Trudi (*Care Pedagogy in Music Studies: Difficult Conversations for Designing Teaching and Learning that Honors the Experiences of Marginalized Groups*)

**Stephens, Emery**

see Glen, Hilary (*Dorothy Rudd Moore, Langston Hughes and the African American Experience*)

**Stephens, Emery**

see Dobbs, Teryl L. (*The Elephant in the [Music] Room: A Frank Discussion about Race and White Privilege in Collegiate Music*)

**Stone, Ashley L.**

see Wright-Ivanova, Christina (*Celebrating Miami's National YoungArts Foundation: Arts Education & Alumni*)

**Sullivan, Elizabeth****Demonstration: Supporting First Generation Students in the Applied Studio**

In this presentation we will explore the ways in which applied music faculty may be uniquely positioned to meet the needs of first-generation college students—students for whom neither parent completed a bachelor's degree. Though numbers vary by institution, this group currently represents around 56% of the national undergraduate population. (NASPA) Many scholars have investigated this diverse group of students, noting significantly lower rates of graduation and economic disparities between them and their continuing generation peers. While colleges and universities have campus-wide supports for first generation students, research suggests that intervention should be crafted around characteristics such as race, region, and degree program. Little exists on this topic in our field, and in this session we will turn to the research in other fields, along with our experiences at R2 and M1 universities, to provide practical strategies for applied faculty and to chart a course for further research in this topic in our field. We believe that the individual teaching model of applied music has the potential to increase effectiveness of interventions and music programs as a whole can help to integrate students more fully into universities.

The presentation will be in two parts:

- I. First generation students in music programs
  - a. Identifying students within programs
  - b. The need for altered approaches
  - c. Professor bias
  
- II. Current trends in high ed
  - a. Current university programs that exist cross discipline
  - b. Applied instructor training and resource knowledge gaps
  - c. Music unit specific resources that help success for first generation students

**Sumerfield, Bonnie**

see Darmiento, Madeleine (*Morpheus (1917), by Rebecca Clarke*)

**Svard, Lois**

see Berenson, Gail (*Communication: An Integral Component of Good Health for Musicians*)

**Swigger, Jocelyn**

see Hochmiller, Susan (*Lied's Forgotten Muse: Songs by Women Composers from the Classic and Early Romantic Eras*)

**Talbott-Clark, Laura****Paper: *A Portrait of an Activist-Composer: The Music and Life of Mary Howe (1882–1964)***

Despite having written over 20 orchestral pieces, 3 string quartets, choral and chamber works, and numerous songs, Mary Howe (1882–1964) is best known as a music activist. A co-founder of both the Society of Women Composers and the National Symphony Orchestra, Mary Howe helped elevate the Washington D.C. music scene to international renown. During her life, her own works were performed frequently by American and international orchestras and performers. One could argue that her socio-economic status as an affluent, cisgender white woman enabled her to avoid many of the roadblocks that marginalized composers encounter. However, regardless of the success she experienced during her life, her music remains unknown to today's audiences. The question remains: why were the benefits her socio-economic status afforded her during her lifetime not sufficient to ensure her music's place in the twentieth-century canon? This paper will present selections from her *Violin Sonata* (1922) within the context of her life as a music activist, arts patron and early twentieth-century woman. Through an examination of the intersection of her multiple identities within the music field and society, this paper will explore the dynamics at play in the development of the concert music canon, as well as recover the musical voice of a near-forgotten American composer.

**Tan, Siok Lian****Workshop: *How to Listen? Cultivating Musicality through Critical Music Listening Skills***

In this workshop, the presenters will share the findings from research conducted with students regarding their approaches to music listening and its correlation to effective musical interpretation. It will provide strategies to cultivate musicality through critical music listening in applied lessons.

Critical music listening can be defined as a combination of critical thinking and active music listening. Musicians need this valuable tool in just about everything they do, from performance evaluation to forming musical interpretation. Yet, many music students come to college ill-equipped with critical listening skills. Although students take aural skills courses, many fail to transfer what they learn to their applied instruments. Some struggle to understand what they hear in a musical context while others rely on their teachers to formulate musical interpretations. To develop critical music listening skills, it is not enough for teachers to encourage students to just listen to music, but rather, guide them on how to listen.

The workshop will illustrate how teachers can help students foster an aural connection between sounds and symbols through 5 types of aural activities, as well as how to hone awareness of different musical interpretations through guided listening assignments. Audience members will sample these listening assignments that include comparison, evaluation, and discussion of different musical recordings with guided questions.

Such a systematic approach will develop strong critical listening and musical decision-making skills. This allows students to stay engaged in the music they study and gives them ownership of their musical interpretation.

**Thies, Tamara****Paper: *ConneXions: Ableton's Impact on Acoustic-Electronic Performances***

ConneXions is a Music Education Ensemble grounded in culturally responsive and sustaining practices. This student-centered ensemble encourages connections among students' formal music training, informal interests, and student backgrounds. Open to undergraduate, post-baccalaureate, and graduate students as well as music majors and non-majors, members of this ensemble arrange, compose, and perform music that fuses acoustic, digital, and electronic options into cohesive performances. Through the ConneXions ensemble, students apply their formal and informal learnings from studio, ensemble, educational, and creative spaces in ways that can benefit their future students in music education.

Formed in the Fall of 2019, ConneXions performing ensemble opened a platform to incorporate Ableton into acoustic-electronic performances. This session focuses on the role of Ableton technology in developing student-designed performances and is intended to expand and transform how we view music education as an inclusive space of musical sharing and learning. Goals and implications of this session: 1) provide a “playground” to experiment with different musical styles/genres and expand ways of knowing in music education, 2) develop student-centered approaches that offer an evolving platform to navigate and negotiate musical learning and performance, and 3) promote individual musical identities through learning and performance opportunities.

**Thorp, Allison L.**

**Paper:** *Margaret J. Stringfield (1879–1958): A Historical Woman Composer of Early Twentieth Century Appalachia*

The Smoky Mountains of western North Carolina oversaw great change from 1879–1958. In the aftermath of the Trail of Tears, the Civil War, and Reconstruction, its citizens experienced a mixture of progress and sorrow: women’s suffrage and the introduction of radios, movies, and automobiles; but also two world wars, the Great Depression, and Jim Crow. During this time, a woman named Margaret Stringfield established a career as a musical performer, teacher, conductor, and composer in Waynesville, North Carolina. Her music conveys the rich history of the region – its physical beauty, its unique folklore, and most notably, the deeply personal and somewhat hidden stories of its oppressed communities such as the Eastern Band of Cherokee and the African American students of the segregated Stevens-Lee High School in Asheville. She composed a number of works ranging from a spiritual longing for racial equality to her masterwork, a full-scale opera set during the Trail of Tears.

In this historical presentation, I will describe the context of Stringfield’s career using artifacts such as newspaper articles, family letters, and published program notes. I will also share excerpts from her compositions, including those professionally as well as self-published. Describing herself as a “pioneer woman,” Stringfield used her compositional career as a form of musical activism – advocating both for the mountains she loved as well as the great variety of people who lived within them. Her story serves as a reminder of the opportunity for locating new and meaningful repertoire within our own regional vaults.

**Tom, Julia**

**Workshop:** *Reconnecting with Ease: An Introduction to Dispokinesis*

Dispokinesis is a musicians’ retraining tool developed by the late-Dutch physiotherapist and pianist Gerrit Onne van der Klashorst. Van der Klashorst worked with generations of international musicians from his clinic in the Netherlands before establishing an institute in Germany, where he trained practitioners now teaching at conservatories across Germany, Austria and Switzerland.

The Dispokinesis approach unites two, still commonly disparate goals in the musical world, combining relief from musculoskeletal tensions with achieving more virtuosic instrumental playing. It joins these desired outcomes together through a simple tenet: that the most natural mechanisms in the body are the most efficient ones. Its methods are directed at reconnecting musicians with several innate mechanisms for movement and stability, and then integrating these mechanisms, with the ease and efficiency they provide, into instrumental technique.

Van der Klashorst developed a series of exercises to create a stepwise progression towards the body regaining fluency with these innate mechanisms. These exercises are also designed to unwind long-standing tensions, reversing cycles of pain and inefficiency at the instrument that can frustrate even the most successful of careers.

In my workshop, I will lead participants through the first set of Van der Klashorst’s exercises. I will explain the natural mechanisms upon which they are premised and provide participants with a first encounter with these mechanisms at work.

**Trantham, Gene**

see Snodgrass, Jennifer (*Keeping it Real: The Life of the Professor in the Next Generation*)

**Tyson II, Alan B.****Poster: *MuSciQ: A Musical Intervention for Math Anxiety***

Math anxiety is described by feelings of tension and apprehension towards math related tasks. It affects individuals of all ages. Because beliefs about math begin at a young age, strides have been made to reconfigure the narrative of children who interpret math to be a negative experience. MuSciQ is an eight-week classroom intervention that highlights mathematical concepts rendered in a musical fashion. It strategically covers concepts such as fractions, arithmetic, intervals, and algebraic thinking. Although some students do not prefer math, MuSciQ encompasses a different motivational factor that encourages students to persevere long enough to play a popular song. The goal is to reduce math anxiety by introducing mathematical foundations of music while teaching students to engage those concepts in a musical fashion. Additionally, the classroom application will aid in the teaching of math and will, inevitably, result in a better understanding of principles related to music.

**Underwood, Margaret**

see Jeffress, Ian (*Widening the Circle: Improving Composer Diversity Representation in Chamber and Symphonic Winds Programming*)

**Valente, Liana****Paper: *Expanding the Classical Vocal Canon: Observations from an HBCU Voice Studio***

Great composers transcend race, and nowhere is that more evident than when you step into the voice studios at Howard University. Our recital requirements are the same as other Bachelor programs in the US; proficiency in four languages and the ability to perform literature from Baroque, Classic, Romantic and modern periods. However, we also require our students to perform repertoire by great African-American composers. We do this not to separate out these composers, but to introduce our students to the power and beauty of music written by composers that most students have never experienced.

We share with our students that a composer's greatness should be evaluated on the merits of the score, not the color of their skin. We include this requirement because many of our peer institutions do not.

This presentation will highlight five African-American composers who have excelled in their craft and created works that will last for decades, if not centuries.

The canon of great musicians is growing and becoming more diverse. By studying the music of outstanding modern composers, regardless of race or gender, our students will learn that, as Duke Ellington stated, there are only two kinds of music; good music, and the other kind.

**Valvo, Tiffany****Poster: *Refining Fundamentals Through Extended Techniques***

While specific instructions about how to play my instrument had great impact on me, in hindsight, the most revolutionary moments in my development were when I used instructions as a catalyst to explore. It was not initially about reproducing the exact advice given, but about allowing myself the freedom to discover a range of sounds and feelings; then, somewhere in the spectrum of the explored would lie an improvement, or if I was lucky, the sound I wanted. I started asking myself: How can I instill a similar exploratory spirit in my students? What exercises will give students the permission to be free and directions on how to experiment? My solution was to develop exercises rooted in the basics of extended techniques. The goal was to help students not only become more versatile, but to understand that the flexibility one needs to perform a glissando, for example, can actually inform fundamental skills such as voicing, articulation, and legato. In this session, I will discuss the

importance of self-discovery, demonstrate the following exercises, and then explain when they would be of benefit to students.

The exercises are:

1. Singing and playing
2. Controlled glissandos
3. Stopped and muted tonguing exercises
4. Overtones and multiphonics

The spirit of this session: put fear aside and explore!

### **Vanderburg, Kyle**

#### **Original Composition: *Remnants of Creation***

*Remnants of Creation* is garbage. Literal garbage. Okay, okay, technically it's recycling. Plastic bottles, glass jars, soup cans, and old newspapers disappear from curbsides every week and make their way to Materials Recovery Facilities such as the one operated by Tulsa Recycle and Transfer, where all of the sounds in this work were recorded. In this work, hundreds of thousands of pounds of recycling introduce creation as a mechanical process rationally designed from random detritus.

### **Vos-Rochefort, Andrea**

#### **Poster: *Creative Synthesis Music Workshops: STEAM and Choose Your Own Adventure Literacy***

Community engagement is one of the most important skills we can teach our college students and it is also one that cannot be taught in theory alone. It is necessary to give our students the tools, strategies, and physical experience of being in the classroom with the projected audience. For the last three years, I have had the incredible opportunity to implement my doctoral project, "Interdisciplinary Arts Outreach and the Effectiveness of the Creative Synthesis Approach in the Community" and expand it from a yearly program of eight visits in five different schools to twenty-one visits in ten different schools reaching 1200 students in three years featuring STEAM-based commissions discussing core curriculum concepts and featuring interactive activities.

The first strategy derives from a "Choose Your Own Adventure" style of narrative teaching using sectional musical pieces to guide students through a storyline built to accompany a new work. The recommended extension guides students through the construction of their own narrative to accompany the music. The endless options due to various outcomes allow for multiple performances and can easily reinforce simple musical concepts. The second strategy demonstrates a working coalition between composers, teaching artists, and classroom teachers to reinforce core curriculum concepts in STEAM (Science, Technology, Engineering, Arts, and Mathematics).

### **Wangler, Kim**

#### **Poster: *Engaging Performance Majors in the Business Aspects of their Performance Career***

The 21<sup>st</sup> century has opened up a tremendous number of opportunities for our graduating performance majors. No longer is the only criteria for success a 52-week position in a major symphony orchestra. Young people are seeking – and finding - fulfilling multifaceted performing careers that look very different than they did twenty (and perhaps even ten) years ago. To create a sustaining career our student's need to learn marketing and business skills in conjunction with their performance abilities. This presentation will look at how we, as teachers, can foster the development of these skills and utilize partnerships on our campuses as part of our performer's professional preparation. A focus on case studies, best practices, and tangible resources will help participants guide their students in learning all the skills they will need for a successful career in music.

**Waters, Sarah**

see Keller, Renee (Lecture-Recital: *Introductory Classical Chamber Music for Extended Percussion Techniques and Drum Set*)

**Watkins, Joshua**

see Nichols, Christopher (*Calypso Connections: 21st-Century Works for Clarinet and Steelpan*)

**Webb, LaToya A.****Poster: Pilot Study: A Survey of Conducting Feedback Methods**

Few studies have explored feedback methods in undergraduate instrumental conducting courses. The purpose of this study is to learn about the various methods of verbal (spoken/written) and nonverbal feedback and to compare and contrast perceptions of feedback by instructors' attributes, school, and course elements. Respondents were retired or former instructors of undergraduate instrumental conducting (N = 19). Results from a MANOVA analysis indicated a significant effect of instructors' perceptions of feedback based on the highest degree earned. Instructors' highest degree earned significantly influenced their perceptions of written feedback. Another MANOVA analysis indicated a significant effect of instructors' perceptions of feedback based on primary instrument type. Their primary instrument significantly influenced Instructors' perceptions of spoken feedback. Instructors utilized spoken, written, and nonverbal feedback more frequently for course activities such as conducting peers, transposition, singing parts of the score with peers, conducting while singing parts of the score individually, error detection, and observations. Recommendations include studying undergraduates' perceptions of their conducting instructors' verbal and nonverbal feedback concerning frequency and effectiveness. Do undergraduate conducting instructors have an accurate understanding of how their students learn and process provided information or feedback? Furthermore, do students understand their conducting instructors' verbal and nonverbal feedback? Improving and continuing the commitment begun for this pilot study and future related studies will hopefully eliminate gaps in the literature, and aid conducting instructors to meet the needs of all conducting students by providing sufficient and meaningful feedback.

**Webster, Peter R.**

see Williams, David Brian (*Reflections on Thirty-Five Years of ATMI Presentations and Trends Toward Equity of Technology Access for Diverse Music Experiences in Education*)

**Wendland, Kristin****Workshop: Music and Yoga: Yehudi Menuhin's Culturally Inclusive Approach to Violin Playing and Teaching**

The American-born violinist Yehudi Menuhin (1916–1999) was a household name during his brilliant international career as a child prodigy. Less widely recognized, Menuhin became a man ahead of his time as a dedicated yoga practitioner when he sought to understand bodily mechanics and correct technical problems he encountered in his adult years. After his introduction to yoga in 1952, Menuhin assimilated the eastern practice and philosophy into his musical life and work as a performer, teacher, and humanitarian.

This interactive presentation will demonstrate how Menuhin integrated yoga asana (posture) and pranayama (breath control) in his violin playing and teaching. Based on his books "Violin: Six Lessons with Yehudi Menuhin" (1971) and "Life Class" (1986), we will show his approach to removing technical obstacles and achieving true musical expression of the self. First, we will demonstrate and teach yoga-based preparatory stretching and breathing activities Menuhin incorporated into his daily practice, along with his other exercises targeted to achieve fluid body motions like "painting," "golf swing," and "fiddler's prayer." Then, we will demonstrate Menuhin's key "Exercises" like "Shadow Fiddling" that promote interdependence of all body parts, and ways to coordinate the breath like humming on an exhalation. Participants will then try the exercises themselves with our coaching. Through hands-on experience, they will learn how Menuhin incorporated yoga into his musical life to achieve the long-term reward still relevant today, "when musician and music are joined

in one even flow of body, mind, will, and imagination in which everything is correct and continuous.”

**Westerman, Kirsten**

**Student Research Paper: “More Mexican Than the Mexicans and More American Than the Americans”:  
*Selena Quintanilla-Perez and the Cultivation of the Female Tejano Spirit***

Mere months before being murdered by her fan-club president, Tejano superstar Selena Quintanilla-Pérez was being celebrated as, “the next Gloria Estefan” and the immense, rising popularity of Tejano music in the United States was dubbed a direct result of the singer’s meteoric rise. Indeed, despite the majority of her career existing within the Tejano musical sphere, Selena herself lived within multiple worlds: she was born in Corpus Christi, but toured extensively throughout Mexico; nearly all of her original music was in Spanish despite it being her second language; and she was a woman navigating a largely male-driven genre. Despite the sensation surrounding her life and death, scholarship on the “Mexican Madonna” remains scarce, excepting Deborah Paredez’s groundbreaking work, *Selenidad: Selena, Latinos, and the Performance of Memory*, which largely considers the singer’s posthumous iconization. To be sure, much of her memorialization is a direct result of her horrific and untimely death, yet Selena crafted an image that nearly ensured an immense impact following her attempted crossover into the American mainstream. This paper investigates Selena’s calculated public image and persona within seemingly dichotic worlds and considers how she transcended societal boundaries within Tejano and American mainstream musical spheres.

**Westney, Stephanie Teply**

**Showcase Performance: *Romance, op. 23, by Amy Beach***

Amy Marcy Cheney Beach (1867–1944) and Maud Powell (1867–1920) were pioneers during the American women’s suffrage movement as prominent musicians at the end of the 19th century. Both child prodigies, they made significant advancements in performance and composition with regards to advocating for women in the American concert hall. Amy Beach earned a place in history with her “Gaelic” Symphony, which was the first symphony composed and published by an American woman. Maud Powell made her mark as a violin soloist in an entirely male field by performing with orchestras such as the New York Philharmonic and performing recitals throughout America, often in places where recitals, particularly performed by women, were unheard of. While they previously knew each other, Amy and Maud came together in Chicago on July 6, 1893 for the Women’s Musical Congress as part of the World’s Fair: Columbian Exposition (for which Powell was an organizer) to premier Beach’s *Romance, op. 23*. Amy wrote and dedicated the work to Maud for this event and it was received with great enthusiasm when the two performed it. So much so, in fact, that they repeated their performance of the work as an encore. Beach’s *Romance* utilizes the entire range of both instruments and embodies late Romanticism through its dramatic climaxes and virtuosity. The scope of Maud’s performing abilities and Amy’s compositional strengths is evident in this significant work and the joining of forces by these two American women pioneers in music is worthy of inclusion and celebration in the canon.

**Wettstein Sadler, Shannon Leigh**

see DuHamel, Ann M. (*Together is Better: Women’s Academic Career Advancement*)

**Wheatley, Susan**

**Lecture-Recital: *American Women Composing in the Suffragist Era***

This session explores the opportunities of five women composing during the Suffragist Era, which began 1848, when Elizabeth Cady-Stanton proclaimed in her famous Declaration-of-Sentiments, “All men and women are created equal!” Sixty years later in Hartford, 1913, British suffragist, Emmeline Pankhurst, offered an impassioned plea to Americans, “You won your freedom when you had the revolution... You won the civil war to emancipate the Negro,” but, now - you must “work out [your] own salvation.” In all, it took 72 years for the 19th Amendment to be ratified on August 18, 1920. This lecture-recital discusses the challenges, musical choices, mentors, limited opportunities, and gender/racial oppression faced by five Suffrage-era women composing in a variety of musical genres. In the classical genre, *Fire-flies* by Amy Beach (1867–1944) is a

virtuoso piano work, composed by child prodigy, and the most prolific American women composer of the 19th century. May Aufderheide (1888–1972) chose to compose *Richmond Rag* when composing rags on the parlor piano was in fashion. *Andante Mystico, Prelude #6*,” was composed by the first woman to win a Guggenheim, Ruth Crawford (1867–1944), in the serialist style influenced by teacher Charles Seeger. *Troubled Waters* is an example of the spiritual style composed by African-American Margaret Bonds (1913–1972). And, *Twilight-World*, was composed by British-born Marian McPartland who emigrated to the U.S. after WWII, and hosted NPR’s *Piano Jazz* with numerous jazz artists. The session will include a performance of these noteworthy piano works.

**Williams, David A.**

**Performance: iPad Band Performance: A Model of Learner Centered Pedagogy**

This performance will feature an iPad Band that was founded shortly after the release of the first iPad in 2010. The current lineup includes six music major undergraduates and one music education faculty member. Five members perform as iPadists and two as vocalists. The band serves as a model of a learner-centered pedagogical approach to music learning, where all members are collaboratively responsible for planning, song writing, and making creative decisions. Due to the online nature of this performance, the program will be drawn from past concerts and will include a full song followed by a series of excerpts, all of which contain original music created collaboratively by the members of the group.

**Williams, David A.**

**Performance Talkback Session: From the Student Perspective: Learner-Centered Pedagogy in Music**

How do students react to a learner-centered approach in the music classroom? How do they respond when given autonomy over the musical styles they work with? How do they handle a focus on creative music making? This session will highlight the perspectives of undergraduate music education majors who have had significant experiences within learner-centered pedagogical settings, and currently perform with the iPad band *Touch*. The session will include significant time for audience participation and discussion.

**Williams, David Brian**

**Paper: Reflections on Thirty-Five Years of ATMI Presentations and Trends Toward Equity of Technology Access for Diverse Music Experiences in Education**

For many decades, those concerned with music teaching and learning have expressed excitement for technology while raising concerns about equity of access. Using a retrospective overview by the presenters of 35 years of their ATMI presentations, trends in hardware and software technology will be shared with the goal of informing current decisions on affordable and accessible technology tools in secondary and tertiary music education. The focus will be on solutions that have democratized music expression and continue to enhance the rising trend for tools that support creative music expression, now for a much more diverse student population. The population includes all levels of education, majors or non-majors, traditional performing ensembles or alternatives, as well as embracing much wider use of musical and ethnic genres, and mobile as well as desktop publications.

After a prerecorded video the presenters will offer reflective thoughts for the future to stimulate an open discussion with attendees especially in light of the current need for online tools in support of music teaching and learning during the COVID-19 pandemic, and what leadership as individuals or as organizations like ATMI can do to more fully support access to music technology tools for a wider diversity of people in the future.

**Williamson, Richard A.**

**Paper: *Composers of Peru's National University of Music***

Since the middle of the twentieth century, composers of Peru's National University of Music have created a substantial body of original compositions, including instrumental, vocal, electronic, and stage works. While individual pieces may incorporate indigenous Andean elements, this body of music consists of distinctive, original art works rather than mere arrangements or adaptations. Some Peruvian art music is available on the internet—mostly in the form of performance videos. However, much remains little known outside Latin America, and performance materials can be difficult to access. In this presentation, I will introduce several Peruvian composers of the twentieth and twenty-first centuries and play audio excerpts from selected works. I will also offer sources for further information and performance materials. My hope is to stimulate interest in performance of and scholarship in Peruvian music among North American musicians.

**Winarski, Matthew P.**

**Paper: *Displacement and Accessibility: How Adequate Access to Music Education Helps Refugee Populations Assimilate to Life in Fargo, ND***

Millions of refugees arrive annually in the United States in search of a better life. Assimilation into American culture and finding communal identity is essential. Fargo, North Dakota is home to a growing population of Somali refugees. Very little research has studied how these displaced communities experience assimilation. Music education is a powerful means to assist with developing a new and vibrant community. Scholars have pointed to the communal and therapeutic aspect of music as evidence of how it can help people struggling with traumatic situations (Crawford, 2017; Choi, 2007). The positive effects of music education on refugee populations around the world has already been proven (Al-Sennawi, 2014, Brøske; 2013; Crawford, 2017).

This paper will explore the pedagogical evidence for access to music education, comparing research studies undertaken in the U.S. and the world. Research from a recent qualitative study of refugee students' access and participation rates with music education in the Fargo School District will be studied. The need for greater access to music education for Somali refugee students who attend Fargo Public Schools will be highlighted. I suggest that state and local governments in North Dakota can better prepare Somali refugee populations for their new life by granting them sufficient access to music education in the Fargo Public Schools. Using the data sets of student demographics, achievement information and interviews with parents, educators and administrators, the value of music education for the assimilation of Somali refugee students to assimilate into their new culture is evident.

**Wright, Trudi**

**Workshop: *Care Pedagogy in Music Studies: Difficult Conversations for Designing Teaching and Learning that Honors the Experiences of Marginalized Groups***

Paulo Freire, bell hooks, and Parker Palmer have advocated for a pedagogy rooted in social justice that places the care of student and teacher at the core of its mission. Their ideas remain revolutionary because they (still) run counter to implicit ideologies within our institutional environments. How can recent scholarship in care pedagogy, critical and inclusive pedagogies, and gender studies help us construct work in music that is more deeply attuned to care? How can greater awareness surrounding the socialization of racism, xenophobia, sexism, ableism, heterosexism, and classism help us 1) create cultures of care in the practices and institutions associated with music and 2) pay closer attention to the relationship between music and social justice movements that speak to a better future for us and our students. How can we use resources of care pedagogy to help communities relegated to the periphery of society locate their voice in music studies? Additionally, our fraught work and earnest conversations about challenging power and privilege must involve an ethic of care in the ways we engage one another.

During this interactive workshop, attendees will learn about and discuss applications of care pedagogy to any facet of our shared work in music. Together through discussion, presenters and attendees will collaboratively

explore ways that our work can be made more equitable and impactful through:

- cultivating inner-space to facilitate difficult conversations
- designing experiences shaped by critical and inclusive pedagogies, which foreground the perspectives of marginalized groups
- acknowledging and challenging the gendered assumptions of kindness-based approaches

### **Wright-Ivanova, Christina**

#### **Lecture-Recital: *Celebrating Miami's National YoungArts Foundation: Arts Education & Alumni***

This Lecture Recital focuses on celebrating national leadership in arts education by highlighting Miami's own National YoungArts Foundation, housed in the landmark Bacardi Tower & Museum buildings, now designated an historic landmark by the City of Miami Preservation Board (2009).

The Foundation receives thousands of applications every year for its national competition that recognizes the most outstanding young artists across 10 disciplines, including the Classical Music category. YoungArts winners (ages 15–18) win cash awards, work with top artists in their fields, and become eligible for nomination as a U.S. Presidential Scholar in the Arts. Alumni become leading pioneers in the arts in their chosen fields across the US.

After providing relevant background information and history about the Classical Music component of this empowering arts organization, our performance will showcase award-winning composer, Cynthia Lee Wong, YoungArts Winner in both Classical Music & Writing (2000). We will perform a 10-minute song cycle for mezzo-soprano and piano entitled *Six Gupta Songs* (2013) with English poetry by writer and performance artist, Deepali Gupta.

By performing Wong's song cycle and speaking about the influence of YAF on its alumni in classical music, we pay homage to the training and inspiration of Miami's YoungArts Foundation and shed light on the critical importance of national funding for young artists in the USA today.

### **Yaffe, Michael**

#### **Campfire Discussion: *Preparing Teaching Artists in Postsecondary Music Programs***

Teaching artists play an increasingly important role in today's music learning ecosystems. As performers & composers who work in school and community settings, teaching artists can serve any age group and adapt to the learning goals of their collaborators and partner institutions. While there is a wide range of teaching artist practices — including skills-based learning, arts integration, and community development — all are focused on activating musicianship and facilitating learning in and through music.

Although the field of teaching artistry has grown tremendously in recent decades, it has developed relatively independent of collegiate music programs. Professional development activities are available for practicing teaching artists after they enter the field, but few students experience robust preparation during their undergraduate or graduate studies. Indeed, the term "teaching artist" remains unfamiliar to many students, faculty, and administrators. While many postsecondary programs offer opportunities in "community engagement" or "outreach," few have taken deliberate steps to prepare their students for effectively working in community settings, and even fewer offer curricular opportunities in teaching artistry.

This campfire discussion will examine the place of teaching artistry in postsecondary education and explore how programs might better prepare students to be effective, skilled teaching artists in diverse community settings. Attendees will be invited to brainstorm methods of addressing teaching artist preparation in their own institutions and in the field at large. Our goal is a robust discussion that increases knowledge of and commitment to preparing future generations of teaching artists.

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