

2018 CMS / ATMI / NACWPI NATIONAL CONFERENCES  
ABSTRACTS & PROGRAM NOTES  
Updated 8/15/18

**Aark Duo, The**

**Performance: *Culture and Nature: A Triptych for Flute and Percussion***

This twenty-five-minute flute and percussion program comprises three works inspired by the natural and cultural surroundings of the composer. While stylistically divergent, Mathew Burtner, Toru Takemitsu, and Halim El-Dahb draw inspiration from their cultural relationship to nature in “Windgrains”, “Toward the Sea”, and “Big-Tooth Aspen.”

“Windgrains” (2006) by Alaskan composer Matthew Burtner depicts the sound of wind across the Alaskan tundra, and “...explores a metaphysical system of interrelated bodies, environment and spirit.” This seven-minute piece uses the flutist’s breath and a variety of extended techniques, coupled with percussion instruments representing elements such as wood, ice, and stones. Takemitsu’s reverence for *ma*, or “the space between two parts” is exemplified in his 1981 composition “Toward the Sea”, for alto flute and vibraphone. This work embodies the Japanese-rooted concept of silences employed at the beginning and ends of movements while creating a soundscape of night in the first movement and the ocean in the third movement. The program concludes with “Big-Tooth Aspen” for flute and derabucca by Egyptian-American composer Halim El-Dahb. Premiered in 1995, the piece represents life, death, and resurrection respectively in each movement titled “Twigs”, “Droopy Flowers, and “Hairy Seeds in the Wind.”

**Adams, Daniel**

**Clinic: *Textural, gestural, and thematic contrast in Stephen Chatman’s “Quiet Exchange” for Clarinet and Two Suspended Cymbals***

This presentation is an analytical discussion of the Chatman work with a video recording of the presenter performing the percussion part along with clarinetist LaTriel White on November 2017 recital at Texas Southern University. As the title suggests, this duet is an exchange of overlapping transparent and delicate gestures between the clarinet and percussion part, which is played on two cymbals using brushes, knitting needles, and finger tips. The clarinet part is embellished with glissandi, subtones, and wide vibrato effects. Though played at a specific tempo, most of the piece is unmeasured and the actual durations are largely determined by frequent multiple grace notes in both parts. In the latter part of the piece, the fluidity of the texture is interrupted by a two “shuffle” passages in six/eight meter. The percussionist plays a swing ride pattern, which both overlaps and alternates with a blues-like melody in the clarinet. A brief coda based in part on the opening materials follows the second shuffle passage. This discussion focuses on the melodic content of the clarinet part in relation to the coloristic effects resulting from the cymbal technique. The discussion examines the proportional relationship between grace note figures in the two parts. The talk concludes with a summary of the relationship between the mostly unmeasured sections with the six-eight “shuffle” sections and intermittent periods of silence.

**Adams, Daniel**

**Original Score: “Congruent Verses”**

The Latin origin of congruent is “*congruere*,” to fit together. In modern usage the term means in a general context “to be in agreement” and in a geometrical context figures that coincide exactly when superimposed, even if they exist at different angles. The “verses” in this solo refer to groupings of short irregular phrase-like structures with no apparent antecedent or consequent relationships. They are “congruent” however, in both contexts of the term. First, they are unified by a common basis of continually varied thematic materials. Second, most of the melodic passages are based on similar or

identical structures, continually shifting and placed in contrasting orientations such as different part of a measure, different rhythmic subdivisions, and different times signatures.

“Congruent Verses” is held together by a succession of asymmetrical but interrelated musical statements. The piece begins with a slow, contemplative section, which is interrupted midway by a very brief and rapid passage that is later developed in a subsequent section. A more rhythmically active section follows, as short motives are repeated with slight variation. Tongue slaps and key clicks are introduced as the piece builds to a climax. A contrasting slow section played in the highest register follows, and includes harmonics. The piece closes with a rapid coda based on materials from the first fast section.

**Admiral, Roger**

see Tardif, Guillaume (*Howard Bashaw’s “12 for Violin and Piano” (2017)*)

**Aguirre, Alexandra**

see Madera Winds (*Madera Winds*)

**Alexander, Justin**

see Aark Duo, The (*Culture and Nature: A Triptych for Flute and Percussion*)

**Allen, Andrew J.**

**Performance:** *New Works for Unaccompanied Soprano Saxophone by Fang Man and Francois Rosse*

Program Notes Pending

**Allen, Andrew**

**Showcase Performance:** “Into Thin Air”, by Robert Lemay

“Into Thin Air” presents the latest example of Canadian composer Robert Lemay pushing the envelope for saxophonists. The work makes use of every modern technique and performance practice, while being engaging and intriguing for audiences. The piece was written for the presenter and will be receiving its Canadian premiere with this performance.

Robert Lemay has been a force in the world of new music for nearly thirty years. His music is lauded by performers and audiences around the world, and Lemay keeps producing more quality music every year. Today, he is widely acknowledged as one of the leading contemporary composers for the saxophone.

Dr. Lemay received degrees from Laval University and the University of Montreal with additional study at the University of Buffalo and the Bordeaux Conservatory. The composer teaches at Laurentian University in Sudbury, Ontario.

**Allerton, Alison**

see Red Shift Choir (*Beyond Earth’s Boundaries: Kile Smith’s The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

### **Alves, Sherry**

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

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

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

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

### **Ambassador Trio, The**

#### **Performance: *Disruption: New Works for Clarinet Trio***

Program Notes Pending

### **Ananda-Owens, Kathryn**

#### **Poster: *Practice Planning for Peak Performance and Avoidance of Musculoskeletal Overload***

Join a Canadian occupational therapy professor and a U.S. music professor in an interactive workshop considering the risks associated with music practice and performance and examining strategies to minimize those risks. We consider the differences between individuals and between instruments, the environments in which our students practice and perform, the merits of warm-up and cool-down protocols, the benefits and potential pitfalls of stretching, the importance of stress management, nutrition, hydration, and sleep, and the research on the importance of practice breaks. The presenters will share their experiences as part of interdisciplinary care teams and introduce models for collaboration between music faculty and health care providers. Participants will receive practice plans for multiple student scenarios, including plans that make use of visualization, audiation, and other non-playing practice techniques.

### **Anani-Manyo, Nina Korkor**

see **Kent State University African Ensemble, The Halim El-Daboots**

### **Anderson, Dianna**

#### **Panel: *Music Student’s Survival Guide: Using a First-Year Experience Course to Embrace Diversity and Cultivate a Culture of Inclusion***

This faculty, staff, and student-led panel/presentation will discuss a First-Year Experience (FYE) program, and Music Student’s Survival Guide, a course designed to assist music majors, minors, or participants in their transition to college music study. Within the framework of learning to practice and perform effectively, targeted projects aim to identify students’ strengths and unique identity within their peer group, build a support network of faculty, staff, peers, and community members, and connect to the community using their musical abilities. Students of all musical backgrounds are included in the class,

leading to greater empathy and understanding for musicians of all levels and interests. The course is part of a learning community including Aural Skills I, and Applied Study, providing a forum for discussing common issues and problem-solving techniques for each of these areas of study. Discussion is led from the perspectives of the professor/designer of the course, the administrator of campus First-Year Experience Courses, the music division chair and professor for Aural Skills I, and a student who has both taken the course and functioned as a peer mentor.

**Anderson, J. Erik**

see **Anderson, Dianna** (*Music Student's Survival Guide: Using a First-Year Experience Course to Embrace Diversity and Cultivate a Culture of Inclusion*)

**Ardovino, Lori**

see **LeBaron Trio, The** (*New American Works for Clarinet, Voice and Piano*)

**Argentino, Joe**

**Poster: *Parallel Patterns Between Language Games and Serial Music***

This poster illustrates commonalities between musical and linguistic structures through an examination of reversing operations found in language games and pitch patterns found in serial music. Although serial transformations have been argued to be complex and difficult to aurally comprehend, we demonstrate that the structure of these transformations parallels language games that involve systematic manipulation of linguistic structure. Language games can be characterized as rules that are applied to words in a given language to create game forms. Such games typically involve a change in the sequence of elements in a word or the addition of some consistent material. For example, the well-known English game Pig Latin involves both a change in order and the addition of a fixed sound. The game form of any word in Pig Latin is created by moving the initial sound in the word to the end and adding the vowel 'ay'. This results in 'igpay atinlay' as the game forms for the words "Pig Latin." Similar games are found across languages and are often learned by children without explicit instruction. Linguistic studies have demonstrated that a limited set of rules are capable of capturing the range of sequential manipulations found in games across languages. We will demonstrate that the same rules which are applied in language games can also be used to characterize pitch-class transformations in serial repertoire. The resulting analyses provide a simple, intuitive way of understanding and hearing pitch class transformations.

**Armstrong, Allan**

see **Asel, Nicole** (*When a Rock Musician goes Classical: Rufus Wainwright's Songs For Lulu*)

**Arnold, Craig**

see **Burt, Patricia** (*Equity, Access, and the Maryland Area Colleges of Music Association: Initiatives to Facilitate the Transfer of Community College Students to 4-Year Music Programs*)

**Artesani, Laura**

**Paper: *Joni Mitchell at 75: Compositional Techniques, Collaborations, and the Canadian Connection***

On November 7, 2018, Canadian-born composer and performer Joni Mitchell will celebrate her seventy-fifth birthday. An inductee in the Canadian Music Hall of Fame and winner of nine Grammy awards (the first in 1969 and the ninth in 2016), Mitchell is widely regarded as one of the most influential singer-songwriters of the twentieth century, and one of the most versatile. This paper provides an analysis of Mitchell's compositional techniques and approaches to the realms of folk, pop, jazz and world music, including her collaborations with jazz artists Charles Mingus, Wayne Shorter and Jaco Pastorius. The influence of her early years in Saskatchewan on Mitchell's compositions is also addressed in this paper.

Born in Alberta, Mitchell spent most of her youth in Saskatoon and considers it her hometown. In 2005, she released *Songs of a Prairie Girl*, which she described in the liner notes as “my contribution to Saskatchewan’s Centennial celebrations.” This retrospective collection includes “Paprika Plains,” her three-movement work for piano and orchestra about First Nations people of Canada. Audio/video clips of this work and other compositions by Joni Mitchell are used to illustrate examples from the paper. As a highly influential musician who has achieved success in a wide array of musical styles and genres, Joni Mitchell’s noteworthy body of work is worthy of recognition and study as she reaches this milestone in her life.

### **Asel, Nicole**

#### **Performance: *When a Rock Musician goes Classical: Rufus Wainwright’s Songs For Lulu***

American-Canadian rock musician and singer/songwriter Rufus Wainwright (b.1973) has had a prolific career in pop music but has long been fascinated with classical vocal music and opera. In 2009, his opera “Prima Donna” premiered at the Manchester Palace Theatre. During this time, Wainwright also composed his first complete song cycle: “Songs for Lulu.” Both were written during a time that Wainwright calls “the darkest and brightest time of my life.” It was a period of significant professional growth and output that was influenced by events in his personal life including the passing of his mother, Canadian folk singer Kate McGarrigle, and the birth of his daughter, Viva Katherine. The song cycle incorporates both an aria from “Prima Donna” (text by Wainwright and Bernadette Colombine) and songs from a project with the Berliner Ensemble entitled “Sonnets” (text by William Shakespeare) along with autobiographical songs (text by Wainwright). This collection explores the line between popular and classical genres. With the exception of the Wainwright album and tour, most of the subsequent performances have been sung in concert by opera singers. In a gesture to further commit this piece to the classical genre, in 2016 Wainwright orchestrated the Shakespeare texts and released a recording with soprano Anna Prohaska. Wainwright, a gifted pianist, has written virtuosic piano sequences along with technically challenging vocal lines in “Songs for Lulu.” The vocal and pianistic demands, juxtaposition of contemporary and Shakespeare text along with the hybrid musical style makes this a rich and complex musical experience.

### **Attas, Robin**

see **Hung, Eric** (*Decolonization in College Music Programs: Is It an Essential Component of Diversity and Inclusion?*)

### **Atticks, Barry**

**Paper: *Utilizing Technology to Transform Traditional Classical Vocalists into Lead Vocalists for Rock Bands in Commercial Music Programs***

Abstract Pending

### **Bailey, John**

see **Moran** **Woodwind Quartet** (*Four Decades of Creativity: Three Works for Woodwind Quintet by Canadian Composers*)

### **Baldoria, Charisse**

**Lecture-Recital: *Debussy, McPhee, and a Century of Gamelan-Inspired Piano Composition***

As we celebrate Debussy’s contributions 100 years after his death, we cannot overlook the role of the gamelan in the development of his aesthetic and compositional style, or his influence on composers who were themselves inspired by gamelan. For Debussy, gamelan allusions were made in entire pieces (“Pagodes”), suggested in titles and tonal worlds (“Et la lune descends sur le temple qui fut”), and hinted at in various works.

In the same year as Debussy's death, Canadian composer Colin McPhee enrolled at Peabody where he studied composition and piano. He studied in Paris from 1924-26 where he no doubt had exposure to the modern styles as well as the music of Debussy, by then passé. After hearing a recording of the Balinese gamelan in the late 1920s, he had the opportunity to seriously study it, living in Bali from 1931-38 with his wife, anthropologist Jane Belo. McPhee assumed the approach of an ethnomusicologist. His "Balinese Ceremonial Music" (1934) is a faithful transcription for two pianos of actual gamelan pieces.

New Zealand composer Gareth Farr (b. 1968) affectionately mocks Debussy and McPhee in *Tentang Cara Gamelan (On the Technique of Gamelan)*. It features an imaginary conversation between McPhee and Debussy expressed in the music as well as in the irreverently humorous program notes. With Farr, both Debussy's and McPhee's approaches are combined, drawing from his own experiences of playing and directing a Balinese gamelan as a basis for free expression, not to mention programmatic fancies.

### **Banks, Christy**

#### **Lecture-Recital: "This Changes Everything!": *Exploring Bass/Clarinet Duos by Composers Identifying as She/Her***

This lecture-recital will feature three works, re/created for bass/clarinet duo by three American composers (two cisgender, one transgender): Sheila Silver, Shelley Washington, and Alex Temple. Two of the pieces include electronics and all explore themes of thwarting expectations.

Originally for two baritone saxophones and reworked for two bass clarinets, Shelley Washington's "Big Talk" and its accompanying poem explore misogyny, sexual harassment, and sexual assault. It was written in 2016.

"As the Earth Turns" (music by Sheila Silver, film by John Feldman) for clarinet, bass clarinet, and video explores both meditative stillness and the joyous bustle of life. The title of this work is somewhat whimsically based upon the long-running soap opera, "As the World Turns."

About the electro-acoustic work, "This Changes Everything!," composer Alex Temple writes, "Why am I trying to write chamber music when all I want to hear is spiky, nervy New Wave? So I sat down with some synth software — and it changed everything! The result was a genre-bendy piece that takes 80s synths, industrial drums, a Wendy Carlos fugue, a post-minimalist ending, and a big yellow buzzing ugly microtonal slow section, and squeezes them all into something resembling sonata form."

Temple has recreated this piece (originally for soprano saxophone) for clarinet, bass clarinet, and electronics.

### **Barbee, Christopher**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

### **Barger, Diane**

see **Moran Woodwind Quartet** (*Four Decades of Creativity: Three Works for Woodwind Quintet by Canadian Composers*)

### **Barrett, Janet R.**

see **Gallo, Donna** (*Critical Service Learning in College Music Curricula*)

**Barry, Nancy****CMS Talk: *Closing the Deal! Winning Strategies for College Music Job Interviews***

The current job market for college music positions is highly competitive. Simply achieving national and international creative accomplishments, and/or a doctoral degree aren't enough to secure a position in one's area of expertise these days. The national trend of hiring full-time lecturers rather than tenure-track assistant professors has only increased the pool of highly qualified applicants. Consequently, job candidates must have clearly defined strategies for achieving this goal. A successful job search has many components, the first beginning with a CV and letter of application that clearly and concisely demonstrate a candidate's qualifications, accomplishments, and job skills. Hopefully, this will lead to the second step, which is the interview process, often through pre-screening by phone or video conferencing, and then an on-campus visit as a finalist. Making the final cut in the candidate pool suggests that the candidates' background and qualifications match what the search committee desires. Still it is often the interview process that trips up otherwise quality candidates. Many lose the position because they do not understand how to quickly and efficiently research the mission of the music department and its faculty, and then present themselves interpersonally and professionally as the strongest candidate for the position, one that the search committee and faculty would want as a colleague, and a teacher and mentor for their students. This session addresses the nuts and bolts of interview preparation and how to avoid the common pitfalls associated with a weak interview.

**Basile, Joe****Paper: *A Vintage Vibe in a Modern Workflow: Bringing Analog Synthesizers into the Contemporary Studio***

Abstract Pending

**Bauer, William****Paper: *Assessing Music Learning in Higher Education with Technology***

Abstract Pending

**Beavers, Jennifer****Poster: *Taking the Sonata Form off the Small Page and into Public***

At many universities, sophomore music majors progress from learning how to analyze relatively short dance-movement forms to large-scale sonata forms in one or two semesters. Oftentimes one of the hardest things for the students to grasp is the sheer size of these larger movements. This poster presents a unique approach to studying "really big form"—one that enlarges the standard 8.5x11 score to nearly 65 feet. This poster will allow viewers to experience a really-large formal analysis completed by my sophomore music theory class. Viewers will see how the score was annotated by groups of students with formal and harmonic analysis, as well as fun and funny facts, much like that of a VH-1 pop-up video, audio clips, and more. Our project is first displayed in the classroom, annotated by the students, and then hung within our building as a community art piece. We then take the piece on tour. In the past, we have presented the analyses in art galleries, participated in research symposiums, as well as displayed it in the lobby of our city's symphony hall. During presentations, students act as docents to the sonata form art piece and give visual/sonic tours of the chosen composition. Everyone is encouraged to participate by adding their own observations, such as performance notes, sonic experiences, and historical contexts. In this way, this project takes the sonata form out of the classroom and into the general public.

**Bechtel-Edmonson, Lydia**

**Paper:** *Pauline Viardot's Transcriptions of Chopin's Mazurka: A Study in Artistry*

Pauline Viardot (1821–1910) is often remembered for her performances as a mezzo-soprano and as the daughter of famed tenor Manuel Garcia, sister of soprano Maria Malibran, and sister of the vocal pedagogue Manuel Garcia II. However, Viardot made numerous contributions to art song composition that are often overlooked. Among these are her vocal arrangements of twelve Chopin mazurka to texts by Louis Pomey. Viardot premiered selections from the mazurka 170 years ago, on May 12, 1848 at Covent Garden. This paper will explore how Viardot's settings exhibit the musicality necessary for art song as defined by her brother in his *Complete Treatise on the Art of Singing* (1841–1847).

Contemporary and more recent reviews will be assessed to determine how opinions on the transcriptions have changed from praise in the nineteenth century, to somewhat pejorative descriptions as “novelties” or “concoctions” in the last thirty years.

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

**Bell, Adam Patrick**

**Paper:** *Diversity Includes Disability: Designing Accessible Music-Making Experiences for Music Education in Canada*

How can music education be made more inclusive to people who experience disability in music-making contexts? To answer this question our research team examined “hacking” practices at *Monthly Music Hackathon NYC*: a periodic non-competitive event where musicians, educators, coders, and software/hardware designers of varying levels of experience and expertise work together in small groups to come up with a solution (a “hack”) for a problem posed by a member of their community in the span of a day. Using the ethnographic tools of interviews and video-recorded observations, we documented and dialogued with this group of music hackers as they navigated the process of designing musical instruments and interfaces intended to be accessible to people in their community with disabilities. Rooted in the social model of disability, which theorizes that the experience of disability is a societal problem, not an individual problem, this study posits that hacking practices such as those modeled at Monthly Music Hackathon NYC can help to make music education in Canada more accessible to learners with disabilities.

In this presentation, we will provide an overview of our findings from the *Monthly Music Hackathon NYC* site visits including examples of projects demonstrated, and the methods (including ways of thinking about disability in music) used by the participants (e.g. considering the barriers to existing instruments and/or the environment in which music making occurs). Following this is an outline of how hacking strategies can be implemented in music education contexts across the age span for people with diverse and different abilities.

**Belter, Babette**

**Performance:** *Fast & Furious: Epigrammatic Escapades for Clarinet and Saxophone*



## **Berenson, Gail**

### **Panel: *Musician Wellness Education: The 5 W's and 1 H***

The Committee on Musicians' Health hosts an 85-minute panel discussion exploring techniques for bringing essential wellness information to music institutions. Concentrating on the 5 W's and 1 H, our discussion provides strategies for educating students on topics that are applicable to all types of institutions and work across all disciplines.

WHAT are we discussing? The role of the music teacher as a first line of defense in keeping students performing and healthy.

WHY do we need this information? Because of the statistics reflecting large numbers of physically injured or mentally distressed musicians.

WHERE should this take place? In every studio and classroom.

WHEN should this be taught? At all ages.

WHO teaches this? Knowledgeable, caring teachers

HOW do we teach it? The goal is to create a knowledgeable and nurturing environment conducive to promoting healthy, efficient music making, similar to the philosophy of sports medicine professionals that work with athletes learning a specific skill while keeping them healthy in body and mind.

Working with CMS, the Committee on Musicians' Health hopes to ultimately establish online materials that can be downloaded and provided as handouts to students (i.e. injury-prevention chart) or posted in studios or practice rooms (i.e. practice room assessment check list), offering resources that benefit the entire CMS membership.

All seven of our committee members plan to participate in this session, bringing to this discussion a wide range of extensive experience and expertise on the topic of wellness.

## **Berger, Gene**

see **Musical Arts Quintet ("Sextet for Flute, Oboe, Clarinet, Horn, Bassoon and Piano"**  
*by Elizabeth Raum*)

## **Berman, Nathaniel**

see **Madera Winds** (*Madera Winds*)

## **Bester, Christian**

**Lecture-Recital: *Exploring the Importance of Cross Cultural dialogue in Niel van der Watt's Bushmen Myth Song Cycle***

This study suggests that South African poet Hennie Aucamp's poetry and fellow South African composer Niel van der Watt's song cycle represent a reconciling vehicle for cross-cultural understanding, generating awareness and greater appreciation of the life, myths, oral traditions, and the music of the Bushmen, arguably Africa's first indigenous community. In *Ghoera*, African verses for children, Aucamp demonstrates an affiliation with and reflection of his surroundings, such as the tribal communities he experienced as a child in South Africa. The poems became the fount of inspiration for van der Watt's Bushmen myth song cycle. The eight songs reflect an amalgamation of Bushmen mythology and co-dependability of the Bushmen on the elements of nature. This study briefly

investigates and identifies significant compositional traits that contributed to the cycle. To ascertain indigenous Bushmen musical elements, the presenter traces the history of the Bushmen and their marginalization, followed by a survey of historical writings on Bushmen music. In conclusion, the presenter performs several of the songs to demonstrate indigenous Bushmen musical elements found in the cycle, as well as introduce the listener to Afrikaans Art Songs. Although geographically removed, the study is of great importance to the current generation because the Bushmen's music, traditions, and myths are a vehicle for recognizing and directly experiencing our common humanity. Our responsibility lies with understanding and fostering awareness of this mystical race of Southern Africa.

**Beyt, Chris**

**Paper:** *Exploring the Middle Ground Between Linear Improvisation and Nonlinear Sequencing*  
Abstract Pending

**Black, Lorry**

**Lightning Talk:** *Sacred Music in*

Despite the wealth of research and the general agreement that a multicultural music education is a very positive thing, few scholars and educators have focused on the use of sacred music, focusing their energies on "world" music. This inherently feeds into the study of non-western music as the "other," and fails to contextualize the material. However, a multicultural education, fed by the use of Jewish music and other religion-based musics, can offer a unique learning experience.

The need for multicultural education and the role of music education in promoting multiculturalism is well documented. Geneva Gay contends that the inclusion of music provides an excellent opportunity for cultural inclusion, a place where teachers can integrate new art forms into the curriculum and offer the opportunity to the students to build understanding and appreciation of a new culture. Chen-Hafteck argues that multicultural material can be a source of motivation for students to continue learning, fueling the already present "curiosity and openness to ideas within young people.

This talk will advocate for the use of Jewish music and other religion-based musics as an avenue toward multicultural education, quickly exploring the benefits (and pit-falls) of using such music in broader education and discussing best practices and resources for its inclusion. The talk will also focus on the need for cultural re-contextualization of religion-based repertoire as a means of building cultural understanding and helping students learn how to derive meaning from the music and texts.

**Black, Lorry**

**Engagement Concert:** *That doesn't sound Jewish!*

Vancouver is home to the third largest Jewish population in Canada, a group of about 25,000 people, representing a diverse subpopulation with origins around the world. The Milken Fund for American Jewish Music at UCLA offers an engagement program at one of the many local synagogues which will trace the roots of North American Judaism through music. The program follows three musical paths to Vancouver: the path of the Sephardic Jews of Western Europe, the Ashkenazi Jews of the Pale of Settlements, and the Mizrahi Jews of the Near East. The program isolates the various characteristics that make each musical style unique. Musical examples highlight the unique aspects of the different branches of Judaism, pointing to the evolution of the music as Jews settled in the United States and Canada and moved west. The repertoire will consist of a diverse array of music including cantorial and congregational music, Klezmer and Yiddish songs, Jewish art songs, and Jewish popular music, along with visual aids to set the context of the music.

**Block, Erika**

see *Fifth Inversion (3x5 Postcard from Bellingham)*

**Boaz, Holly**

see Hanig, Nicole (*Hard Times Come Again No More: Social Justice Through Song*)

**Bold City Contemporary Ensemble**

**Performance:** *American Soundscapes for Flute and Clarinet*

Program Notes Pending

**Bolleia, Carl**

**Performance:** *African-American Influence and American Piano Music of the 20th Century:*

*Three Composers Celebrate 80*

William Bolcom, Frederic Rzewski, and Charles Wuorinen are just three of the several iconic American Composers turning 80 in 2018. Bolcom, Rzewski and Wuorinen have made important contributions to the canon of piano music. The influence that the African-American musical tradition, in particular jazz and its origins, has had on contemporary pianism and concert music is significant. These three works survey the integration of that influence to modernism.

Wuorinen's rollicking and virtuosic dance fantasy, "The Blue Bamboula," is characterized with groove, rhythmic precision, and chromaticism. Extroverted and often humorous, memorable musical gestures abound, (including a quotation of Tchaikovsky's first piano concerto), lending immediate accessibility to this pinnacle representation of late 20th Century modernism.

Frederic Rzewski channels J.S. Bach in his setting of the Spiritual "Down by the Riverside." Baroque and modernity meld as polyphonic textures are imbued with cluster chords, gospel, jazz, polytonality, impressionism and improvisation. A harkening of the Baroque ideal of the doctrine of affection is evident in the concluding message of peace, under the guise of a chorale-ritornello trio: "Gonna lay down by sword and shield; Down by the riverside, Ain't gonna study war no more."

Vaudeville-style showmanship is the essence of Bolcom's rag-fantasy "The Serpent's Kiss." Based on the temptations in the Garden of Eden, this work includes whistling, stomping, tapping, slapping, snapping, clicking and more. These extended techniques, coupled with sheer virtuosity, give this ragtime tour de force an unparalleled place in the repertoire, where the pianist is entertainer.

**Bonenfant, Timothy**

**Performance:** *21st Century Works for Unaccompanied Clarinet and Bass Clarinet*

"The Jane Set" (2013) by Daniel Asia, was commissioned by Stephanie Key of San Antonio's Soli Ensemble. The piece was premiered by Key in May of that year. "The Jane Set" is, like the *Sequenzi* of Luciano Berio, part of a series of unaccompanied works by Asia, including "Piano Set," "Guitar Set I," "The Alex Set" (for oboe), and "The Jack Set" (for bassoon).

Kaija Saariaho is a member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg and Paris. Her studies and research at IRCAM have had a major influence on her music. Her characteristically luxuriant and mysterious textures are often created by combining live music and electronics.

"Duft" was commissioned by the Ernst von Siemens Musikstiftung for the Internationaler Klarinettenwettbewerb, Freiburg 2012, where it was premiered in July 2012.

Lori Ardovino is Professor of Clarinet/Saxophone at the University of Montevallo. She is the president of the National Association of College Wind and Percussion Instructors. She was the 2012 Composer-in-Residence with Escape to Create and is published by Potenza Music. Her CD *From a Crack in the*

*Wall* features clarinet music by Alabama composers.

Ardevino's says of her work:

"Variations on Themes by Black Sabbath" for bass clarinet was composed in 2009. The work was inspired by songs I heard growing up in the 1970's. Each movement can be played with or without digital delay, and may be played individually or as a set.

**Bowe, Sarah**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Bowman, Judith**

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

Abstract Pending

**Boyd, Christopher**

**Paper:** *Music Technology? or Technology for Musicians?*

Abstract Pending

**Bray, Sara**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Bridge, Michael**

see **Bridge+Wolak Duo** (*Innovative Programming with Artistic Integrity for Clarinet and Accordion*)

**Bridge+Wolak Duo**

**Performance:** *Innovative Programming with Artistic Integrity for Clarinet and Accordion*

Program Notes Pending

**Brijaldo, Julian**

**Paper:** *Colombian Amazonian and Pacific Folk Chants: Amalgams of Indigenous or African-Descendant Elements with Catholic Plainchant*

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

**Bristol, Caterina****Clinic: *So You Want to Be an Administrator: The Wand Chooses the Wizard***

This clinic addresses some of the considerations involved when contemplating possible career advancement opportunities within higher education. It provides participants with information regarding what is involved in moving from a 9-month faculty track teaching position to a 12-month administrative track position. This type of career movement can often require skill sets and dispositions not typically learned by musicians in the practice room or rehearsal hall. The presenters provide hard data, real-life anecdotal experiences and insightful commentary regarding a variety of topics including accreditation practices, the development of inclusive curricula, and the promotion of diversity. Additionally, the clinicians address questions surrounding networking, ethical leadership practices, financial resources management, creative fundraising initiatives, and interdisciplinary collaboration opportunities.

**Broadway, Kenneth****Clinic: *Outside the Box: A Brief History and Performance of the Cajon***

Like many of its hand-drumming ancestors, the cajón is an instrument born of necessity. The word “cajón” literally translates from Spanish as “box,” and the instrument appears in many cultures and continents over a long period of development. It can be traced to many of the Spanish and Portuguese colonies of the Americas, including Cuba, Peru, and other Caribbean nations. As colonial governments banned the use of drums, the cajón evolved as a way to keep drumming traditions alive. In the modern era the cajón has been integrated into Spanish flamenco traditions and into American popular music as a substitute for the drum set.

This presentation features a brief history of the cajón, playing examples of traditional patterns, and a performance of modern repertoire for solo cajón. The development of the instrument in Peru and Cuba is discussed in detail. Finally, the presentation will conclude with a demonstration of one of the newest forms of the cajón (the “Box”).

**Brownlow, Art****Paper: *ITV + Apple TV: Engaging Students in a Distant Learning Environment***

Abstract Pending

**Brownlow, Art****Paper: *Multi-Touch Books for Multi-Skilled Students: Creating Projects that Redefine the Music Curriculum***

Abstract Pending

**Buchanan, Douglas****CMS Talk: *Game Design for the Music Theory Classroom***

Game-ification has rapidly proliferated throughout our culture, from marketing techniques to fitness programs. Increasingly, online and in-person learning environments are incorporating games into individual lessons as well as overall course structures in order to motivate students, inspire interactive learning, and provide opportunities for multi-modal experimentation with newly acquired knowledge. For musicians in general, opportunities to bolster individual skill sets in an interactive environment serve as training for future roles as teachers, collaborators, and chamber and orchestral musicians. For theory students specifically, games offer the opportunity to practice with musical “rule sets,” experiment with this information in a fun and low-stress environment and emphasize inclusivity and a diversity of learning styles.

In this interactive workshop, participants have the opportunity to experience samples of games developed for the collegiate music theory classroom. Guidelines for incorporating games into the

curricula will be introduced. These focus on discussions of game design (including player agency and lenticular design), game types (such as focus on skill acquisition, skill refinement, and/or experimentation and synthesis), and student motivation. Participants also have the opportunity to brainstorm their own games and receive feedback at the conclusion of the session.

**Burnworth, Maggie**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Burt, Patricia**

**Panel: Equity, Access, and the Maryland Area Colleges of Music Association: Initiatives to Facilitate the Transfer of Community College Students to 4-Year Music Programs**

For low-income and minority students, students lacking extensive musical training, and other at-risk populations, community college offers an affordable and viable pathway to a four-year degree in music. However, the transfer process to a four-year music program can be difficult to navigate. Community college students, particularly those who are first-generation, may not understand how to choose an appropriate program. Because these students often have limited performance experience, they require extra support for audition preparations. Finally, students must sort out how their music courses will transfer to their prospective institutions when guidelines for transfer are not always clear.

The Maryland Area Colleges of Music Association (MACMA), comprised of representatives from approximately twenty post-secondary schools, represents a unique and long-standing cooperative effort between two- and four-year institutions to facilitate the transfer of community college music students. Some of MACMA's initiatives include drafting music theory articulation agreements as well as guidelines outlining general expectations for piano proficiency and applied lessons. MACMA also organizes an annual state-wide transfer fair where students can meet with representatives from four-year schools, participate in mock auditions, attend panels on the transfer process given by faculty and former community college students, and hear performances of their peers enrolled in four-year programs. This panel discusses issues surrounding the transfer of community college students, the history of MACMA and its various initiatives, and outcomes of these collaborative efforts which enhance equity, transparency, and access for students of varying backgrounds who wish to pursue a career in music.

**Burt, Patricia Ann**

see **Buchanan, Douglas** (*Game Design for the Music Theory Classroom*)

**Bushard, Anthony**

**Paper: red2go: Developing and Deploying Digital Undergraduate Music Curricula**

Abstract Pending

**Butchko, Natalie**

see **Kent State University African Ensemble, The Halim El-Daboots**

**Camacho, Gustavo**

see **Fifth Inversion** (*3x5 Postcard from Bellingham*)

**Capdau, Michelle**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Carballo, Kimberly**  
see Jolly, Katherine (*Honey and Rue*)

**Carver, Lucinda**  
see Webster, Peter (*Example of Classical Music Curriculum Redesign*)

**Cayari, Christopher**  
**Paper:** *Comment Analysis of a Performance and Tutorial Video on YouTube*  
Abstract Pending

**Chang, Philip**  
see Romero, Brenda (*Academic Civility and the University Music Program*)

**Channell, Timothy**  
**Demonstration:** *Tales from Appalachia: A Community of Like-minded Educators Set on Student Success*

In this session, the presenters will discuss their shared vision for student success at a mid-sized state university in the heart of rural Appalachia. Challenges to student success include a diverse student body representing a spectrum of socioeconomic statuses. The presenters serve students from a very wealthy, well-educated population in the northeastern part of the Commonwealth who have had many opportunities to engage in high-level music experiences such as private lessons or summer music camps, to first-generation college students from rural Appalachia who have had limited opportunities due to socioeconomic status and geography.

Institutional pressure to accept all applicants creates complications when developing a cohesive curriculum that fosters student development, facilitates making connections across the curriculum, and provides enough individual attention to students who need additional support while navigating a foreign system. These complications can wreak havoc with retention rates, however, it is through the formation of close professional relationships, faculty mentorship, opportunities for undergraduate and graduate research, and international travel that supersede these obstacles and open paths for student success. Further, open communication between faculty from different content areas has proven essential in shaping a common vision across music disciplines.

The presenters will outline challenges and demonstrate their shared vision through vignettes of students who have risen to excellence in the program from their perspectives as program directors from music business, music education, and music therapy.

**Charleston Trio,**  
**Showcase Performance:** “Dancing on Glass,” by Victoria Bond

“Dancing on Glass” (2003) by Victoria Bond is based on the Chinese folk song Liu Yang River. This song has a fascinating history. It originates from the Hunan Province and was a favorite of street musicians who often sang it accompanied by a drum. However, it became the melody of a famous patriotic song celebrating the most well-known citizen who came from the Hunan province, Mao Ze-Dong. The song makes reference to the nine turns that the Liu Yang River makes before it flows into the lake which is its final destination. Because this work was commissioned by The Jade String Trio, Bond decided to use both the melodic contour of the folk song and the number 3 as the basic materials. There are 9 sections, consisting of 3 solos, 3 duets and 3 trios. The title derives from the dance of light on the surface of the glass-like river. The sections which flow into each other without a break reflect the changing character of the river as follows:

1. Dancing
2. Capricious
3. Rapids
4. Tranquil
5. Dripping
6. Ice
7. Accompanied by a Drum
8. Swirling
9. Splash

**Chave, George**

**Paper:** *Laptop or Desktop Instrument Models using Max/MSP*

Abstract Pending

**Chipman, Paula**

see **Burt, Patricia** (*Equity, Access, and the Maryland Area Colleges of Music Association: Initiatives to Facilitate the Transfer of Community College Students to 4-Year Music Programs*)

**Cho, Soon**

see **Hanig, Nicole** (*Hard Times Come Again No More: Social Justice Through Song*)

**Clendinning, Elizabeth**

**Poster:** *Sustainability and the World Music Ensemble*

In the past few decades, “world music ensembles”—ensembles devoted to genres outside the Western classical canon—have flourished in music programs across the continent, implemented primarily in response to increased calls for cultural diversity in higher education and an emphasis on hands-on student learning. Yet, even as many such ensembles remain systematically marginal in curricular placement and logistical implementation (i.e. are taught by contingent faculty), their very existence has transformed not only local campus communities, but transnational pedagogical and artistic relationships. Drawing on historical and ethnographic research into transnational world music communities as well as a decade’s lived experience across four institutions in studying, teaching, and finally administering world music ensemble programs, this paper examines sustainability in world music ensemble programs from a systematic perspective. Using Indonesian gamelan ensembles as the primary case study, this paper demonstrates how the implementation of these ensembles since the initial programs began in 1958 has fundamentally altered Indonesian-American artistic exchanges, as well as embodying broader changes in American world music pedagogy. Through discussion of historic and ethnographic examples, the paper argues that issues of economic instability are exacerbated for pedagogue-performers who are foreign nationals as opposed to other contingent faculty, potentially inscribing neocolonial values. Finally, by examining three case studies from music departments in liberal arts colleges to large schools of music, the author suggests some ways in which ensemble and community sustainability may be achieved.

**Clendinning, Jane Piper**

**Poster:** *Exploring Links between Mathematics and Music Theory: Investigating Pattern Processing Using Eye Tracking*

Widespread beliefs in links between mathematics and music date back to the Ancient Greeks. Although researchers have reported positive correlations between mathematical and musical abilities, scholarly literature provides little insight into these connections. In particular, there is scant empirical study of the association between mathematics and music theory. The Mathematics and Music Theory Project brings together four faculty members from two fields—psychology and music—to examine this phenomenon.



To date, our previous research included study of data (N >1000) comparing undergraduate students' performance in music theory and mathematics that provided statistical confirmation of connections between mathematics and music theory, followed by development and implementation of a screening tool that predicts which incoming students are likely to experience unusual difficulty with core music theory courses. Research demonstrates significant correlations between music theory performance and abilities to identify visual patterns (including geometric shapes, successions of letters, and notes on a musical staff) and the ability to recognize representations of rotated three-dimensional objects. Project members are now investigating these effective predictive tasks using eye tracking to reveal systematic differences in approach between subjects of varying abilities and experience. The Project examines whether experts (doctoral students and faculty in a prominent College of Music) and novices (undergraduate students who can read music with varying music theory experience) attend differently to high-information notes compared to notes that are less important to the task. This presentation gives an overview of our research to date, focusing on the most recent investigation using eye tracking.

**Cockey, Linda**

see Berenson, Gail (*Musician Wellness Education: The 5 W's and 1 H*)

**Cook, David**

**Showcase Performance: *Little Symphony on the name BArnEy CHilDS* by David Maslanka**

American composer David Maslanka (1943–2017) recently passed away after a short battle with colon cancer. After living in New York City, Maslanka moved to the Pacific Northwest in 1990 due to his desire to explore mountains, open spaces, and pine trees. This relocation spurred Maslanka's deep connection with nature, which influenced much of his compositional activity. Many of his pieces refer to water, mountains, and vast expanses of land or earth. It is fitting to perform Maslanka's music in 2018, in celebration of what would have been his 75th birthday.

Little Symphony on the name BArnEy CHilDS (1989) was one of several pieces composed as part of a birthday gift to Barney Childs. Born in Spokane, Washington, Childs was a prominent composer of avant-garde music and a dear friend and mentor to Maslanka. When clarinetist Philip Rehfeldt requested each composer limit his or her writing to one page, Maslanka took this request literally, aiming to "write the biggest possible piece in the shortest space."

The pitch material in the Little Symphony comes only from the "musical" letters of Childs's name: B, A, E, C, Bb, D, Eb. According to Maslanka, "Barney didn't care much for the old German masters or that way of musical thinking," prompting Maslanka to write this "symphony" as "a bit of a musical twist of the nose." The Little Symphony is an exercise in compositional economy: limited to seven pitches and one page of music, Maslanka traverses the full spectrum of human emotions.

**Cornett, Eileen**

see Gunlogson, Elizabeth (*Sonata, Op. 32 by Edward Burlingame Hill*)

**Cornett, Eileen**

see Perevertailenko, Dmitry (*Sonata No. 1 for Clarinet and Piano by Alexander Grechaninov*)

**Cornett-Murtada, Vanessa**

see Berenson, Gail (*Musician Wellness Education: The 5 W's and 1 H*)

**Corona, León F. García**

see Romero, Brenda (*Academic Civility and the University Music Program*)

**Cramer, Matthew**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Crawford, Elizabeth**

**CMS Talk: Commissioning Compositions Through Crowdsourcing: A Successful Model**

Funding commissions and promoting new chamber ensembles are challenges that many musicians face. Through a collaborative partnership, a duo based at a large university joined forces with a division of a large music corporation to tackle both challenges. They enjoyed much success from the project, not only promoting the ensemble and the company, but also commissioning over 130 works from composers around the world. This crowdsourced commissioning contest reached over 30,000 people! This session outlines a successful model for collaboration, crowdsourcing, and commissioning, and includes a live performance of the competition's winning work.

**Crawford, Elizabeth**

see **Musical Arts Quintet** ("Sextet for Flute, Oboe, Clarinet, Horn, Bassoon and Piano"  
by *Elizabeth Raum*)

**Crawford, Rachel**

see **Greher, Gena** (*A Collaborative School University Partnership at the Intersection of STEAM Integration*)

**Critcher, Keith**

see **Bester, Christian** (*Exploring the Importance of Cross Cultural dialogue in Niel van der Watt's "Bushmen Myth Song Cycle"*)

**Cromwell, Anna**

see **Charleston Trio** ("Dancing on Glass," by *Victoria Bond*)

**Crossman, Patti**

see **Burt, Patricia** (*Equity, Access, and the Maryland Area Colleges of Music Association: Initiatives to Facilitate the Transfer of Community College Students to 4-Year Music Programs*)

**Cutietta, Robert A.**

see **Webster, Peter** (*Example of Classical Music Curriculum Redesign*)

**D'Alexander, Christine**

**Poster: El Sistema in the US: Navigating a Global Discourse within Local Underserved Communities and Higher Education**

El Sistema, or "The System" began in Venezuela in 1975 through José Antonio Abreu's mission of using music as a tool for positive social change amongst the nation's most underserved, at-risk populations of children. Built upon the ideals of social values, intensive, collective musical learning, access and excellence, and equity and inclusion, the explosive growth of El Sistema is said to be "rewriting the agenda of music education in the West." Over the past decade, El Sistema programs have increased in number in the U.S., promoting principles of strong social integration and empowerment amongst young musicians and forming symbiotic relationships amongst performance and practice.

As El Sistema continues to expand, we must critically examine several points of contention, as these programs are not without challenges or criticisms. It is also of importance to navigate ways in which El Sistema's ideals and practices can positively impact the lives of children and communities located in underserved areas and explore meanings for higher education and pedagogical practices for pre-service

teachers. This paper also focuses on the notions of social responsibility and social awareness amongst diverse communities and its' members, and the creation of culturally diverse curricula with immersive pedagogical training and community engagement in university settings. Lastly, it explores implications for higher education focusing on effectively preparing socially conscious music educators to work in culturally diverse contexts.

**Davis, Trey**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Davis, Vanessa**

**Performance: Women Alone: Unaccompanied Works for Clarinet by Canadian Female Composers**

Throughout history there have been female composers who have stood alone in textbooks as shining examples of anomaly. In this performance we highlight the works of two of Canada's most famous female composers, Violet Archer (1913 – 2000) and Elma Miller (b. 1954). As these female composers often have stood alone strong so do their compositions. To highlight this strength, the works chosen are unaccompanied. Because writing for a non-chordal instrument alone is so challenging, composers often wait until later in their careers to do it, leaving behind a rich repertoire of unaccompanied works for wind instruments that still contains many underplayed pieces. These pieces by female composers highlight the modernity and reliance and color and timbre of modern Canadian composition from different points of view in the middle and in the late twentieth century by women who have lived in very different times in Canadian history. Particularly interesting here are Archer and Miller's use of the timbral variances available in the palette of colors produced by the clarinet. These colors are highlighted through use of non-traditional tonality juxtaposed by moments of placidity and rest. Taken as a set, these works are truly breathtaking and representative of the long history of female compositional excellence in Canada.

**Dawson, William**

see **Berenson, Gail** (*Musician Wellness Education: The 5 W's and 1 H*)

**Dean, Michael**

see **Duo 35** (*Duo 35*)

**Deignan, Ryan**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Delbeau, Christine**

see **Grycky, Eileen** (*New American Works for Flute, Clarinet and Piano: Trios by Anthony O'Toole and Roger Zare*)

**Denenberg, Margarita**

see **McAlister, Andrea** (*Academia and Motherhood: Navigating the Demands of Work and Home Life*)

**De Quadros, Andre****Paper: *What's a Music Teacher to Do? An Engagement with Music of the Muslim World***

Music and Islam are an uncomfortable combination, the intersection of which is hotly contested. This presentation will explore the controversial nature of the Muslim canon including the recitative traditions, the hymnody, and the mystical traditions. The paper discusses the societal, educational, and cultural obstacles to selecting and performing Muslim music. The paper presenter, whose experience with music of the Muslim world stretches from North Africa, through the Middle East (West Africa), South Asia (including Afghanistan, India, and Pakistan), to Indonesia, brings international experience to bear on this complex topic. Two recent incidents are contextualized in the paper. The first is the widely publicized refusal by a Colorado high school student to sing in a choral piece that had the word "Allah" in it. The second is a ban by a school district on singing a thirteenth century interfaith text by a Sufi theologian. In the current time of fear, resentment, and bigotry, the paper makes the case that a constructive musical engagement is critical to bridge-building. In light of this, the paper presents a road map for navigating this complex terrain from activist, educational, and artistic standpoints.

**DeSpain, Corbin**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Diaz, Roque****CMS Talk: *Diversity in Music Teacher Education: Creating Authenticity through Critical Policy Examination***

Policies and practices relating to inclusion and diversity have persistently limited the population of students who become music educators. Often, these policies and practices focus on ways to enhance the numbers of students and faculty of color within the existing structure of teacher education. A web of hard and soft policies that Leonhard describes as a "hydra headed monster" has created barriers, rather than access, in music teacher education. These barriers perpetuate a cycle of exclusion that permeates the music education landscape.

This interactive session seeks to empower faculty to understand the intersecting policies that impact music education. Embracing and celebrating diverse profiles, skill levels, and backgrounds of current and prospective music education majors, the issues addressed include admission practices and curriculum design that emphasizes creativity, performance in diverse music traditions, and integration of content across the boundaries. These boundaries too often divide theoretical, creative, performing, and cultural-historical understanding.

Using a critical pedagogy lens that challenges prevailing emphases and instructional assumptions, this session seeks to advance policy and practice formulation that emphasizes access, inclusion, and relevance to music beyond the academy. The presenter's analysis emphasizes the cohesion of expertise that diverse music teacher educators may embody and presents ways these overlapping experiences may encourage music teaching as creative process. Framing music teacher education as the creative integration of knowledge and skills echoes the recommendations of *Redefining Music Studies* and may be critical to diversifying music education in the 21st century.

**Dickinson, Stefanie****Poster: *Explaining Tonal Structure to Non-Musicians Through Linguistic Analogy***

One of the hurdles in explaining the structure of tonal music to non-musicians is navigating through the language barrier. Classically trained musicians speak a highly specialized language dependent on interpreting dots and lines into concepts of scale degree and chord progression. Breaking through this barrier to non-notation readers often seems insurmountable.

Ironically, the solution to explaining how music works can come through language-- specifically by creating structural analogies with natural language. Such an approach draws from the innate understanding of everyday speech. Informed by Chomskian generative grammar, it draws on concepts inherent in both tonal language and natural language: a linear ordering of constituent parts and their expansion by recursion at multiple hierarchical levels.

This poster highlights the concrete steps such an approach would take. It begins with a visualization of single-word noun and verb phrases (phrase “heads”) and proceeds to their syntactic expansion through a recursive process. This process then consistently expands newly generated phrase heads. The purpose of introducing tonal structure by way of linguistic construction is to anticipate isomorphic properties of harmonic function, but in a familiar medium. Functional tonal categories of tonic and dominant are then presented as analogous to noun and verb constituencies. Even without Roman numerals, audiences can easily see similar patterns of construction between verbal and musical phrases.

Benefits of this approach are useful with pre-college musicians, non-music majors (music appreciation students), non-music faculty engaged in interdisciplinary work with musicians, continuing education departments, and upper administration seeking to understand the academic subdisciplines of music.

**Dobbs, Tommy****Performance: *Amalgamation: A Recital of Self Commissioned Works for Percussion***

“Unpacked for solo suitcase and its contents” was designed as the ultimate get-up-and-go piece. As the title implies, the instrumentation is left completely to the discretion of the performer. It is designed to be an audience-friendly piece, allowing the percussionist to easily travel with all of the instruments in a single case. This piece is unique in that the performer must actually unpack and build their setup while performing. The groove-oriented and fun-loving nature of the piece is sure to be a crowd pleaser.

“Volition” is inspired by social issues, spoken word poetry, and intricate rhythms. “Volition” was written to call attention to ideas, people, and struggles in today’s society through unique and overlapping artful mediums. The name derives its title from the idea that we all, as individuals, are driven and made, not by the people before us or around us, but instead by the choices that we make each day—by our own volition.

“Lonnie Variations” was written for my good friend Lonnie “Tommy” Dobbs and is meant to provide the percussion community with a substantial work that may be performed in a variety of settings, including but not limited to: recitals, auditions, competitions, courtships, etc. It is difficult, both musically and technically, yet should catch the ear of any listener. The piece opens with a ten-measure theme, which is manipulated in several ways, including a spatial variation, a chorale, a groovy harmonic variation, a fragmented variation, and a finale.

**Dorsey, Rodney**

see Emge, Jeffrey (*Strategies for Recruiting a Diverse Faculty in the 21st Century*)

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

Program Notes Pending

**Duo Aldebaran****Performance:** *The Music of Sérgio and Clarice Assad for Flute and Guitar – A Journey from the Balkans to South America*

Program Notes Pending

**DuPont, Carl****Paper:** *The Magical Black Gospel Choir*

In popular culture it is not uncommon for a group of twelve to fifteen black singers to magically appear in the aid of a white protagonist at a crucial moment. The expertly robed singers may be conjured up as an unexpected conclusion to a monologue as Samantha Bee did when discussing gun control, or summoned into a synagogue as in the climatic scene the Ben Stiller movie “Keeping the Faith.” The implication is clear: Gospel music is cheerful, simple, and accessible; it does not need the contextualization that occurs with classical forms when presented as diegetic music. This paper asserts that such representations hinder efforts for inclusion and further marginalize the black experience. By analyzing scenes from film and television using a Critical Black Theory framework it chronicles the history of diegetic Gospel music, demonstrates inherent yet obfuscated connections to minstrelsy, and suggests constructive approaches for inclusive uses of black musical styles. This research forms a parallel topic to my previous work on Gospel Music in Scandinavia and is meant to encourage critical thought of black music and gospel music in particular. The current resources avoid the possibly contentious issues that gospel music encounters/engenders as its influence continues to spread beyond its traditional roots; therefore, this paper is an intervention and an invitation to expand such critical thought on diverse music issues into the academy.

**Easley, Tabatha**see Aark Duo, *The (Culture and Nature: A Triptych for Flute and Percussion)***East, Mary Ann****Poster:** *Music Teachers’ Perceptions of Gender in Secondary School Choral Education*

This study examines gender perceptions held by high school choral directors through four qualitative case studies to see what, if any, gender biases were held by the directors and how, if at all, these biases affected their classroom behavior. The participants included two men and two women, each in different stages of their teaching careers, ranging from three years’ teaching experience to over thirty years and nearing retirement.

Interviews were conducted to gather information about each director’s background and experience. Each director was then observed working with a mixed ensemble and a single-gendered ensemble. After directors had an opportunity to review transcripts from interviews and observations, exit interviews were held. The results revealed several themes around power, male dominance, and gendered language. The study found that all of the directors displayed forms of gendered language and stereotypical masculinity in interactions with their choirs. One director in particular displayed blatant male dominant attitudes in his treatment of his women’s choir, and all directors faced challenges of recruitment due to the effects school scheduling structures had on their programs. Choral directors’ gendered perceptions, whether conscious or unconscious, influence decisions regarding repertoire, teaching strategies, and language used in the rehearsal room. Understanding these influences can help directors make better choices to create a more unbiased learning environment.

**Elezovic, Ivan****Original Score: “Well-known Routine”**

“Well-Known Routine” is a stereo channel work that encompasses sounds of every day’s living routines during winter and spring 2017. The sound objects introduced in the piece are being presented either as single, unique, and accidental set of various circumstances or cluster-like substances that make up an entire audio spectrum of living surroundings. By creating such kind of audio relationship, it became apparent that daily routines seem well-organized at first glance; however, there are still presence of unexpected and unanticipated events that put a title of this piece into a questionable reality of daily existence. Those particular routines become the only truthful procedures that are occurring repetitiously.

**Emge, Jeffrey****Panel: *Strategies for Recruiting a Diverse Faculty in the 21st Century***

In the 2015-2016 academic year, diversity of college faculty in the United States is still somewhat elusive. According to the National Center For Education Statistics, non-Hispanic Whites account for 77% of the full-time faculty at degree-granting postsecondary institutions. The least represented ethnicities in college faculty are African-American and Hispanic professors, making up 6% and 4% of faculty, respectively. This contrasts with the demographics of the current population, where non-Hispanic Whites (not including multi-ethnic) account for 61% of the population, and African-Americans and Latinos account for 13.3% and 17.8%, respectively. In order to have a music faculty truly representative of the U.S. population, strategies for the advertisement, recruitment, and retention of music faculty should be given particular attention.

This panel presentation demonstrates strategies for the advertising of faculty positions, beginning with the advertisement itself and continuing the advertisement through traditional and digital publication. The panel highlights the collaborative process of the search committee and its role in an “ethnic-neutral” approach to evaluating applications and addressing hidden bias. Discussion also includes the Skype/phone and in-person interviews, with attention given to issues with time zone and cultural differences. The panel concludes with audience comments and observations, with the overall goal of the panel presentation being an interactive exchange of ideas.

**Englert, Patrick**

see **Ambassador Trio, The** (*Disruption: New Works for Clarinet Trio*)

**Ernst, Sara**

see **McAlister, Andrea** (*Academia and Motherhood: Navigating the Demands of Work and Home Life*)

**Everett, Micah**

**Performance: *Two Duos “Appropriated” for Clarinet and Euphonium***

Program Notes Pending

**Everett, William**

**Lightning Talk: *Interrogating Diversity and Inclusion in Rodgers and Hammerstein's Oklahoma!* on its 75th Anniversary**

A defining work of the American musical theater, *Oklahoma!* opened on Broadway seventy-five years ago, on March 31, 1943. As much as the musical is lauded for its artistic integration of story, music, and dance and its stylistic syntheses of humor and pathos, it can also be interrogated in terms of what it reveals about attitudes towards diversity and inclusion in the U.S. during World War II and, though the 1955 film version, during the Cold War. The story promises an inclusive community, where those who come from different backgrounds (symbolized by farmers and cowboys) can work together toward a better future. Through the character of Ali Hakim (usually played by a white actor), it advocates the welcoming of immigrants, but only if they demonstrate core “American” values, namely capitalism, and can pass as white. What the show does not offer is any sense of racial diversity, especially concerning Native Americans, who after all had been moved to Indian Territory before it became the state of Oklahoma. *Oklahoma!* thus reflects a desire for homogeneity and suggests that history, even when fictionalized, should look—and sound—like its contemporary white, middle-class audience. The show’s creators, Richard Rodgers and Oscar Hammerstein 2nd, were in fact extremely progressive when it came to issues of race, and *Oklahoma!* should make us wonder, in 2018, what we might be missing when it comes to our own ideals of diversity and inclusion.

**Falcon, Caitlin**

see **Quartetto Dolce** (*Harmonic Diversity: Flute Quartets Inspired by World Cultures*)

**Falcone, Sheri A.**

see **Millennia Musicae** (*Trio #2 for Clarinet, Bassoon and Piano*)

**Fick, Jason**

**Paper: *Reassessing Assessment: Considering the Value of Skills Exams in University Music Production Education***

Abstract Pending

**Fielding, Peter**

**Paper: *Intersecting Identities: Teaching and Musicing through Reconciliation***

The Truth and Reconciliation Commission of Canada’s 94 Calls to Action have made specific demands upon educators to build “capacity for intercultural understanding, empathy, and mutual respect.” This call proposes additional challenges for music educators whose lived experiences are rooted in the large ensemble performance-based instrumental tradition as they attempt to infuse authentic Indigenous voices in the music classroom within a system that is not inherently set up for such dialogue (Fielding, 2018). These themes align with the lived experience of the Canadian music educator. If they are to innovate, they need to do so delicately within these frameworks in order to be successful as well as culturally responsive to the unique needs of their students.

These educators are working within the systems of a music curriculum as it struggles itself to redefine its goals and purposes for all aboriginal and non-aboriginal Canadians. This can only be explored at a local level, within given provinces’ mandate and the institutions that are responsible for continual music education training and production. These aspirations can be explored within the current system through a shifting of focus from a historical canonic ensemble and repertoire to exploring opportunities for the co-creation of musical forces, reflecting a shifting from the end product (concerted performance) to the generative process (Sheehan Campbell, 2014). This paper explores the experiences of two music educators who are post-secondary professionals, navigating their intersecting identities of



indigenouness and whiteness while working to influence change in the existing music education paradigm.

### **Fifth Inversion**

#### ***3x5 Postcard from Bellingham***

Equally diverse in terms of age and impression “3x5, A Postcard from Bellingham” is a collaborative project that highlights new compositions for wind quintet by three composers from the Pacific Northwest. This program celebrates the diversity of age by including works by composers of all ages.

Guggenheim award winner, Roger Briggs’ “Serpents” explores the power and symbolism associated with the mysterious serpent. The serpent is the oldest and most widespread mythological symbol known to humankind often representing the dual relationship between good and evil.

Dr. Lesley Sommer’s work entitled “Grabber” brings us back to an earlier time in history by focusing on a poem from the 17<sup>th</sup> century which reflects upon the human condition. Excerpts from the poem “Batter My Heart” by John Donne are narrated within the work, expressing the deep anguish of a soul who wants to be saved by God.

Todd Smith’s “Five as One” is about new life and the revelry of spirit. Its bright, energetic nature highlights the skills of the woodwinds showing their acrobatic abilities.

### **Flanigan, Gisela**

see Millar, Michael (*Exciting Music Initiatives in Today’s Creative Economy: Arts Agencies in the United States and Canada*)

### **Flanigan, Sean**

see Millar, Michael (*Exciting Music Initiatives in Today’s Creative Economy: Arts Agencies in the United States and Canada*)

### **Fraker, Sara**

#### **Lecture-Recital: *The Braiding Sweetgrass Project: One Model for Creating Meaningful Interdisciplinary Work through Engagement and Performance***

Institutions are placing increasing emphasis on interdisciplinary research as a way to confront the most complex social and technological problems of our time. This presentation describes the genesis and realization of a robust creative project drawing equally upon the disciplines of music, ecology, and Native American studies.

The resulting 10-minute work, “Braiding” (for oboe, electronics, and natural sounds), is based on ecologist Robin Wall Kimmerer’s book, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Composed by Asha Srinivasan, the piece represents a major addition to the emerging body of artistic work concerned with ecology and climate change. Indeed, as the worldwide movement for sustainability gains urgency, many artists and scientists are staking new territory at the intersections of music, soundscape studies, and environmental science. In celebration of the world premiere, my collaborators – author and composer – were invited as visiting scholars to engage with various communities, both on-campus and beyond. Specifically, a unique relationship was forged with the Tohono O’odham Nation, which sponsored an ethnobotany exploration and performance of the piece. The project was funded through a collection of state, university, and departmental grants. Extensions of the project include multiple performances across the U.S. and a professional studio recording.

Questions arising from this project include: How can artistic production inspire social change and greater community engagement? How can creative interdisciplinary projects be leveraged to increase appreciation and visibility for the arts? How can collaborations result in meaningful interactions among diverse constituencies?

**Fraley, Benjamin**

see **Sources Duo** (*Sounds and Styles: Exploring the Tonal Colors of E-flat Clarinet and Percussion*)

**Fraley, Jennifer**

see **Sources Duo** (*Sounds and Styles: Exploring the Tonal Colors of E-flat Clarinet and Percussion*)

**Fredenburg, Sean**

see **Post-Haste Reed Duo** (*Soundscapes*)

**Freeze, Tracy**

see **Kanza Tronada** (*Kanza Tronada: Contemporary Works for Clarinet and Percussion*)

**Freeze, Tracy**

see **Woodworth Freeze Duo, The** (*Woodworth Freeze Duo, The*)

**Frisch, Mira**

see **Charleston Trio** (“Dancing on Glass,” by *Victoria Bond*)

**Frost Duo**

**Performance:** *Displacement: New Works for Clarinet-Bass Clarinet Duo by Frost School of Music Composers*

Program Notes Pending

**Frye, Christa**

see **University Trio, The** (*The University Trio*)

**Gainey, Denise**

see **University of Alabama at Birmingham Chamber Trio** (*From Zero to Performance: Creating New Chamber Repertoire on a Short Timeline*)

**Gallo, Donna**

**Panel:** *Critical Service Learning in College Music Curricula*

Critical service learning provides preservice teachers the opportunity to engage the local community and develop an awareness of the social and cultural contexts of schooling. Music teacher educators and researchers have found that service learning is a powerful means of shaping teacher identity and developing pedagogical skill. In their collective efforts as music education faculty, the panelists have integrated service learning into our curriculum, enabling students to strengthen their understanding and enactment of theoretical and practical concepts within coursework while also engendering their inclinations for future civic engagement.

The purpose of this panel is to share perspectives of service learning and offer potential pathways for including these engagements as components of collegiate music curricula. Panelists will describe ways in which these experiences may be fostered through embedding field work into class meeting times, developing a service learning course, collaborating across courses, and establishing independent community engagement opportunities. Additional details include descriptions of the settings and

logistics, examples of student work, and student reflections on their beliefs about working with diverse populations. The settings include a school for students identified as having “severe and profound” disabilities, a juvenile detention center, an elementary school with no formal music program, a middle school in which university students work one-on-one with adolescents, a temporary facility for families in crisis, and others.

**Gamas, Mary Elizabeth**

see **Anderson, Dianna** (*Music Student’s Survival Guide: Using a First-Year Experience Course to Embrace Diversity and Cultivate a Culture of Inclusion*)

**Garrison, Leonard**

see **Scott/Garrison Duo, The** (*New Works for Flute and Clarinet*)

**Gates, Rachael**

see **Berenson, Gail** (*Musician Wellness Education: The 5 W’s and 1 H*)

**Gilday, Jesse**

see **Frost Duo** (*Displacement: New Works for Clarinet-Bass Clarinet Duo by Frost School of Music Composers*)

**Gillen, Alexander**

see **Trio Minerva** (*Trio Minerva*)

**Gillick, Amy**

**Paper: Diversity and Inclusion: The Keys to Understanding, Mentoring, and Recruiting Asian International Music Students in a Competitive Global Marketplace**

U.S. institutions of higher education are looking boost their enrollment by recruiting international Asian students. With the knowledge gained in this study (based on recent publications and doctoral research), school leaders can better understand the perspective of an Asian student seeking to study abroad, thereby tailoring their programs to be more inclusive to this body of potential students.

Many Asian music students wish to study abroad but lack the guidance to locate the appropriate program for them. These students are familiar with the famous, big-name conservatories, but are not aware of the many other great options. This study compares strengths and weaknesses across programs in Asia, the US, and Europe in an effort to clarify these issues, examining how different cultures, education systems, and environments affect an Asian student’s development as a musician and teacher. It also addresses the question of how international Asian graduate students can select the right country, institution, and mentor. Lastly, this paper investigates broader cultural issues relating to how different countries teach musicality, technique, and how these can be related to the growth of a student’s character.

This presentation draws both from personal experience (highlighting the presenter’s past journey as an international student educated in Asia, the US, and Europe) and field-based research on the three different continents. This exploration and evaluation of programs around the world can inform international students seeking to find a good program, as well as institutions of higher education that are looking to connect with and nurture diverse students in general.

**Ginger, Kerry****Poster: *Creating an Interdisciplinary Approach to Opera and Musical Theater***

As secondary and higher-education institutions confront budget cuts and shifting educational priorities, music departments face growing pressure to meet the evolving needs of twenty-first-century graduates, especially in the areas of critical thinking and interdisciplinary learning. As voice educators adapt to this environment, opera and musical theater programs offer rich opportunities for interdisciplinary teaching and learning in fields as diverse as history, politics, and race and gender studies. Programs that adopt a context-aware approach to musical stage works are uniquely positioned to encourage today's diverse students to analyze and reflect upon their world.

This presentation offers tips to turn opera/musical theater scenes courses and stage productions into laboratories of interdisciplinary learning. Using the gender studies field as a case study, the presenter suggests curricular strategies to enhance critical thinking, teach basic concepts of non-musical disciplines, and deepen students' understanding of the operatic and musical theater repertoire, all in the hands-on environment of the musical stage.

**Glen, Constance****Paper: *The Bernstein Revolution***

"This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before." Leonard Bernstein

Leonard Bernstein's role as a larger-than-life figure is well-documented, especially in this year of celebration for the one hundred-year anniversary of his birth. Questions remain as to what one can learn from his music, personal activism, legacy, and writing. What are the key points that should be carried into the future? What essential and profound truths can be learned from a study of his philosophical writings? And what about the music—will it live into the future? Will it continue to have a relevant message? Indeed, what exactly is it that Bernstein did that contemporary musicians need to know about?

Today, Leonard Bernstein's children actively work towards social change through music, and towards carrying on their father's legacy through the "Artful Learning" program and their involvement in El Sistema. In addition, his mentees (Michael Tilson Thomas, Marin Alsop, and numerous others) have sustained the energy towards music-making and social connection that he modeled. Through a perusal of Bernstein's letters, essays, personal life, political activities, and music, this paper reveals how Bernstein's seminal ideas remain worthy of study and emulation and are indeed vital today. The importance of his lifelong effort to increase diversity and inclusivity in music and education has in general been underestimated and cast aside as a relic of past generations. It is time to reconsider the challenges presented by this iconic figure.

**Goble, Scott****Paper: *Embedding Local Indigenous Musics, Pedagogies, and Worldviews in BC Music Classrooms***

This paper presents and discusses the findings of our recent study *Culturally responsive music education: Investigating Indigenous knowledge, pedagogy, and cultural practices in rural British Columbian public schools*. In 2015, the BC Ministry of Education mandated that local Indigenous knowledge, pedagogy, and worldviews be introduced into new curricula in all subjects, including music, by 2018-2019. Since BC music teachers are largely trained in European art music and related traditions, many have expressed a lack of familiarity with Indigenous knowledge and ways in which they might respectfully embed Indigenous cultural practices in their classes. The aim in this study was thus to identify public school music educators in British Columbia (BC) who, together with Indigenous community members, have successfully facilitated the embedding of local Indigenous knowledge in music classes and schools and to examine the ways in which they have done so. Moreover, the

presenters sought to investigate how such culturally responsive music education has contributed to fostering students' cross-cultural understanding and empathy. The study identified processes by which they developed goodwill, trust, and reciprocity in their relationships with one another. The presenters also determined the specific curricular and pedagogical practices that they employed in these contexts to foster an ethic of empathy and mutual respect. Results of the study provide music teachers across the province with examples of ways in which they too can collaborate to do this work.

**Gonzales, Cynthia**

**Paper:** *Preparing Future Music Educators Utilizing SmartMusic's Web-Based Practice and Assessment Application*

Abstract Pending

**Gonzales, Cynthia**

**Paper:** *SmartMusic® as an Aural Skills "Textbook"*

Abstract Pending

**Graf, Sharon**

see **Hung, Eric** (*Decolonization in College Music Programs: Is It an Essential Component of Diversity and Inclusion?*)

**Graf, Sharon**

see **Romero, Brenda** (*Academic Civility and the University Music Program*)

**Greher, Gena**

**Panel:** *A Collaborative School University Partnership at the Intersection of STEAM Integration*

Abstract Pending

**Grellier, Claire**

see **Frost Duo** (*Displacement: New Works for Clarinet-Bass Clarinet Duo by Frost School of Music Composers*)

**Grycky, Eileen**

**Performance:** *New American Works for Flute, Clarinet and Piano: Trios by Anthony O'Toole and Roger Zare*

Program Notes Pending

**Gudmundson, Paula**

**Showcase Performance:** "202-456-1111," by *Laura Kaminsky*

"202-456-1111" by Laura Kaminsky was commissioned by Tracy Lipke-Perry and Paula Gudmundson in 2016. Through this work Kaminsky inspires performers to continue to advocate through music: to challenge our students, challenge ourselves musically and to keep making music relevant. Advocacy is defined as "public support for a recommendation of a particular cause or policy."

As Kaminsky wrote:

"202-456-1111, the public access phone number for the White House. Since January 2017, one can no longer leave a message. What does this say about our relationship between the current President and his citizenry... I am afraid of the new direction our government has taken, and mightily concerned about the content and the quality of public discourse. These worries were foremost in my mind as I began composing. I struggled with how to synchronize my bleak mental/emotional state with the task at hand--writing for the golden combination of flute and piano. I couldn't find my way.

How can we continue to advocate for ourselves, our community, and our world? Creating a dialogue in the wider community and see how music can connect people, affect our community and reflect our struggle.”

**Guessford, Jesse**

**Lecture-Recital: *Trip-hop and Concert Percussion: The Creation of New Works for Genre-bending Percussion Chamber Music, the Challenges and the Curation***

The musical canon is changing. A wider variety of music is being studied in universities. However, this music is often treated separately on the concert stage, through pops concerts or “gimmick” concerts. The larger question is “How do we curate concert experiences that do not present one genre or another, but present works that genre-bend?” To explore the curation of style-mixing concerts, we decided to create a new work for solo concert percussion and fixed media. This work will fuse the music of trip-hop artists such as Tricky, Massive Attack, and Portishead with traditional concert percussion instruments. The choice of mixing trip-hop and percussion is a challenging combination because, one of the main stylistic features of trip-hop is an altered drum loop. The percussion part cannot just be a quotation of a trip-hop drum loop. The loop has been altered, spliced, and effected; this cannot be simply placed onto a few toms and a bass drum. In order to make a successful style-bending work, we have to decide what makes up the trip-hop style. This lecture examines the stylistic markers of the genre using exemplary songs within the style. All of this leads to a discussion on the curation of an evening of musical style mixture in new compositions for percussion chamber groups. The lecture recital concludes with a full performance of a yet untitled new work for solo percussion and fixed media.

**Gullings, Kyle**

**Demonstration: *Ditch Your Textbook: OER as Drivers of Diverse and Inclusive Pedagogy***

In this demonstration, the presenter will introduce attendees to some practical resources and strategies to begin implementing open educational resources (OER) into their college music lecture courses. The expected benefits include lowering student costs, greater diversity of sources and repertoire, and more flexible and customizable course designs.

The demonstration will begin with a thorough description of OER, and a rubric for evaluating the quality of such materials based on parameters such as alignment to standards/learning outcomes, quality of exercises, opportunities for deeper learning, and more.

The presenter will then demonstrate the use of <http://openmusictheory.com> as a free, online alternative textbook for the lower-division music theory sequence, and how he has incorporated it into my own face-to-face courses. The presenter also will display his own collection of over 100 original worksheets and other teaching materials that he has released for free, for use as a workbook to accompany <http://openmusictheory.com>.

To conclude, the presenter will walk attendees through building their own shareable OER using any familiar software (such as Word or Finale), taking into account the aforementioned OER evaluation rubric, and demonstrate how to select and indicate an appropriate Creative Commons license.

Attendees will gain an understanding of how open educational resources can supplement or even replace the proprietary textbooks used in roughly 95% of college courses in order to support a more affordable, diverse, and inclusive pedagogy.

**Gunlogson, Elizabeth**

**Performance:** *Sonata, Op. 32 by Edward Burlingame Hill*

Program Notes Pending

**Guptill, Christine**

see **Ananda-Owens, Kathryn** (*Practice Planning for Peak Performance and Avoidance of Musculoskeletal Overload*)

**Hall, Richard**

**Performance:** *“How Clear, How Lovely Bright”: A Performance of Live Electro-acoustic Music and Digital Video Art*

Abstract Pending

**Hamann, Keitha**

**Paper:** *The Social Justice Recital: Collaborating Across Borders*

More than just a themed recital, the social justice recital as we define it requires a collaborative partnership with a community organization to address a serious social issue through high quality theatrical concert performance. The format requires planners and performers to think beyond traditional constraints to integrate skilled musical achievement with collaboratively-designed practices that address the mission and goals of the community partner. To achieve such an artistic and engaged musical experience requires skills in moving across borders, boundaries, and barriers to transform the recital for new audiences.

As we have implemented recitals in both the USA and Canada, we have learned to cross additional borders relevant to three areas: challenging traditional recital constraints, moving from a hierarchical to a reciprocal model of community engagement, and appropriately addressing social justice issues. First, planners must think creatively to push the boundaries of traditional performances to meet the needs of new audiences. Second, true reciprocity must be achieved through community engagement strategies that include shared knowledge, mutual benefit, and collaborative planning. Finally, planners and performers must be prepared to appropriately address sensitive social issues and recognize some of the persistent challenges related to inclusivity and diversity that permeate western art music performance. Feedback from planners, community partners, performers, and audience members in our projects have been gathered to evaluate both the process of engagement and the quality of performance in these recitals, leading to the development of promising practices for others who want to develop collaborative social justice performances.

**Hamilton, Sarah**

**Paper:** *Integration of Laptop Orchestras in Secondary Public Schools: A Feasibility Study*

Abstract Pending

**Hanig, Nicole**

**Performance:** *Hard Times Come Again No More: Social Justice Through Song*

In presenting music and projected imagery for this concert, first performed in its full iteration in 2017 with students and faculty, the performers inspire reflection about pressing social justice issues. Conflict, Displacement and Inequality have burdened society throughout history and are reflected in songs and poems and in the lives of composers and poets. Pre-Civil War despair permeates the title piece by one of America's first composers of popular song, whose wealth came from songs written for minstrel groups featuring white musicians performing in black-face, parodying African-Americans.

The performers highlight Conflict with two WWI era songs, the second of which sets text from the early 1400s with music composed by a devout Roman Catholic, widely considered to be the first openly gay composer.

Displacement features a setting of the text written on the Statue of Liberty followed by two settings from a group of 24 songs featuring oral histories of Ellis Island detainees.

Equality begins with a Langston Hughes poem set by a prominent female, African-American, composer pulled from a collection entitled *Art Songs by Black American Composers*. This is followed by a feminist poem written by a Catholic monk about the biblical Sarah's marginalization, set to music by a female Oregonian.

We end with William Bolcom's hymn-like song "Waitin'" which expresses both our hope for the future and frustration with humanity's inability to learn from their past. The performers hope to provide a template/inspiration for making statements and generating discussion with students utilizing the vast repertoire of song.

### **Harding, Adrienne**

#### **Paper: *Incorporating Dance into College Music Pedagogy***

Prevailing practices of college music instruction would benefit from using dance movement as a pedagogical resource. Dance movement offers an alternative mode for diversifying learning and inclusive engagement that enhances students' historical knowledge, performance practice, deeper expression and emotive capacity, musical competency (aptitude), and improvisational skills. This study addresses this claim by examining three key areas: intrinsic value, feasibility, and learning mode. Using a mixed methods research design based on qualitative interviews with Founder/Artistic Director Catherine Turocy of the New York Baroque Dance Company, University of Maryland Symphony Orchestra (UMSO) Director James Ross, and dance pedagogue/choreographer and MacArthur Fellow, Liz Lerman, an intrinsic case study of UMSO's landmark music-dance performances of *Appalachian Spring* and *Prelude to the Afternoon of a Faun* and a quantitative survey of college music faculty across the US. Results reveal that, while the majority of respondents agreed that dance would be a valuable asset to music training, stringent degree requirements and accreditation standards make it difficult to accommodate. The most practical setting is for tertiary music school programs to incorporate dance into the core course curriculum.

### **Hardman, Kristi**

#### **Paper: *Reconciliation in the Finale of Christos Hatzis' Going Home Star (2014)***

Reconciliation with Indigenous peoples has become a priority for the Canadian government and many Canadian citizens over the past decade or so. In 2013, The Royal Winnipeg Ballet commissioned Toronto-based composer Christos Hatzis, who worked in collaboration with Canadian Indigenous musicians Tanya Tagaq, Steve Wood, and the Northern Cree Singers, to compose a ballet that tells the story of residential schools in Canada, the survivors of the violence perpetrated there, and the path toward reconciliation between Indigenous Canadians and non-Indigenous Canadians. This paper presents an analytic narrative of how reconciliation is expressed in the finale of Hatzis' "Going Home Star."

According to the Truth and Reconciliation Commission, what is hoped for in the process of reconciliation is not a return to past friendly relations (since they never truly existed in the first place), but a move toward a new relationship that is based on mutual respect and understanding. The finale of Hatzis' "Going Home Star" embodies this definition of reconciliation in two ways: through incorporation of Aboriginal music, not as a form of exoticism, but as a fully equal partner to the Western



art music composed by Hatzis; and through the use of musical palindromes, which simultaneously evoke a sense of return and of journey to a new place. While Hatzis presents a thought-provoking musical representation of reconciliation, he does not fully answer whether it is achievable, leaving the ending open to interpretation with a B-F# dyad and the listener wondering if reconciliation will ever be fully attained.

**Hare, Ryan**

see **Solstice Wind Quintet** (*Wood, Legends, and Graffiti: Wind Quintets by Pacific Northwest Composers*)

**Harriss, Elaine**

see **University Trio, The** (*The University Trio*)

**Hartsough, Paula**

see **Texas Woman's University Graduate Flute Quartet** (*Exploring Diversity in the Texas Class I Flute Quartets*)

**Harvey, Jonathan**

**Poster: "Official State Rhetoric": The Civic Motets of Adrian Willaert**

There is a body of Renaissance music that has been essentially forgotten. The traditional taxonomy of Renaissance vocal repertoire includes two categories: liturgical music (Latin for the Roman Catholic, vernacular for Protestant), and secular music (vernacular settings like chansons, madrigals). This categorization omits a body of repertoire that illuminates patronage bonds and intellectual trends of this era: settings of secular Latin texts.

Often, secular Latin-texted works from this period are what Albert Dunning calls *staatsmotetten*, or civic motets. Dunning defines *staatsmotteten* by social function: they are works composed specifically for a particular state ceremony, in the official language of that state. These works leverage the sacred weight of Latin text to add gravitas to music for civic events such as diplomatic visits and military victories.

Five such pieces by Adrian Willaert were included in a 1539 printed collection of his five-voice motets. Willaert was at this time the head of music at St. Mark's in Venice (a position later held by Gabrieli and Monteverdi), and he was regarded by musicians of his time as an almost perfect composer, serving as a model in the treatises by Zarlino and others.

Willaert's civic motets illuminate the patronage ties that he maintained outside of his Venice church position, sustaining connections with wealthy benefactors in Florence, Vienna, and Milan. They also serve as case studies of the frequent but historically neglected intermingling of the sacred and the secular during the Renaissance.

**Head, Brian**

see **Webster, Peter** (*Example of Classical Music Curriculum Redesign*)

**Heald, Jason**

**Original Score: Labe Sonnets**

Louise Labé (1520-1566), was a female French Renaissance poet. Labé was fluent in Latin and Italian, and a trained musician. She wrote twenty-four sonnets. The texts are vivid, passionate, and strikingly modern, presenting an interesting and surprising perspective from a 16th Century woman author.

**Height Difference Duo****Performance:** *Horn and Trombone Chamber Music*

Program Notes Pending

**Helton, James**see **Musical Arts Quintet** (“Sextet for Flute, Oboe, Clarinet, Horn, Bassoon and Piano”  
by *Elizabeth Raum*)**Hernandez, Arthur****Original Score:** “Old Badman”

“Old Badman” was commissioned by the e-cellist Jeffrey Krieger in 2008. In that year, the American composer Donald Erb passed away. I was Erb’s last doctoral student and had become close friends with him. In 1997, Erb had composed the work “Suddenly, It’s Evening,” for Krieger. Both I and Krieger thought that it would be appropriate to create a work in homage to Erb. “Old Badman” was a moniker that Erb had humorously dubbed himself in his later years and had even used it as the title for his last movement in his work “Evensong.” It was taken from an old southern-American folk legend. “Old Badman” is a single-movement work for electronic cello and computer-generated plug-in effects. The opening motive is a direct music quotation from the opening movement of “Evensong.” From there, a variety of sonic worlds are created, from medieval-like polyphonic settings to vivid sonic bursts of prismatic colors. Krieger interacts with his cello and computer throughout this work. Much like many of my compositions, “Old Badman” can be lyrical and introspective one moment, and intensely powerful the next.

**Hernandez, Salvador****Paper:** *Music as Worldview: Western Art Music, Conflict, and Terror Management Theory*

Can music mitigate intercultural conflict? Arild Bergh recently questioned music’s role in conflict transformation, challenging an “overly romantic view of music’s capabilities.” Western art music is frequently given such attributes: Carl Dahlhaus discusses the European view of art music as culturally autonomous in *The Idea of Absolute Music*, and Daniel Chua expands on these notions by discussing the mythologization of Beethoven’s music. The West-Eastern Divan Orchestra is one example of an organization attempting to foster peace through Western art music, in this case between Israelis and Palestinians. However, Rachel Beckles Willson notes how this goal is frequently obstructed by the differing cultural perspectives held by orchestra members. This paper proposes that this transcendent view of Western art music stems from individuals who perceive it as an autonomous cultural worldview, as outlined by terror management theory. Developed by Greenberg, Solomon, and Pyszczynski, this theory claims that humans respond to existential terror by developing symbolic worldviews that offer immortality and meaning. The paper suggests that some individuals value Western art music as their own worldview because the style can offer them both through its affiliated institutions, promoting the idea that the style can serve as a culturally autonomous middle ground between conflicting worldviews. Thus, the dissonance between these musicians and the conflicting groups they approach is reinterpreted as a mismatch between those who see their music as transcendent, and those who see that same music as ancillary to a broader, Western worldview that they value less than their own.

**Heuser, Frank**see **Thies, Tamara** (*Emerging Practices in School Music Education*)**Hill, Alexis Pandis**see **Kent State University African Ensemble, The Halim El-Daboots**

**Hill, Barbara Allen**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Hinton, Armenta**

see **Hinton, Eric** (*Music in Our Schools: Opening Doors to Higher Education for African American Students*)

**Hinton, Eric**

**Paper:** *Music in Our Schools: Opening Doors to Higher Education for African American Students*

This presentation explores the effects of minimizing the emphasis on music education in the U.S. and its potential negative effects of this trend on students of color. The proliferation of African American athletes in collegiate sports and the use of sports as a gateway to higher education have enhanced access for students of lower economic and marginalized communities. While perhaps not as widely used, this model can be applied to music as a means of enhancing opportunities and widening participation of minority students. Participation in music in school arts programs has the added and well-documented benefit of providing balance to the education of the student. Essential components of collaborative artistic expression are enhancing creativity, meeting people with common interests and who for limited amounts of time work in a unit to produce one product, membership of a community, respect for others and ultimately, the art. Music educators serve students from a cross section of the American experience. The interaction of students from disparate backgrounds benefits all students. An artistic education enhances creative thought and generally enhances student achievement. In an age of lessening participation in higher education through declining numbers of colleges using affirmative action or race-based admission policies, African American students will need multiple avenues through which to enter colleges and universities. Music, like sports, can be a powerful tool and gateway to higher education and entrance into the academy. Music can be the game changer.

**Hoch, Matthew**

**Poster:** *Jocelyne Binet's Cycle de Mélodies: Unearthing a Forgotten Song Cycle*

Jocelyne Binet (1923–1968) was a French-Canadian composer and professor of composition at the École de musique Vincent-d'Indy (1951–1957) in Montréal and Laval University (1957–1968) in Québec City. Although primarily remembered for instrumental works, her 1955 *Cycle de Mélodies sur des Poèmes de Paul Éluard* was programmed in the same year by the French baritone Gérard Souzay in a performance that was most likely the world premiere. Unfortunately, Binet's *Cycle de Mélodies* was never published and the work was soon forgotten. In addition, Souzay—who was a prolific recording artist—never recorded the songs, further contributing to their obscurity. Upon her death, Binet's papers were donated to the Bibliothèque et Archives Nationales du Québec, where the archive has remained ever since.

In 2016, the author discovered the original handwritten manuscript pages for the *Cycle de Mélodies* and began reconstructing the score with the help of a professional engraver as well as current scholarly editions of the poetry of Paul Éluard (1895–1952). This scavenger hunt led to some interesting discoveries: who—for instance—is François Bernier (to whom the score is dedicated), and how many songs are in the cycle, six or seven? Who was Souzay's pianistic collaborator at the world premiere? This paper presentation introduces this work to a new generation while attempting to answer these questions and others. The author's critical edition of Binet's *Cycle de Mélodies* will be published in 2018 by Classical Vocal Reprints.

**Hoffman, III, Edward Ted C.**

**Clinic: *Influences on Academic Major and Career Selection: Implications for Student Recruitment in College and University Music Programs***

College and university enrollments have fallen for five consecutive years and the number of students majoring in the fine and performing arts remains stagnant at best. A number of factors may be contributing to this drop, among them, a decrease in the number of high school graduates due to declining birthrates. As the economy improves, nontraditional students, those over the age of twenty-four, are returning to the workforce as well. Interest and career opportunities in the STEM and health and medical fields further contribute to shifts in program enrollments.

The ability to grow or sustain enrollments in arts programs is further complicated by increases in tuition and other attendance costs, without the benefit of having sustained or greater access to the fiscal and non-fiscal resources necessary to attract students. At the same time, college and university music faculty and administrators are under enormous pressure to fill classrooms and studios, maintain balanced instrumentation in ensembles, and compete with rival institutions for their desired share of a shrinking college-aged population.

This clinic summarizes successful student recruitment initiatives in college and university music programs and presents research on influential individuals and experiences as reported by students considering a major or career in music. The session will conclude with an open discussion of noteworthy and innovative public relations, outreach, and recruitment strategies utilized by session attendees at their home institutions.

**Hoffman, III, Edward Ted C.**

**Paper: *Digital Tools for Tenure, Promotion, Employment, and Student Portfolios***

Abstract Pending

**Holland-Garcia, Jose**

see Atticks, Barry (*Utilizing Technology to Transform Traditional Classical Vocalists into Lead Vocalists for Rock Bands in Commercial Music Programs*)

**Holzer, Linda**

**Lecture-Recital: *Nevertheless, She Persisted: Solo Piano Music of Florence B. Price (1887–1953)***

This lecture-recital explores the virtuosity, beauty, and command of compositional craft evidenced in Florence Price's solo piano music. Selected examples are drawn from the *Piano Sonata in E Minor* (published in 1998 by G. Schirmer, edited by Rae Linda Brown, Price's principal biographer, and authority on Price's orchestral music) and the recent 2016 publication of piano suites and albums of character pieces by ClarNan Editions, edited by Barbara Garvey Jackson. A cache of manuscripts rediscovered at an abandoned house outside Chicago in 2009 provided a wellspring for ClarNan.

The life of pioneering African-American composer Florence Price bears testament to the existence of the "glass ceiling" for women in the twentieth-century American music industry. Much of her solo piano music was unjustly neglected, unpublished, for decades after her untimely death at age 66.

Price garnered prestigious awards early in her career but was not afforded the same opportunities as male composers writing at the same time. After earning a bachelor's degree at the acclaimed New England Conservatory, the premiere of her *Symphony No. 1* by the Chicago Symphony, and a commission from the celebrated British conductor, Sir John Barbirolli, Price largely remained a hidden figure. Unlike George Chadwick or Edward MacDowell, Price never had a chance of securing a faculty appointment at a well-funded university. That was an impossibility for all black women of her time. Her

creativity flowered during the Black Renaissance; hers is a compelling voice of American nationalism, resulting in more than 300 works. Her music deserves passionate advocacy!

### **Honda, Marissa**

#### **Paper: *The Music Conservatory Identity: A Literature Review on the Importance of Building Resilient Musical Identities in Graduates of Music Schools and Conservatories***

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

### **Hoogerhyde, Jason**

#### **Original Score: *Songs from The River of Words Project***

The three songs collected here were commissioned as part of the River of Words Project, a song collection for baritone and guitar, setting the poetry of children on the topic of the environment. At once naïve and profound, these texts display the kind of insights to which only children have access as they discover the wonders of the world for the first time.

“To Speak With The Dead” considers the idea that those whom we love and have lost are still all around us in the natural world that has reclaimed them. To commune with the natural world is to reconnect with those lost voices. These conversations are echoed in the opening and closing dialogues between voice and guitar, while voices emerging from nature are given life through subtle musical analogies. “El Espiritu Del Pájaro” sees the world through the unique perspective of the eyes of birds. The bird-spirit flies in the voice’s opening melismas before its emphatic desire for real existence is hammered out in the guitar’s defiant chords. “Luna Mi Muna” explores our ephemeral interaction with the ever-changing natural world. The ephemeral light of the moon and stars descends in the guitar’s descending arpeggios, while the protagonist’s obsession with this light is manifested in repeated or sequenced vocal fragments.

### **Hoover, Elizabeth**

#### **Poster: *The Effect of Cooperative Listening Practices on Student Critical Listening Analysis and Social Presence in Face-to-Face and Online Delivery Methods***

In today’s global society, technology has made individual listening the most convenient way to experience music: by watching YouTube videos, creating playlists, and placing headphones in ears, people limit what they hear and how they listen. Such lack of interpersonal communication in listening is exacerbated by increased anonymity in university music appreciation courses taught in large-lecture settings and online. This study investigates the effect of cooperative listening practices on critical listening analysis and social presence in music appreciation courses primarily for non-music majors.

For 3 semesters, the author introduced an intervention to a largely populated music appreciation course, taught face-to-face, that placed undergraduate students into small online groups. In these groups, students helped one another in the analysis of elements of music, historical style, and issues of cultural relevancy. Data from *Norton Inquisitive Online Listening Guides for the Enjoyment of Music, 12<sup>th</sup> ed.* was collected before and during the intervention to assess improvement of critical listening analysis. To evaluate the significance of the online groups in fostering community, or social presence, data from the Social Presence Community of Inquiry Survey Instrument developed by Arbaugh, J.B., et al. and validated by Swan, K., et al. for online learning was also collected before and during the intervention. The results of these assessments, in addition to a summative Cooperative Listening Survey, demonstrate how online learning pedagogies facilitate critical listening while simultaneously increasing a student's ability to support their peers in the classroom.

### **Houlihan, Patrick**

#### **Original Score: "Snoqualmie Passages"**

This single-movement work derives its title from the Snoqualmie Pass, a route through the Cascade Mountains in the Pacific Northwest. The opening alternates between the piano's bold chords and the saxophone's melodic declarations, material that is presented throughout. Just as a visitor to the Snoqualmie area of Washington experiences rugged mountains, powerful waterfalls, and serene valleys, the music travels through rigorous as well as tranquil passages.

### **Hsu, Chia Yu**

#### **Original Score: "Rhapsody Toccata"**

Inspired by the culture and landscape of the West Coast region of the United States, Rhapsody Toccata attempts to superimpose the styles of jazz and toccata to express the beauty of this region stemming from the cultural diversity. In the beginning, the toccata acts as a leading role while jazz music sneaks in and it gradually expands and takes over. Through the various transformations of the ideas, the music seeks to depict the variations of landscapes that its complex coastline creates.

### **Hudson, Andrew**

#### **Student Performance: Eric Mandat's "Sub(t)rainS O' Strata'sfearS"**

A longtime Professor and Distinguished Scholar at Southern Illinois University Carbondale, composer Eric P. Mandat (who just turned 60) has inspired a generation of clarinetists to pursue contemporary performance with a musical eye. Here was a composer utilizing extended techniques - microtones, multiphonics, circular breathing, multiple articulation - in a way so musical and compelling that audiences began to fall in love with contemporary music all over again. To date, Mandat has written dozens of works for the clarinet which have been performed all over the world. This work "Sub(t)rainS O' Strata'sfearS" is his masterpiece. Written in 1996 for clarinet virtuoso Robert Spring, the work was constructed to optimize Spring's prodigious technical facility. Legend has it that Mandat finished composing the work 5 weeks before its premiere, and Spring then spent 8 hours a day, every day, on its preparation. The work exists in two halves that explore the different sonic worlds of the instrument. The first portion utilizes microtonal fingerings to model the shakuhachi before expanding with similarly-timbred motifs of distant train signals and erupting into an extended groove section. The second half of the work is constructed of additive layers that are constantly folding in on themselves as the themes from the earlier part of the work interrupt the flow and are either cast out of or sucked back into the machine. Mandat's coy personality is written into the work throughout, and it's nearly impossible not to bob one's head along as the piece unfolds.

### **Hudson, Terry Lynn**

see Barry, Nancy (*Closing the Deal! Winning Strategies for College Music Job Interviews*)

**Hung, Eric**

**Paper: *Exploring Racial Liminality through Asian American Music***

Asian American music provides unique opportunities for music scholars who want to engage their students and public audiences on issues of race. This is because all Asian American musicians have to navigate numerous conflicting discourses. Many people, including our students, subscribe to the notion that music is a “universal language.” Yet, in North America, music genres are defined largely by race—classical music and country music are “white,” R&B and rap are “black,” and salsa and reggaeton are “Latino.” Musicians who write or perform in the “wrong” styles are almost automatically (and not always wrongly) labeled as “inauthentic” or, worse yet, as cultural appropriators. To make things worse for Asian American musicians, they also have to deal with the model minority stereotype, which tends to enhance the belief that they are technically proficient imitators with limited capacity for innovation and emotional expression.

This presentation first introduces the resources available for music educators and scholars at the new Music of Asian American Music Research Center (MAARC), an online information center and post-custodial digital archive that seeks to document, make accessible, and interpret the music making of Asian Americans across boundaries of ethnicity and genre. Afterwards, the presenter will discuss how MAARC’s resources on a musician in the Western classical tradition, a singer-songwriter, and a rap group can help music educators open up discussions about the racial connotations of genre, and how musicians navigate racial liminality in the music industry.

**Hung, Eric**

**Panel: *Decolonization in College Music Programs: Is It an Essential Component of Diversity and Inclusion?***

In discussions of diversity/inclusion, “decolonization” has become an increasingly important topic both within and beyond higher education. The concept starts with the recognition that North America is a place of settler colonialism—a set of countries founded by Europeans who took over the lands of First Nations peoples. To decolonize, one needs to consider the long-term spatial and temporal consequences of this history, and to take actions that counteract them. So, what actions might these be? While Eve Tuck and Wayne Yang argue that decolonization means very simply “the repatriation of Indigenous land and life,” others maintain that it can be achieved—at least in part—through less drastic measures, such as the overt inclusion of different knowledge systems and aesthetics, and the implementation of policies for economic and social justice.

This panel explores what the recognition of settler colonialism means for music in higher education. In particular, the panel asks:

- Does this recognition force us to decolonize?
- Who benefits from decolonization efforts?
- What actions can be taken in the music curriculum, musicians’ public engagement efforts, and the administration of music departments?
- What does decolonization mean for international students studying at North American music schools?
- How does decolonization affect current efforts to be more inclusive in the music classroom?
- Does decolonization have to be an unsettling process?

Since this conference will be held in Vancouver, this panel will examine how music faculty can apply some of the 94 “calls to action” made by the Canadian Truth and Reconciliation Commission in 2015.

**Hunt, Margaret**

see Millar, Michael (*Exciting Music Initiatives in Today's Creative Economy: Arts Agencies in the United States and Canada*)

**Hwang, Yoon Joo**

see Gillick, Amy (*Diversity and Inclusion: The Keys to Understanding, Mentoring, and Recruiting Asian International Music Students in a Competitive Global Marketplace*)

**Hynes, Laura**

see Hamann, Keitha (*The Social Justice Recital: Collaborating Across Borders*)

**Ivany, Stephen**

see Height Difference Duo (*Horn and Trombone Chamber Music*)

**Izaguirre, Stephanie**

see Quartetto Dolce (*Harmonic Diversity: Flute Quartets Inspired by World Cultures*)

**Janeczko, Jeff**

**Poster: *The Milken Archive of Jewish Music: Possibilities for Teaching, Research, and Performance***

While progress toward diversifying contemporary music education has been significant, non-Western musical traditions are often relegated to separate courses in world and popular musics based primarily on geographic provenance. Additionally, courses and presentations of American music often struggle to address diversity within classical music in any significant way. Exploring the Jewish-related music of the large number of émigré and native-born American composers of Jewish descent offers a starting point and potential model for addressing this issue. It can also open the door to broader discussions about race, privilege, and religious/ethnic minorities in art music more generally.

This poster session highlights the resources available from the Milken Archive of Jewish Music: The American Experience, a collection of recordings, scholarship, and historical and performance materials that explores the American Jewish experience through music both sacred and secular. Those resources include 625 recorded musical works by some 200 composers, a library of more than 700 scores, extensive biographies and program notes, and an oral history project that includes such prominent American composers as Bruce Adolph, Samuel Adler, David Diamond, and Yehudi Wyner.

This poster session presents the breadth and depth of the Milken Archive's collection of music—from liturgical and ritual traditions to theatrical, chamber, and symphonic works—and point towards some of the ways in which its supplementary materials and resources can be used in teaching, research and performance.

**Jankauskas, Sarunas**

**Showcase Performance: "Ko -ku = Empty Sky", by Elliot Weisgarber**

"Ko -Ku = Empty Sky" is one of the most significant survivors from an ancient body of Buddhist music for the vertical bamboo flute, likely reaching 10th century China, ruled by the Sung Dynasty. After Mongol invasions, many Zen priests were forced to move to Korea and Japan, thus bringing their tradition of religious music with them. Weisgarber's transcription for clarinet in A is a considerably abbreviated take on this work and is based on the version as performed by *Kinko-ryu* members, followers of Kurosawa Kinko, an 18th century priest, who organized much of the music for the Japanese flute, *shakuhachi*. The complete version of this sonic meditation typically lasts for about forty-five minutes! *Ko -ku* falls under the category of works (*rei-bo*), that have been reserved for funerals of *bodhisattvas* - priests who had attained the state of Enlightenment. Weisgarber instructs: "In the truest



Zen sense, every note must be regarded as the concentration of intense energy: all of one's being - the whole world in a single sound, 'wisdom in a grain of sand.'”

Elliott Weisgarber (1919-2001), composer, clarinetist and ethnomusicologist, served on the faculty of the University of British Columbia from 1960 until his retirement in 1984. His interest in Asian cultures led him to spending significant time in Japan studying the classical music of that country, which permeates much of his compositional style. Weisgarber created a catalog of 450 compositions including chamber music, songs, orchestral works and scores for film, radio and television.

**Jenkins, Amy**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Jenkins, J. Daniel**

**Paper: Public Music Theory Behind Bars**

In summer 2016, I attended a concert at a maximum-security prison. The performers, ranging from beginners to experienced musicians, were inmates who participate in the facility's *Better Living Incentive Community*. The concert repertoire ranged from country to metal, hip-hop to blues, including both cover tunes and original scores. Few of the inmates read music, however, and they learned almost everything by rote.

After the concert, I spoke with two inmates who lead the music program. They told me that they really wanted to study music theory, not only for their own edification, but so they could better teach the others. In fall 2016, I began teaching them music theory weekly. Originally, I aimed to focus on the Nashville Number System used by many studio musicians, believing this would be more beneficial to them than anything else. However, I quickly became aware that they already knew this system and had a very sophisticated understanding of harmony. Therefore, rather than assuming I knew best what they needed to learn, I asked them to tell me what they wanted to study, and we went from there. By the spring semester, we added a second theory course for beginning students.

In this talk, I provide more information about the history of this prison music program. I then recount some of my experiences as I continue teaching music theory to these inmates whose music evidences a variety of influences. I close with thoughts about the importance of the public in public music theory.

**Jobson, Krista**

see **Duo Aldebaran** (*The Music of Sérgio and Clarice Assad for Flute and Guitar – A Journey from the Balkans to South America*)

**Johnson, Carly**

see **Bristol, Caterina** (*So You Want to Be an Administrator: The Wand Chooses the Wizard*)

**Johnson, Eric**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Johnson-Green, Elissa**

**Paper: iAssess: iPads as a Tool for Students' Self-assessment in a K-5 Music Composition Curriculum**

Abstract Pending

**Jolly, Katherine****Performance: Honey and Rue**

André Previn's song cycle *Honey and Rue*, set to poetry by Toni Morrison, addresses the bitter and the sweet of the African American female experience. The composer combines modern atonality and shifting meters with jazz and spiritual idioms to contrast the different emotions in the rich poetic language. The cycle consists of six songs, originally for orchestra and soprano and later reduced for piano and voice, commissioned for Kathleen Battle and premiered at Carnegie Hall in January 1992. The cycle is roughly 28 minutes in length and requires an excellent singing actress to convey the complex poetic and symbolic text. The songs follow a kind of retrograde history, beginning with a more modern perspective on love, identity, and the idea of home, and then shift backwards in time through the Harlem renaissance and into slavery. This cycle is not only demanding vocally due to the huge vocal range and tonal language, but also requires a great amount of emotional maturity, to be able to portray the immense sadness and historical grief, while still singing what Previn has beautifully written. *Honey and Rue* should be a cycle that is in repertory regularly and known to most singers and teachers. Unfortunately, it remains largely under-performed and under-explored. This is an incredible work, poetically, musically, historically, and thematically that needs to be heard.

**Kannenberg, Mary**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Kanza Tronada****Performance: Kanza Tronada: Contemporary Works for Clarinet and Percussion**

The 1st and 2nd movements of Three Pieces for Clarinet and Percussion are more a conflict of the two players; the 3rd movement brings it to a "happy end". The main compositional element of the 1st movement is the motif of echoes used in different ways. The Marimba repeats chords, interrupted by irregular rests; also once with an inaudible "echo" dampening of the chords. These rhythmical phrases are repeated by the clarinet with a great spectrum of dynamics. This dialog of echoes is interrupted by a dance-like part, in which the Clarinet and the Marimba play together; a short echo finishes this movement. In the 2nd movement the percussion player uses a small set-up, played with wire brushes.

The intention of this movement is more like a clarinet cadence, interrupted by some rhythmical break-outs of the percussion player, ending mostly with a fade. After the "conflict" of the 1st and 2nd movements, the Clarinet and Marimba combine in the 3rd movement to a "love song", repeating some ideas of the 1st and 2nd movement, but now ending in harmony.

Duel for Clarinet and Percussion depicts a battle between the two instruments each with equally difficult parts. The composition uses extended techniques by both performers to try and out-do the other. Ultimately, the work comes to a combined conclusion and the audience is left to decide the winner.

**Keebaugh, Aaron****Paper: Unashamed Whiteness: John Powell's "Rhapsodie Nègre" as Propaganda**

On December 29, 1922, pianist and composer John Powell performed his "Rhapsodie Nègre" for the first time in Boston's Symphony Hall. In the four years prior to that event, the work for piano and orchestra had become something of a calling card for the Virginia-born musician. The "Rhapsodie" was performed all around the United States, and Walter Damrosch even included it on the New York Symphony's European tour of 1920–1921.

The work's popularity went hand in hand with Powell's now notorious politics, and his program note for the Boston Symphony performance is telling. In it, Powell, writing under his pen name Richard

Brockwell, stated that the African race, the subject of his “Rhapsodie,” were “genuinely primitive” and “the child among the peoples.” Furthermore, Powell’s founding of the Anglo-Saxon Clubs and his later support of Virginia’s Racial Integrity Act underlined his unapologetic white supremacist view of American culture.

Drawing from recent biographical studies of the composer, Powell’s writings, and analysis of the score, this paper argues that the “Rhapsodie Nègre” articulated a white supremacist view of American nationalism in the early decades of the twentieth century.

### **Kent State University African Ensemble, The Showcase Performance: “Halim El-Daboots”**

“Halim El-Daboots” is a tribute to the Kent State University African Ensemble’s founder, Halim El-Dabh, who recently passed. El-Dabh (1921–2017) was an Egyptian-American composer, musician, and ethnomusicologist who was well known as an early pioneer of electronic and tape music, and composed scores for four ballets of Martha Graham, including her masterpiece Clytemnestra.

Armed with her background in African-American step tradition and research of South African gumboots, Alexis “Pandis” Hill has written an original work to pay homage to El-Dabh. Gumboot dance developed in South African mines as a means of communication for workers who were forbidden to speak to one another. Rather than verbal communication, workers conveyed messages through codified rhythms played on their boots with their hands, by stomping their boots on the ground, and/or by striking their chests with their open palms.

“Halim El-Daboots” strictly uses body percussion instrumentation, whereby the body and boots function as the instruments. It is approximately seven minutes in duration and includes some vocalizations to praise and honor El-Dabh.

### **Keogh, Cassie**

#### **Poster: *A Tangled Mess or an Intricate Web? Connecting the Dots across the Curriculum***

There are many moving parts of any collegiate music curriculum, and teachers see the importance of every aspect of that curriculum. Students, however, often compartmentalize those different classes, assignments, and rehearsals in an attempt to manage the many tasks they must accomplish in a given day, and consequently often fail to see the common skills that they develop in one class and transfer to another class. Yet often in attempts to prepare students in specific areas, teachers neglect to connect the dots with students to show how each subject they study applies to every other subject in their musical education.

This paper shows how educators might help their students see and develop the common skills that are used across the curriculum, beginning with ear training and analysis and spreading to vocal and instrumental ensembles, applied lessons, music history, and music education courses. Demonstrations include some simple activities that are incorporated into each learning setting to turn students’ compartmentalized checklists of projects into an intricate web of musical understanding and common skills. To test the development of core skills and students’ comprehension of those skills, teachers track students’ success in this comprehensive musicianship model as they progress through the curriculum; this paper concludes with the results of that study.

**Kersten, Fred**

**CMS Talk: *Music Industry Advocacy: Real Time Outreach for Community Engagement***

**–An Ethnographic Synopsis**

At a time when public school music budgets are being cut, and public music teacher positions eliminated, the music business industry is stepping up and providing advocacy, financial, and logistical support for communities and students. Many of these activities are at a local community level sponsored by resident music business organizations. Knowledge of availability/opportunity of such activities is valuable to attendees of this conference as an objective of The College Music Society is to improve access, and support equality for music instruction.

This study provides a perspective of innovative efforts by local music dealers, music retailers, and NAMM as they outreach to the community. Data was collected at CMS-NAMM GenNext conferences in Anaheim and Nashville with supplemental information gathered through communications with local dealers via the Internet. The study provides examples of current business outreach and NAMM support for the continuation of music programs. Representative illustrations of engagement include:

1. Local music businesses providing totally free repair of donated instruments from community members, which are then distributed to underprivileged students with no instrument accessibility allowing them to be part of school music programs.
2. Music business-sponsored programs for disadvantaged schools that are completely supported with supplied instruments and instruction. This presentation provides a synopsis of these activities in addition to a discussion of possible involvement, support interaction, and outreach inclusion possibilities for college faculty, and universities.

**Kersten, Fred**

**Paper: *Cables, Connectors, Jacks and Plugs: Everything you think you know about these items but really don't!!***

Abstract Pending

**Kilkenny, John**

see Guessford, Jesse (*Trip-hop and Concert Percussion: The Creation of New Works for Genre-bending Percussion Chamber Music, the Challenges and the Curation*)

**King, Martin David**

see Solstice Wind Quintet (*Wood, Legends, and Graffiti: Wind Quintets by Pacific Northwest Composers*)

**Kohav, Gal**

see Black, Lorry (*That doesn't sound Jewish!*)

**Koza, Janet**

see Greher, Gena (*A Collaborative School University Partnership at the Intersection of STEAM Integration*)

**Kozenko, Lisa**

see Musical Arts Quintet (“Sextet for Flute, Oboe, Clarinet, Horn, Bassoon and Piano” by *Elizabeth Raum*)

**Kragulj, Boja**

see **Bold City Contemporary Ensemble** (*American Soundscapes for Flute and Clarinet*)

**Krogman, Brody**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Kruse, Adam**

**Paper:** *Explorations of a University Hip-Hop Collective: Negotiating Musicianship in a Hybrid Space*

As college and university music programs continue to strive for greater inclusivity, administrators and faculty are called to consider the demographic diversity of their student populations as well as the musical diversity of their degree programs, courses, and performing ensembles. Given its longstanding ties to marginalized peoples and its penchant for social consciousness, scholars are increasingly considering hip-hop as a vibrant and viable addition for institutions moving toward inclusion and diversity. However, engaging with hip-hop music might appear challenging for spaces in which the conservation of western art music has historically been the primary focus. How can schools of music meaningfully and responsibly include hip-hop within their practices? Would hip-hop's inclusion appeal to currently underrepresented populations? What value might hip-hop's inclusion offer the students already enrolled in college and university degree programs?

This research paper describes the findings from a research study exploring a hip-hop collective at a large Midwestern university. The collective consists of flexible chamber ensembles that include hip-hop and classically experienced musicians from within and outside the university's music school. Collective members collaboratively compose and arrange pieces for public performance at various campus and community venues. This study focuses on the collective's organizational and leadership logistics, its relationships with various rehearsal and performance spaces, and how its members negotiate their own musicianship when collaborating with others from dissimilar musical backgrounds. The presentation contains implications for those interested in pursuing their own versions of musical hybridity and inclusive musical spaces.

**Kruse, Adam J.**

see **Gallo, Donna** (*Critical Service Learning in College Music Curricula*)

**Kwon, Yeeseon**

**Poster:** *Play and Sing! An Integrated Pedagogical Approach with Aural Skills in Group Piano Musicianship Instruction*

Written Theory, Aural Skills, and Piano Musicianship- also referred to as Keyboard Skills or Class/Group Piano- are among the formative courses for any music major in the first two years of undergraduate music study. Often these skills and classes are taught as silos of learning. Instead, the presenter has modified and developed an integrated pedagogical approach and instructional strategies to develop functional piano skills, as well as reinforce theory concepts and aural skills. This comprehensive approach combines musical strengths of singing and ear training, and couples it with piano pedagogy to help students learn music more comprehensively and develop piano skills.

Aural skills activities such as sight-singing and ear training exercises can similarly be adapted to develop reading skills in piano, and especially sightreading skills by having student sing the melody in solfège while playing one clef, or by having students sing the melody first with solfège syllables and then by playing and singing at the same time. Keyboard transposition and sightreading skills that connect the ear to hand can improve piano playing facility by training students to hear key and intervallic relationships and transfer that aptitude to piano playing.

This interactive session includes demonstrations of aural skills techniques that integrate the pedagogical process to develop functional piano skills. Teaching tips and demonstrations of an integrated approach to teaching functional piano skills include teaching and practice strategies and covers a variety of topics including playing diatonic triads, chord progressions, harmonization skills, and choral and instrumental score reading.

**Laissez-Pair**

**Performance: Laissez-Pair**

Program Notes Pending

**Langford, Justin**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Larson, Carolyn**

see **Quartetto Dolce** (*Harmonic Diversity: Flute Quartets Inspired by World Cultures*)

**LeBaron Trio, The**

*New American Works for Clarinet, Voice and Piano*

Program Notes Pending

**Leclair, Jacqueline**

see **Schleihauf, Angela** (*Demystifying Oboe "Voicing": Approaches to Tongue Positioning*)

**Lee, Junghwa**

**Showcase Performance: Global Warning by Frank Stemper**

Notes by Frank Stemper, composer, who studied in Vancouver:

The piano has been part of my life since before I can remember. As a kid, my parents never had to force me to practice – I was always playing the piano. Whenever I would go into the living room and sit at the old Steinway, my folks, back in the kitchen, would hear the piano bench creak, and I would hear the kitchen door quickly click shut. I have spent my life trying to make music that would get that door to open. The piano has been my guide, my counselor, the primary tool of my trade, my friend.

“Global Warning” (2007) - Is there anything a composer can do about the tangible realities of the world? Writing music does little to feed the poor, influence the abhorrence of racism, or appease international conflicts that lead to war. And if only there was a snappy tune that could reverse our current course of environmental disaster. The human species' selfishness and greed is a reality which is fueled by its leaders, who have the talent to positively influence the concrete world but rarely use it for that purpose. I guess humanity's pattern and course is set and will eventually play itself out. This seems hopeless, and I doubt if this snappy tune will change anything. But actually, music may be the only thing that can help.

**Lee, Yung Yung Elsa**

**Demonstration: *Technology as a means to bridge music theory and performance: using graphical animation to analyze Schoenberg's Drei Klavierstücke, Op. 11 No. 1***

Background information: Set theory is an important concept to learn when analyzing atonal music. However, there are two pitfalls when learning music through set theory alone. First, given that atonal music is already more challenging and less conventional for students to understand, students may be further intimidated by set theory, which involves complex technical details. Second, the use of numbers to represent different combinations of intervals and motives can make it challenging for students to build connections to the actual soundscape and the development of the music as it unfolds.

Purpose: The purpose of this presentation is to demonstrate a technological scaffolding for students to bridge set theory analysis and performance. Through understanding the musical structure via visual aids, students can better grasp and internalize the development of musical ideas and thus are more likely to appreciate and enhance their performance of atonal music.

Content: The graphical animation that was created using movie-editing and graphic design software shows real-time animated colored-graphics of different musical aspects, such as texture, melodic contours, structure, and motivic development.

Applications for Music Education: The objective of learning music theory and doing musical analysis is to understand how music develops and ultimately informs the performance. Since music is a temporal art, visual cues can provide a scaffolding for students to understand abstract concepts or for non-music majors/amateurs to have a better grasp on musical information in real-time. Further software can be developed to extend the application to tonal music analysis.

**Lehmberg, Lisa**

**Paper: *Innovative Tools and Strategies to Give Every Student a Voice***

Abstract Pending

**Lewis, Charles**

see **University Trio, The** (*The University Trio*)

**Liang, Jack**

see **Ambassador Trio, The** (*Disruption: New Works for Clarinet Trio*)

**Lindsey, Jessica**

see **Banks, Christy** ("**This Changes Everything!**": *Exploring Bass/Clarinet Duos by Composers Identifying as She/Her*)

**Lipke-Perry, Tracy**

see **Gudmundson, Paula** ("**202-456-1111**" by *Laura Kaminsky*)

**Lochstampfor, Mark**

see **Schmunk, Rick** (*Teaching Musicianship in Music Technology Courses: Are We Progressing with 21st Century Change?*)

**Loeffert, Jeffrey**

see **Belter, Babette** (*Fast & Furious: Epigrammatic Escapades for Clarinet and Saxophone*)

**Long, Barry****Poster: *Improvisation as a Liberal Art: A Case Study in Sound and Movement***

Undergraduate experiences within a liberal arts model offer tremendous creative opportunities. A survey of selected mission statements from U.S. institutions reveal such frequently used terms as “engagement” and “transcendence.” These invite explorations of a reflexive relationship between the goals of a core curriculum and the inclusion of improvisation as a natural element. A third objective, “discovery,” provides the gateway for a broader dialogue with culture, society, and student conceptions of self and other. When considering undergraduate pedagogy and identity formation, how might the incorporation of improvisation lead to a broader and richer understanding?

Enabling students to engage with broad concepts of identity from varied perspectives and generating reactions that draw upon the creative process creates a curricular space for dialogue, interdisciplinary conversation, and creative inquiry. If successful the experience provides students with a deeper recognition of art’s ability to address complex and often difficult historical and contemporary considerations of race, gender, sexuality, and social justice.

This presentation explores improvised sound and movement within an intensive interdisciplinary creativity course for liberal arts undergraduates, addressing challenges, shared vocabularies, and ways in which performative elements can blueprint faculty and student collaboration. A discussion of the ways in which improvisation reaches across disciplines informs both creative expression and methods for response. By drawing upon the various discourses imbedded within the seminar that include cultural and societal conceptions of race and identity formation, students can explore improvised sound and movement with both an appreciation of its inherent dialogue and its possibilities for broader communication.

**Lucia, Margaret****Lecture-Recital: *Sheila Silver’s Compositional Odyssey: A Celebration of Diversity***

Seattle-born composer Sheila Silver (b. 1946) has followed a career path that has taken her from the West to East Coasts, then to residencies in Cassis, France, and Rome, and, most recently, Pune, India. Her music, in which she creates a unique language, both tonal and atonal, evokes images of water and nature, myths, exoticism, and a rich awareness of spiritual themes in both Western and non-Western cultures. Writing in every genre—opera, choral, orchestral, solo and chamber music, as well as film scores, Silver has sought inspiration from her Jewish heritage, as well as from the music of Buddhism and Hinduism. The recipient of grants from the NEA, the Guggenheim Foundation, and the Sackler Prize for Music Composition in Opera, among many others, she returns to the Pacific Northwest in Spring 2020 for the premiere by the Seattle Opera of her new work, *A Thousand Splendid Suns*. In this lecture-recital, the presenter discusses the many facets of Silver’s compositional style and perform Silver’s *Nocturne* (2015), based on *Raga Jog*, and excerpts from an earlier work, *Six preludes pour piano, d’après poèmes de Baudelaire* (1991). These works illustrate two important aspects of her work: the exploration of emotional and spiritual “subtexts” (composer’s description) in the *Nocturne*, and a keen sensitivity of correspondences between poetry and music in the *Preludes*. In addition, the latter work has a strong interdisciplinary function: it was commissioned for and first performed at an exhibit examining the relationship between Baudelaire and the painters who influenced him.

**Mackenzie, Sara**

see **Argentino, Joe** (*Parallel Patterns Between Language Games and Serial Music*)

**Madden, Christopher**

see **Texas Woman’s University Faculty Trio** (*A Dash to the Barn: Two Pieces by American Female Composers*)



**Madera Winds**

**Performance:** *Madera Winds*

Program Notes Pending

**Malloy, Colin**

**Paper:** *Methodologies for Evaluating and Comparing Musical Performances Using VAMP Plugins*

Abstract Pending

**Malyuk, Heather**

see Berenson, Gail (*Musician Wellness Education: The 5 W's and 1 H*)

**Marins, Paulo**

**Paper:** *The Use of Online Software in Music Education*

Abstract Pending

**Mason, Keith**

see Schmunk, Rick (*Teaching Musicianship in Music Technology Courses: Are We Progressing with 21st Century Change?*)

**Mattingly, Alan**

see Moran Woodwind Quartet (*Four Decades of Creativity: Three Works for Woodwind Quintet by Canadian Composers*)

**McAlister, Andrea**

**Panel:** *Academia and Motherhood: Navigating the Demands of Work and Home Life*

The number of women receiving college degrees has risen sharply in the past three decades, with women earning more than half of all degrees in higher education. Although the degree gap has shifted, this same shift cannot be found within the faculty. Recent studies from the American Council on Education have shown women holding only 32% of full professorships, with many dropping out of tenure lines during childbearing years.

The long hours and travel expected of professors are taxing but even more so for a family's primary caregiver. Some women fear that having family responsibilities may result in a perception of low commitment to the faculty position, which could negatively impact colleagues' support of tenure and promotion. Fortunately, women are now showing that it is possible to balance an academic career and family life. With more women choosing this path, universities are re-examining their maternity leave policies, flex hours, and on-campus childcare options.

In this panel session, five female academics discuss how they navigate the demands of work and family life at their respective universities. Discussion focuses on maternity/paternity leave, tenure, childcare, flexibility in scheduling, and the joys of raising children.

**McAllister, Lesley**

**Poster: *Finding Center: Specific Strategies to Awaken Energy, Clarity, and Focus for Peak Performance***

The moments before a performance are perhaps the most crucial period of preparation in setting a musician up for either failure or success on stage. However, musicians often rely on intuition, past experience, or superstition in deciding what to do in the hour before they perform. Teachers who learn strategies used by sport psychologists, yogis, tai chi masters, and mind-body experts will be well-equipped to help their students to perform at their absolute best. One must use this time to obtain intense focus so that the mind is clear, energy is awakened, and the necessary muscles are engaged for both deliberate and spontaneous performance.

Centering is a technique used in meditation, yoga, tai chi, and martial arts that serves all of these functions while alleviating anxiety and engaging right brain function. The “center” is an actual physical spot in the body that is thought to gather vital energy, or what is referred to as *chi* or *prana*. Shared strategies include stretches and physical exercises that awaken an understanding of the physical center in one’s body, as well as breathing exercises, meditation, and focal techniques that can be used before walking on stage and while sitting at one’s instrument in the moments before the performance begins. Video footage shows how these techniques can be introduced in performance classes. This engaging, experiential workshop allows participants to try these techniques, leaving with a specific set of steps and a pre-performance timeline as well as resources including books, videos, and apps.

**McAllister, Lesley**

see **McAlister, Andrea** (*Academia and Motherhood: Navigating the Demands of Work and Home Life*)

**McCann, Amy**

**Clinic: *Demystifying Musicality***

Presenting a thoughtful, confident, and musical performance is a goal for which musicians of every level strives. However, attaining this particular aspiration can be difficult because the intangible concept of musicality is tricky to approach in all aspects of performance. Students especially tend to come to lessons and present either a blank slate with little to no phrasing, or they play in such a way that seems to ask, “Is this right?”

Through my dissertation research on The Ploger Method™ developed by pedagogue Marianne Ploger and my own teaching experiences, I have developed a process through which students can play a more involved role in their own practice and performance by giving them the tools to make more informed musical decisions. This comprehensive knowledge and independence gives them a greater sense of ownership over their presentation of a work and eliminates the guesswork many often feel in attempting to generate expressive musicality.

This presentation will focus on introducing the process and demonstrating how to equip students with the specific tools needed to make informed musical decisions on their own in the practice room for greater improvement between lessons. By examining metric, melodic, and harmonic elements in a specific order and understanding how they interact in real-time, students of every level can gain an in-depth understanding of each piece and present confident and intentional interpretations in every performance.

**McCann, Amy**

see **Toeller, Christopher** (*Works for Tenor Voice, Clarinet, and Piano*)

**McCarthy, Keri E.**

see *Solstice Wind Quintet (Wood, Legends, and Graffiti: Wind Quintets by Pacific Northwest Composers)*

**McCarthy, Lisa**

see *Fifth Inversion (3x5 Postcard from Bellingham)*

**McClung, Bruce**

see *Emge, Jeffrey (Strategies for Recruiting a Diverse Faculty in the 21<sup>st</sup> Century)*

**McConkie, Dawn**

see *Kanza Tronada (Kanza Tronada: Contemporary Works for Clarinet and Percussion)*

**McConville, Brendan**

**Paper:** *Using Cloud Repositories to Facilitate Blind Peer Review Pedagogy in Music Theory, Composition, and Arranging Classes*

Abstract Pending

**McCray, Jeffrey**

see *Moran Woodwind Quartet (Four Decades of Creativity: Three Works for Woodwind Quintet by Canadian Composers)*

**McDaniel, Susan**

see *Hanig, Nicole (Hard Times Come Again No More: Social Justice Through Song)*

**McDonald, Shannon**

see *Trio Minerva (Trio Minerva)*

**McDonel, Jennifer**

see *Channell, Timothy (Tales from Appalachia: A Community of Like-minded Educators Set on Student Success)*

**McIvor, Emily**

**Clinic:** *Self-Talk for Musicians*

This clinic will address the idea of self-talk, the means through which we talk (and think) to ourselves about our current circumstances, internal and external. Self-talk reflects how we feel and what we believe about those circumstances, and it can be used to manipulate our responses to those circumstances in ways that are beneficial to us. Self-talk for musicians, then, can be an essential tool as we rehearse and practice our craft, especially in terms of maximizing our efforts in the time we have available.

We will also discuss how to shape constructive self-talk within ourselves and for our students. We all struggle at times with frustration and feelings of failure, which can become conflated with our ability to perform well. Modeling self-talk that emphasizes faith in the doer's ability to achieve a successful performance, regardless of the current state of the task, helps us and our students realize that one's reaction to one's playing is not necessarily indicative of the playing itself. Rather, we will work to create mental space between the player's performance in the moment, the player's assessment of the quality of that performance, and the player's emotional response to both the performance and his or her assessment of it, in order to treat all three phenomena as objectively as possible—and, ideally, learn from them to inform the next performance.

**McMullen, William**

see **Moran Woodwind Quartet** (*Four Decades of Creativity: Three Works for Woodwind Quintet by Canadian Composers*)

**McNally, Kirk**

**Paper:** *Do you hear what I hear?: Scaling Modes of Listening to Evaluate Record Production*

Abstract Pending

**McVey, Roger**

see **Scott/Garrison Duo, The** (*New Works for Flute and Clarinet*)

**Meng, Chuiyuan**

**Paper:** *Teach Digital Audio Better by Rapidly Developing Music Apps using the Web Audio API*

Abstract Pending

**Menoche, Charles**

**Paper:** *Beyond Standard Interfaces: Recent Adaptive and Alternate Music Technology Performance Tools*

Abstract Pending

**Mertl, Gregory**

**Original Score:** “Pears on a Sill”

Unlike most of my music, which is in one movement and relies on dramatic shape spinning out over many sections, each movement to “Pears on a Sill” is self-contained. Contrast occurs, but often within the context of a more limited palette. There is emphasis on recurrence – of opening ideas, distinct passages from other parts of a movement – in either unanticipated or open-ended ways. Each part of the set is a character piece and, as such, evokes a particular mood. To set a mood, most movements use rhythmic figures that recur throughout. Here the challenge is to create flow and a sense of a process despite rhythmic consistency. The last and most rhythmically concise movement is, in fact, the most expansive and a fitting conclusion to the set. While the titles of the individual movements are specific, the title as a whole hints at the idea of a collection of pieces set side by side. “Pears on a Sill” was written for pianist Solungga Liu and is dedicated to a dear teacher and enduring friend, Anne Modugno.

**Middaugh, Laurie**

see **LeBaron Trio, The** (*New American Works for Clarinet, Voice and Piano*)

**Middaugh, Laurie**

see **Stoffan, George** (*Bohemian Gems, Contemporary Clarinet Music of Bohemian Composers*)

**Middaugh, Laurie**

see **Toeller, Christopher** (*Works for Tenor Voice, Clarinet, and Piano*)

**Millar, Michael****Panel: *Exciting Music Initiatives in Today's Creative Economy: Arts Agencies in the United States and Canada***

A powerful paradigm shift occurred when arts leadership in the US and Canada began to officially merge arts agencies with state economic development divisions. Some arts agencies exist as separate entities but work very closely with other organizations in the creative economy. These structural alignments and collaborations have provided actual acknowledgement of the significant economic impact of all the arts, with recognition of music as a key creative industry. In the US, Colorado alone supports 16,300 music based jobs and generates \$1.8 billion in annual music-based revenue. This panel of experts discusses innovative state-led initiatives in Colorado, California and beyond that support creative opportunities in both the music industry and music entrepreneurship. Such initiatives include Colorado Creative Industries' Seven Pilot Projects of the Colorado Music Strategy and similar programs around the nation. Panelists also examine local and regional agency initiatives and trends in California. Discussion also includes British Columbia's Creative Industries Week initiative for music company development and Creative Canada, the Government of Canada's new cultural and creative industries vision. Additionally, the panel gives practical strategies on how higher education music programs may leverage these exciting initiatives to provide benefits to the students they serve.

**Millennia Musicae****Performance: *Trio #2 for Clarinet, Bassoon and Piano***

Trio #2 for clarinet, bassoon and piano composed by Bill Douglas was a commissioned project that was completed in May 2010 by over one hundred clarinetists and bassoonists. It is a 4-movement work that is influenced by intricate jazz rhythms, using syncopation as well as walking bass lines, which is very reminiscent of the jazz style. Each movement is characterized by a prominent melody, whether it is in the clarinet, bassoon or piano part. The first and fourth movements are based on the traditional jazz form, using perpetual rhythmic support and elaborate bass lines. The themes are in unison; the middle sections are contrasting and are based off of jazz chord improvisations and then a return back to the theme. Unlike most traditional jazz improvisation, Mr. Douglas opted to write out the improvisational sections in each of these movements. The last movement titled "Tunisia," was influenced by the composer's exploration of ideas derived from the North African scale. The second movement is more of an aggressive rock style, but reflects the use of jazz, with a little bit of swing and a chromatic blues. This is a fun and exciting piece and may be used with a percussionist, exploring ideas to improvise over the main melodies.

**Mitchell, Rachel****Paper: *Getting Started with Harmonia: Building Courses and Content with Score Generators and the Harmonia Content Library***

Abstract Pending

**Mlynczak, John****Paper: *Designing a Music Technology Curriculum***

Abstract Pending

**Mlynczak, John**

see Crawford, Elizabeth (*Commissioning Compositions Through Crowdsourcing: A Successful Model*)

**Momand, Elizabeth****Paper: *Exploring the Life and Songs of Florence Smith Price***

2018 marks the 130th anniversary of the birth of Florence Beatrice Smith Price, a woman who overcame tremendous odds to become the first African American woman to have a symphony premiered by a major orchestra. Price's life story is fascinating. She was born in Little Rock, Arkansas, in 1888, and displayed prodigious musical skill at a young age. Some of her early accomplishments include study at the New England Conservatory of Music and serving as head of the music department of Clark University in Georgia. A series of racial traumas, including a lynching in her community in Arkansas, prompted Price to move her family to Chicago where she lived for the majority of her life. After a failed marriage, Price, a black single mother of two, fought and beat the odds and became successful as a composer and teacher. While Price was trained in the European tradition, her works contain many sounds of her native south, with the African American church being the most prevalent among them along with occasional hints of the blues. Among Price's friends and collaborators were Langston Hughes, Margaret Bonds, and Marian Anderson to whom several of her vocal compositions are dedicated. This paper examines key influences on Price's life and work with specific attention to her vocal music.

**Montanari, Sheri**

see **Laissez-Pair** (*Laissez-Pair*)

**Moore, Brian**

see **Bushard, Anthony** (red2go: *Developing and Deploying Digital Undergraduate Music Curricula*)

**Moran Woodwind Quintet****Performance: *Four Decades of Creativity: Three Works for Woodwind Quintet by Canadian Composers***

This program features works by 3 Canadian composers, composed at 20-year intervals (1947, 1967, and 1987), and from different geographic regions (Toronto, Québec, and Saskatchewan). Together they illustrate the rich creative tradition and broad stylistic reach of Canadian quintet composers.

Elizabeth Raum (b. 1945) was born in New Hampshire and studied oboe at Eastman and composition at the University of Regina. She became a Canadian citizen in 1985. She is principal oboist with the Regina Symphony Orchestra. Her *King Lear Fantasy*, commissioned by the Globe Theatre in 1987, was reworked into four connected movements.

Québec composer Jacques Héту (1938-2010) studied in Ottawa, Québec, and then in Paris (with Dutilleux and Messaien) and was a professor at the Université du Québec à Montréal. His *Quintet*, cast in four traditional movements, was written in 1967 in collaboration with the Canadian Musical Centre to mark the Canadian Centennial. The opening oboe motive from the first movement returns as the basis for the fourth and last movement.

Active as an organist, conductor, and teacher, James Gayfer (1916-1977) was born and educated in Toronto (Royal Conservatory) and London (Royal College and Royal Academy). He was active for many years as a conductor and teacher for the Canadian armed forces. He later taught at Dalhousie University and was director of many community bands and choirs.

**Moreno Sala, Maria Teresa****Paper: *Interactive Ear Training Course Notes: A Proposition to Enhance Aural Skills' Autonomous work between Lessons***

Abstract Pending

**Moreno Sala, Maria Teresa**

see **Pomerleau Turcotte, Justine** (*A Methodology Designed to Understand Differences between Undergraduate Students' Sight Singing Levels of Ability*)

**Morgan, Zachary**

**Poster: *Sense of Belonging and Institutional Commitment: Some Similarities***

The sense of belonging and institutional commitment of faculty members are largely reflective of how the faculty member perceives the inclusiveness of their college or university. A survey collecting data regarding sense of belonging, institutional commitment, and several other variables was distributed to music faculty across the United States, with 986 respondents largely representative of the profession as a whole providing data.

**Morris, Raven**

**Paper: *Multicultural Music Education: An Examination of Current Multicultural Music Education Practices***

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

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

**Mortyakova, Julia**

**Poster: *A Musical Renaissance: The Reestablishment of a Music Department***

Are you trying to build a department or a program? Or are you trying to reestablish your program in the region, in the eyes of prospective students, other academics, community or potential financial donors? Are you interested in increasing diversity in your student body? Are you struggling with student recruitment/retention, faculty searches/retention, and having enough finances to host events, bring guest artists, etc.? Are you worried about an upcoming accreditation or program review? If you answered "yes" to any of the questions, then this session is for you!

The speaker of this session describes how a small department of music within 5 years tripled its enrollment reaching the highest enrollment on record while raising the admission criteria and academic standards. Additionally, the department was able to add new staff/faculty lines, increase its budget, establish itself as the epicenter of musical activity in the region, successfully complete NASM

reaccreditation, move into a new building, and host a plethora of conferences, some gaining international recognition. This level of activity placed the department and the institution into a musical spotlight both within academia and in the community.

Our commitment to diversity has resulted in a department that is truly diverse in gender, race, ethnicity, nationality, sexual orientation, age, veteran status, religion, and language. We successfully established a culture of inclusion, a supportive community.

The goal of this session is to share the speaker's experience as chair of this department and supplement the presentation with ample time for discussion.

**Mummert, Brian**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Muñiz, Jorge**

see **Emge, Jeffrey** (*Strategies for Recruiting a Diverse Faculty in the 21<sup>st</sup> Century*)

**Musical Arts Quintet**

**Performance: Musical Arts Quintet: "Sextet for Flute, Oboe, Clarinet, Horn, Bassoon and Piano"**  
by *Elizabeth Raum*

I have always had a love of programmatic music so when I start a new piece, I'll conjure up an image as an inspiration. The cyclic existence of the Phoenix is one of my favorites, the way it is born, goes through its life, and dies but with the promise of rebirth, much like the seasons! The *Sextet* was inspired by that image.

A fanfare from the French horn rising from a background flourish of the piano heralds the birth of the Phoenix. This fanfare is echoed by the woodwinds before evolving into dreamlike music as the Phoenix takes shape.

The end of this movement mirrors the opening, the piano flourish leading to the fanfare, this time by the oboe and clarinet. A wild dance constructed of themes from the first section begins the second movement. The Phoenix is in its prime!

The third movement is connected to the first by a trill that leads to a soulful melody introduced by the oboe and joined by the other winds, building in intensity as the Phoenix realizes it has reached the end of its life and will soon pass into the third phase when it bursts into the flames of its own funeral pyre. The fourth movement signifies the flames of death and renewal, extinguishing the old life but finishing with the promise of rebirth as the fanfare is quietly restated.

The *Sextet* was commissioned by Music Toronto in 1992.

**Myers, Matthew**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Nakra, Teresa Marrin**

**Paper: Immersive Pedagogy for Music Technology**

Abstract Pending



**Neal, Candace**

**Clinic: *The Improvisational Approach: A New Method to Learn Classical Repertoire***

The Improvisational Approach (IA) is a new method for students to learn a classical piece of music. This method takes the student off of their sheet music and into their ears and creativity. The IA incorporates elements of jazz education, namely improvisation, transcription, and composition. The students I have worked with in masterclasses demonstrated immediate success by use of the guided improvisation alone.

The IA follows several steps. 1. Listen to three recordings without the score. 2. Transcribe the recordings. 3. Begin traditional score study and compare transcriptions. 4. Begin free improvisation sessions. 4. Add broad guidelines to improvisation (e.g. key, meter). 5. Add more specific guidelines that address technical issues in the piece (e.g. intervals, articulations). 6. Compose short etudes that address these issues. 7. Begin practicing the piece. 8. Compose and improvise stylistically appropriate cadenzas (if applicable).

In this talk, I will outline the IA and show my use of it in learning J. Michael Haydn's *Concertino* in D for horn and orchestra. My examples will include score excerpts of the original piece as well as my transcriptions and derivative etudes.

**Neal, Candace**

see **Height Difference Duo** (*Horn and Trombone Chamber Music*)

**Neill, Sheri**

see **Emge, Jeffrey** (*Strategies for Recruiting a Diverse Faculty in the 21<sup>st</sup> Century*)

**Nelson, Aubrey**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Nelson, Jocelyn**

see **Romero, Brenda** (*Academic Civility and the University Music Program*)

**Nelson, Lisa**

see **Charleston Trio** (*Dancing on Glass by Victoria Bond*)

**Nelson, Pat**

See **Fifth Inversion** (*3x5 Postcard from Bellingham*)

**Nichols, Christopher**

see **Grycky, Eileen** (*New American Works for Flute, Clarinet and Piano: Trios by Anthony O'Toole and Roger Zare*)

**Nichols, Jeananne**

see **Gallo, Donna** (*Critical Service Learning in College Music Curricula*)

**Nickles, Rebecca**

see **Laissez-Pair** (*Laissez-Pair*)

**Northover, Keith****Performance: *Clarinets in Performance for One Player- Keith Northover***

As a major proponent of the clarinet and its family, I have written this work to demonstrate the idiomatic versatility and unique qualities of multiple sized clarinets. Using Mozart's piano variations on the famous melody "Twinkle, Twinkle, Little Star" I have composed variations using famous musical quotes and sensory transformations. The performer and listener will experience a nocturnal musical adventure featuring vivid dreams and haunting nightmares.

Lucien Cailliet was an American composer, conductor, arranger, and clarinetist. Cailliet was born on May 27, 1887 in France, and studied at the Conservatory in Dijon. In 1918, Cailliet would immigrate to the United States and soon worked as the staff arranger for the Philadelphia Orchestra, as an associate conductor of the Allentown Band, and as a representative, composer, and arranger for G. Leblanc Company in the 1950's. The Fantasy was published in 1957 and utilizes five different clarinets, Eb Soprano, Bb Soprano, Eb Alto, Bb Bass, and Eb Contra Alto. Each of the movements are very characteristic of each corresponding instrument. This piece was dedicated to versatile clarinetist Don McCathren, who also worked for Leblanc and had many pieces dedicated to or composed for him.

**Nypaver, Alisha****CMS Talk: *Helping Your Students Find their Voice Through Music: Empowering the Next Generation to Become Active Contributors to Mass Intellectuality***

Many students who have struggled to overcome an unbalanced system must now confront the challenges of higher education while living in fear of racial profiling, hate crimes, or deportation. In this uncertain climate, educators have a responsibility to teach students to be active contributors to a more tolerant and compassionate society. This responsibility manifests itself not only in how teachers conduct themselves in the classroom, but also through the kinds of assignments they give.

This workshop presents the results of a semester-long series of projects designed to help students reflect on how their unique cultural background, personal beliefs, and genetic makeup have contributed to the development of their individual strengths. Students were encouraged to explore how these strengths could be channeled to create meaningful and positive contributions to "mass intellectuality" as responsible digital consumers and producers in a globalized world. Through the completion of a series of scaffolded projects that were reviewed and critiqued by other members of the class, students learned to utilize peer feedback to discover and hone their diverse skill set while becoming active producers and more discerning consumers of digital information.

This presentation provides an opportunity for instructors to share ideas, collaborate, try new software, and brainstorm potential applications for their own classrooms. Highlights of the workshop include interactive app demonstrations, project samples, and practical strategies for instructors interested in promoting digital citizenship, exploring peer grading, and/or designing assignments that have a lasting impact beyond the classroom.

**Occhipinti, Charlie**

see **Kent State University African Ensemble, The Halim El-Daboots**

**Off, Sarah****Paper: *Musical Arts in Rural Areas: Benefits for Rural Communities and the Music World at Large***

This session is for performers, educators, and music advocates interested in sharing musical arts with rural communities and benefiting from opportunities that exist within these communities. Contrary to stereotypes, many rural communities either have or desire to have a vibrant and culturally diverse musical life. Drawing on recent research in the arts, this session discusses the mutual benefit for both community members and visitors of a strong musical arts presence in rural communities. The session discusses ways in which the musical arts can draw on local resources to strengthen the rural economy through cultural identity, community-run arts organizations, educational programs, and developing tourism. The presentation also highlights the impact the musical arts can have upon the education systems and social well-being of a rural community. In light of current career challenges facing music school graduates the panel will explore existing performance and career opportunities found in rural areas for performing musicians and educators. Additionally, this session covers information on breaking down the barriers between the metropolitan music scene and the rural community and suggests possibilities for collaboration between rural communities and universities and other metropolitan organizations. The session concludes with tips on building programs and musical arts organizations within rural communities, and some valuable resources that may help with these endeavors.

**O’Leary, Emmett****Paper: *Teaching Digital Natives: an Interdisciplinary Review of Literature***

Abstract Pending

**Olivieri, Mark****Original Score: “Suite for Jules: II. Reach, III. The Rationing of the Artichokes”**

*Suite for Jules* was commissioned and premiered by the acclaimed Schulhoff Duo for the San Francisco Chamber Music Festival in January of 2008. The piece had its choreographic premiere by Melanie Aceto Contemporary Dance at the Heidelberg New Music Festival in April of that same year.

As a composer and jazz pianist, my compositions are influenced by a number of popular musical idioms such as rock, funk, jazz, and hip-hop. For instance, the first movement of *Suite for Jules*, titled “Cutting Contest,” pays homage to two of the most important stride piano players in Harlem during the 1920s: “Jelly Roll” Morton and “Fats” Waller.

The middle movement —“Reach”—is an exploration of phrasing and intent held together by a single interval. This interval, (a major seventh) not only pervades the entire fabric of the movement, but the entire composition -- providing coherence through disparate compositional worlds often marked by such derivative elements as blues and rock. At several moments in the composition, the music gives the impression that “arrival” is imminent, yet the sonorities purposely fall short of resolving their tension near the end of the composition – perhaps leaving the listener with the impressions that the harmonic and dynamic climax of the piece was never fully realized. “The Rationing of the Artichokes” is the last installment of *Suite for Jules* and makes use of several rock elements including a quotation near the end of the Irish rock group My Bloody Valentine.

**Oxford, Todd**

see Duo 35 (*Duo 35*)

**Paparo, Stephen****Paper: *Meanings of Participation in Virtual Choirs***

Abstract Pending

**Paul, Kimberly**

**Paper:** *The Music Industry: Women Matter*

Abstract Pending

**Peiskee, Galen Dean**

see **Bold City Contemporary Ensemble** (*American Soundscapes for Flute and Clarinet*)

**Pelkey, Stanley**

**Paper:** *STEAM Before STEM: Lewis Mumford's Ideas about Art and Technology and Why They Matter Today*

The American sociologist and polymath Lewis Mumford (1895–1990) produced a substantial body of work addressing the relationship between humans and technology throughout history. Central to his thought is the necessity of balance between human and machine, art and technology, and subjectivity and objectivity. The terms in each pair of opposites are essential to the human personality, because humans are both symbol maker and tool maker, expressing an inner life and controlling an outer life.

Long before American education became dominated by the emphasis on STEM, Mumford defended the value of both technology and intentional participation in the arts. This presentation explores his aesthetics and considers some of the implications of his “both/and” approach to art and technology for education and social life. Mumford’s emphasis on balance suggests that music educators cannot wait for senior administrators or STEM allies to restore additional funding for music programs or greater curricular space for their disciplines within higher education. Instead, music faculty must push forward with our own curricular innovations that balance the arts and technology, such as digital humanities, music and computing, music and the creation of immersive environments, and digital storytelling. In keeping with the conference’s theme, the presentation closes with ideas about ways technology can improve pre-collegiate access to high-quality musical training for less privileged primary and secondary students with the long-term goal of building even more diverse and inclusive collegiate music programs.

**Perevertailenko, Dmitry**

**Performance:** *Sonata No. 1 for Clarinet and Piano* by Alexander Grechaninov

Program Notes Pending

**Perttu, Daniel**

**Original Score:** *Coast Mountainscape – “Two Vistas for Trumpet and Piano”*

Many of my compositions are inspired by a sense of place. I have visited many places in which mountains rise from the sea. The Coast Mountains of British Columbia are particularly majestic, and this piece attempts to capture my emotional responses to this majesty, from lofty contemplation in the First Vista to drama and energy in the Second Vista.

**Petite, Dominique**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Petrella, Diane Helfers**

see **McAlister, Andrea** (*Academia and Motherhood: Navigating the Demands of Work and Home Life*)

**Petzet, John**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

## **Phang, May**

### **Showcase Performance: “Image Astrale” by Jean Coulthard**

Vancouver-born composer Jean Coulthard was one of Canada’s most prolific and honoured composers. Alongside Violet Archer and Barbara Pentland, she dominated the Western Canadian music scene for much of the twentieth century. In 1947, she was hired as one of the first faculty members at the University of British Columbia’s incipient Department of Music. Her numerous composition students include Chan Ka Nin and Michael Conway Baker. In 1978, she was anointed Officer of the Order of Canada in 1978, and in 1994, the Order of British Columbia. A life-long learner, Coulthard studied with various composers, including Béla Bartók, Aaron Copland, Arnold Schoenberg and Ralph Vaughn Williams. Although she experimented with serialism, aleatoric procedures and electronic music, and many of her works display nationalism, including quotations from Canadian folk music, her chief influence remained Debussy and Ravel. Her music can be best categorized as neo-Romantic, with lyrical lines and lush harmonies. While still very much representing Coulthard’s usual compositional style, “Image Astrale” is simultaneously also one of her more innovative piano compositions.

## **Phang, May**

### **Lecture-Recital: Alexina Louie: East Meets West in Canada**

Vancouver-born Alexina Louie is one of the most sought after and most performed composers in Canada. As the daughter of second-generation Canadians of Chinese descent, she has developed a unique compositional style rooted in a blend of East and West, drawing on a wide variety of influences—not just from her Chinese heritage, but also from her theoretical, historical and performance studies.

“Scenes from a Jade Terrace,” Louie’s first large-scale piano composition, is the result of a commission by Louie’s childhood friend, Vancouver-born, Leeds Competition winner Jon Kimura Parker. It was conceived specifically for his pianism and artistry and also in tribute to his Asian heritage. Parker performed it at the opening ceremony of the Canadian Embassy in Tokyo in 1991.

The first two movements of “Scenes from a Jade Terrace” are reminiscences of an imaginary solitary figure seated on a terrace in ancient China.

In the first movement, “Warrior,” the ghost of an ancient warrior appears. The intense, haunting second movement “Memories in an Ancient Garden” instructs the pianist to play with a rubato “as if intoxicated with the scent of a thousand blossoms.” In “Southern Sky,” the lone soul glances up at the night sky to see a myriad of stars.

“Fastforward,” commissioned by the 2008 Montreal International Piano Competition, is by contrast written in an avant-garde boogie-woogie style, a consciously different style of piano writing which Louie began exploring in 2000.

## **Phillips, Nicholas**

### **Performance: Diverse Voices: New Music for Piano**

This performance features piano music written by three women composers, and each piece draws on some aspect of the cultures represented by their diverse backgrounds. “Karnavalito No.1” by Gabriela Frank is inspired by the Andean concept of *mestizaje* and is rich in allusions to the rhythms and harmonies of Peruvian mountain music. “Rang De Basant” by Reena Esmail draws on Indian raags and a Hindustani composition called a *bandish*. “Aghavni” (Doves) by Mary Kouyoumdjian is based off the poem Carpet Weavers by Brenda Najimian Magarity, and follows the lives of a group of women before and during the Armenian Genocide, closing with a retrospective look at those women and what they lost from a “present day” perspective.

**Pierce, Deborah**

**Lightning Talk: *Capturing the Past, Reflecting on the Present, and Imagining the Future: Including Intergenerational Dialogue in the Music Classroom***

One important aspect of diversity that is often missing in teaching is the integration of voices from the various living generations. If the work of music educators does not include an intergenerational element, they may not learn from the successes and failures of the past, comprehend our present, or evolve their understanding and actions. How can they integrate the voices of the various living generations to impact a diversity of thinking and understanding in the music classroom? Can this integration help educators better understand each other and our world?

The presenter has been facilitating opportunities for her students to have in-person encounters with older individuals who have extended experience and deep expertise in the field of music. This has allowed all generations involved to share their stories and gain new insights and perspectives. The presenter's students become an integral part of the historic conversation. The older generations gain new energy, reflect on their experiences, and gain insights from the younger generation. Students often note these encounters as being favorite parts of the class. The presenter has seen positive changes in everyone involved; they come away with new enthusiasm and ideas for music study. These dialogues have not only led to innovative student projects, but to an oral history project that has captured insights that might otherwise have been lost.

This session overviews ways the presenter has incorporated intergenerational dialogue into the music classroom and shares experiences from some of the various participants, including a link to a 1960's Pacific Northwest music education event.

**Pike, Pamela**

**Paper: *Music Technology in a Typical Undergraduate Curriculum: What the Students Learned vs. What They Really Need to Know***

Abstract Pending

**Pomerleau Turcotte, Justine**

**Poster: *A Methodology Designed to Understand Differences between Undergraduate Students' Sight Singing Levels of Ability***

Sight-singing is an important component of musical training in higher education. However, there are major differences between undergraduate students' levels of ability with this task. The role of cognitive processes to account differences between students in sight-singing is still unknown, but interesting results have emerged from studies about instrumental sight-reading and performance. For example, pianists with high working memory (WM) tend to sight-read better than the others, even if the role of expertise is taken into account. Also, musicians with higher WM display a better control of their stress during a performance. Sight-singing induces a major load on WM, especially because it necessitates the integration of both visual and aural modalities, and because evaluation causes stress that can impair cognitive functions.

The goal of this project is to study how students might differ cognitively during a sight-singing task. First, the panel investigated strategies, combining objective observations from eye-tracking, and subjective perceptions of participants from interviews using retrospective verbal protocol. During the task, the panel gathered pupillometric data to measure cognitive load. In addition to the sight-singing task, the experiment also measured WM capacity, with the Operation Span Test, and anxiety level, using the STAI. Data allows people to understand if cognitive differences can explain performance variability and if strategies and anxiety can modulate this effect. Pedagogical approaches are suggested in order to help students with various levels of ability.

**Pomerleau-Turcotte, Justine**

see Moreno Sala, Maria Teresa (*Interactive Ear Training Course Notes: A Proposition to Enhance Aural Skills' Autonomous work between Lessons*)

**Post-Haste Reed Duo**

**Performance:** *Soundscapes*

*Soundscapes* (2015) was commissioned by and is dedicated to the Post-Haste Reed Duo.

The title of the first movement, “The Hills of Basilicata,” refers to a scenic region in southern Italy that Johanson visited in the summer of 2014 located in the mountaintop village of Noepoli. This movement is a musical response to the sense of unbridled excitement and freedom Johanson felt while experiencing the many sights, sounds, and scents of this region as well as the many peaceful, serene moments one can so easily experience in this beautiful part of the world.

“Snowscapes” was written in response to a striking scene Johanson observed through a large glass on the upper floor of his home while sitting at the piano where he composes. The peaceful aftermath of an intense snowstorm that covered everything with a smooth coat of whiteness left him in awe; he felt a profound sense of stillness and beauty, and need to respond musically. The movement utilizes extended instrumental techniques such as microtones and multiphonics, which felt to him as the best means of expressing the serene, reflective state he experienced while gazing out at the snow-covered surroundings.

“Moto Perpetuo,” the third and final movement, is – as one might imagine – a relentless, energetic exploration of momentum-driven musical material.

Michael Johanson serves as Associate Professor of Music and Director of Composition and Music Theory at Lewis and Clark College.

**Prest, Anita**

see Goble, Scott (*Embedding Local Indigenous Musics, Pedagogies, and Worldviews in BC Music Classrooms*)

**Quartetto Dolce**

**Student Performance:** *Harmonic Diversity: Flute Quartets Inspired by World Cultures*

The ensemble Quartetto Dolce seeks to highlight the kaleidoscopic color of the flute quartet, despite the homogenous nature of a chamber ensemble featuring just four like instruments. Colombian flutist-composer Carmen Marulanda’s work “Chipola” uses Latin American rhythms that fuse Amerindian, Hispanic and African traditions and pairs this with the colors of the extended flute family, including alto and bass flutes. In contrast, Canadian composer Derek Charke’s “Raga Cha” draws its inspiration from the colors and rhythms of East-Indian ragas. Charke chooses to emulate this sound world by exploring extended techniques throughout the four flute parts, including singing while playing, overtones and percussive articulations. The flutists of Quartetto Dolce, all undergraduate students from South Texas with their own diverse cultural backgrounds, bring a unique perspective to these works, bridging the cultural, harmonic and rhythmic aspects of the music in an inclusive and innovative showcase of the flute quartet genre.

## **Red Shift Choir**

### **Performance: *Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission***

50 years ago, on Christmas Eve of 1968, the Apollo 8 crew became the first astronauts to leave Earth's orbit, circle the moon, and photograph the entire Earth. In addition to fragmented transcripts from their communications, American composer Kile Smith (b. 1956) interspersed writings from *The Consolation of Philosophy* by Boethius (480–524) to create an innovative, twenty first-century choral masterwork that has become regularly programmed by advanced choirs throughout the nation. Smith has described the spirit of inclusion inherent to *The Consolation of Apollo* (premiered in 2014): “[p]hilosopher, Christian apologist, and translator of Aristotle, Boethius was one of the greatest thinkers and authors prior to the Middle Ages, combining Classical thought and theology. In the *Consolation* he considers good and evil, our place in creation and on fortune's wheel, and, at times, Apollo (Phœbus), the mythical charioteer of the sun... The *Consolation* is not overtly Christian and mentions God, as a higher power, only briefly... In my selections from Boethius, I attempted to highlight his appreciation of myth, but also his judgment of it as inadequate.” Though the vocal writing is challenging, the narrative quality of the space transmissions will surely prove fascinating to the diversity of The College Music Society's membership, as the drama unfolds in a manner far different than that of a typical poetic setting. Moreover, several movements are easily excerpted for intermediate to advanced high school and community choirs.

## **Reeves, Shane**

### **Performance: *The Solo Steel Pan Music of Andy Akiho***

Andy Akiho, a New York City-based composer, creates music that focuses heavily on his primary instrument, the steel pan. His compositions for steel pan go beyond the traditional idioms associated with the instrument and frequently feature exotic timbres and extended techniques.

Although they are self-contained works, *Omnipresent* (lime green), *Hada Iro* (beige), and *Daidai Iro* (orange), are part of a larger collection of pieces known as the “Synesthesia” Suite. They are all written in a different key which Akiho associates with a specific color. Many of these works are titled according to the Japanese name of the color.

*Macqueripe*, Akiho's first major composition for the solo lead pan, consists of four contrasting movements. The second movement, in addition to traditional rubber tipped mallets, makes use of a thin, metal rod and a tambourine played with the foot. As a result, three distinct timbres are produced simultaneously. The third movement is written for four mallets which expands the harmonic possibilities of the instrument. The fourth movement begins with a fast toccata-like passage that progresses through a plethora of harmonies and virtuosic episodes before restating the main theme of the first movement. This theme is expanded and developed further as the piece approaches the coda.

## **Regan, Joseph**

see **Burt, Patricia** (*Equity, Access, and the Maryland Area Colleges of Music Association:*

*Initiatives to Facilitate the Transfer of Community College Students to 4-Year Music Programs*)



**Rice, Katie****Clinic: *The Tolls of Bell's Palsy: A Musician's Memoir & Guide to Recovery***

Musicians have incredibly involved lives. At times our lives can be so consumed by the numerous activities and projects that personal health is pushed aside. Repeated sacrifice of physical and mental health can become a dangerous habit affecting both our career and personal wellness. Unfortunately, I was a repeat offender of that dangerous habit one too many times resulting in a devastating career and health scare when I was diagnosed with Bell's Palsy in January 2018. Bell's Palsy occurs when the facial muscles weaken or become paralyzed, usually on one side of the face. The condition is caused by trauma to the 7<sup>th</sup> cranial nerve, but in most cases paralysis is not permanent. However, to a wind musician this can be a profoundly grievous experience both mentally and physically.

The focus of my discussion will be on musical injury, specifically Bell's Palsy, that is triggered by high levels of psychological stress, unlike the physical stress associated with repeat-action injuries. The information provided in this clinic will include: an explanation of the Bell's Palsy condition, a quick overview of the facial anatomy, the symptoms of Bell's Palsy, possible causes, standard treatments/therapies, and a musician's survival/recovery guide. In addition, I will provide videos documenting my personal experience as a clarinetist recovering from Bell's Palsy from early diagnosis to full recovery. Finally, I hope to leave the audience with the message that personal wellness, whether physical or psychological, should never be sacrificed as no one is immune to the corrosive effects of stress.

**Rice, Katie**

see *Laissez-Pair (Laissez-Pair)*

**Richards, Paul****Original Score: "Entanglements"**

"Entanglements" explores many of the ways that two distinctly different instruments can become embroiled, enmeshed, interwoven, and ensnared.

Winner of the 2017 Flute New Music Consortium composition competition for flute and accompaniment.

**Richmond, Floyd****Paper: *A Research Study into PK-12 and Collegiate Budgets for Music and Music Technology***

Abstract Pending

**Riley, Raymond****Paper: *The Joy of Sampling: A Gourmet Guide to Custom Instruments on Order***

Abstract Pending

**Rodgers, Yulani**

see **Kent State University African Ensemble, The Halim El-Daboots**

**Rodman, Ronald**

**Lightning Talk: *Everything College Music Faculty Always Wanted to Know About the AP Music Theory Exam*\* \*(But Were Afraid to Ask)**

Nearly 20,000 high school students from around the world take the AP Music Theory exam every year. The exam is a rigorous multi-part exercise, with content comparable to a first semester college theory course, testing a student's aural, written, and sight-singing skills.

High school AP teachers are intimately familiar the content of the AP Music Theory exam. Teachers must go through a certification process that includes training in the subject and submitting course syllabi to become AP teachers. However, most college music theory faculty have little understanding about the exam, especially what content is covered, what the format of the questions are, how the exam is administered, how it is graded at the AP Reading, and what college programs accept AP credit.

This lightning talk provides a brief survey of these issues concerning AP Music Theory exam. Specifically, the talk covers: exam content, including illustrations of the multiple choice, free response, and sight singing questions; the current rubrics for grading each question; and information on how the exam is constructed by the AP Test Development Committee.

By providing this information, the goal is to help college faculty who teach music theory and musicianship courses understand the goals and expectations of the AP exam, and what AP students will/should know as they matriculate into college curricula.

**Rodriguez, Héctor Javier**

see **Duo Aldebaran** (*The Music of Sérgio and Clarice Assad for Flute and Guitar – A Journey from the Balkans to South America*)

**Rodriguez, Javier**

see **Post-Haste Reed Duo** (*Soundscapes*)

**Romero, Brenda**

**Panel: *Academic Civility and the University Music Program***

This CMS Committee on Academic Citizenship (CAC) panel explores commonly held beliefs about what terms such as race, racism, reverse racism, white privilege, ageism, class, disabilities, exploitation, homophobia, patriarchy, sexism, and others mean; and what these definitions imply in the pursuit of collegiality. The CAC highlights those things music academics have in common in order to strengthen the fabric of our internal social/professional relationships and help us to work effectively and perhaps more happily together. After a brief introduction at the outset of the session, each panelist highlights issues central to personal experiences of academic civility. The panelists explore the ways that “well-intentioned micro-aggressions” tend to result from misunderstandings and/or deep, complex cultural and social “imprints” of our upbringing. Contributions include a mix of personal experiences and reflections. Panelists examine the current U.S. political climate pushing these conversations into public forums and emphasize that frequent and informative communications are key to smooth working relationships and beyond.

**Rose, Caitlin**

see **Texas Woman's University Graduate Flute Quartet** (*Exploring Diversity in the Texas Class I Flute Quartets*)

**Rowan, Denise**

see **Millennia Musicae** (*Trio #2 for Clarinet, Bassoon and Piano*)

**Rowlett, Michael**

see Everett, Micah (*Two Duos “Appropriated” for Clarinet and Euphonium*)

**Runge, Stephen**

**Performance:** *Music for a Big Sky: Piano Works from Western Canada*

These works are by composers from Canada’s westernmost provinces: BC, Alberta, Saskatchewan.

In Vivian Fung’s “Keeping Time,” a constant pulse chimes against ever-changing passagework of interlocking syncopated rhythms, spanning the entire range of the keyboard. The work also evokes the *Kajar*, which marks a steady pulse in Balinese gamelan orchestras.

Alexina Louie’s “Starstruck” is in four continuous sections, evoking the night sky in the opening toccata-like “Starstruck.” Repeated low C’s lead into “Interlude: Midnight Sky” which makes use of the keyboard’s outer ranges. A hypnotic quality is created through the repeated patterns of “Berceuse des étoiles,” and an exuberant “Epilogue” concludes the work.

Tom Thomson’s painting “The Jack Pine” inspired Jocelyn Morlock: “I was intrigued by the way that the tree is both delicate and majestic, almost heroic in the way that it clings to life on the side of the cliff. The absolute stillness of the water and sky, and the endless gradations of colour within them, influenced both the stillness of the outer sections of the piece, and my experiment with variations of colour within large chords.”

David L. McIntyre writes, “It takes fearlessness to create or perform. I suppose it’s finding the balance between control and freedom, finding that wild innocence that liberates both creator and performer. The title came to me in the middle of the night and seemed at first bizarre. Now it feels like a perfect description both of how I like to compose and the state of mind of the eager young performer.”

**Runniger, Noah**

see Kent State University African Ensemble, *The Halim El-Daboots*

**Rush, Toby**

**Paper:** *Braille Music Notator: A Free Online Utility for Sighted Music Teachers*

Abstract Pending

**Ruth, Jeremy**

see Ambassador Trio, *The (Disruption: New Works for Clarinet Trio)*

**Sauerland, William**

see Hanig, Nicole (*Hard Times Come Again No More: Social Justice Through Song*)

**Scalzo, Ted**

see Gonzales, Cynthia (*Preparing Future Music Educators Utilizing SmartMusic’s Web-Based Practice and Assessment Application*)

**Schaller, Jonathan**

see Kruse, Adam (*Explorations of a University Hip-Hop Collective: Negotiating Musicianship in a Hybrid Space*)

**Scherler, Kathy**

see Barry, Nancy (*Closing the Deal! Winning Strategies for College Music Job Interviews*)

**Schiff, Jelena**

**Paper:** *Publications of Patriotic Songs in Oregon during the Great War (On the Centenary of the End of WWI)*

This year, 2018, marks the centennial since the end of the First World War and presents an occasion to revisit publications of war-related music in the Pacific Northwest and Oregon. Records show that at least 26 scores of patriotic songs were published in Oregon during the war, all of them in 1917 and 1918, after the United States entered the war. The scores were published in seven cities throughout Oregon: Gateway, Hillsboro, Hood River, Marshfield (today Coos Bay), Medford, Oregon City, and Portland. Some songs were published by an institution (e.g., Oregon Conservatory of Music) and some by individuals that authored lyrics or music (e.g., Augusta Kirchem). In addition to the 26 patriotic songs published in Oregon, one printed in Illinois in 1919, after the war, is entitled “When You Come Back to Oregon.”

This paper shows that according to their dedication, these songs can be grouped under three themes, and that their features distinguish them as unambiguously devoted to the Great War. The scores can be classified by their explicit or implied dedications to those composed for: a larger cause (victory, American flag, or Oregon patriots); a particular group (US Navy and Army, American Red Cross, or Oregon Volunteers); and a specific person (General John J. Pershing, “the brainy leader of the brainiest soldiers on the face of the Earth”). Lyrics such as “and get the Kaiser,” or “praise our boys who wore the tan” place this music uniquely into the World War I context.

**Schleihauf, Angela**

**Poster:** *Demystifying Oboe “Voicing”: Approaches to Tongue Positioning*

In all wind playing, the tongue must be positioned appropriately so that notes respond easily and accurately; are in tune; and have a full tone. The findings of an interview process with eight professional oboists in North America (specifically Halifax, Ottawa, Toronto, Vancouver, Albuquerque, New York, San Francisco, and Tempe), are presented through the framework of two main pedagogical approaches classified as “music first” and “descriptive.” These teaching strategies will be outlined through visual references, and quotes from participants, with a focus on the use of singing and vowel sounds as means to impart the skill of voicing to students. While this presentation uses the oboe as the instrument of focus, voicing is a skill that all wind players use, and thus the teaching strategies are universal.

**Schmunk, Rick**

**Paper:** *Teaching and Learning within a University-Based Music Production Program*

Abstract Pending

**Schmunk, Rick**

**Paper:** *Teaching Musicianship in Music Technology Courses: Are We Progressing with 21st Century Change?*

Abstract Pending

**Schofield, Laura**

see Greher, Gena (*A Collaborative School University Partnership at the Intersection of STEAM Integration*)

**Schultz, Eric****Clinic: *Multiple Articulation for the Clarinetist and Saxophonist***

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.

The most recent instructional materials available online in the form of blog posts and personal websites are scarce, insufficient, and often incorrect, while books and articles offering instruction on the technique are reliably out-of-print and in many cases approaching 100 years old. My research has surfaced many of these old, forgotten materials, which have now been compiled for this lecture. While reviewing these old materials, I will prove multiple articulation technique is equally as valuable to the clarinetist and saxophonist as it is to the flutist. It is my hope that this documentation will be used by the modern single reed player and teacher, renew interest in and access to this technique and its history, and help push clarinetists and saxophonists into a much-needed articulation renaissance.

**Scott/Garrison Duo, The****Performance: *New Works for Flute and Clarinet***

Program Notes Pending

**Scott, Shannon Myers**

see **Scott/Garrison Duo, The** (*New Works for Flute and Clarinet*)

**Scott, Shannon Myers**

see **Solstice Wind Quintet** (*Wood, Legends, and Graffiti: Wind Quintets by Pacific Northwest Composers*)

**Sebba, Rosângela**

see **Millennia Musicae** (*Trio #2 for Clarinet, Bassoon and Piano*)

**Serra, Xavier****Paper: *MusicCritic: A Technological Framework to Support Online Music Practice Teaching***

Abstract Pending

**Shafer, Jennifer****Poster: *One Bite at a Time: Writing in Harmony Class***

Writing about music is rightfully lauded as a challenging task. For an undergraduate already struggling to apply music theory concepts in analysis, the thought of describing these concepts and implications in writing can be daunting. This project presents a series of small-scale writing assignments used in a freshman-level harmony class to introduce the skill of writing about music. Prior to each writing assignment students work individually and in groups to complete specified analysis tasks which provide the necessary information to respond to prompts for a short paper. Thus, the act of writing becomes the primary task, since content is already learned. A subsequent peer review process gives students the opportunity to learn collaboratively and practice giving useful critiques.

This scaffolded design allows students to gain experience writing about music in an environment that guides the content of their papers through carefully crafted prompts, which encourage critical thinking and engagement with issues of performance and musically informed decision-making. The instructor

can also adjust expectations relative to the material accomplished in class, providing altered prompts or additional materials. Students are invited to edit their papers after receiving feedback, decreasing concern over assessment and encouraging focus on the final product.

**Shumway, Angelina**

see **Burt, Patricia** (*Equity, Access, and the Maryland Area Colleges of Music Association: Initiatives to Facilitate the Transfer of Community College Students to 4-Year Music Programs*)

**Skillen, Joseph**

**Clinic: *Creating an Applied Music Curriculum for the 21<sup>st</sup> Century***

Abstract Pending

**Soderberg-Chase, Jonathon**

see **Diaz, Roque** (*Diversity in Music Teacher Education: Creating Authenticity through Critical Policy Examination*)

**Solomon, Nanette**

**Performance: *Pastiche and Panache: Piano Music of George Rochberg and Leonard Bernstein – A Centenary Celebration***

2018 marks the 100th birthdays of Leonard Bernstein and George Rochberg, two composers who have enlivened contemporary piano repertoire with their eclectic and intensely personal works. Rochberg's compositional development paralleled contemporary aesthetics- affinities to Bartók, Hindemith and Stravinsky in the 1940's, Schoenbergian serialism in the 1950's, while the 1960's and 1970's brought the post-modern technique of assemblage-"pastiche"- and a return to tonality. Rochberg employs collage extensively in "Carnival Music" (1971), where blues and rags share space in the same suite as veiled pointillistic references to a Brahms Capriccio and Bach Sinfonia. The resultant "sea changes" create an effective concert piece.

Bernstein, too, is indebted to tradition and tonal orientation. Rather than direct quotations, Bernstein fuses Coplandesque starkness and angularity, 1940's jazz, and Mahlerian passion. Bernstein's spontaneous flair can be summed up in the word "panache." While Rochberg turned from serialism to tonality, Bernstein, after deliberately avoiding serialism, based his 1980 "Touches" (commissioned as the required piece for the Van Cliburn competition) on a row. This serial subject undergoes contrasted treatments, with a coda that provides a dense climax, yet quiet ending. Bernstein plays with multiple meanings of the word "touches"- French for the actual keys of the instrument; different "feels" of the fingers and arms (light, percussive, floating, caressing); and a small bit, as a "touch" of garlic. He claimed that each variation "is a soupçon... vignettes of discreet emotions- brief musical manifestations of being 'touched' or moved; gestures of love, especially between composer and performer, performer and listener."

**Solstice Wind Quintet,**

**Performance: *Wood, Legends, and Graffiti: Wind Quintets by Pacific Northwest Composers***

The three works performed on this recital include "Wooden Miniatures" by Greg Yasinitsky, "Mythos: five legends for wind quintet" by Ryan Hare, and "Wynwood Project Suite No. 1" by David Jarvis. These living, Pacific Northwest composers provide a diverse landscape of sound and aural aesthetics within their wind quintet works.

Pulitzer Prize in Music nominee, Greg Yasinitsky composed "Wooden Miniatures" in three movements. "Made of Mahogany" features brilliant and sprightly colors, while reflective melancholy in "Teak

Elephants” provides contrast. The final movement, “Fashioned from Boxwood,” opens with a march-like fugato, eventually returning to themes heard in the first movement.

“Mythos: five legends for wind quintet” by Ryan Hare is a five-movement work that features each instrument. Although each movement was composed with a specific myth in mind, the composer chose to leave the movements without a title. Instead, it is left to the listener to determine his/her own myth while listening.

“Wynwood Project Suite No. 1” is the first installment in a larger cycle of works by David Jarvis. Inspired by an urban graffiti project in the Wynwood Art District of Miami, Jarvis wrote each movement to represent a different wall. This work provides a sound walk through the Wynwood Art District via the eerie, peppy “Aliens Are Coming,” the slithering movement of “The Lizard,” the circus-like “Hamburger Man and the Tree People,” the contemplative “Angel and the Child,” and the juggernaut movement of “Blue Man.” In this performance, a projected photo of each wall accompanies its corresponding movement.

### **Sorley, Rebecca**

#### **Engagement Interactive Music Program: *Connecting Through Music***

Residents in assisted/nursing communities sometimes feel isolated due to changes in personal needs and loss of loved ones. Finding connections with their fellow residents and staff help make these changes in life circumstances more bearable. Connecting Through Music involves an interactive music presentation involving 10-15 residents in an assisted living facility in Vancouver, BC. In this 40-minute program, the presenter leads songs that would be in the residents’ repertoire and encourages them to participate using percussion instruments and/or singing. In addition, the residents and any available staff take a known melody and change the words to create a new product. The presenter then leads a discussion using prompts that can help the community find commonalities including: What style(s) of music did you listen to as a young person? Name a piece of music or style that helps you remember a certain time in your life. What sort of music do you like to listen to now? Following this discussion time, the group gathers again for additional music. The residents participate according to their physical and cognitive abilities with adaptations as needed.

### **Soto, Amanda**

#### **Poster: *¡Viva la Musica Mariachi! An Examination of Mariachi Pedagogy at the Collegiate Level***

Growing out of an oral folk tradition from Mexico, changes in transmission have occurred as mariachi entered the public school and higher education sphere. To date, there have been few research studies regarding mariachi pedagogy at the K-12 level and no research at the higher education level. This poster presentation displays results from a case study that examined mariachi pedagogy at the collegiate level at a School of Music housed in a Hispanic serving and emerging research university in Central Texas with an active and robust mariachi ensemble. Ladson-Billings created a pedagogy of culturally relevant teaching that ensures that students become academically successful because teacher’s lessons and methodology are informed by the students’ backgrounds and knowledge. This pedagogy serves as a framework to explore the totality of the mariachi program.

Data collection over two semesters includes observations of rehearsals, performances, formal structured and unstructured interviews with the ensemble directors and students who take part in the ensemble, and material culture collected. Data reveals that the collegiate mariachi program contains elements of each of the six prongs of culturally relevant teaching created by Ladson-Billings. Rehearsal techniques incorporated a variety of activities that resemble a typical choral and instrumental ensemble, but also include teaching strategies specific to the mariachi genre. Results uncovered systemic and institutional barriers that makes participation difficult for students. Suggestions for supporting diversity and inclusion

through participation in the mariachi ensemble along with the unique pedagogical strategies used in rehearsals are also presented.

**Soto, Amanda Christina**

see **Hung, Eric** (*Decolonization in College Music Programs: Is It an Essential Component of Diversity and Inclusion?*)

**Sources Duo**

**Performance:** *Sounds and Styles: Exploring the Tonal Colors of E-flat Clarinet and Percussion*  
Program Notes Pending

**Stamatis, Yona**

see **Hung, Eric** (*Decolonization in College Music Programs: Is It an Essential Component of Diversity and Inclusion?*)

**Steele, Chris**

see **University of Alabama at Birmingham Chamber Trio** (*From Zero to Performance: Creating New Chamber Repertoire on a Short Timeline*)

**Stodolak, Nick**

see **Kent State University African Ensemble, The Halim El-Daboots**

**Stoffan, George**

**Performance:** *Bohemian Gems, Contemporary Clarinet Music of Bohemian Composers*

In the fall of 2012, I was fortunate to serve as artist-in-residence at the Janáček Academy of Music in Brno, Czech Republic. Professors Vít Spilka and Milan Polak were extremely generous in showing me personal scores of Czech music that was rarely published or out of print. Along with Emil Drapela, principal clarinetist of the Brno Philharmonic, they all offered valuable insights on Czech clarinet playing, their tradition, and their repertoire. We are pleased to share some these rare “gems” with you this afternoon.

Otmar Mácha (1922–2006) was a member of a group of Czech composers who came of age after World War II. Mácha’s early compositions are deeply romantic. He was influenced by Moravian folk music, most of all in the early songs and chamber music works. Throughout his lifetime, he integrated nursery rhymes and songs from traditional musical tales with a more harmonically complex musical language. The *Rhapsody* for clarinet and piano was composed in 1987, and has since entered the standard repertory for Czech clarinetists.

Ondřej Kukal, (b. 1964) was born in Prague and studied at the Prague Conservatory. Upon graduation, he studied violin with Josef Vlach and composition with Jindřich Feld at Prague's Academy of Music, from where he embarked on a career as a violinist, conductor, and composer. Kukal served as member of the New Vlach Quartet from 1985 until 1995. The majority of his compositions have been recorded by Czech Radio. Kukal has been regularly invited to conduct the Czech Philharmonic.

**Strand, Ryan Townsend**

see **Red Shift Choir** (*Beyond Earth’s Boundaries: Kile Smith’s The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)



**Sucha, Katherine**

see **Red Shift Choir** (*Beyond Earth's Boundaries: Kile Smith's The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)

**Sullivan, Elizabeth**

**Clinic: *Right Reed = Right Embouchure: Oboe Help for the Non-Reed Maker***

Many of the challenges to playing the oboe can be traced back to the relationship between the reed and embouchure. As a megaphone for all that an oboist does, the reed must function properly. However, each oboist is slightly different in physical composition and personal preferences, and so the reed is also very specific to the individual as a component in sound production. Each oboist's needs are different and cannot be met with a uniform reed. In this session we will discuss how reed selection impacts embouchure, tone quality, endurance and pitch stability.

Participants will learn what to look for in the oboe reed by sight (parts of the reed, shading, shape, tip opening) and sound (the crow of the reed) and what oboists can reasonably expect from a properly functioning oboe reed. Understanding how the reed should look and sound apart from the instrument will allow participants to better diagnose issues and challenges in context. We will discuss the reciprocal relationship between a poorly functioning reed and how the embouchure sympathetically adjusts to compensate for the reed; this problemsolving based relationship reveals inefficiencies in oboe playing and is often the root of many other challenges.

Since the ideal reed does not always exist, possible solutions will be offered for correcting less than perfect oboe reeds. This clinic will be geared towards teachers who work with all woodwinds, but who may not be oboists and for the non-reed making oboist.

**Svard, Lois**

see **Berenson, Gail** (*Musician Wellness Education: The 5 W's and 1 H*)

**Sweet, Bridget**

see **Gallo, Donna** (*Critical Service Learning in College Music Curricula*)

**Sweger, Keith**

see **Musical Arts Quintet** ("Sextet for Flute, Oboe, Clarinet, Horn, Bassoon and Piano"  
by *Elizabeth Raum*)

**Takasawa, Manabu**

**Poster: *Experimental Music and Extended Technique for Beginning/Intermediate Piano Students: Music of Stephen Chatman***

Frequently piano teachers are the guilty party when it comes to introducing contemporary music to students. They assume that students would reject the unfamiliar musical language filled with dissonance, or pitches not based on the standard scale system and chord progressions. However, they are often surprised at how accepting young students can be with things that they have not been exposed to. Giving beginning/intermediate students the opportunities to make music in different and nontraditional ways also expose students to new sounds early when they are more open to new and foreign ideas. The experience may even spark students' curiosity and interest in creating their own sound as part of their music making.

The presentation introduces some of teaching pieces by Stephen Chatman, who is one of Canada's leading composers and is on the faculty at the University of British Columbia. He has written elementary-level compositions that incorporate various unconventional contemporary idioms and

techniques. Taken from compositions in Chatman's published books *Amusements, Books 1-3* and *Fantasies*, the following concepts will be introduced and demonstrated: 1) making percussive sounds and non-piano sound effects by such means as clapping, stomping, finger tapping and tongue clicking, 2) special notation symbols and instructions, 3) cluster chords, 4) aleatory music, and 5) improvisation.

### **Tamagawa, Kiyoshi**

#### **Paper: *Ragtime, Gamelan and the Music of Claude Debussy: Exoticism vs. Cultural Appropriation***

2018 is the centennial year of the death of Claude Debussy, a composer whose position in music history is unassailable. In the twenty-first century, however, one of the notable and heretofore most admired aspects of his work is now under increasing critical scrutiny: his admiration for and use of music from what were then foreign cultures. African-American ragtime and the sounds of the Javanese gamelan play significant roles in Debussy's mature output, especially in his keyboard music. Racist attitudes conveyed in the titles and original presentations of certain of his piano compositions that utilize elements of the former now make many performers and teachers uneasy and are giving rise to intense discussions about whether and how to teach these pieces to students. Should Debussy's original and much-praised incorporation of Asian musical sounds into works such as "Pagodes" (from the set *Estampes*) and certain of the *Images* for piano be subject to similar re-evaluation? Does his use of a *Hokusai* print as cover art for the original publication of his symphonic masterpiece *La Mer* constitute cultural appropriation in the current sense of the term? This paper utilizes musical excerpts from Debussy's and other composers' music and cover art and images from original publications to examine these questions, both from perspectives that were prevalent when these works appeared as well as from differing viewpoints in today's cultural landscape.

### **Tardif, Guillaume**

#### **Performance: *Howard Bashaw's "12 for Violin and Piano" (2017)***

Howard Bashaw's '12 for Violin and Piano' (2017) follows two recent large-scale, solo compositions for each of these instruments: '15 for Piano' (2012) and '7 Movements for Solo Violin' (2015). Combining a fully-notated score with occasional graphic and aleatoric episodes, '12' explores a range of structural patterns (rhythmic/metric, melodic, and harmonic), instrumental effects, and compositional processes. The final movement, 'The Buzz Returns', refers to 'Buzz', the frantic, final movement of the solo violin work. '12 for Violin and Piano' was premiered in March 2018 by Guillaume Tardif and Roger Admiral.

A native of White Rock, British Columbia, and graduate of the University of British Columbia (DMA, 1989), Howard Bashaw was Professor of Music at the University of Alberta from 1993–2018, where he taught composition, orchestration, theory, and analysis. He has composed for a wide range of Canadian performers and ensembles and has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. His works have been broadcast on national and international programs.

### **Tegart, Sophia Nicolle**

see *Solstice Wind Quintet (Wood, Legends, and Graffiti: Wind Quintets by Pacific Northwest Composers)*

### **Terry, Jason**

see Yoon, Angela (*Dreams Away From Home: Sueños de esperanza*)

### **Texas Woman's University Faculty Trio**

#### **Performance: *A Dash to the Barn: Two Pieces by American Female Composers***

From Hildegard von Bingen to the present day, women composers have made a significant imprint on our musical landscape that is often overlooked. This performance features programmatic pieces by American female composers written at the beginning of the 21st century (2001). Both have made a meaningful contribution to the chamber music repertoire. *Dash*, by Jennifer Higdon, is a frenzied showpiece representing the fast-paced and non-stop world in which we live. Each individual voice plays an equal role in the ensemble and the technical prowess all three instruments are highlighted. Libby Larsen's *Barn Dances* is a set of four pieces written for flute, clarinet, and piano. Based on cowboy dances, each movement is inspired by and named after a particular dance step. The work begins with "Forward Six and Fall Back Eight," which incorporates complex meters into the idea of a hoedown. The second movement, "Divide the Ring," is a tribute to Gene Autry and written in the style of cowboy swing. "Varsouvianna" is a dream-like waltz featuring beautiful lyrical passages with haunting simplicity. The set of pieces is rounded out with "Rattlesnake Twist" a fast and jazzy movement that reminds the listener of an energetic tarantella.

### **Texas Woman's University Graduate Flute Quartet**

#### **Performance: *Exploring Diversity in the Texas Class I Flute Quartets***

This recital features the Graduate Flute Quartet from Texas Woman's University performing works from the Class I Flute Quartet music on the Texas University Interscholastic League Prescribed Music List (UIL PML). The program represents their research in examining the Class I Flute Quartet list. Each piece was categorized into one of three difficulty levels based on their criteria for examining these works. *Simple Gifts* by Ricky Lombardo (1946), which they classified as a 1C (novice), is an accessible piece based on a well-known Shaker hymn. *A Flûtee Celebration*, also by Ricky Lombardo, allows performers to explore several instrumentation options, including parts for auxiliary instruments like alto and bass flutes, and was categorized as a 1B (intermediate). The final selection, which is representative of the advanced level quartets, 1A, is *One for Four* by Cynthia Folio (b. 1954). It is a highly energetic and rhythmic piece that incorporates some aleatoric elements. Through this program, the Graduate Flute Quartet wishes to convey the diversity of musical styles as well as technical challenges of the Class I flute quartets on the Texas UIL PML.

### **Thies, Tamara**

#### **Lightning Talk: *Student Voice ≠ Student Choice***

Undergraduates entering higher education music programs tend to excel at responding musically to influential instructors and directors but rarely have the opportunity to discover their own musical voices. While some instructors offer choices of music to learn and perform as a means for student input, the student performance is generally shaped by the instructor. Therefore, the following talk argues that student choice does not equal student voice.

This lightning talk will reveal the impact of students finding their musical voices using differing mediums of music making. Margery Ginsberg's *Motivational Framework for Culturally Responsive Teaching* (2011) that addresses inclusion, attitude, competence, and meaning provides a foundation to develop and transform students' musical experiences. First, the presenter addresses musical content through student voices that are implemented to refocus the integration of my own students' diverse backgrounds. Focusing on personal music choices and experiences, students created meaningful music performances in differing genres and mediums that incorporated personal stories. Each student then taught their original musical composition/performance to a peer from a differing background. Students then compared the similarities and differences of the two performances and inferred potential reasons for the differences. Performances and student interviews expose the impact of elevating student voice in higher education music experiences.

**Thies, Tamara**

**Paper:** *Emerging Practices in School Music Education (EPSME)*

Abstract Pending

**Thomas, Martha L.**

see **Tingler, Stephanie** (*Forgotten Voices: Integrating Women Composers into the Undergraduate Voice Curriculum*)

**Thrasher, Michael**

**Clinic:** *Attaining (and Maintaining) Applied Music Teaching Positions in Higher Education*

Graduate schools and conservatories around the world continue to produce highly capable and proficient performing musicians, many of whom may eventually seek full or part-time employment in the higher education sector. Navigating the waters of higher education can be intimidating, and success requires a diverse set of skills above and beyond performance ability.

This session explores the process of searching for and attaining applied music teaching positions in colleges and universities, including a description of the types of positions available; strategies for locating open positions; best practices for crafting application materials, such as curriculum vitae, cover letters and samples of professional work; interview procedures; and advice for negotiating and finalizing employment details.

As attaining a position represents only the start of a professional career in higher education, this session will also examine the myriad of factors that go into maintaining a position and advancing in the field. Important considerations include the process of “onboarding” into a new institution and acclimating to the culture and environment; working cooperatively and collaboratively with others; creating a professional record that will successfully support tenure and/or promotion; maintaining focus and avoiding professional and artistic burnout; and general strategies for achieving a lasting, successful career.

Success in a musical career in higher education requires not only exemplary performance skills, but also proficient abilities in communication, time management, organization, and interpersonal relations. This clinic aims to assist participants in developing many of the “soft skills” that are vital to long term career success.

**Tiffe, Janine**

see **Kent State University African Ensemble, The Halim El-Daboots**

**Tingler, Stephanie**

**Poster:** *Forgotten Voices: Integrating Women Composers into the Undergraduate Voice Curriculum*

The voices of female composers are continuing to be forgotten, and musical heritage is being undermined by the absence of their work from the collective conversation and performance canon. Through incorporating the work of researchers in women composers and song literature, the presenter has developed an interactive curriculum with the cooperation of students in vocal pedagogy and the applied voice studio that seeks to reintegrate these lost contributions.

In the undergraduate vocal pedagogy curriculum, enrolled students are assigned to evaluate and classify individual pieces by composers for potential student study. Employing a traditional rubric for literature analysis, students assemble a catalogue of repertoire suitable for middle school, high school and pre-collegiate voices. In the applied voice studio, students are assigned a work by a woman composer to

research and perform. This examination incorporates life, influences and development of the composer, and an exploration of the lyricist as well. Interactive activities are writing journal entries as the composer or correspondence between composer and lyricist. As a component of this proposed presentation, exhibits of student assignments and live performance of works by female composers are featured.

Utilizing this inclusive women composer curriculum not only involves pre-service music educators in assessment of potential solo literature, but also encourages potential vocal instructors and performers to approach their vocal works from an intimate vantage point. Embodying the past evokes remarkable outcomes, encouraging immediacy in communication and artistry, and most importantly, reshaping attitudes about equal opportunity and consideration for female composers.

**Toeller, Christopher**

**Performance: *Works for Tenor Voice, Clarinet, and Piano***

This recital presents works for voice, clarinet, and piano that are either specifically composed for the tenor voice or can be sung by a “high voice” without identifying a gender. Most of the pieces for voice, clarinet, and piano are traditionally performed by female vocalists. However, not all of these pieces are specifically written for sopranos or mezzo-sopranos. This particular trio of instruments offers a different perspective, both tonally and textually, from what is traditionally performed.

**Torok, Steve**

**Poster: *The Fusion of Jazz and Klezmer Music – Works for Saxophone***

This lecture-recital features new music for jazz ensemble featuring tenor saxophone that combines the influences of modern jazz, jazz fusion, and traditional Jewish klezmer music. Jazz is an improvisational music that absorbed African and Western European influences and ultimately fused them into a completely new genre. As such hybrid scales outside the Western system, such as the blues scale, were developed and used heavily. In a similar vein, klezmer is an improvisational music that utilizes its own system of hybrid scales that are generally foreign to the tonal system in Western music. Perhaps this similarity offers a reason why the two disparate types of music seem so compatible. The specific highlighted works are based upon traditional Jewish melodies collected by an ethnomusicologist in Eastern Europe. That melody was absorbed and transformed by the composer/arranger/performer. Improvisations are based upon scale structures found in Western jazz and in traditional klezmer music. As demonstrated here, the musical blending of jazz and klezmer offers a fresh and innovative musical syntax to composers and performers wishing to expand the boundaries of traditional jazz composition and performance. The lecture includes an overview of the musical elements, describe the musical structures underlying the work, and offer an explanation as to why the musical marriage is so exciting and satisfying. The composer’s performance of the works on tenor saxophone is accompanied by a pre-recorded track. A PowerPoint presentation, along with audio examples, also highlights and illustrates the various musical components of the work.

**Toups, Molly**

see **Red Shift Choir (*Beyond Earth’s Boundaries: Kile Smith’s The Consolation of Apollo and the 50th Anniversary of the Apollo 8 Moon Mission*)**

### **Trantham, Gene**

**Poster: *What is Inclusion and Diversity: Exploring Definitions and Practical Ideas from Students, Faculty and other Professionals***

The core missions of The College Music Society are to “promote musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction.” As a new generation begins to populate graduate programs and the academy, there is an even greater push for faculty and administration to embrace the ideals of diversity and inclusion. But what do the terms diversity and inclusion mean to various members of the professional field, regardless of rank or professional status? A diverse teaching style might include new repertoires typically removed from the canon. An inclusive approach might incorporate pedagogies on how to teach students from diverse backgrounds as well as students with disabilities or special needs. In terms of accessibility, the emergence of the importance of health and wellness has also instigated dialogue for musicians that have been injured through practice and performance. This panel, comprised of both faculty and student members of CMS, engages in a conversation about the broad definitions of diversity and inclusion and bring forth practical ideas on how all musicians, scholars, and educators can be inclusive in their teaching, engagement, and study.

### **Trevino, Ashley**

see **Quartetto Dolce (*Harmonic Diversity: Flute Quartets Inspired by World Cultures*)**

### **Trio Minerva**

**Performance: *Trio Minerva***

The music of Austrian composer Ferdinand Rebay was perhaps lost for a time amongst the many changes going on in early twentieth century music, but recently has gained attention. During his life he was a prize-winning composer, chorus master, and piano teacher. He wrote for many genres however a large bulk of his work was for the guitar. According to Gonzalo Noqué, “Rebay’s trio in A major is a masterpiece of the guitar repertoire which has lain neglected for almost a century.”

Though not as famous as his contemporaries, Joseph Kreutzer nonetheless had a successful career as a musician. Living most of his life in Dusseldorf, Germany, he was well known in the city as a composer, conductor, violinist, and guitarist. Many of his compositions were in fact written for violin and guitar, and most of his works were for chamber ensembles. His Grand Trio, op. 16 for flute, clarinet, and guitar exemplifies the classical style.

Stephen Ryan Jackson (b.1992) is a Boston-based composer and trumpet player currently pursuing a M.M. in Music Composition at the New England Conservatory. “As I stare at the ceiling, cyclic thoughts of existence, mortality, loneliness, people, nostalgia, society, and love pace around like the purposeful patterned imperfections on the ceiling. *Ceiling Song* is meant to recreate that distinct sensation.”

### **Tuttle, Alexis**

**Paper: *Feminist as Folk: Peggy Seeger’s Twist on Tradition***

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

In 1971, Seeger wrote her first feminist-leaning song, “I’m Gonna Be an Engineer,” which describes the struggle of a woman pursuing a career and navigating through life in a male-dominated field. This song

quickly became popular and proved to be a defining moment of her career, as the use of a critical feminist approach became a trademark to her style. More than 200 original songs followed, covering topics of contraception and abortion rights, violence against women, marriage, and housework with the use of humor, satire, and hard-hitting truths. In addition to these works, Seeger leads songwriting workshops which critically examine the roles and portrayals of women in traditional folk songs and aims to remedy this skewed perception of women in new works in the traditional Anglo-American style. This paper shows that Peggy Seeger aims to more accurately represent and include women and their experiences in the great tradition of American folksong through her feminist-inspired songs and workshops.

**Ubani, Chidinma Krystal**

see **Kent State University African Ensemble, The Halim El-Daboots**

**University of Alabama at Birmingham Chamber Trio**

**Performance: *From Zero to Performance: Creating New Chamber Repertoire on a Short Timeline***

For those of us who teach at small and intermediate size universities, one major challenge is to find a means of performance for a creative outlet as well as a means of faculty service and development. Orchestral playing may be unavailable or very limited. Chamber music in the traditional forms of brass and woodwind quintets may also be hampered by the lack of available applied teachers on each instrument. The solution, then, is to seek out willing colleagues, regardless of performance medium, and to discover available pieces for that particular type of ensemble as well as overseeing the creation of new works to the repertoire. The solution that we found at the University of Alabama at Birmingham was to create a group consisting of clarinet, trumpet, and piano. Although there are a few existing pieces published for this particular instrumental set, we found that in order to create a healthy repertoire, many new pieces would need to be written. The works on this recital, then, will be the result of a call for scores that was issued earlier in the year (April 2018). During this performance, the members of the UAB Chamber Trio will discuss the call for scores procedure, the timeline of submission/acceptance, and the selection/declination process of the premiered works. The goal is to help chamber groups find composers that fit their vision and sound while generating new music for their genre.

**University Trio, The**

**Performance: *The University Trio***

Program Notes Pending

**VanBuren, Montavia**

see **Kent State University African Ensemble, The Halim El-Daboots**

**Walker, Katherine**

**Paper: *Music In/As/For the Liberal Arts: Teaching Diversity and Inclusion Through the Study of Music***

This essay argues for the music history classroom as a powerful site of cultural, social, political, and ethical inquiry and engagement. Two unique music courses at a northeastern liberal arts college exhibit a range of possibilities for bringing feminist, queer, postcolonial, race-conscious, and Marxist perspectives to the study of music.

*Critiquing the Canon: Histories and Historiographies of Music in the West* examines the cultural, economic, and political forces that have given music history its character and shape. Topics include “Tokenism” in Hildegard von Bingen (namely, the notion that Hildegard is a token female early in an historical narrative that marginalizes the role of women), the shrinking canon of Josquin des Prez, the

orientalizing performance practices of the Troubadour/Trouvere repertory in the post Cold-War era, the mythologizing of Beethoven, and the ambivalent place of jazz in the history of western music.

*Music and Race in US Popular Culture* examines intersections of music and race in United States history from the later nineteenth century to the present day. Topics include:

- 1) The “Other”: Primitivism in the Jazz Age of the 1920s
- 2) The Commodification of Blackness and 1960s Soul,
- 3) The Racialized Body: Gender, Sexuality, and Gangsta Rap
- 4) Minstrelsy from Jim Crow to Eminem.

Through course topics, readings and listenings, assignments, and lectures, students in these two courses learn to view music history as comprised not only of people, events, and aesthetic objects, but also of motivations, biases, and value judgments that should be made visible and interrogated.

**Walsh, Natasha**

**Paper: *Choral Works of Canadian Church Music Composers: European Influence & Canadian Identity***

This paper presents an analysis of selected choral works by Canadian church music composers: Sister Theresa Hucul (b. 1939), Healey Willan (1880-1968), Hattie Rhue Hatchett (1863-1958), and Ernest Gagnon (1834-1915). Hucul is known for her beautiful Mass settings and psalm tones, centred around Canadian nature, and is affiliated with the Roman Catholic Sisters of Charity of the Immaculate Conception in Saint John, New Brunswick. Willan was, of course, recognized as the Dean of Canadian Composers, not only among Anglo-Catholics, and devoted decades of service at St. Mary Magdalene’s in Toronto, Ontario. Hatchett escaped slavery in the U.S. and influenced the Baptist denomination in Buxton, Ontario with her powerful spirituals and hymns. Gagnon was a prominent Roman Catholic French-Canadian who shaped both the Cathedral-Basilica of Notre-Dame de Québec and Saint-Jean-Baptiste Church in Quebec City, Québec. These four composers were selected as they highlight Canadian diversity within the bounds of a common writing style. While each composer represents different Canadian demographics and cultural backgrounds, they all share an appreciation for sacred European music, as evidenced in each of the choral works discussed. Influences from European sacred music compositions, hymns, and poetry are identified from examining and comparing text, style, and structure of the Canadian choral pieces, and through composer interview transcripts and biographical study. These four Canadian composers created choral music which was sacred to them and to their respective Canadian communities, with major inspiration from European predecessors.

**Watanabe, Mihoko**

**see Musical Arts Quintet (“Sextet for Flute, Oboe, Clarinet, Horn, Bassoon and Piano”  
by Elizabeth Raum)**

**Webster, Peter R.**

**Panel: *Example of Classical Music Curriculum Redesign***

This panel of faculty and administrators from a major university school of music describes work on transforming the classical music undergraduate major to meet the demands of today’s students and the diverse music world they face. The panel describes the two-year process of transformation that included extensive school-wide, interdisciplinary discussion. The entire effort was based on the identification of core competencies that every music undergraduate should have. Curriculum features confronted included the desire to preserve the integrity of musicianship growth in classical music while including contemporary and interdisciplinary approaches to theory, history, performance, and pedagogy. Issues of student choice and “free time” were addressed as were opportunities for more diversity of music studied (popular and world music), career choice flexibility, life-long wellness, creative music making



(improvisation/composition), and technological understanding. A capstone project was included, formulated early on in the curriculum in order to maximize course work and independent study. Short, seven-week, one-credit courses were included. Through-lines designed for the curriculum included the notions of sharing music with more diverse audiences, building personal entrepreneurial skills, pushing the boundaries of classical music study, and breaking down the traditional silos of theory, history, performance, and pedagogy. The three-member panel consists of a moderator from music academics, chair of the music performance division, and a dean of academic affairs. In addition to the description of the transformed curriculum, the panel welcomes discussion and questions.

**Webster, Peter R.**

**Paper: *Technology's Role in Achieving Creativity, Diversity, and Integration in the Undergraduate Music Curriculum: Theoretical, Historical, and Application Perspectives***

Abstract Pending

**Weeks, Jennifer**

see **Fifth Inversion (3x5 Postcard from Bellingham)**

**Wheatley, Susan**

**Lecture-Recital: *Lili Boulanger (1893–1918), Marian McPartland (1918–2013): 100-Year Celebration***

The year 2018 commemorates the 100th anniversary of Lili Boulanger's death, and the birth of jazz impresario Marian McPartland. This lecture/recital discusses intersectionality in their piano compositions and life experiences. Boulanger composed over 50 works despite chronic illness. English pianist Marian McPartland studied classical piano in London, played vaudeville during WWII, married an American jazz trumpeter, and afterward played jazz in NYC composing over 50 tunes.

A study of intersectionality reveals each composer was shaped by French Impressionism. Both Boulanger and British-composer Delius – who McPartland claimed as her 'inspiration' – studied with Fauré. Thus, Marian's style parallels Boulanger's innovative 9th-chords, used before Honegger and Ravel. McPartland's tunes also share Boulanger's pentatonic/whole-tone scales and even a preference for the key of Db. Their lives also intersected with gender discrimination. Boulanger faced bias from Prix-de-Rome judges reluctant to award women, finally acquiescing since Lili was unlikely to live long enough to upstage male colleagues. Thus, she became famous as the first woman winning the prize. McPartland actually encountered three obstacles in jazz: she was a woman, white, and British. She finally overcame these stereotypes by launching *Marian McPartland's Piano Jazz* on NPR (1979-2009). She gained international acclaim performing with famous male jazzers every show, and even promoted women such as Valerie Capers [excerpts performed] and MaryLou Williams.

In summary, concert performances that include women composers and women in jazz can contribute diversity and inclusion to our piano repertoire; this lecture/recital showcases Boulanger's "Trois morceaux" and "Prelude in Db" as well as McPartland's "Twilight World," "Willow Creek," and "Portrait of Tony Bennett."

**Wiedenfeld, Laura**

see **Kent State University African Ensemble, The Halim El-Daboos**

**Wilkinson Battiste, Loneka**

see **Romero, Brenda (*Academic Civility and the University Music Program*)**

**Willey, Robert**

**Paper: *Designing, Deploying, and Locating Short Courses on YouTube***

Abstract Pending

**Willey, Robert**

**Poster: *Specifications Grading, Self-Regulated Learning, and Graphic Syllabi: Teaching Innovations from Linda Nilson Applied to Music Classes***

Linda Nilson is a leader in university teaching training, and her techniques have been used in a wide range of disciplines. This report focuses on applying three of her methods in a variety of music classes.

Specifications grading can be a useful alternative to the currently broken grading system. It restores rigor and raises academic standards, helps motivate students, clarifies expectations, increases self-determination, saves faculty time in grading and subsequent negotiations, and provides a reliable indication of the achievement of course outcomes. Students must meet all the requirements of an assignment in order to get credit for it, and no partial credit is given. A system of tokens is included to allow students to redo or turn in late a certain amount of work.

Self-regulated learning fosters the development of reading skills and study habits, and helps students become independent, lifelong learners. Including instruction in learning techniques and having students reflect on their process helps them gain control over their emotions and behavior. It also develops transferable skills that serve them in whatever career they choose after graduation, increasing their chances of economic survival.

Graphic syllabi present a roadmap whose structure is more easily assimilated and retained than traditional text-based material. It is visually more efficient, requires less working memory, and presents the “big picture” and interrelationships between course topics in a ready-made structure that is more easily processed.

The results of applying these techniques in songwriting, music industry, and capstone project classes are shown in this presentation.

**Williams, Marquita**

see **Kent State University African Ensemble, *The Halim El-Daboots***

**Williams, Melanie**

see **LeBaron Trio, *The (New American Works for Clarinet, Voice and Piano)***

**Winter, Patricia**

see **Channell, Timothy (*Tales from Appalachia: A Community of Like-minded Educators Set on Student Success*)**

**Wohletz, Jeremy**

**Performance: *East Meets West: Clarinet Music Inspired by Balinese and Javanese Gamelan Bindu Semara*** is an accompaniment for a Balinese shadow play. Altered fingerings are workable approximations of the slendro scale. *Barang 1* is a study on a mode found in central Java written by one of the co-founders of Gamelan Son of Lion in New York City. *Terima kasih guru* is a new work composed by the performer and was inspired by lessons he received from a gamelan master while studying in Bali. The last piece was written for the performer and was premiered at the 2016 ClarinetFest. This work explores some of the techniques and materials of gamelan music. The basic theme uses a traditional gamelan mode and tuning system. The bulk of the audio that the computer generates uses samples of bass clarinet gestures and timbres that will be processed using various means.

**Wolak, Kornel**

see **Bridge+Wolak Duo** (*Innovative Programming with Artistic Integrity for Clarinet and Accordion*)

**Woodworth IV, William W.**

see **Woodworth Freeze Duo, The** (*Woodworth Freeze Duo, The*)

**Woodworth Freeze Duo, The**

**Performance:** *The Woodworth Freeze Duo*

*Agility*, for Tuba and Marimba, is an exploration through meter, dexterity, and flexibility. Moving nimble, quickly and easily, and utilizing intellectual acuity, this work embodies all aspects of the definition. *Agility* includes moments of virtuosity with simple harmonies and melodies, woven throughout complex underlying metric patterns.

*Nostos* - Nostos is an ancient Greek word used to signify one's homecoming after a long time of absence; hence 'nostalgia'. The melody and harmony of this work sets a nostalgic mood. Nostos was written specifically for Achilles Liarmakopoulos' album "Ethereal," and is dedicated to the refugees currently in Greece.

Born in Greece, Spiros Exaras studied classical guitar and music composition, and received his Master's Degree at the Athens Conservatory of Music. Along with performing, he recorded a guitar solo for Mariah Carey on the multi-platinum single hit "My All" (Sony 1998). Spiros's composing credits include feature film, theatrical plays and numerous commercials.

*Li'l Chick Suite* - Chick Corea is at the forefront of jazz culture and is a renowned pianist, band leader, composer, and producer. One of his many collaborative efforts was the creation of a duo with vibraphonist Gary Burton. *Sea Journey* has been a staple of this duo's repertoire for many years. A DownBeat Hall of Famer and NEA Jazz Master, 16-time Grammy winner, and undisputed keyboard virtuoso, Chick Corea has attained living legend status after four decades of unparalleled creativity and an artistic output that is simply staggering.

**Woolery, Danielle**

see **Texas Woman's University Faculty Trio** (*A Dash to the Barn: Two Pieces by American Female Composers*)

**Wright, David**

see **Texas Woman's University Graduate Flute Quartet** (*Exploring Diversity in the Texas Class I Flute Quartets*)

**Wright, Jacob**

see **Trio Minerva** (*Trio Minerva*)

**Wright, Jacob**

see **Texas Woman's University Graduate Flute Quartet** (*Exploring Diversity in the Texas Class I Flute Quartets*)

**Wright-Ivanova, Christina**

**Lecture-Recital: *Beyond Aesthetics: Musical Relationships and the Act of Being in Barbara Monk Feldman's "The I and Thou"***

This lecture recital will illuminate the life and works of Canadian composer Barbara Monk Feldman, with a performance of the solo piano work "The I and Thou" in honor of her 65th birthday year, 2018. After a composing career spanning more than thirty years, BM Feldman remains in the shadow of world-renowned minimalist composer and late husband, Morton Feldman (d. 1987). This lecture explores how BM Feldman extends Morton's tradition while still creating and molding her own voice. There will be a special focus on her piano and chamber music, with examples from her early, middle, and present-day works.

This dedicated presentation identifies key aspects of the genesis of her art in the context of her early studies and personal relationship with Morton Feldman, as well as the unique path in which she has developed her own musical voice today and has enriched Canadian and American art. Biographical details and specific comparative analyses of Morton's work and Barbara's early compositions will be discussed, as well as key philosophical trends and compositional styles that Barbara evolved to connect music with visual arts.

The performance of BM Feldman's "The I and Thou" represents the way we engage with each other, how the performer engages with the audience and community, and how a new reality emerges out of these interactions. This is parallel to the compositional dialogue between diverse trends in the musical collective.

**Yoon, Angela**

**Performance: *Dreams Away from Home: Sueños de esperanza***

In Mountain View, California, there is an organization dedicated to connecting workers and employers in a safe and supportive environment. Through these connections, the Day Worker Center hopes to empower the participants by improving their socio-economic status through fair employment, education, and job skills training. The director of the Center, Maria Marroquin, interviewed four women—Alicia, Lilia, Raquel, and Maria—and transcribed their stories into poems. These poems demonstrate the difficulties and painful experiences of immigration in today's political culture. There are similar threads throughout all four women's stories: faith that, through hard work, the U.S. will be a better place to receive a fair education and gain financial stability. Most importantly, however, they want to provide a secure future for their children. By setting these stories to music, Mollicone hopes to continue to raise awareness of this important and ongoing issue.

**Young, Sarah Jane**

see **Bold City Contemporary Ensemble** (*American Soundscapes for Flute and Clarinet*)

**Youngblood, Pamela**

see **Texas Woman's University Faculty Trio** (*A Dash to the Barn: Two Pieces by American Female Composers*)

**Zdzinski, Stephen**

**Poster: *Extracting Articles, Presentations, and Workshops from your Thesis or Dissertation***

Student researchers in music commonly have difficulty converting their completed thesis, document, and dissertation research into articles, presentations and workshops because of the difficulties in translating from a large form to a shorter form. This presentation provides a systematic approach toward creating professional articles, research posters and practitioner workshops, and lecture recitals from your completed student research. Determine what to include and to eliminate, how to use material in a new context, and to extract findings that support research-based practitioner strategies. Beginning researchers should be able to create articles based on their student research, literature review papers, and practical workshops and lecture recitals based on their research work.

**Zingara, James**

see **University of Alabama at Birmingham Chamber Trio (*From Zero to Performance: Creating New Chamber Repertoire on a Short Timeline*)**

~ END OF ABSTRACTS & PROGRAM NOTES ~