

**2021 CMS / ATMI NATIONAL CONFERENCES  
ABSTRACTS & PROGRAM NOTES**

**Updated August 9, 2021**

**Adams, Daniel**

**Paper:** *Non-Western Music at the 1901 Pan-American Exposition: Cultural Inclusion or Patronizing Exploitation?*

This study is a discussion of the contrast between the venues provided for traditional concert repertoire and non-Western music at the 1901 Pan-American Exposition. Prior to the availability of radio and recorded sound, non-western music was introduced through fairs and expositions held in major US cities, including Philadelphia (1876), Chicago (1893), and the 1901 Pan-American Exposition held in Buffalo, New York. Although intended to highlight the achievements of Western Hemisphere nations, skeptics viewed the true purpose of the Exposition as a hegemonic display of US cultural and political dominance over developing nations.

The Temple of Music was a 2000-seat concert hall built for the Exposition and demolished thereafter. Although it is remembered as the site where President William McKinley was assassinated, numerous concerts of traditional repertoire took place in this opulent edifice. Performances of non-western music, however, were relegated to carnival-like “village” exhibits in the exposition’s Midway, including the “African Village”, “Streets of Cairo”, and the “Philippine Village. “The “Streets of Mexico” featured a Marimba Ensemble and a Mariachi band. Ukulele and slack-key guitar performances were hallmarks of the Royal Hawaiian Band.”

Over the hundred and twenty-years since the Pan-American Exposition, the “exotic village” approach to the presentation of non-western music has been widely rejected as patronizing and exploitive. A retrospective discussion drawn from writings, lectures, and historical exhibitions pertaining to the Exposition will demonstrate how both public perception and scholarly discourse have led to a reconsideration of the most inclusive contextualization of non-Western musical performance.

**Adler, Ayden**

**Paper:** *Orchestrating Whiteness: Ethnicity, Race, and Conceptions of Musical Value at the Boston Symphony Orchestra*

Institutionalized musicology has supported systems of whiteness that have often insulated the music performed by symphony orchestras from racial critique. Orchestral history, however, cannot be detached from the racial narratives that have shaped American society. Nineteenth-century texts that separated “classical” music from the “modern,” “light,” or “popular,” promoted an aesthetic based on “homogeneity” and “purity.” By offering such a predominantly Austro-Germanic, “classical” canon at the Boston Symphony Orchestra (BSO)—and dissociating that repertory from the Pops—Brahmin cultural leaders established a bounded corpus of “good” music, attached to it a set of cultural values that justified the preeminence of white, Anglo-Saxon, Protestant society, and linked “classical” music to the promulgation of a racial ideal.

Examining previously untapped archival materials at the BSO, Boston University, and the Boston Public Library through the lens of whiteness studies (Jacobson, Painter, Roediger, Young, et. al.), my work correlates Arthur Farwell’s 1904 observation, that “serious musical enterprises are all labeled ‘Made in Germany,’” with Bostonians’ deep-rooted fear regarding the arrival of approximately fifteen million Eastern and Southern European immigrants who journeyed to the United States between 1890 and WWI. Into the mid-twentieth century, the Jewish-born conductors Serge Koussevitzky and Arthur Fiedler carefully constructed their own ethnic/racial identities within the context of rampant anti-Semitism. Historicizing the aesthetic sensibilities of the BSO’s trustees, administrators, conductors, musicians, and audience as racially contingent sheds new light

on the social forces at work at the BSO and, more generally, on institutionalized systems of whiteness that underpin American institutions of “high” art.

**Amorim, George**

**Paper: *The Practice Room of the Future – Optimization of Practice Efficiency through the Systematic Use of Technology: A Study***

This presentation aims to offer a model of systematization in the use of various technologies to bridge the gap of the in-person contact time music students have with their instructors (1-3 hours) and the independence required during personal practice time (28-32 hours)—a staggering ration. Musicians do not have the same amount of coaching time as athletes, who practice under a coach’s guidance almost exclusively. Technology could act as a teacher during personal practice, assisting enough to help the student avoid developing bad habits, but not so much as to intrude or discourage the development of the independence required for a student to develop their own sound and musical voice.

We will address systematization of technologies available and largely known by musicians such as the metronome, chromatic tuner, drone generator, practice journaling apps, coupled with less commonly used technologies such as waveform analyzers and midi sequencers. We also propose the inclusion of new technological possibilities for assessment, such as voice/sound recognition, virtual reality, and 3D body scan. The full potential of these technologies is largely untapped and an organized and coordinated use of them is yet to be proposed and systematized. We would argue that these technologies could be further adapted to create effective practice tools that could assist the developing musician improving their use of musical idioms and stylistic expressions, as well as mechanics of their musical execution.

**Arakawa, Jasmin**

**Showcase Performance: *Nigerian Piano Works of Joshua Uzoigwe***

In our effort to advocate for social equality, there is no doubt that cultural understanding and education play a significant role. As music educators, it is crucial that we re-examine our repertoire to be reflective and inclusive of our students’ traditions and heritage. In this program, I am presenting two pieces by Nigerian composer Joshua Uzoigwe that are of high pedagogical quality and can be included in the standard repertoire. “Nigerian Dance No.1” from *Four Nigerian Dances* provides an excellent study in rhythm and hand coordination. It serves not only as an introductory piece for piano students but also for secondary piano students. Egwu Amala from *Talking Drums* presents a more advanced rhythmical structure and assimilates harmonic and contrapuntal virtuosity.

**Arreola, Brian**

see Frisch, Mira (*Discussing Virtual Performance of William Grant Still’s Mother and Child*)

**Asbell, Ames**

see Martin, Joey M. (*Composition Commemorating the Life and Sacrifice of Father Mychal Judge*)

**Atticks, Barry**

**Demonstration: *The Dangerous Influence of Deepfake and Artificial Intelligence on Music Education, Music Technology, and the Music Recording Industry***

While legal experts and the media have been informing the public about the dangers of deepfake and artificial intelligence technologies, there has been little discussion of how these technologies will impact music, music technology, and the recording industry. These disruptive technologies have the potential to create a vocal performance or write a song without the creative input of a vocalist or songwriter. Though these powerful technologies may enable the masses to generate songs or performances with the swipe of a key, there are potential risks for substituting technology for human expertise, intelligence, and soul. With A.I. technology threatening the unique status of a singer’s voice or the songwriter’s thoughts, there are numerous legal and

ethical issues that need to be considered before technology advances to the point where the next hit song is created by A.I. The technology will be presented as well as a discussion on what this means for the future of music.

**Atticks, Barry**

see Wu, Jiayue Cecilia (*The Applications of Online Jamming and Concert Technology in Higher Education During the Pandemic*)

**Barry, Nancy H.**

**Panel: *The Courage to Change: Building Relationships to Support Diversity and Equity in Music Education***

A popular slogan among music educators is “music for all,” but music education in the United States today falls short of serving all students. There is a glaring lack of diversity among music faculty at both K-12 and collegiate levels. These disparities are also reflected in the student population. Less than 20% of secondary students enroll in music courses, and those few students who enroll in secondary and collegiate music courses do not reflect the demographics of our nation. “Music for all” is an empty slogan until the “other 80%” of students are respected, represented, and actively engaged in music curriculum and teaching.

College music programs continue to proclaim commitment to diversity, but we must consider the next steps. How can we actively promote equity and normalize culturally responsive approaches to music education rather than seeing these issues reappear as a trend every few years? Music teachers at all levels must go beyond mere lip service and have the courage to take action.

Music can be a force for positive cultural transformation. When people engage in making music together, opportunities to develop unity emerge, triggering a butterfly effect that can empower change.

This panel of experienced music educators from diverse backgrounds will share stories of innovative approaches demonstrating how music education can be retooled to bridge diversity gaps through critical engagement, activism, and humanization. Our goal is that sharing the ideas and experiences of our panel will provide a catalyst for engaging Q&A and dialogue among session participants.

**Bartu, Bryce J.**

see Nelson, Jocelyn C. (*Negotiating Inclusive Ethnic and Musical Identities in Predominantly White Spaces I*)

**Bell, Conor**

see Broffitt Kunzer, Virginia (*Inspirations: Celebrating Cultural Legacy Through New Musical Compositions*)

**Berenson, Gail**

**Panel: *Life Happens: What Musicians Should Do When Injury Strikes***

The Committee on Musicians’ Health proposes an 85-minute extended panel presentation for the 2021 National Conference, utilizing the expertise of our committee members, along with the addition of Dr. Ralph Manchester, Director of the University of Rochester University Health Service, to provide attendees an innovative and interactive way to approach the topic of injuries and musicians’ health by addressing what to expect after injury.

Our presentation will embrace not only the physical injuries that can impact students’ lives and careers, but the emotional impact as well. The possibilities are vast, with some issues playing-related and others, a result of normal everyday activities. We will also discuss the importance of the teacher being the first line of defense, recognizing their role, limitations, and the importance of a team approach (teacher, physician, therapist, and

student) when we refer a student to a medical professional. It is vital to understand that there is physical rehabilitation, musical rehabilitation, and a psychological adjustment during the recovery process.

With the addition of Dr. Manchester as a co-presenter, we will have three Past Presidents of the Performing Arts Medicine Association, including Dr. John Chong and Dr. William Dawson, current members on our committee. These physicians will share with our attendees a wealth of knowledge and experience of strategies for addressing students' overall physical and emotional well-being. In addition, our other committee members will add to the discussion about how teachers fit into this paradigm. Questions from attendees will be welcome.

**Beteta, Xavier**

**Original Score: *Golem***

I composed *Golem* after my trip to Prague, Czech Republic. Golem is a popular 16th century legend where a Jewish Rabbi, using a Kabbalistic formula, is able to give life to a humanoid being made out of clay. In a similar way, I, as composer, try to give life to masses of sound. The piece evokes the harsh and primitive motions of a Golem learning how to move. The work uses extended techniques to evoke mystical sounds. There is a philosophical question too. Computers and Artificial Intelligence are Golems to us humans. We have created something that can be more powerful than us and that could potentially have a life of its own. In our current times, we are at the intersection of major revolutions in biology and technology. Our creations are our Golems, but who are we the Golems of?

**Bogdan, Valentin M.**

see **Mortyakova, Julia** (*Moral Leadership: The Role of a Music Executive in a Pandemic*)

**Beyt, Chris**

**Demonstration: *The New Technology Standard: What Technology Music Students Need to Know and How to Incorporate It into Existing Curricula***

1. The development and increasing accessibility of music technology:

Young musicians beginning their careers are entering into a new industry, one in which the means of production, promotion, and distribution are more accessible because of advancements in technology. As this technology has become more affordable and user-friendly, many music students are beginning college with at least some technological abilities, often self-taught. The first portion of this clinic will provide an overview of some of the entry-level technologies students are commonly familiar with.

2. Entry-level technology and new means of distribution:

This clinic will continue by discussing entry-level music equipment and production software that have increased in quality and fidelity. Modestly priced recording equipment and mixing software can produce a relatively high-quality recording. Simultaneously, Youtube, social media, and music aggregators allow do-it-yourself musicians to create a product of distributable quality immediately accessible across the globe.

3. Career requisites for graduates to utilize technology in creating and promoting their music:

Students graduating from music education are entering an industry in which having a basic understanding of this technology is crucial for promotion, branding, and building a portfolio. Ways to include this in existing curricula will be covered. Participants will learn the importance of understanding the fundamentals of mastering, an under-recognized component of preparing material for distribution.

**Borja, Jonathan****Paper: “Amatzinac” – Moncayo’s Elusive Jewel**

José Pablo Moncayo (1912–1958) may very well be the most performed Mexican composer. His orchestral work “Huapango” (1941) has been referred to as “Mexico’s second national anthem.” However, most of his output lives under the shadow of this celebrated work. “Amatzinac” (1935/1937), a work for flute and strings, is an early yet significant work, as it is the piece that put him in the professional and international music scene. This work exists in two versions: one for flute and string quartet (1935) and one for flute and string orchestra (1937?). Yet, only the first version (for string quartet) was published by Ediciones Mexicanas de Música in 1987, and is available internationally through Peer Music, but it is mislabeled as a piece for “flute and string orchestra” which has led to ambiguous record-keeping. The manuscript of the version believed to be from 1937, for flute and string orchestra, was given to one of Moncayo’s students, and was not acknowledged by the Moncayo family as an original work until 2002. However, the first recording of this work was dated from 1994. This paper presentation will trace the mysterious history of the two versions of Amatzinac and provide a comparative analysis of the two versions.

**Bosits, Marcia L.****Poster: *Inclusive Piano Pedagogy: Expanding Diversity and Cultural Awareness***

Pedagogy training is an accepted part of most performance degrees, especially those in piano. We recognize that most musicians teach as an integral part of their careers, and they need the theoretical and practical tools to do so competently and with artistic integrity. Yet, their training is sometimes confined to older, stereotypical models. Pianists have intern teaching experiences with precollege students in predictable age groups, or they “coach” repertoire with more advanced students. It is critical that performers expand their concept of meaningful teaching by observing models that extend traditional boundaries and reflect contemporary expectations of inclusion in musical instruction.

The National Association for Music Education, in its 2019 position statement, asserted that “a well-rounded education should include the development of musical and artistic literacy.” It further advocated that teaching practices in music be adapted to foster greater access and equity. This session will present the results of an academic experiment that replaced some traditional teaching experiences in piano pedagogy with activities based on this broader philosophy. Included will be sample assignments, assessment rubrics, video clips of inclusive musical events, feedback from both student teachers and audience participants, and possible curricular implications. As intended, redefining intern teaching allowed young artists to help a wider range of students create, perform, and respond to music from a more culturally diverse roster of composers. Equally significant, the teachers overwhelmingly cited both personal and professional growth as a result of their involvement in the project.

**Breakfield-Glick, Ellen**

see Johnson, Emlyn (*New Music from the Great Lakes Region*)

**Brink Fox, Donna**

see Romaniuk, Stephania (*The Embodied Musician: An Integrative Approach to Alexander Technique and Collegiate Music Performance Instruction*)

**Bristol, Caterina**

see Johnson, Carly (*Customizing Curriculum: Developing Open Educational Resource Materials to Address Gaps in Eurocentric Music Resource Materials*)

**Broffitt Kunzer, Virginia****Performance: *Inspirations: Celebrating Cultural Legacy Through New Musical Compositions***

Our program consists of selections from three new pieces composed in 2020 and 2021. These interdisciplinary works explore diverse aspects of Southern cultural heritage through music. Timothy Hagen's "Birds of Maycomb", inspired by Harper Lee's classic, *To Kill a Mockingbird*, seeks to musically confront themes of racism, injustice, and classism, which are still embedded in modern society. Rather than simply setting the events of the book in music, this composition captures the essence of five of the main characters, musically linking them each to a native southern bird through birdsong. Since composer Shawn Okpebholo's first solo album, *Steal Away*, his compositional and scholarly work has been focused on Black folk music. His compositions reimagine and rework spirituals in new settings; his piece for woodwind trio focuses on traditional southern spirituals that are expressed through wind instruments rather than voice. Margi Griebeling-Haigh has been composer-in-residence of the Kent/Blossom Music Festival since 2011 and has had multiple commissions from members of the Cleveland Orchestra. Her piece for this program was inspired by the thought that music and architecture share a lot of similar elements—form, structure, and aesthetic. This piece is based on the architecture of Frank Lloyd Wright, portraying several of his homes, including Falling Water and Rosenbaum House. The arts have a unique way of inspiring and building community through aesthetics and subject; this program seeks to celebrate diversity in classical music and address difficult themes of injustice through collaboration across the arts.

**Brownlow, Art****Workshop: *Podcasting with iPad and GarageBand***

The ability to create podcasts can be a valuable tool for music educators. Podcasting is not new in higher education, but in this pandemic/post-pandemic era of increased focus on online delivery methods, podcasting has become even more relevant and popular. Podcasts can be used by instructors to supply class information, develop listening skills, provide student feedback and deliver course content. But the real value of podcasts lies in student-generated podcasting assignments that encourage creativity, evaluation and analysis. Indeed, the newly-revised Bloom's Digital Taxonomy includes podcasting as an activity verb in the highest-order thinking skill category of creativity.

This hands-on workshop will show teachers of all courses within the music curriculum how easy it is to create high-quality and engaging podcasts using iPad or iPhone and the free *GarageBand* app; no need for powerful computers or professional editing software. Attendees will learn how to create podcasts in both single-presenter and interview formats, add theme music, and publish the resulting creation. The presenter will guide attendees through the process, and at the end of the session participants will have created their own podcasts. Those who have iPads or iPhones are invited to bring them for participation in hands-on activities (please make sure to update to the latest operating system and install the latest version of *GarageBand* with all of the Apple Loops). Those without iPads/iPhones also are welcome, as the concepts discussed can be applied to other platforms.

**Burrell, Lisa M.****Workshop: *Training the Flexible-Minded Musician***

It is human nature to categorize information into right and wrong, good and bad, helpful and harmful, in order to streamline our decision-making processes. In the training of musicians, our fixation on methods/lineages often strengthens this tendency, much to our long-term detriment. Recent studies focusing on the neurology of musicians' injuries suggest a correlation between long-term injury and the way in which we approach refinement and specificity of skill. They reference, in particular, connections between narrowing of focus toward increasingly specific approaches to technique and musicianship that can lead to compromised plastic regulation, or a kind of overlearning that makes recovery and retraining especially difficult.

Moshe Feldenkrais said of own movement-based method that he was interested in "flexible minds," not "flexible bodies." As a violin/viola teacher, clinician, and Feldenkrais practitioner, I work with educators and

music students to reframe approaches to practice and pedagogy away from method-allegiances by providing revised strategies that include more experimentation, variation, developing self-awareness, and most importantly, adaptability and flexibility of thinking.

This workshop will address three primary concepts in my Feldenkrais-based approach to developing flexible thought and practice: 1) creating conditions for learning rather than modeling or dictating what to do, 2) establishing individual autonomy, or the ability to be self-directed in learning, 3) employing variations over repetition. We will look at video examples of work with students engaged in their own discovery, participate in movement-based games and puzzles, and survey an array of experiments for teachers for use in classes, rehearsals, and individual lessons.

**Bushard, Tony**

**Paper:** *What to Do Over the Week-End: Towards an Understanding of Distraction, Advertising, and Newspaper Coverage of the Kansas City Jazz Scene in the 1930s*

In his Empty Moments, Leo Charney traces the increasingly “distracted” state of the modern city dweller in the early 1900s, noting the “reconceptualization of attention into peaks and valleys provided a regulated structure whereby forms of entertainment endeavored to control the participant’s potential for unpredictably fluctuating attention” (1998:77). In the 1930s, everyday Kansas Citians distracted themselves in numerous ways following the work week and often turned to print media to discover the best place to have a good time in the Midwest’s vice capital. Like most cities, several newspapers served “Kaycee,” notably the Kansas City Star and the Kansas City Journal-Post. Relatedly, the Kansas City Call was an important social mechanism for African Americans newly emigrated from the South. What one notices after examining these newspapers is: 1) nightclub advertisements bombard readers with vivid sensory details—activating visual, aural, tactile, and even olfactory responses—designed to attract patrons and promote a venue’s opulence and 2) the portrayal of the entertainment scene differs markedly depending on the source. Applying Ben Highmore’s concept of “distraction” (Ordinary Lives)—in which Highmore employs the work of early “distraction theorists” Walter Benjamin and Siegfried Kracauer and develops an aesthetic of distraction as “a space that is at once larger, less bounded [than concentration] and requires more nimble forms of attention,” (2011:120)—this paper argues that “distraction advertising” paradoxically unifies—through everyday dynamics like race, sexuality, class, and even food/drink—each newspaper’s depiction of the “Amusements” section while reinforcing target socio-economic, political, and racial readership demographics.

**Cáceres, Renzo**

see Frisch, Mira (*Discussing Virtual Performance of William Grant Still’s Mother and Child*)

**Caravan, Lisa R.**

see Stringham, David A. (*Connecting Standards: Comprehensive P-12 Instrumental Music Instruction*)

**Carr, Tracy**

**Poster:** *The Path to Tenure: Six Hints and Six Suggestions to Navigate the Road to Success!*

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

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

Whether a newly hired faculty member in your first university position, an adjunct professor now in a tenure track position, or a more experienced, junior faculty member at a new institution, knowing what to do and how

to best prepare your promotion and tenure file from day one can greatly increase the odds of you remaining in your position and also obtaining job security and tenure.

**Carter Bell, Kathleen**

see Broffitt Kunzer, Virginia (*Inspirations: Celebrating Cultural Legacy Through New Musical Compositions*)

**Casey, Brian**

**Paper:** *Jazz Bass in Hollywood: Celebrating the Legacy of Bassist and West Coast Jazz Luminary Harry Babasin (1921–1988)*

As we reflect on the milestones of 2021, it is fitting for music scholars to recognize and highlight the largely overlooked legacy of brilliant West Coast jazz bassist Harry Babasin. Aside from brief and cursory inclusion in select biographical volumes, Babasin's recognition has been slight in the jazz and American music worlds, obscuring his influential presence on the West Coast jazz scene. As we look back on his career, innovations on the part of Babasin abound, from being the first jazz bassist recording on cello in 1947 to playing on the earliest bossa nova recording in 1954. His discography is vast and includes work with numerous jazz icons, starting with big band leaders Benny Goodman, Gene Krupa, and Charlie Barnett. He also recorded live and studio sessions with leaders of the modern jazz movement in the 1940s and 50s, including Charlie Parker, Dexter Gordon, and Chet Baker. This lecture seeks to establish a case for elevating the position and legacy of Harry Babasin in the modern jazz tradition in honor of his influential career on the 100th anniversary of his birth. Unpublished source material from the Babasin family archive will supplement information presented in this lecture.

**Chagas, Paulo C.**

see Wu, Jiayue Cecilia (*The Applications of Online Jamming and Concert Technology in Higher Education During the Pandemic*)

**Choi, Chee Hyeon**

**Paper:** *Unleashing the Full Potential of Instructional Technology in Collegiate Group Piano*

2020 was the year that reaffirmed technology as an integral part of music instruction. The unforeseen challenges caused music educators to scramble to find the best solutions to deliver quality education to students. In a collegiate group piano curriculum, technology allowed the consideration of various activities to be used in a digital realm. Both in a virtual and hybrid setting, students have experienced technological tools and systems to expedite their learning process and guide them to sharpen their performance skills. For example, video projects that can draw students' attention, as well as provide unique experiences as musicians; problem-solving skills from dealing with different options for recordings; meeting platforms to conduct individual and group work in and out of the classroom; and convenient methods of assessment would not have been possible without technology in the required remote learning setting. This presentation will focus on how technology has facilitated music educators to cultivate new waves of collegiate group piano instruction and also helped students to overcome the challenges of the present learning mode and envision their future careers.

**Chong, John**

see Berenson, Gail (*Life Happens: What Musicians Should Do When Injury Strikes*)

**Chowning, Cara**

see Johnson, Rebecca (*Works by Miguel Del Aguila and William Grant Still for Flute, Oboe and Piano*)

**Chuaqui, Nicolas****Original Score: *Two Maps for Anna***

This quintet was written with a person going through difficult times in mind. Ultimately, the piece takes an optimistic view, allowing the rather harsh and curt material space to breathe and transform over the course of the piece's two movements.

**Chung, Jiyoun****Original Score: *Arirang Fantasie for String Quartet***

Composed in 2013, *Arirang Fantasie* for string quartet was inspired by Arirang, the most beloved folk song in Korea. The song was handed down by tradition for several hundreds of years allowing diverse variations. Elaboration of melody, creation of verse lyrics, and various rhythmic modes reflecting regional distinct features have all appealed to diverse artists. To me, the improvisational quality of the song and the deep resentment behind it have encouraged my appetite for composing. The string quartet was the perfect tool to reflect my personal imagination on it, carrying bitter sorrow and wit. While the original tune is reflected to some extent in this composition, nothing is directly borrowed or quoted.

**Clements, Alexander****Poster: *Lead Sheet Reading Skills for the 21<sup>st</sup> Century Musician***

A lead sheet is a form of music notation that contains the essential information of a composition enabling a complete performance; it consists of melody, chord symbols, and, if necessary, lyrics (Terefenko, 2017). The literature on the 21st century musician (Ondracek-Peterson, 2020; CMS, 2014; Davidson, 2014) highlights the need for musicians to develop the skills to effectively work, create, and perform outside their primary genre. Stylistic pluralism is the norm. Jazz pianists can often perform spontaneous arrangements of a song in a said style through their experience and musical intuition. Through practice and experience, they develop a 'vocabulary' of accompaniments and ways of interpreting and embellishing a melody. This is a skill that can benefit all musicians both artistically and professionally as they will be able to work across music genres. This demonstration will show how to develop these skills by (1) understanding the essential elements of a said style, (2) how to interpret and embellish the melody of a said style, and (3) how to learn and use a 'vocabulary' of accompaniments that are appropriate to a said style. Demonstrations on how to develop these skills will be done in Brazilian, Afro-Cuban, and popular music styles.

**Cockey, Linda**

see Berenson, Gail (*Life Happens: What Musicians Should Do When Injury Strikes*)

**Coles, Drew X****Paper: *Impactful Duality in Music Teacher Technological Education***

This paper discusses for the need for andragogical duality when working with pre-service and in-service music educators given that the populations with which they may be working may not have the greatest access to technology. Music higher education must provide a comprehensive view of both simple technological enabling applications and the complex tools needed to provide a rich student-centered artistic environment bearing validation benchmarks, displays, and deliverables that parallel customary music educational traditions and assessments. Often, with particularly vulnerable populations, teachers are urged to use software that while increasing access, poses limitations to the depth and grandeur of deliverables, an example being cloud-based digital audio workstations and their limitations. Music teacher educators must be cognizant of these limitations when facilitating growth in technological literacy and fluency in music educators so that an awareness of the possibility of deficit perspective can be fostered. If a music educator falls victim to a deficit perspective in their teaching, they will identify their students and their students' capabilities based on their students' perceived weaknesses rather than their strengths. Two components of many that can be perceived as weaknesses are socioeconomic status and a perceived lack of cultural capital. This paper makes a case for andragogical duality in this realm of music higher education.

**Cook, David****Showcase Performance: #tinyefforts2020 by Alice Jones**

Alice Jones is a flutist, composer, teacher, and administrator currently working as the Assistant Dean of Community Engagement and Career Services at the Juilliard School. Jones wrote #tinyefforts2020, a set of four pieces for open instrumentation, in June 2020 to stay in touch with the musical community during the coronavirus pandemic, elevate BIPOC artists in the wake of George Floyd's murder, and support others through musical and financial means by making the scores available for free online and using her stimulus check and donations from anonymous sources to financially compensate anyone, especially BIPOC artists, that recorded one or more of these pieces.

"Shadowboxing", the most concise of the four pieces, draws its name from a training exercise used in boxing and other combat sports. Jones's marking "angry and gestural" implies her frustration and grief with the social condition of the United States in 2020. In "Starwater Taffy", flowing musical lines the markings of "husky and hazy" and "reluctant and languid" bring to mind the physical and mental fatigue associated with quarantining in the wake of the coronavirus pandemic. In "Sunshower", Jones alternates lyrical music with driving rhythmic passages: the former conjures images of sunshine, while the latter suggests the playful falling of raindrops. "The people could fly" shares its title with a 1985 collection of American Black folktales retold by Virginia Hamilton. The titular tale tells the story of slaves in possession of magic words that enabled them to fly out of slavery and into freedom.

**Cordoba, Derick****Panel: Sacred and Liturgical Jazz: "You Can't Jive with the Almighty"**

When asked about his sacred concerts and jazz in church Duke Ellington replied, "One may be accustomed to speaking to people. But suddenly to attempt to speak, sing and play directly to God -- that puts one in an entirely new and different position! . . . You can jive with secular music, but you can't jive with the Almighty."

Although sacred elements have been part of jazz since its inception, it was 1959 that saw the creation of a legitimate Jazz Service by Edgar E. Summerlin. The 1960s and 1970s saw an explosion of interest in jazz within religious institutions. Duke Ellington, Mary Lou Williams, and Vince Guaraldi composed sacred and liturgical jazz works along with many other less prominent figures during this era.

In this panel, we explore the sacred and liturgical jazz of the late 1950s up to the current state of sacred jazz. One panelist will focus on the origins of liturgical jazz in the music of Ed Summerlin and Frank Tirro. Another panelist will focus on the music of Mary Lou Williams and the impact that Vatican II had on liturgical jazz. A third panelist will focus on current trends in sacred jazz, particularly ones centered in New York. Sacred and liturgical jazz has a long and rich history that has been relatively under-researched. With this panel we hope to broaden the available research on the subject and offer the audience a curated glimpse into the instrumental and choral works that make up this remarkable music.

**Cruz Longoria, Flor Lizbeth**

see Johnson, Carly (*Minority-Serving Environments, a Closer Look: Diverse Perspectives of Students and Faculty at Historically Black and Hispanic Serving Institutions*)

**Cupec, Zane Robert**

see Romero, Brenda M. (*Negotiating Inclusion of Ethnic and Musical Identities in Predominantly White Spaces II*)

**Dal Porto, Mark****Original Score: “In Memoriam”**

“In Memoriam” for oboe and piano is a reflective, somber, yet hopeful piece in response to so many of the world’s recent changes. The plaintive oboe line depicts the individual and the challenges so many of us have experienced. As the piece continues, there are more optimistic, heart-felt, and reflective moments. The conclusion is similar to the introspective opening and represents a nostalgic looking back and forward-looking hope, desire, and expectation that life and we will continue.

**Dal Porto, Mark**

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

**Detweiler, David**

see Tomita, Fumi (*Celebrating Bird: A Tribute to Charlie Parker*)

**Dick, Kay**

see Barry, Nancy H. (*The Courage to Change: Building Relationships to Support Diversity and Equity in Music Education*)

**Dixon Costa, Robyn**

see Fronckowiak, Ann (*The Happy, Healthy Musician: Using Mental Health Research and Alexander Technique to Improve Music Education, Performance, Wellness, Happiness, Career Longevity, and Foster Inclusivity*)

**Dobbs, Chris****Paper: Constructivist Hardware Pedagogy in Electronic Music History Curriculum**

Constructivist hardware pedagogy in electronic music history seeks to provide students with access to the modern equivalents of influential music technology designs to expand the student’s historical understanding, instrument literacy, and musical creation skills. The music manufacturing industry is producing new approximations of historical music technology including the Theremin, analog and digital synthesizers, drum machines, and other physical devices that are reflecting a renewed emphasis on hardware interaction, live performance, and sound design. While most of these devices are more affordable than their predecessors, ownership and experience with multiple devices for a fully integrated musical and technical experience is beyond the financial means of most students. This curriculum enhancement seeks to provide equity to music technology students in their access to modern hardware.

To accomplish this in the framework of an electronic music course, a flipped classroom is employed to allow the students to receive material that has typically occurred in a synchronous lecture to be delivered asynchronously. This frees classroom time for group discussion on the historical content and physical exploration on the modern devices. Students are then provided with time outside the class to work with the hardware to become personally familiar with it, emulating and recontextualizing the work of music technology pioneers and modern creators. This presentation will focus on how the course was redesigned, the rationale for selection of the technology, modules for student activities, and recommendations for best practices based on initial student feedback.

**Dobbs, Teryl L.**

**Paper: *Josima Feldschuh: A Musical Life Behind Warsaw's Ghetto Walls***

Josima Feldschuh's musical life resides in a notebook housed at Yad Vashem, the World Holocaust Memorial Center, located in Jerusalem. The notebook contains her handwritten manuscripts of 17 piano miniatures that she composed c. 1940 during her imprisonment within the Warsaw Ghetto. Josima's life, music, and experiences exemplify the intersections of privilege, inclusion, and exclusion while surviving under state-sanctioned racial policies that delivered terror and imminent annihilation during the Holocaust.

In this paper I present a critical historical analysis of Josima Feldschuh's music and the socio-historical-political contexts that framed it and her all-too-brief life. To accomplish this, I draw upon primary source materials that include Josima's unpublished manuscripts and recordings of their international premieres in 2016, entries from her father's unpublished diary (Ben-Shem, 1940–1943), digitized documents from the Ringelblum Archive and the Jewish Historical Institute, and writings of Rachel Auerbach (1943/2019; 1951), a cousin and surviving member of the Oneg Shabbat resistance organization. I amplify these sources through the scholarly work of Engelking and Leociak (2001/2009), Gilbert (2005), and Kassow (2018).

My findings reveal that in the Warsaw Ghetto, spaces were carved out for children's music education and music-making. However, certain conditions had to be present in order for musical experiences to exist; Josima Feldschuh's situation was an anomaly. Most importantly, Josima's music and story illuminate the human cost exacted by the Holocaust and makes manifest what subsequent generations—we—have lost, thereby connecting us profoundly with what today's children lose due to white supremacy and systemic racism.

**Dobbs, Teryl L.**

**Panel: *Music Education, Critical Race Theory, and the Epistemology of Whiteness***

Eliding The College Music Society's current Common Topic, "Fostering Equity and Opportunity in Music," with its upcoming Common Topic, Leading Change, this interactive panel, comprised of members from the College Music Society's Advisory Council on Music Education, will speak to the "white racial frame" (Ewell, 2020; Feagin, 2013), e.g. whiteness which, the panel argues, serves as the dominant racial narrative within the field of music education, across the PreK–12-to-higher-education spectrum. Of particular salience to the panel is the impact of this epistemology on music education policies broadly as well as their own research and teaching practices.

The panel will navigate their task by drawing upon scholarship located at the nexus of critical race theory (CRT) and education, specifically that of Gillborn, Dixson, Ladson-Billings, Parker, Rollock, and Warrington (2018) and Solórzano, Ceja, and Yosso (2000). This body of literature provides guideposts for the presentations and discussion, among them:

- (1) CRT tenets that include legal and educational foundations, interest convergence, and intersectionality;
- (2) how whiteness constructs and maintains certain assumptions and practices that elevate the interests of the dominant white culture;
- (3) and the implications for ethics and effecting antiracist change in an educational system, in this case music education, that normalizes racism.

Through their interactions with critical race theory scholarship, the panel members will interrogate the multiple ways in which whiteness not only produces but also reproduces systemic racism and will engage with its audience to discuss and propose ways for realizing antiracist change in music education at all levels.

**Dousa, Dominic****Original Score: “Through the Refining Fire”**

“Through the Refining Fire” is a musical setting of works from the 1920’s by three African American poets, two of whom are closely associated with the Harlem Renaissance. A tone of defiant confidence pervades the second song, a setting of Claude McKay’s “Baptism,” as the poet boldly proclaims in vivid language that he will emerge strong from the harsh struggles that face him. Countee Cullen’s “The Litany of the Dark People” concludes the set of three songs with a reflection on the travails of the past and a noble, serene vision of victory for an oppressed people, poignantly marked with a spirit of honor and reconciliation. In its journey from steely conviction in the face of strife to the bliss of a heavenly conclusion, the set reflects the passage through a “refining fire” that yields shining gold.

**Doutt, Kathleen C.****Paper: *Building a Culture of Equity and Opportunity in Music: Lessons from “Dean” Undine Smith Moore (1904–1989)***

The 2021 CMS Conference theme charges us to forge a culture of equity and opportunity in music. This paper considers the work of Undine Smith Moore (1904-1989) as a prototype of fostering equity and opportunity. Despite constant reminders of the effects of racism, Moore achieved remarkable success and exerted substantial influence on her own and future generations.

The initiatives of the “Dean” of Black American Women Composers will be exemplified through her musical formation, outstanding teaching, inspired compositions, and resolute Civil Rights advocacy. Short excerpts of Moore’s music will illustrate struggles of Black Americans.

Moore’s musical training represents careful choices and outstanding development. She shared the excellence of her education by becoming a superb “teacher who composes, rather than a composer who teaches.” Her tireless efforts toward networking and identifying talent advanced the influence of Black American music. Her many renowned students include jazz pianist Billy Taylor and opera singer Camilla Williams.

<https://www.kdfc.com/culture/staff-blog/open-ears/open-ears-undine-smith-moore/>

Moore’s 100-plus compositions celebrate Black American pride, grit, and openness to opportunity. For example, “continued aspiration-determination-affirmation” is her program for a piano work “Before I’d Be a Slave.” “Scenes from the Life of a Martyr”, honoring Dr. Martin Luther King, epitomizes her passion for Civil Rights and was nominated for a Pulitzer Prize.

<https://www.colorado.edu/project/hidden-voices/2020/04/26/id-be-slave-undine-smith-moore>

Participants will be invited to develop Moore’s extraordinary work by suggesting ways universities and other musical organizations can build a culture of equity and opportunity.

**Dunlap, Samuel****Student Paper: *Trauma in Improvised Music***

For some musicians, the experience of making music includes the experience of trauma. Ideally, music performance seeks truth, beauty, and transcendence. In improvised music however, the experience of the ineffable can be all too grounded in the experience of intimidation, bias, harassment, and even violence. Yet the experience of trauma in contemporary improvised performance is rarely recognized because trauma responses and social stigmas inhibit many musicians’ ability to share their experiences. For music making to become more inclusive and liberating we need to acknowledge the traumatic experiences in the lives of music makers.

One current arena where traumatic experiences are already being shared is in the ongoing conversation of gender in improvised music. Specifically, misogynistic and hyper-masculine social behavior and institutional values have reportedly traumatized women improvisors in ways that directly impede both musical growth and

creative well-being. Listening to these women's experiences provides insight into how to heal trauma in the creative lives of all artists, regardless of their gender and creative background.

I conducted four ethnographic interviews with women improvisers whose experiences show how improvised music culture can pose a risk of trauma and creative contraction. However, as a creative process, improvisation also has potential to heal trauma and expand creativity. In this paper I consider these opposing dynamics in the practice of improvised music and propose possibilities for healing through destigmatizing the creative realities of trauma. Specifically, I emphasize the importance of safe and informed teachers, promoting educational reform, and avenues for further research.

**Dunsavage, Angelica**

**Workshop: *Alexander Technique for the Choral Classroom***

As teachers and students navigate the world of virtual music-making, increased screen time and physical environment has taken a toll. This session applies the concepts of Alexander Technique and body mapping to the virtual environment, with a guided practice teachers can adapt to virtual and in-person music classrooms of all levels. Attendees will learn how to address and release physical tension, and how body awareness can increase student focus and productivity. In the session, attendees will learn practical tips they can use to protect themselves and their students for a lifetime of healthy musicianship.

**Edwards, Matt**

see **Stephens, Emery** (*Utilizing Contemporary Commercial Vocal Music Performance to Balance Eurocentric Dominance in Higher Education*)

**Elezovic, Ivan**

**Original Score: *Circle Noise***

*Circle Noise*, a continuation of the *Drawing Noise* (2014), explores ambient sound presented in a large vacant gallery space during a performative wall-drawing installation. The project aims to reconcile the noise of voided space with the scratching sound of mark making. It investigates the ideas of long sustained sound objects, invasive echo, and thin texture produced by the act of drawing circles with colored ball-point pens directly onto rough drywall. The rhythmic value of visual manifestation juxtaposes clear and softer noise with amplified texture overlapping in circle compositions as they arrive and disappear in an obscure dark space. Through the performance of repetitive drawing practice, *Circle Noise* examines mark making that reflects time, space, speed through meditative state of mind. Layered sound inhabits the atmosphere and allows the viewer to experience the sensation of ambient recording as a musical piece.

**Ertl, Jacob**

see **Valvo, Tiffany** (*Equal Parts Heart and Machine: Two Works by Carlos Sanchez-Gutierrez*)

**Estes, Dain**

see **Atticks, Barry** (*The Dangerous Influence of Deepfake and Artificial Intelligence on Music Education, Music Technology, and the Music Recording Industry*)

**Farrell, David E.**

**Paper: *The Cost of New Music: Recent Data on Composer Commission Pay***

Responding to a dearth of published information on composer commission pay in the United States, composers David Farrell and Loretta Notareschi prepared and conducted the Composer Commission Pay Survey for U.S. composers in Fall 2019. The survey presented a range of questions about commission pay for 2017-2018 and composer demographics, covering topics such as fee, genre, instrumentation, duration, composer motivation, career stage, gender, race, geographical location, and more. Over 200 composers responded to the survey, providing data on 871 commissions. This paper provides a literature review of existing published information

on composer pay, a description of the methods employed in the survey, and an outline of the scope and limitations of the study. It also presents an analysis of the data collected in the survey, including mean and median pay for commissions of different types and the demographic characteristics of the highest and lowest paid composers. Information on unpaid commissions is also included. While the results of this survey provide useful information for composers, commissioners, and researchers on the compensation of U.S. composers, future areas of research are suggested, including further analysis of the data collected in this survey; a survey of commissioners; and case studies of particular composers and commissioners regarding their participation in the new music economy.

**Farrick, Michael**

see Amorim, George (*The Practice Room of the Future – Optimization of Practice Efficiency through the Systematic Use of Technology: A Study*)

**Ford, Karrin**

**Paper:** “*Pushed Aside:*” *Matilda Gage, Susan B. Anthony, and The Politics of Inclusion*

As fertile breeding ground for political activism throughout the nineteenth century, upstate New York represented the epicenter of women’s suffrage, fostering a wellspring of ideas critical to social reform. Unlike Susan Anthony and Elizabeth Stanton, Matilda Gage (1826-1898) remains a powerful but forgotten figure of the age, advocating principles of freedom at once iconoclastic and prescient.

A staunch abolitionist whose home was a stop on the Underground Railroad, Gage was arguably the most influential feminist theorist of her generation. Gender equality in the Native American Haudenosaunee tribe informed much of her work, and she influenced the utopian feminist vision of her son-in-law Frank Baum, creator of *The Oz* series. A founder of the National Woman Suffrage Association, Gage was ultimately abandoned by organization leaders because of her outspoken belief that misogynist elements in Christianity perpetuated women’s lesser status, contributing to her subsequent marginalization and neglect.

This paper examines Gage’s life and works through “*Pushed Aside*,” a 2018 opera commissioned by the Society for New Music. Presented as a series of vignettes, lyrics are drawn from Gage’s own words, along with those of Anthony, Stanton, and Frederick Douglass. The work is notable not only for the pantheon of figures presented but also for its finely nuanced interrogation of American political landscape.

Gage’s visionary embrace of intersectionality and integral role in first-wave feminism deserves greater scrutiny. “*Pushed Aside*” celebrates Gage’s singular achievements, places her in calibrated historical perspective, and assigns essential worth to her enduring pursuit of egalitarianism for all.

**Frisch, Mira**

**Workshop:** *Discussing Virtual Performance of William Grant Still’s Mother and Child*

In the summer of 2020, 18 Charlotte-area string players created a socially-distant video performance of William Grant Still’s *Mother and Child* for String Orchestra to affirm Black Lives Matter. Our team was composed of students and faculty members from two Charlotte area colleges, members of the Charlotte Symphony, as well as local orchestra and private string teachers. William Grant Still (1895–1978), often called the “Dean of African American Composers,” was the first African American in the United States to have a symphony performed by a major symphony orchestra and the first African American to conduct a major symphony orchestra in the United States. In this presentation, we will discuss the composer and his work *Mother and Child* in detail and members of our team will perform the seven-minute work in its entirety. We will share our experience collaborating with string members from across all facets of Charlotte’s string community, outlining how meaningful it was to come together as a cohort during a time of grief and trauma for our society. We will include the perspective of every type of collaborator (student, teacher, and professional) whether or not they are able to attend the conference. We will discuss the challenges of recording virtually and offer insights for other musicians who

wish to collaborate electronically. We will also share how this project has inspired us to perform other string works by Black composers. We will demonstrate some of these works and discuss our role as promoters of social and racial justice through performance.

**Fronckowiak, Ann**

**Workshop: *The Happy, Healthy Musician: Using Mental Health Research and Alexander Technique to Improve Music Education, Performance, Wellness, Happiness, Career Longevity, and Foster Inclusivity***

Musicians are notorious for striving towards perfection. We often find ourselves pushing through our obstacles, ignoring our bodies and feelings. This can lead to physical injury and cognitive distortions. In our workshop, we will discuss the psychophysical experience of being a performing musician and collegiate music educator. We will learn that feelings are simply feedback. When we are stressed or anxious, it is not something to ignore, fix or push through, it is our body giving us valuable information. When we practice, perform, or teach, the inner world of our being is interpreted by our brain, which, in turn, triggers changes in our body. Learning to listen with compassion to our body can help us to redirect our stress into useful energy.

The workshop will address ways to help students and performers:

- Manage performance anxiety
- Develop healthy practice habits
- Implement self-care
- Utilize constructive critiques and self-talk to motivate and succeed in the studio and classroom
- Create a positive, inclusive teaching and learning environment for music professionals and students with disabilities
- Avoid burnout, increase career longevity, and rehabilitate skills after injury or illness

By using fun, group activities and the principles of Alexander Technique and Cognitive Behavior Therapy, we will explore spatial and self-awareness and learn to observe our habitual thought patterns in order to change deconstructive thinking into productive thinking, which will foster inclusivity in the classroom and on the stage and lead to happier, healthier musicians.

**Fronckowiak, Ann**

see **Johnson, Carly** (*Minority-Serving Environments, a Closer Look: Diverse Perspectives of Students and Faculty at Historically Black and Hispanic Serving Institutions*)

**Garrison, Leonard**

**Paper: *The Paris Conservatory during the Nazi Occupation***

This paper reveals the difficulties faced by students and faculty at the Paris Conservatory during the Nazi Occupation of Paris from June 1940 until August 1944. The Occupation forced everyone in France to choose between collaboration, resistance, and attentisme (a wait-and-see attitude). The German authorities took great interest in music and used their control of musical institutions to promote German culture and to blunt dissatisfaction with the occupying authority. The Conservatory was subject both to the direct rule of German occupiers and the increasingly restrictive laws under the Vichy regime.

When the Nazis entered Paris, many of the students and faculty of the Paris Conservatory had fled the city, but it re-opened within weeks, run by a small committee of the remaining faculty. Its director since 1920, Henri Rabaud, attempted to please the German authorities by, among other acts, purging the institution of Jewish students. But his successor, Claude Delvincourt, taking over in April 1941, protected students from being sent to Germany under the Service du Travail Obligatoire by creating a service orchestra, the Orchestre des Cadets du Conservatoire, by arranging for Jewish students to receive secret instruction, and by providing false ration

cards and other support for students. Delvincourt also founded, with composer Elsa Barraine, the Front National des Musiciens, a resistance organization working to protect French music and musicians.

The immediate aftermath of the Occupation, the “Épuration,” was another stressful period, as musicians who had collaborated faced the judgments of the fellow citizens.

### **Gilday, Jesse**

#### **Performance: American Folx Suite: A Story of Movement**

*American Folx Suite* is a glimpse into the story of dance in America and its function as a common ground between the diverse, coexisting cultural heritages of Black Americans and Irish Americans. Alabaca wrote this work to help raise folk musics from under-representation in academia, especially in relation to applied study and performance. Alabaca, a non-binary, Black composer from California, cultivated this multimodal performance with the soloist, a queer Irish dancer from upstate New York’s Hudson River Valley. Alabaca’s background in storytelling led to the incorporation of spoken word preludes to each chapter of the piece.

Each chapter of *American Folx Suite* draws the listener into a unique element of the American experience. Black and Irish folk musics are inextricably linked with dance, and this composition celebrates the different “grooves” that keep us moving.

“The Butterfly” explores the influences of Black music to the American sound, from work songs, spirituals, the blues, and jazz to today’s hip hop and pop music. Black music’s rhythm, jive, beat, bounce, and flow is sown throughout American music and dance, including the 1990s hip hop dance of the same name.

The second chapter features the cuts, rolls, and slides heard in the jigs, reels, and hornpipes of Irish traditional music, an inextricable influence on the music and dance of American Appalachia.

“Pas de Deux” incorporates elements from the previous two movements. While presented differently, both Black and Irish American music use similar ornamental techniques called different names, from glissandi to appoggiaturas.

### **Goble, Jodi**

see Harley, Anne (*Unsung Legacy: Researching and Teaching the Unpublished Art Songs by the African American Composer, Harold Bruce Forsythe (1908–76)*)

### **Gonzales, Cynthia I.**

#### **Paper: Video Assignments: Pandemic Teaching Techniques to Keep Post-Pandemic**

Teaching written music theory as a synchronous Zoom class, I missed having students go to the board to practice part writing. As a substitute to in-class board work, I turned to the Compose Tool in the online SmartMusic app and required students not only to submit part writing via SmartMusic, but also to submit a video of themselves narrating their work process. In this presentation, I will share actual student videos that reveal what students are thinking as they complete part writing homework. Although it is gratifying to watch videos of students doing excellent work, the videos with student errors are most instructive. These helped me to design subsequent lessons. SmartMusic’s Compose Tool was chosen for its simple notation capabilities, as well as play back. In the videos, students will be observed using the play back tool to listen to their part writing work.

### **Gray, Colleen**

see Wheatley, Susan (*Central American Songs: A Retrospective of the Composer Katherine Hoover*  
*I. The Woman of the Huipil • II. Remedies • III. Prayer for a Son Disappeared*)

**Green, Kathryn**

see Stephens, Emery (*Utilizing Contemporary Commercial Vocal Music Performance to Balance Eurocentric Dominance in Higher Education*)

**Gullings, Kyle**

**Original Score:** *the flow of how things will go*

“Do you believe in fate?” This question began each of the 60-minute 1-on-1 interviews I conducted for this project during Summer 2018. The resulting eight hours of audio recordings formed the narrative basis for this work, which explores the topics of destiny, consequence, faith, and choice in people’s lives.

The alto saxophone player interacts with the digital audio in various ways, both musically and theatrically. Slap tongue, portamento, breath, and various other extended techniques are used. Slonimsky’s Scale #950 forms the basis of much of the pitch content.

The spatial position of the saxophone, as measured by a cell phone (or other real-time GPS device), impacts the audio playback. When tilted down, the miked saxophone sound has delay applied. When tilted up, a multi-pitch-shift patch duplicates the signal into a major chord “chorus” effect. During one section, the left/right tilt of the performer dynamically selects between two separate, simultaneous audio tracks, allowing the performer to impact the playback and narrative in real-time.

The technology used includes a mic on the sax, cell phone or other real-time GPS data device on the sax, laptop, Pure Data patch, and stereo speaker system.

**Hall, Richard D.**

**Performance:** *“Beautiful Sounds”—A Performance from the Texas State Mysterium for New Music Ensemble*

This presentation will consist of a live, musical performance utilizing real-time digital sound processing with laptop computers, sound effects units, live interactive video projections, modern poetry, and acoustic instruments that include Native American Flutes, viola, clarinet, music boxes, and various percussion. All pieces contain structured improvisations exploring the expressiveness and musicality of an ensemble that combine acoustic instruments and electronic instruments, particularly the laptop computer. Students today, especially music students, have incorporated computers and technology in almost every aspect of their lives and music careers, except for music performance. This presentation will show the ease of use, never ending possibilities of sound color, and expressiveness of electronic instruments and demonstrate how they can be capable and acceptable members of the art music community. Abstract digital visuals will also be included featuring manipulated projected video performed via MIDI controllers and preprogrammed video interacting with the musical performance. Featured musicians will include several university music students, majors and non-majors.

**Halper, Matthew**

see Manzo, V.J. (*Teaching Signal Processing Design for Effect Pedals: Making Signal Processing Tangible*)

**Hannon, Andrew****Original Score: *Confab***

explores the intersection between live and recorded music. Modern culture is changing at a rapid pace and the way in which we consume music and experience life has changed. In this piece, the solo trombonist performs with an audio track of previously recorded samples (created entirely from the trombone) as a means of unity, as well as contrast between the live and recorded sounds. The interaction between the two sound sources can be heard as a complex conversation between the past and future.

**Hanson, Josef****Paper: *Aspects of Undergraduate Music Programs Associated with Positive Career Outcomes: Analysis of Alumni Perceptions***

Many College Music Society members lead initiatives to improve the quality and outcomes of undergraduate music education only to discover a lack of empirical evidence upon which such initiatives might be grounded. With the intent of informing music faculty members engaged in curriculum enhancement efforts, the purpose of this study was to determine the aspects of undergraduate music degree programs that affected the odds of alumni reporting positive career outcomes within 10 years of graduation. I used responses from a nationally-representative sample of undergraduate music degree alumni ( $n = 7,349$ ) who participated in 2015, 2016, and 2017 surveys distributed by the Strategic National Arts Alumni Project (SNAAP). Respondents represented 109 postsecondary educational institutions. Rigorous statistical testing using chi-square analysis and logistic regression generated results with direct implications for undergraduate music programs. Among other findings, results revealed a lack of undergraduate preparation in persuasive speaking, networking, financial and business management skills, and entrepreneurial thinking—all areas music alumni identified as important to their current professional work. When embedded in undergraduate music degree programs, the same skill sets, plus creative thinking, problem-solving, and freedom to take risks, increased the odds of alumni reporting a variety of positive career indicators such as income satisfaction and a sense that their work allowed them to contribute to the greater good. Presentation of results will emphasize practical implications for classroom and studio teaching, curricular reform, and future research efforts.

**Hanson, Josef****Poster: *Perspectives of Black Doctoral Students in Music Education: Motivations, Expectations, and Experiences***

Postsecondary music has long been plagued by systematic racism, lack of equity, and loss of access, preventing people of color from pursuing the highest levels of study. As a result, incredible racial disparity exists within the music professoriate, with very few Black professors represented at any level. This research stemmed from the author's experience as a White music professor leading a doctoral program in music education with all Black students. Realizing this atypical demographic scenario in the summer of 2020, at the height of social unrest stemming from the murders of George Floyd and Breonna Taylor, the author first engaged in a self-study to examine unconscious biases that might implicitly inform his approaches to teaching that summer's cohort of students. With the realization that a deeper understanding of student perspectives would be necessary, the purpose of the present study was to explore and synthesize the motivations, expectations, and experiences of Black doctoral students in music education through analysis of their own stories. Qualitative techniques based on Narrative Analysis were employed to document and better understand the experiences of a purposive sample of Black doctoral students enrolled at the researcher's university ( $n = 8$ ) and in neighboring states ( $n = 6$ ). A variety of techniques ensured trustworthiness, including use of external interviewers and coders, data triangulation, and member checking. Findings clustered around three themes and indicated that formative influences of role models, imposter feelings, and desire for change proved most salient for participants.

**Harley, Anne**

**Lecture-Recital: *Unsung Legacy: Researching and Teaching the Unpublished Art Songs by the African American Composer, Harold Bruce Forsythe (1908–76)***

For the 45<sup>th</sup> anniversary of his death, we will present performances of representative art songs from the over 40 songs composed by African American composer Harold Bruce Forsythe (1908-76) and lecture on his compositional style, historical context and our research process, supported by fellowships at the Huntington Library in San Marino, CA, where his manuscripts are archived. Forsythe was a composer, pianist, and author during the 1920s and 1930s, but his remarkable output remains unknown in the canon of American classical music. In his art songs, Forsythe artfully illuminated texts by some of the leading poets of the time, including Paul Laurence Dunbar, Arna Bontemps, Langston Hughes, James Joyce, and novelist Jean Toomer. He studied composition from 1927–28 at the Juilliard School of Music and lived in New York and Los Angeles during the Harlem Renaissance. He collaborated with African American composer, William Grant Still (1895–1978) on a ballet (*The Sorcerer*) and an opera (*Blue Steel*). Unfortunately, by 1940, Forsythe's compositional activities were limited due to severe spinal infection and deafness. Scholars have noted the high quality of his musical output, and at his death, he reportedly considered his art songs to be his best contribution to music. This presentation builds on the work we have done with our students, who have performed a selection of these songs: the American canon of classical vocal music has systematically excluded music composed by African Americans, which makes it important to research, rediscover, perform, publish and teach works by African American composers.

**Harry, Adam G.**

see Dobbs, Teryl L. (*Music Education, Critical Race Theory, and the Epistemology of Whiteness*)

**Haslett, Malinda**

**Lecture-Recital: *The Feminine Voice of Protest***

In occupied France, a group of composers, conductors, and performers quietly banded together to create a Resistance network. They were the Front National des Musiciens (FNM). Their purpose was to energize French nationalism, using music as the medium. The FNM was co-founded by composer Elsa Barraine, and was comprised of at least 30 members. While many of the FNM emerged on the other side of WWII recognized for their contribution to France's morale, the women musicians and their artistic contributions fell into obscurity. They were denied teaching posts, and priority was given to their male counterparts for artistic premieres and funding. The purpose of this lecture recital is to present vocal works of two female composers at the heart of the FNM: Elsa Barraine and Claude Arrieu, whose vocal works number in the 100s. It is quite possible that their works have not been heard this century.

This lecture recital will note the historical significance and political contributions of Barraine and Arrieu, highlighting representative piano/vocal compositions, ex: *Poèmes*, *Le Sable et le Sablier* (Arrieu, Vilmorin), *Avis* (Barraine, Éluard). These works were lauded by Bernac and Poulenc, and with a growing emphasis on women and under-represented composers, could easily become standard literature. It is my hope that these two women will eventually stand on musically even ground with Tailleferre, Chaminade, and Lili Boulanger for their great contribution to Early 20th Century French repertoire, and as well as recognized for using their musical skills to protest oppression.

**Hayami, Satoko**

**Poster: *Transformative Impacts of Community Engagement on Classical Musicians' Holistic Growth: Autoethnographic Reflection of a Collaboration with Madison Japanese Language School***

As a classically trained pianist, I believe in the power of music: the power to inspire imagination, and to unite and deepen empathy among people with diverse backgrounds. The research field of community revitalization called Creative Placemaking also recognizes how music can catalyze strengthening a community's identity. There is also a worldwide movement of local community improvement through participatory music activities, including workshops for songwriting, protest music, and self-expression, called Community Music. Today, it is imperative that classical musicians use the power of music for the betterment of society. One approach to realize this is through community engagement, where musicians collaborate with community partners to help them achieve their missions.

In my research and experiences, community engagement projects help the community partners as much as they help the involved musicians' holistic growth. Although significant, the positive impacts of community-based projects for classical musicians are rarely talked about. In this paper, through my autoethnographic reflection, I will highlight my transformative growth that resulted from a project with the Madison Japanese Language School. The project's purpose was to help cultivate the students' identities in a culturally complex environment through singing, critical listening, poem-writing, and musical improvisation. Through the project, my musical perspectives expanded, my relationship-building skills increased, and my sense of purpose and belonging grew. These developments are integral for musicians to thrive in an ever-changing, more inclusive society. For this reason, I argue that community-based projects should be a central component of every musician's training in colleges and universities moving forward.

**Heald, Jason A.**

**Original Score: "Night Songs"—Three Poems by Hwang Chin-i**

"Night Songs" is a setting of three poems by Korean poet Hwang Chin-i for mezzo-soprano and guitar. Hwang Chin-i (1520-1560), is the most legendary gisaeng of the Joseon Dynasty. She was noted for her exceptional beauty, charming quick wit, and extraordinary intellect. Due to her renowned assertive and independent nature, she has become a modern popular cultural icon of Korea.

**Hernández, Salvador**

see Romero, Brenda M. (*Negotiating Inclusion of Ethnic and Musical Identities in Predominantly White Spaces II*)

**Hoesing, Peter J.**

see Romero, Brenda M. (*Negotiating Inclusion of Ethnic and Musical Identities in Predominantly White Spaces II*)

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

**Poster: *An Analysis of Digital Tools for Employment, Tenure, Promotion, and Student Portfolios***

Portfolios serve a number of useful classroom and career functions. Sometimes referred to as "dossiers" by college and university faculty and administrators, portfolios organize evidence of quality work and notable accomplishments for the purposes of conferring appointments, granting tenure, and awarding promotions. In both K-12 and higher education, portfolios may also serve as an archive of completed course work, or work in progress, allowing for instructor review and assessment of student growth or mastery of subject matter. For students nearing matriculation, portfolios may be equally as useful in the pursuit of initial employment or admittance to graduate programs.

Included artifacts are as diverse as the portfolio's intended uses. Traditionally, tenure and promotion dossiers are a compilation of paper documents, including but not limited to, a curriculum vitae, personal statements,

reflections, letters of support, course files, examples of student work/products, peer and supervisor evaluations, creative and scholarly works, and service reports assembled in one or more binders or folders. In the field of music, this document may be accompanied by recordings stored on various CDs/DVDs, external drives, or cards. Student portfolios may house similar artifacts alongside exemplary classwork, projects, and term papers.

In the age of digitization, some institutions have adopted digital alternatives to traditional, physical format, today referred to as online portfolios, electronic portfolios, or e-portfolios. The purpose of this poster session is to present a comparative content analysis of the many features, functions, and potential uses of readily available platforms (Weebly, Wix, Google Pages, etc.) which may inform the assembly of e-portfolios. Additionally, this study considers the limitations, challenges, advantages, and disadvantages of various platforms specific to artifact type and potential classroom or administrative uses.

### **Hurd, Ivan**

#### **Lecture-Recital: *Musical Freedom: Amy Marcy Beach's "Five Improvisations" (1938)***

Amy Marcy Beach (1867-1944), a prolific American composer, adopted a late Romantic style of composition, in large part due to the musical tastes of her mother and husband. Beach's mother worked to maintain parental control of the prodigious young pianist by restricting her from piano lessons until the age of four, even though she expressed interest in the instrument previously. At the age of 18, Amy married Henry Beach, an established surgeon and professor at Harvard medical school. Dr. Beach was 25 years her senior, part of Boston's elite social circle, and imposed his musical taste of the Romantic tradition on his wife. She was not to teach lessons as that was considered to be below their social status, and while he encouraged her to compose, she was only allowed to perform one concert per year. Any income gained was to be donated to charity. Beach's performance career was greatly stifled by her husband, as well as her compositional freedom. Within a year, both her mother and husband died, and she quickly planned a trip to Europe and began to expand her compositional language. This lecture recital will highlight her last work for piano, the *Five Improvisations* (1938), an early advanced work, which expresses her new-found freedom as a composer. Other intermediate works will be discussed to showcase her Romantic style, many which are appropriate for young students, necessary for their exposure to Amy Beach, a female composer whose works should be more well-known.

### **Hwang, Nick**

see Marasco, Anthony T. (*Building Telematic Networked Software for Music Pedagogy with Collab-Hub*)

### **Hwang, Yoon Joo**

#### **Lecture-Recital: *Alex Burtzos' "Relativity" (2020): Bridging West and East through New Music During the COVID-19 Pandemic via Bassoon***

The Tomo Bassoon Trio's members are from the U.S., S. Korea, Japan, and China. It formed in early 2020 to inspire young Asian musicians, however the COVID-19 pandemic limited performance opportunities and changed the whole world's experience of classical music. We soon found ourselves asking composers to write music for our three musicians, separated by national borders, to perform virtually in a live concert via Zoom. Our current project, a lecture-recital that highlights Alex Burtzos's "Relativity (2020)", will be performed via teleconference software. Our members will coordinate virtually while the composer is requested to use an individual metronome to coordinate the overlapping, kaleidoscopic patterns of the fast sixteenth-note figures in his piece. After a full performance of "Relativity," I will share our experiences. After a full performance of "Relativity," I am going to demonstrate conflicting groupings which create metric dissonance and showcase the sections that are free and improvisatory with notations from the three parts. Lastly, how performers create a compelling performance over zoom or live streaming. The main objective of the project is to introduce a new repertoire and help inspire creative performance ideas for more virtual performances, especially for wind players. The lecture-recital also serves as a performer's guide—information helpful to others seeking to explore performance via Zoom or Skype and allowing our music society to discover the latest works and explore new

perspectives. Wind players cannot gather and play together during the COVID-19 pandemic of 2020. This lecture-recital creates a new experimental performance opportunity for performers, composers, and listeners.

### **Hwang, Yoon Joo**

#### **Paper: *Music Beyond Politics: Isang Yun's Transformative Harmonization of the Shared Culture and History of South and North Korea***

Music is a powerful and dynamic language that reflects culture, tradition and politics and is particularly well suited to examining these ideologies via its cross-cultural reach. The Korean German composer Isang Yun (1917-1995) created own his musical language and voice, combining both Western musical forms of the European avant-garde and influences from East Asian culture and philosophies. The dramatic political situations of twentieth-century Korea strongly influenced Yun's life and works. His early years witnessed the Japanese occupation, the Korean War, the division of the peninsula into North and South Korea, and the dictatorship of Park Chung Hee. Yun was accused of being a communist spy and imprisoned in South Korea during the East Berlin Spy Incident (1967), and ultimately lived in exile in Germany for the rest of his life. His music was banned in Korea; as a result, most Koreans learned of him and his works much later than scholars in other countries. Furthermore, his political experience is reflected in his works. Yun sought to make his music a bridge between South and North Korea despite their tensions and differing ideologies. His origins and his political experiences led him to express in music the quintessentially Korean emotion of 한 (Han), longing and nostalgia; thus Yun's musical inventions sought to express an essence of "Koreanness" in his works. His colleague and friend, the oboist Heinz Holliger, once noted that "[Yun] is not a politician, really he is a musician, but one who acts politically, as also Bach acted politically while being a church musician; as Mozart acted politically in setting the music of Figaro's marriage, which was forbidden and was censured; in exactly the same way as Isang Yun [was censured]." Studies and evaluations of Yun's work remain ongoing. I will focus on the Korean and European cultural backgrounds of Isang Yun beyond politics and ultimately provide guidance to help performers interpret his music.

### **Jackson, Jay Alan**

#### **Demonstration: *Mixed-Reality Exergame Platforms for Inner Ear Training***

This presentation will demonstrate "Syncoated Surfing Ring" and "Riff Raft", two examples of group exergame mixed-reality platforms made with the use of the Unity3D Game Engine. Produced/staged within these amusing and adventurous environs, interactive song & dance routines, designed to enhance participants' senses of rhythm and balance, are played by an ensemble/team of six.

Although each prototype involves a slightly different sci-fi scenario, there is an accompanying storyline featuring an atypical tropical troupe of dolphins named "A Pod Calypso", and AIMSPP (Artificially Intelligent Multi-sensory Signal and Pattern Perceiver), a robotic sea turtle programmed to conduct interactive musical numbers so as to attract and engage the cetaceans' attention.

These platforms are intended to foster creative inner ear training experiences via role-playing games. The narratives are acted out, stirred up by the mixed-reality setting and the collective imaginations of its partakers, while the lines of distinction between exercise/entertainment/education become blurred.

### **Jampole, Emma Joy**

see Dobbs, Teryl L. (*Music Education, Critical Race Theory, and the Epistemology of Whiteness*)

**Johnson, Allison****Paper: *There Is an Army of Them: The Musicalization of Justice***

With the recent offerings in the last several years of operas and music theater pieces about the ideals and the process and the missteps of justice—a nation-states's credentials into culture and humanity—there is an attendant thrust to know and fathom the person and personhood behind the movement.

This presentation plumbs and parses the music, words, and story-telling, that is, the prosody of justice, with special consideration of new works based on the life and work of Susan B. Anthony. *The Trial of Susan B. Anthony* (by Steven Mark Kohn) and *19: The Musical* (by Jennifer Schwed, Doug Bradshaw, and Charlie Barnett) will be centered in their conception, their allusions to earlier operatic/musical works on the history of justice, and the impact their telling, and our listening, has on the genre and its future.

**Johnson, Carly****Demonstration: *Customizing Curriculum: Developing Open Educational Resource Materials to Address Gaps in Eurocentric Music Resource Materials***

With the expanding knowledge-sharing possibilities of the Creative Commons network, it has become much easier to customize, publish, and share teaching resources that reflect a more diverse perspective and world-view reflected in the increasingly diverse student populations that we teach. In teaching at an HBCU, or Historically Black University, it is a moral and ethical responsibility of administrators and faculty to expand beyond existing available materials to include a more in-depth study, as seen through the lens of the Black community, rather than exclusively through a White, male, Eurocentric perspective. This workshop will allow participants to identify and reflect on gaps in current traditional music curriculum, and provide an overview of the creation of Open Educational Resources from the initial articulation of project goals, to the pursuit of funding and institutional support, to how to navigate and coordinate the creative design process, to organizing the roll-out and implementation of new materials, to the assessment process, to better understand the impact, challenges, and advantages to this unique opportunity for customizing curriculum.

**Johnson, Carly****Panel: *Minority-Serving Environments, a Closer Look: Diverse Perspectives of Students and Faculty at Historically Black and Hispanic Serving Institutions***

With the continuing shifts in racial, ethnic, and socioeconomic demographics of higher education student populations in the United States, the role of Historically Black Colleges and Universities (HBCU) and Hispanic Serving Institutions (HSI) has allowed for opportunities to identify and understand a multitude of cultural differences that can have a positive or negative impact on student success, retention, matriculation, and program completion of those from historically marginalized populations. Collegiate music programs across the nation are being called upon to provide the necessary resources and support services for increasingly diverse student populations, often including students possessing multiple identities and very unique perspectives. Having been at the epicenter of the change that has begun to take place in the broader Predominately White Institutions (PWI) community, faculty and administrators from HBCU and HSI recognize, articulate, and allocate the necessary resources for the success of students from historically marginalized populations. This panel discussion will be led by graduates and professors of HBCU and HSI. Graduates will delve into the experiences of learning at such institutions and offer suggestions for necessary change to foster cultural understanding, respect, inclusivity, accessibility, and student success. Faculty will share perspectives for increasing productive dialogue between students, professors, and administration to encourage positive change and to move toward cultivating a more inclusive campus climate and culture, to better serve students from historically marginalized populations across the Academy.

**Johnson, Emlyn****Performance: *New Music from the Great Lakes Region***

The trio will present two recently commissioned works inspired by the outdoors, specifically the Great Lakes region. David Liptak's *Two Nocturnes*, commissioned with a New Music USA grant and premiered at North Cascades National Park in 2018, takes a nostalgic approach, inspired by the sense of wonder felt when looking up at the stars or exploring dark forest hollows. Liptak is a Professor of Composition at Eastman School of Music in Rochester, New York. Cleveland composer Margaret Brouwer's *Fear, Hiding* (2020) is inspired by her lifelong relationship with the Great Lakes and issues of climate change, water quality, and conservation specific to the region. The programming of these two works illustrates two sides of the ensemble's nature-driven mission: celebrating the outdoors and spreading awareness of the urgent environmental issues of our time. These works are the first two pieces the ensemble has commissioned for this particular instrumentation, a trio of musicians from a collective septet. These new works represent the ensemble's vision of commissioning and performing music inspired by specific American people, places, and ideas and developing a new repertoire of innovative, accessible, and mission-driven chamber music. While the ensemble has regularly engaged in site-inspired commission, performance, and residency activities since 2016, this Great Lakes project is a new program that focuses on a region closely tied to the members of the ensemble and includes several additional commissions that will be presented alongside the Liptak and Brouwer in performances throughout the Great Lakes Region beginning in the 2021–2022 season.

**Johnson, Emlyn**

see Valvo, Tiffany (*Equal Parts Heart and Machine: Two Works by Carlos Sanchez-Gutierrez*)

**Johnson, Malik**

see Frisch, Mira (*Discussing Virtual Performance of William Grant Still's Mother and Child*)

**Johnson, Rebecca R.****Performance: *Works by Miguel Del Aguila and William Grant Still for Flute, Oboe and Piano***

Though the repertoire for flute, oboe and piano is not as large as we would like, within our work as a trio we are committed to performing and commissioning works by diverse composers. Mid-20th Century composer William Grant Still attended Oberlin conservatory and was both the first Black composer to have an opera produced by a major company in America, and the first to conduct a major symphony orchestra. These Miniatures feature folk songs from different countries of origin, requiring quick changes in character, and create a delightful collection. They were originally written for Sir John and Evelyn Barbirolli in honor of their North American tour.

Contemporary American composer Miguel de Aguila's *Seduction Dance* is an energetic adventure with excitement built into its rhythmic structure. Originally from Uruguay, the composer draws from his musical heritage in his writing. This work appears in adaptations for a number of different instrument combinations. The composer's notes include the statement, "The work begins with a lyrical and sensuous, song-like introduction evoking the style of the Brazilian Chôro and it quickly gives way to a frantic, restless dance. From then on, the music is propelled forward by a series of ostinatos and rhythmically irregular themes." The result is a dance mainly written in 13/16 meter, which keeps the energy driving to the finish.

**Johnson, Rebecca R.**

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

### **Kaurin-Karača, Nataša**

#### **Demonstration: *Elements of Folklore in Balkan Choral Music: Analysis and Performance Practice***

Secular music from Eastern Europe has been steadily growing in popularity among high school and college level choral groups. Its intrinsic characteristics like asymmetrical meter, modal melodies, rich textures, and specific vocal production give the music from Balkan Peninsula a unique quality and character that breathes spirit and vigor. Various music and rhythmic elements idiosyncratic to rural and urban areas were transferred through oral tradition for generations allowing for minor transformations, but generally staying true to the tradition. In this presentation I would like to examine excerpts from both traditional and contemporary choral music that feature some of these folkloric characteristics and discuss the issues that arise for conductors and performers alike. I would like to offer an alternative, more authentic path to understanding and performing some of the specific meters and melodic structures. Through exercises and listening examples the listeners should strive to internalize each concept and perform it without having to refer to traditional notation. Whether in the style of Romantic nationalists or contemporary choral composers, these melodic and rhythmic folk idioms have a very specific meaning, value, and performance characteristics that, if approached with deeper understanding of their origins, would lead to more authentic and enriched performance.

### **Kearney, Joshua**

#### **Campfire Discussion: *Social Justice and the Variable Wind Band***

Historically, music has often reflected the social and political climates of its respective time. Music composed today is no different—often alluding to some of the more prominent and painful aspects of contemporary American society. In recent years, choral compositions referencing social justice issues have become more widely incorporated and more openly discussed. In 2017, Chorus America, an organization focusing on “advocacy, research, and the advancement of the choral field,” launched an initiative in recognition of the need for repertoire that speaks to equity, advocacy, and social justice.

Like their choral peers, students in college wind bands have a variety of ensemble experiences based on many factors: size and enrollment of the institution, locale, politics, college/university affiliations, etc. Outside of the premiere ensembles at many universities, college wind bands often struggle to maintain complete and standard instrumentation due to irregular meeting schedules and rotating enrollment. Programming for ensembles that regularly face these challenges is often a daunting task in its own right, before even considering music that speaks to the current socio-political climate. This campfire discussion will be a forum to discuss challenges as they relate to repertoire and the social justice concert experience.

### **Kennard, Jennifer**

#### **Showcase Performance: *Adolphus Hailstork’s “Flute Set” for Solo Flute***

This four-movement work by Hailstork is charming and witty, showcasing both the virtuosity and the lyrical qualities for which the flute is known. Each movement provides its own challenges and rewards, from navigating prelude-like passages to interpreting Baroque structures with modern harmonies. Many of the passages in the work are reminiscent of other musical eras but each movement uses the tropes and norms of the past in a new and modern way. The second movement, for example, calls to mind the music of Vivaldi and CPE Bach but is accessible enough to serve as an introduction to students who may not yet be ready to tackle an entire Baroque suite.

Because of this melding of past and present, “Flute Set” is an excellent work for pedagogues to know. In addition to providing ample opportunities for the student to improve all aspects of their technique, it also introduces students to an American BIPOC composer and expands the inclusiveness of the studio’s repertoire. This piece can be played by intermediate and advanced players and is quite at home as a recital piece.

**Kersten, Fred**

**Paper: *Focus to the Future: 5G Meets MIDI 2 and Aloha!***

This presentation will describe and demonstrate new developments in music technology that are presently being implemented and will directly influence teaching and performance in the near future. MIDI 2.0, 5G, and Aloha will be considered. Each of these tools are in development/implementation stages and presently appearing on the market.

\*MIDI 2.0 is an update of MIDI 1.0 language and accepts bidirectional communications between various controllers and synthesizers. To the present day, MIDI 1.0 has limitations, permitting only asynchronous communications between devices. The new language included in MIDI 2.0 will provide more channels (past MIDI 1-16 channel protocol) and better resolution (overall resolution of MIDI 2.0 from MIDI 1 will update from 128 steps at seven bits of data to 4 billion steps at 32 bits).

\*5G will provide extensive data transfer at unbelievable speeds up to 10 times faster than present data networks. Musicians will be able to perform synchronously over vast distances almost instantaneously with low-latency communications.

\*Aloha (a beta-level interface, which allows for low-latency synchronous music interaction) is a hardware/protocol that provides instant performance connectivity. Currently under experimentation, it provides the opportunity for low-latency sharing between individuals for distance performance.

Examples of utilization, and consideration of specific devices in present experimental usage will be provided for attendees. A dedicated webpage and detailed handout for further assistance will be developed for this presentation and remain available for referral after the session has been presented.

**Ketter, Daniel Marcel**

see **Johnson, Emlyn** (*New Music from the Great Lakes Region*)

**Klein, Jenna**

**Poster: *Diversity within the Piano Repertoire: An Exploration of Piano Major's Experience with and Perceptions of Music by Female Composers and Composers of Color***

The traditional western music canon is largely dominated by the compositions of white men. While the composers of this repertoire are homogeneous in nature, present-day students are not. Students benefit from exposure to works by diverse composers (by race or gender) with whom they can relate. Thus, the repertoire should be reflective of both a student's lived experiences and that of their peers.

While pre-service teacher's confidence to teach repertoire by diverse composers has been explored in other musical contexts, this topic has yet to be formally explored in the piano field. The purpose of this research is to examine potential relationships between piano majors' experience with, opinions of, and confidence to teach piano repertoire by diverse composers.

Participants are undergraduate and graduate piano majors attending south-central institutions. Questionnaire prompts related to three topics; exposure to piano repertoire by diverse composers, beliefs related to repertoire by diverse composers, and confidence to teach repertoire by diverse composers. The questionnaire prompts asked participants to list previously studied diverse composers and indicate their level of agreement with Likert-scale prompts related to their experiences, perceptions of and confidence in teaching diverse repertoire.

Findings indicate a strong correlation between participants experience learning works by diverse composers and their confidence in teaching this repertoire. Findings also indicate differences in confidence, experience, and ability to name diverse composers related to the participant's gender and race. Regardless of race or gender,

participants indicated that inclusion of piano works by diverse composers in the curriculum is important and necessary.

**Klein, Jenna**

**Paper:** *Expanding the Repertoire: An Exploration of the Pedagogical Works of Theresa Carreño, Florence Price, and Germaine Tailleferre*

Despite the differing gender-identities of present-day piano students, the pedagogical repertoire is disproportionately dominated by the works of male composers. To provide students with role models that support their growth and confidence as musicians, the pedagogical repertoire must encompass the same demographics that are reflected among students. Although diversifying teaching repertoire has gained popularity in recent years, finding appropriately leveled pieces by women composers and accessing published scores can prove difficult.

This presentation will provide exposure to female composers through the exploration of the pedagogical contributions of Theresa Carreño, Florence Price, and Germaine Tailleferre. While piano repertoire is the focus of this presentation, the pedagogical solo and chamber work for other instruments will be mentioned and included on a handout. During their lifetime each woman gained respect from colleagues and admirers through their ability and dedication. However, their works have been largely ignored in the pedagogical and standard repertoire. Through discussion of compositional style, pedagogical benefits, and characteristics of selected works, this presentation will equip teachers with the information and resources to integrate the works of Carreño, Price, and Tailleferre into their teaching library and provide students with relatable role models that support the development of a gratifying and enduring relationship with music.

**Kreckmann, Andrew**

see **Stephens, Emery** (*Utilizing Contemporary Commercial Vocal Music Performance to Balance Eurocentric Dominance in Higher Education*)

**Kuehler, Daniel**

**Paper:** *Native American Hip-Hop as Medicinal Activism*

Many Native Americans describe music as medicine with the power to heal wounds from historical trauma. Native American hip-hop artists pick up on this theme, using music to celebrate their indigenous identities and challenge racist stereotypes. While scholars have focused on Native audiences as the primary receivers of this music, I argue that Native hip-hop musicians address both Native and non-Native communities, and that this broad approach is central to their healing work. I show how the lyrics and music videos of two influential Native emcees, Frank Waln and Supaman, actively encourage personal, familial, and communal change among Natives while creating a space where non-Natives can engage with Native culture. Lyrically, both artists address the plight of Native Americans, manifested in high rates of suicide, alcoholism, and poverty. But most importantly, Waln and Supaman foster healing dialogue between Natives and non-Natives through combining elements of Black hip-hop with traditional indigenous culture, reimagining authentic indigeneity in a manner that is accessible cross-culturally. For example, Supaman reappropriates the impressive effect of breakdancing with the vibrantly colored regalia of fancy dancing, a contemporary powwow dance. He also reinterprets turntabling and beatboxing, mixing them with Native flutes, drums, and chants. Waln and Supaman rap to raise awareness of historical injustices much like hip-hop's inception, but also portray cultural flourishing that defies misrepresentation through a positive depiction of indigenous traditions, elders, and the restoration of community on the reservation.

**Lake, Jr., William L.**

see **Webb, LaToya A.** (*Let's Go There: Courageous Conversations on Race in Music Education*)

**LaRue, Jenn**

see Snodgrass, Jennifer (*The Power of the Student Voice: Community, Communication, and Advocacy*)

**Lee, Ann Messerschmidt**

see Valente, Liana (*Ensuring Diversity in the Classical Vocal Canon: Observations from an HBCU Voice Studio*)

**Lee, HyeKyung**

**Original Score: *Embrace***

The world has been moving backward...many wars...dictators...terrorists... people suffering because of them.... if only we could embrace the differences....

**Lee, Junghwa**

**Paper: *Music Making during the Pandemic and Beyond: Individual Lessons and Chamber/Ensemble Coaching, Rehearsals, and Performances***

2020 brought changes to the music performance scene, especially considering chamber music and ensemble playing where multiple players are needed for a performance are limited for the safety protocols as a result of the COVID-19 pandemic with social distancing, mask wearing, sanitary measures, etc. Still, individual lessons, chamber and ensemble rehearsals and performances have been continuing in various formats either online or in person as state laws allowed. During this challenging time, with the sparse opportunities of live or online performances, performers see the need to focus even more on listening skills and performance techniques for musical communication compared to the pre-pandemic period. Some pedagogical points shared by a 19th century pedagogue, Friedrich Wieck, Clara Wieck-Schumann's father and a naturally gifted pedagogue, even with the time difference of about 170 years, shine light to the direction of present-day musicians regarding both individual and group settings of music making as follows:

- non-pushing for technique focused teaching and practicing
- practice with enjoyment
- emphasis on listening while playing
- repertoire choices—musical purposes and music focused rather than audience pleasers
- singing tone from the instrument
- ultimately, music making as art rather than a display of technique or showpieces

This paper will present various chamber/ensemble approaches shown during the pandemic, and will propose healthy teaching and coaching approaches for lessons, chamber and ensemble rehearsals and performances during the pandemic and beyond, for the purpose of garnering a betterment of musicianship both as an individual musician and chamber/ensemble player.

**Leonard, Hakeem**

see Stephens, Emery (*Utilizing Contemporary Commercial Vocal Music Performance to Balance Eurocentric Dominance in Higher Education*)

**Liang, Chen****Lecture-Recital: *Modernism from a Traditional Southern China Mountain Village: An Insight into Xiangping Zou (1951–)’s “Impromptu: Village Drum Tower of the Dong People” (1987) for Piano***

My lecture recital will be focusing on one Chinese modern compositions named “Impromptu: Village Drum Tower of the Dong People (1987)” by a composer from my hometown of Chengdu, China, Xiangping Zou (1951–). Mr.Zou is one of the leading composers in China and has largely contributed to Chinese New Music in the 20th and 21st centuries. His major approach is to combine western modern compositional techniques with traditional Chinese music elements, and this Impromptu is one of his outstanding examples of this combination. The piece has been awarded numerous prizes and played in major competitions such as the International Tchaikovsky Piano Competition. Though received huge popularity among my colleagues, friends and teachers after I performed it at my school, it seems like the piece hasn’t really spread its name and reputation in most parts of the US yet. So, the major commission for my lecture recital is to introduce you this wonderful composition from its exotic cultural context, innovative compositional language (including motivic construction, scale uses, pitch collections, and form plans), and some special performance techniques. Moreover, the piece is fairly programmatic and if technology permitted, I will perform this piece with correlated pictures moving along with the music so that the audience can get a visual sense of the images in the piece. The piece is about 7 minutes in length, and my talking will be about 15 minutes.

**Lipke-Perry, Tracy****Lecture-Recital: *‘First’ Ladies at the Piano in the Age of Women’s Suffrage: Playing it Forward***

“The absence of women in the standard music histories is not due to their absence in the musical past.

Woven amidst the struggle for the vote in the era of women’s suffrage are women’s musical achievements and notable ‘first’ ladies: Amy Beach, first successful American woman composer; Lili Boulanger, first woman to win the Prix de Rome; Cecile Chaminade, first female awarded the Legion d’Honneur; Rebecca Clarke, first female member of a symphony orchestra; Louise Farrenc, first woman instrumental professor in Europe at the Paris Conservatoire; and Florence Price, first African American woman to have works performed by a major symphony orchestra. Against the backdrop of their achievements, however, these composers’ works remain largely neglected and underperformed in the context of the classical canon. Omission or inattention perpetuates the false impression that there were few, if any, women composers prior to the 20th century.

Illuminating a more accurate history, this presentation provides an overview of the (numerous) piano works written by women composers during the age of women’s suffrage (1850-1920), highlighting the breadth of modern teaching and performance possibilities and resources devoted to the topic including anthologies, publishers, composers’ collections, and web sites. Further, drawing upon selected solo piano works by ‘first’ ladies, Beach, Chaminade, Price, and Farrenc, I will highlight the treasure awaiting contemporary pianists and audiences and the need and opportunity to re-imagine modern pedagogy and practice in celebration of art and humanity.

**Malyuk, Heather**

see Berenson, Gail (*Life Happens: What Musicians Should Do When Injury Strikes*)

**Manchester, Ralph**

see Berenson, Gail (*Life Happens: What Musicians Should Do When Injury Strikes*)

**Mann, Tatiana Roitman**

see Nelson, Jocelyn C. (*Negotiating Inclusive Ethnic and Musical Identities in Predominantly White Spaces I*)

**Manzo, V.J.**

**Demonstration: *Teaching Signal Processing Design for Effect Pedals: Making Signal Processing Tangible***

Teaching digital audio processes and their use in musical contexts is one of the more challenging subject areas for music technology instructors. While there are excellent books and other resources that explain audio processes using diagrams and charts that merely require the reader to have modest skills in mathematics, computer science, or electrical engineering, these extra-musical subjects still pose great challenges for music students. Given the time and scope limitations implicit in a single semester/term course, pedagogy for effects processes often has to be reduced to qualitative descriptions and audio examples. And the more ambitious task of implementing such processes, realizing an algorithm via a plugin or a physical hardware pedal, is not always feasible.

We have addressed this difficulty by creating two audio effect development kits (analog and digital) and a software-based tool to facilitate rapid effect prototyping. Through the use of this kit and tool, students need only focus on understanding the specific audio process they wish to implement and then either breadboard or code those specific elements into an existing framework (in the analog or digital domain respectively) to have those algorithms realized in a standalone hardware effect.

This presentation will discuss current pedagogical practices and implications for student projects, the kits and tools we've developed and made publicly available, and the types of student projects we are currently facilitating to build guitar effect pedals in music technology courses with educators who are not mathematicians, computer scientists, nor electrical engineers.

**Marasco, Anthony T.**

**Workshop: *Building Telematic Networked Software for Music Pedagogy with Collab-Hub***

This workshop serves as an introduction to building networked performances and pedagogical tools using Collab-Hub, a package for remote collaboration based on Node.js and implemented within Max and as a web-based interface. The workshop facilitators will present an overview of their experiences developing projects with Collab-Hub that demonstrate different network performance paradigms—local, remote (telematic), and embedded (Internet of Things). Participants will be guided through the setup process of a basic Collab-Hub configuration using Max that can then be further developed for their own audiovisual performance or pedagogical needs. Facilitators will also provide basic templates/code bases for participants to keep and expand into larger projects of their own. Some prior knowledge of Max will be helpful but not necessary. All of the software is free to download and use.

**Martin, Joey M.**

**Performance: *Composition Commemorating the Life and Sacrifice of Father Mychal Judge***

*Stations for Mychal* (2020), an innovative dramatic song cycle for tenor, viola, and piano, was commissioned in commemoration of the heroic actions taken by Father Mychal Judge (1933–2001), Chaplain for the New York Fire Department until his death while assisting with the evacuation of the towers during the terrorist attack on September 11, 2001. The first performance will be offered in St. Francis Church, downtown Manhattan, on September 11, 2021, during the week of commemorative events marking twenty years since the tragedy.

The product of three years of research, interviews, and collection of the writings, sermons, and personal notes from Father Judge, *Stations for Mychal* illuminates the transformative power of Fr. Judge for bringing reconciliation. The fourteen movements correspond to the stations of the cross progressing from the invocation to the dismissal with evocative musical shapes: the sonic suggestion of the towers that bookends the work to the *Prayer of St. Francis* that runs throughout the work; bittersweet memories of family (the Irish tune *Sí Bheag, Sí Mhór*, a favorite of Mychal's father); frenetic music reflecting doubt and fear, in both the personal struggles of Fr. Judge and the unstoppable progress of planes that brought down the Twin Towers. The work culminates as a

representation of the fullness and richness of a life in all its contradictions – tragedy, beauty, and, ultimately in the ability of an individual life to mean more than the sum of its parts.

### **Masterson, Sarah**

#### **Performance: *Philippa Duke Schuyler's "Seven Pillars of Wisdom"***

Philippa Schuyler was famous from an early age as a child prodigy. As an adult, she toured the world as a pianist, often performing her own compositions. She also pursued a career as a freelance journalist, reporting on the political situation and war crimes in the Congo and Vietnam. Due to her unexpectedly early death in Vietnam, most of her works have never been recorded or published.

Composed in 1964-1965, "Seven Pillars of Wisdom" reflects Schuyler's mature style, which was heavily influenced by her life experiences. As an adult, her mixed-race heritage caused her continual difficulties, especially in the US. She spent most of her life abroad, especially in Africa. During her early trips, she studied the local music, while her later trips centered on the political situation in the Congo. In the last two years of her life, she traveled to Vietnam, performing for dignitaries and covering the war. In 1967, she was killed in a helicopter crash, while helping evacuate children from an orphanage.

In 1964, Schuyler became especially interested in T.E. Lawrence and his biography, which inspired this composition. All of the movements include related quotations from his book, which seem to reflect Schuyler's interest in the brutality of the story, perhaps influenced by her own experiences in the Congo. Many of the themes spell the names of important characters and topics, using her own musical alphabet. This complex work remains unpublished and was reconstructed by the performer from manuscript papers and notes.

### **Maurer, Joseph**

see Nelson, Jocelyn C. (*Negotiating Inclusive Ethnic and Musical Identities in Predominantly White Spaces I*)

### **McCall, Joyce**

see Dobbs, Teryl L. (*Music Education, Critical Race Theory, and the Epistemology of Whiteness*)

### **McConville, Brendan**

#### **Paper: *Cloud Computing Tools for Blind Peer Review Pedagogy: A Three-Year Study***

This paper reports on a three-year study to determine the efficacy of using cloud computing tools to facilitate "peer review pedagogy" in music arranging, composition, and orchestration courses. First, I will provide a model framework for the use of peer review in the music classroom, building on both disciplinary and non-disciplinary studies (Lebler 2008, Søndergaard & Mulder 2012, Usher & Barak 2018) that have employed formative peer assessment, and recognize that its practices align with Kolb's (1984, 2001) experiential learning theory. Second, I will provide my methodology for using technology in peer review pedagogy in courses, as well as more general suggestions for the types of cloud software that facilitates student collaboration and sharing. I use Google Apps and a Basic LTI-connected Noteflight and Canvas connection, though a variety of tools may be used. Third, I will provide the qualitative study results of using this process over a three-year period (2018-2020) in three different courses: Choral Arranging, Counterpoint, and Orchestration. I'll offer discussion and learned best practices for using peer review pedagogy, including suggestions for technologies, student infrastructure tips, and student review rubrics.

Overall, blind peer review projects enhance a variety of assignments in music courses; analysis papers, model composition projects, arrangements, counterpoint exercises, etc. all serve as excellent vehicles for the real-world practicality of blind reviews. This presentation details the very positive results of its application in music courses, and encourage teachers to consider the technologies that enable the benefits of the "business-like" reality of blind peer review.

**McCormac, Robert****Paper: *Challenging Pedagogical Models; Appalachian Vernacular Music Traditions in the Undergraduate Music Theory Classroom***

The vernacular music traditions of the southern Appalachian Mountains have historically been excluded from collegiate music education programs and have only with the recent prevalence of Appalachian Studies, begun to receive greater scholarly attention. These music traditions have agency as pedagogical tools in the undergraduate classroom, specifically as contemporary models for music theory courses. Utilizing Tomas Turino's previous scholarship on participatory music traditions of the American South, this paper highlights the benefits of utilizing these vernacular music traditions to create a more inclusive, relevant, and equitable classroom experience.

In contrast to 'presentational' models for music theory curricula, Appalachian music predominantly utilizes a 'participatory' model; downplaying individual virtuosity and foregrounding what Turino describes as, "kinesthetic participation." The application of these music traditions as a contemporary pedagogical model also addresses detrimental power dynamics in higher education, by reframing the classroom experience as socio-musical intercourse - learning by doing, as a collective entity.

Examples of these suggestions include the addition of shape note singing, structural implementation of the old-time 'jam session', and inclusion of vernacular music in the teaching repertoire. While these participatory traditions are customary in the familial and social spheres they originated in, their existence is remarkably limited within academia. However, programs within the Appalachian region such as Appalachian State University, UNC-Greensboro, and University of Kentucky have begun to institute these pedagogical models to great student successes and affirmation. This paper examines pre-existing models and provides tangible suggestions for further implementation of Appalachian vernacular music traditions in the undergraduate music theory classroom.

**McKenn, Ryan**

see Manzo, V.J. (*Teaching Signal Processing Design for Effect Pedals: Making Signal Processing Tangible*)

**Meng, Chuiyuan****Demonstration: *Deck 10 Connect – A Cloud-Based Rehearsal and Performance Platform for Live Music***

"Internet-based rehearsals and concerts are increasingly needed, but few tools are available to deliver a successful rehearsal session or virtual concert. The authors designed and developed a brand-new, WebRTC-based platform that is easy to use, optimized for live music performance over consumer-level internet connections, and capable of broadcasting live to millions of audiences. It is a web application that any group can start playing within a few minutes, with no special software installation needed. If you have tried rehearsals or hosting concerts via Zoom, here's how this new system differs when compared to Zoom:

- Supports large number of concurrent voices (to support virtual choir / ensemble in realtime)
- Bandwidth-efficient even with a larger group of musicians
- Built-in music file playback and streaming
- Native support for multiple cameras and audio inputs
- Local audio mixing before broadcasting
- Customizable video grid arrangement to support artistic goals during virtual concerts

During this presentation, the authors will discuss the system architecture, its unique designs to support live music performances, case studies, and demonstrate how to use the system to start rehearsing online in just a few minutes.

**Menoche, Charles****Paper: *Getting a Little Bit More Out of littleBits Projects***

Sphero's littleBits have become popular tools for school STEAM-focused projects and units. In collaboration with Korg, littleBits assembled a specific collection of modules, the "Synth Kit", that work for a variety of simple but interesting music projects for teaching sound and synthesis. Although it is easy for one to believe that the Synth Kit includes all of the possible music project littleBits, these are just some of the littleBits available for music projects. A number of additional littleBits enable one to go beyond the basics in the Synth Kit. These range from littleBits to computers for power and audio, for conveying MIDI data, for sound triggers, for microphones, for bend sensors, and others. These provide additional fun and interesting components, providing students with new challenges for new littleBit STEAM projects.

After a quick introductory overview of littleBits and how it works (for those new to the hardware), this presentation will walk attendees through other key littleBits that are useful for music projects. The presenter will share a number of littleBits STEAM projects that incorporate these additional music components, exploring a number of interesting projects and assignments. For those who have been using littleBits, or are thinking of adding littleBits into STEAM units and music technology classes, one will leave with a number of ways that littleBits beyond the Synth Kit collection can be added into a ones collection.

**Merkowitz, Jennifer Bernard****Paper: *The Many Uses of Soundtrap in a Pandemic and Beyond***

As many aspects of music-making in groups were deemed unsafe amidst the COVID-19 pandemic, music educators had to find ways to continue their students' music education. At Otterbein University, I had previously used Soundtrap in my general education class as a tool to teach composition. During the 2020-21 school year, we expanded the use of Soundtrap across the entire Music Department to facilitate virtual performances of large ensembles and chamber groups, readings of student compositions with ensembles, and realization of orchestration projects, among other activities. In my presentation, I will discuss our experience from shutting down in Spring 2020 to being able to produce two department-wide showcases for YouTube by December 2020. I will show example projects and share lessons learned by faculty and students. Finally, I will share ways that we can continue to use Soundtrap even when "normal" music activities can resume.

**Molina, Patricio F.****Paper: *Arabic Music and the Piano: The Use of the Piano in Lebanon and Egypt During the Golden Age of Arabic Music***

During the 1930s, Egyptian and Lebanese composers began to incorporate the piano into their works. Because the piano also brought equal temperament, which is distinctly different than the tuning system used in Arab folk music, this new instrumental combination made a deep impact on the musical structure itself. The story of how the piano was introduced to the Arab World, however, is not well known.

In this paper, I discuss the introduction of the piano (and consequently of equal temperament) into Egyptian and Lebanese Arabic music of the 1930s–60s. I also compare Western and Arabic music theory and explore how the piano influenced the composition of Arabic music. The study is in two parts: 1) an analysis of Egyptian and Lebanese music from 1930–60 that features the piano alongside traditional Arabic instrumentalists and vocalists, and 2) a biographical study of musicians that brought Western elements into Arabic music.

The fusion techniques developed during the period 1930–60 continue to inform compositions created by Arab musicians in the United States and elsewhere. In the fourth chapter, I provide an overview of Arabic music in the United States in the 21st century.

**Momand, Elizabeth**

see Zacharella, Alexandra (*Using Song Literature as a Vehicle for Expanding Low Brass Repertoire*)

**Mortyakova, Julia**

**Campfire Discussion: *Moral Leadership: The Role of a Music Executive in a Pandemic***

As our institutions went online March 2020 in response to the outbreak of Covid-19, most of us did not know what would happen next. However, those of us in leadership positions knew we had to prepare for all contingencies. Some institutions made decisions early to remain online in the fall, otherwise were waiting throughout the summer to make the decision. Music was in a unique position, due to resounding evidence that certain activities, such as singing, contributed to the spread of the virus. As a result, music departments and administrators had difficult decisions to make: do they sound the alarm of having in-person activities in their field and move to remote learning in the fall even though the institution was aiming for a face-to-face instruction? Or, do they simply follow the lead of the upper administration?

There were music departments and executives who emerged as leaders and advocates for their constituents and who managed to transition their programs into remote learning early-on in the summer. This session will focus on these decisions as examples of moral leadership or making decisions based on what is truly the best decision for the people in one's charge, as opposed to what may be the easier or politically safe. The presenters of this campfire discussion will use the response to the coronavirus pandemic as an example, a starting point for the discussion about leadership in musical academia and what role moral responsibility plays in making difficult decisions both as music executives and faculty.

**Moy, Wendy**

**Workshop: *Singing for Social Consciousness – Amendment: Righting Our Wrongs***

A meaningful way to embrace diversity, inclusion, and equity is through the programming and performing of socially conscious music. This workshop will present the process of commissioning, programming, and performing of the socially conscious choral work, *Amendment: Righting Our Wrongs* by Dr. Melissa Dunphy. This 19-minute work for SATB chorus and cello celebrates the 100th Anniversary of Women's Suffrage and advocates for Universal Voting Rights through the texts of BIPOC women (Stacey Abrams, Frances Harper, Astrid Silva, Mary Church Terrell, Zitkala-Sa, Ida B. Wells) juxtaposed against the words of our white founding fathers. This six-movement work (The Quest, All Men Are Created Equal, We Hold These Truths, Identity Politics, Pledging Allegiance, and Amendment) highlights the reality that while the 19th Amendment was passed in 1920, it did not grant all women the right to vote, and many people today are still disenfranchised.

Participants will experience this work by becoming the choir with the commissioners serving as the conductors. (If time, we will hold a rehearsal before the conference.) The commissioners will discuss the curation of the chosen texts and strategies on using them as a springboard for discussion. They will also provide resources, such as the Empowering Silenced Voices Socially Conscious Choral Database, to program a full concert with this work as the centerpiece. Participants will walk away with tools on how to present this work to their community and strategies to use socially conscious programming to promote diversity, inclusion, and equity.

**Muñoz, Kim Anne Carter**

see Romero, Brenda M. (*Negotiating Inclusion of Ethnic and Musical Identities in Predominantly White Spaces II*)

**Murphy, Barbara**

**Poster: *Creating Open Educational Resources (OERs) for use in the Music Theory Curriculum***

In the past few years, there has been a renewed interest in having online textbooks and resources for students in music classes. With the pandemic this past year, online resources have become increasingly needed and valued. It is also important for these resources to be as cost effective as possible for students. Ideally, these materials would be Open Educational Resources (OERs) which are licensed to be shared freely by authors and creators.

This presentation will discuss the continuing development of an OER website for music theory classes. The website to be described includes musical scores, recordings, handouts, videos, PowerPoint presentations, and exercises for theory and aural skills classes. This presentation will include a description of the creation process for the website including plugins and other apps used; the process of creating and finding material that can be shared (e.g., compositions and musical examples by a wide range of composers); and the process of determining and obtaining copyright permission for the use of the pieces' scores and recordings.

**Murphy, Erin Kendall**

see Wheatley, Susan (*Central American Songs: A Retrospective of the Composer Katherine Hoover*  
*I. The Woman of the Huipil • II. Remedies • III. Prayer for a Son Disappeared*)

**Nakra, Teresa Marrin**

**Poster: *Human-Centered Musical Design***

This presentation will describe outcomes from a recent online course in which undergraduate students applied human-centered design principles toward the development of musical projects. Several of the students elected to collaborate with staff at a local hospital to expand upon existing Holistic Arts programs for patient wellness. The students designed online music therapy experiences, working together to produce an app that cancer patients could use during chemotherapy infusions. Students selected roles on the team, including coding, user experience research, and music/visual asset design. The finished app depicts the hospital's "Grounds for Healing" garden and includes controls that enable/disable tracks in multitrack compositions. The team investigated traditional music therapy methods and conducted informal user testing through surveys and interviews. At the project's conclusion, a hospital administrator stated, "This is truly a unique opportunity to learn how music can calm anxiety, perhaps ease pain, and provide a diversion during chemotherapy or other cancer treatment." A student composer also wrote: "cancer can be beaten and a positive mindset is extremely important...I am honored to have the ability to provide patients with a sense of hope and comfort during this process by listening to my music." Students demonstrated appreciation for the positive impacts they could make in another person's life. While these results were preliminary, next steps will aim to further explore the health benefits of interactive music systems, with an eventual goal to roll out a full pilot program. The app is available to try out here: [<http://rwjuh.immtcnj.com/desktop>]

**Nederhiser, Rebecca**

see Vázquez-Connelly, Krista (*Viewing the Score through the Eyes of the Composer*)

**Nelson, Jocelyn C.**

**Panel: *Negotiating Inclusive Ethnic and Musical Identities in Predominantly White Spaces I***

Questions about who participates in which musical traditions are complicated and nuanced. While many universities are consistently working to increase diversity, it is important to examine who decides curriculum and research topics, and the ways in which diverse voices are often moderated. This 85-minute panel seeks to explore some of the subtler barriers to inclusion in academic curriculum, research, and performance having to do with questions of appropriation and with conflicting needs between academic freedom and academic survival for BIPOC scholars in music. Discussions include the ethics of White participants teaching and performing Black musics like Hip-Hop; how a university's disciplinary structure encourages and discourages certain lines of undergraduate study, and how curricular connections (or the lack thereof) between ethnomusicology, other forms of university music instruction, American studies, and ethnic studies can encourage or discourage BIPOC

students from studying music; and the conflict between Soviet hegemony and cultural appropriation in the USSR with artistic identity and agency.

**Nemko, Deborah**

**Lecture-Recital: *Tania León and the Piano: First “Momentum” and then it’s “Going...Gone”***

Despite the fact that composer Tania León began her career as a pianist for the Dance Theatre of Harlem, until the last two decades she was mostly known for her instrumental, operatic and works for chamber ensemble. Her oeuvre of compositions for the piano includes pieces that reflect the experimental playful nature of a composer who can be seen as a musical “eclecticist”—one who is not comfortable with labels or confining structures. Describing herself as “... tired of all (our) labels...I am not a feminist, am not a black conductor, and am not a woman conductor. I am nothing that the people want to call me. They do not know who I am. The fact that I am using this physical costume does not describe my energy, does not describe my entity.” (Lundy, “Conversations with Three Symphonic Conductors: Dennis DeCoteau, Tania León, Jon Robinson,” *Black Perspective in Music*). Her piano compositions “play” with rhythmical, harmonic and gestural ideas in the same way her beloved Dance Theatre of Harlem plays with the limitations of gravity. This lecture recital will discuss León’s piano works including “Momentum, Going...Gone” and “Tumbao,” with regard to the composer’s use of dance, harmony, and gesture. Short musical ideas will be performed to demonstrate the eclectic nature of León’s style followed by a performance of her compositions.

**Notareschi, Loretta K.**

see **Farrell, David E.** (*The Cost of New Music: Recent Data on Composer Commission Pay*)

**Novak, Richard**

see **Martin, Joey M.** (*Composition Commemorating the Life and Sacrifice of Father Mychal Judge*)

**Ntais, Angelos**

**Student Paper: *Music Education and Cultural Humility: A Synergy to Address School Discipline***

***Disproportionality and Underrepresentation of Students of Color in University-Level Music Education***

This paper explores school discipline disproportionality as a factor that contributes to the underrepresentation of students of color in university-level music education. Studies by Bal et al. (2017) and Skiba et al. (2011) highlight the overrepresentation of students of color in exclusionary school discipline, whereas Bell (2020) mentions in his study about Black students’ and parents’ perceptions of school discipline that “school disciplinary actions that target students of color may initiate a process of self-detachment from the academic environment.” Therefore, students who wish to pursue music studies but experience harsh disciplinary actions in their school life, may lose the opportunity to receive music education at the university level.

Based on this interrelationship between school discipline and access to higher education, this paper also describes how a School of Music can instill cultural humility—a framework which has been integrated in the practice of professionals in social work (Fisher-Borne et al., 2015), nursing (Foronda et al., 2016) and education (Tinkler & Tinkler, 2016)—in undergraduate music education with the goal of educating music teachers to embrace and integrate the principles of this framework in their own educational practice: openness, self-awareness, being egoless and ready to incorporate self-reflection and critique after interacting with individuals from various cultural backgrounds. Ultimately, music educators will be able to utilize cultural humility to address individual and institutional level behaviors that contribute to disparities and marginalization of communities in the school environment and will allow for more students of color to access university-level music education.

## **Olivier, Ryan**

### **Performance: *Partial Decisions: A Live Multimedia Performance Work***

Partial Decisions is a real-time, semi-improvised work for solo performer and interactive audio-visual system. The work explores the various sonic and visual results of individuals “choosing” to come together or strike out on their own. The performer can merely impose limits on the decision-making capabilities of the community, but imposing those limits can yield unexpected result, sometimes beautiful, sometimes chaotic, and sometimes beautifully chaotic. Each performance is unique and opens up a chance for new possibilities, a chance for newfound beauty from the partial decisions of the many.

## **Parker, Nathaniel F.**

### **Paper: *Seismic Shift: Towards A New Repertoire Paradigm for Orchestra Programs in Higher Education***

The killing of unarmed Black citizens in Summer 2020 catalyzed introspection and action by artists worldwide. One fundamental question raised by these and similar events: how can an artist engage in a meaningful response through their art form? Further, how can white artists contribute in a way that transcends tokenism? An initial action taken by many orchestral artistic directors is a marked increase in the number of works by Black composers performed during the 2020-2021 Concert Season. (A natural extension of this concept includes composers of all colors and other under-represented groups.) To be sure, this is positive progress. But these well-intentioned efforts alone could be viewed as empty tokenism unless they mark the beginning of significant, enduring change.

One vehicle for such change in the academy is a deliberate seismic shift in curricular concert programming: devoting 50% of orchestral performance repertoire to works by under-represented and living composers. Such a significant departure from traditional programming—grounded firmly in the Western European canon—is uniquely challenging for conductors in the academy who, among other considerations, must balance the value of progressive artistic initiatives with that of symphonic masterworks essential to students’ educational experience. This presentation outlines the programming paradigm described above, considers a sample concert season developed using this model, and explores the challenges and possibilities of implementation by orchestra programs in higher education.

## **Pelkey, Stanley**

### **Workshop: *Mission, Vision, Justice: Budgeting and Resource Management for New Music Department Chairs***

Music department chairs assume numerous roles, from curriculum manager, concert series executive producer, and enrollment officer, to student advocate and faculty mentor. But their most important role—influencing all others—is budget manager. Unfortunately, music faculty rarely receive training in budgeting and resource management during graduate school; new faculty orientation programs understandably focus more on tenure and promotion processes and expectations than on institutional finances; and university-based leadership programs may not address the opportunities and challenges associated with music budgets, such as marketing for and distributing revenue from concerts, managing marching band expenditures, and allocating student performance scholarships, among other aspects that differentiate music budgets from other academic department budgets.

This workshop offers a brief orientation to music department budget management. An opening presentation covers topics such as the relationships among strategy, programs, and budgets; understanding institutional budgeting structures; using resource allocations to enhance shared departmental norms; and leveraging allocated departmental resources to generate additional resources to support student and faculty success. Special attention is also given to the imperatives of justice, equity, and inclusion regarding compensation of adjunct faculty, hiring of faculty from underrepresented communities, and recruitment of diverse student cohorts. The workshop concludes with a series of short activities that reinforce the key topics while also encouraging participants to consider ways to systematically address issues of equity, inclusion, and justice through specific, targeted

resource allocations (e.g., a commitment annually to increase adjunct pay rates) and through transparent financial incentives spread across departmental and program-based budgeting structures.

**Perlongo, Daniel**

see Wheatley, Susan (*Central American Songs: A Retrospective of the Composer Katherine Hoover*  
*I. The Woman of the Huipil • II. Remedies • III. Prayer for a Son Disappeared*)

**Perttu, Daniel**

**Original Score: A Triptych of Fugues**

This piece was inspired by the great keyboard fugues written by J.S. Bach, Paul Hindemith, Dmitri Shostakovich, and Samuel Barber. The fugue is a concept as much as it is a form, and it provides an appealing balance of flexibility and stringency that enables it to be used even by a 21st-century composer.

**Petitto, Jacqueline**

**Lecture-Recital: Sister Power! Solo Piano Works by Nadia and Lili Boulanger**

Now that diversity, inclusion and equity are top of mind, it is imperative that we advocate for gender equality by celebrating extraordinary women in classical music. This lecture recital highlights the important contributions both female musicians have made to our profession. Child prodigy Lili Boulanger (1893-1918) composed exquisite works and was the first female winner of the Prix de Rome. Unfortunately, she died at the tender age of twenty-four. Nadia Boulanger (1887-1979) studied with Gabriel Fauré and became the most influential music pedagogue of the twentieth century. Among her pupils were Aaron Copland, Philip Glass, Darius Milhaud, and Astor Piazzolla to name a few. In addition, Nadia was one of the first women to conduct several of the world's leading orchestras including the New York Philharmonic, Philadelphia Orchestra, and the Royal Philharmonic Orchestra. She taught at the Paris Conservatory, Juilliard, Peabody, Harvard and more. My program features the following underplayed and underrated pieces: Lili Boulanger's "Prelude in D-flat Major," "No. 1 D'un Vieux Jardin" and "No. 2 D'un Jardin Clair" from *Trois Morceaux Pour Piano*, and Nadia Boulanger's "Vers la Vie Nouvelle."

This topic is particularly relevant presently and fascinating to me since I studied with Dr. Marianne Ploger, a pupil of Nadia Boulanger's. It is most fitting to tie this to the importance of lineage in music, especially that of female music educators as in my case. Let's find ways to address lack of representation and promote female empowerment.

**Pike, Pamela D.**

**Paper: Practice Paradox: Exploring Instrumental and Vocal Success of Undergraduates from Diverse Musical Backgrounds**

Auditions into undergraduate music programs require instrumentalists and vocalists to demonstrate basic proficiency with performance but rarely evaluate one's ability to learn or practice independently. Yet, once enrolled in a music program, the ability to self-regulate is one of the most important skills that undergraduates develop. Although most undergraduates do not begin their studies being able to practice deliberately or self-regulate, researchers suggest that students can acquire skills associated with self-regulation (including forethought, volitional control and self-evaluation) and deliberate practice during undergraduate study (Burwell & Shipton, 2011; Gaunt, 2008; Hallam et al, 2012; Lisboa, 2008). However, there has been little research into how diverse pre-college music experiences impact the development of self-regulation in music school.

This collective case study explored the pre-college music backgrounds and undergraduate experiences of 80 music majors at a large land-grant institution whose student body had become increasingly diverse. Twenty students from each year (freshman through senior) volunteered to participate in the research. A variety of instrumentalists and vocalists from varied backgrounds were represented. Students in the study completed individual questionnaires and participated in a series of focus groups. Data from these sources were triangulated

with studio teacher reflections on each student's progress toward becoming an independent music learner. The paper explores findings including: the persistence of socio-economic disadvantages throughout the undergraduate years; student perceptions of inequality in the music studio; and, teacher perceptions of insurmountable inadequate pre-college preparation among certain student populations. Implications of these findings upon student independence, learning and self-regulation are explored.

**Powell, Lisa**

see Barry, Nancy H. (*The Courage to Change: Building Relationships to Support Diversity and Equity in Music Education*)

**Price, Erin**

**Poster: *Pairing Trauma-Informed Instruction with General Music Education Implications for the Management of Maladaptive Behaviors***

Transcending trauma-induced emotional barriers, the music classroom can become a place of safety for students with comorbid emotional disturbance and trauma. When brain development is stunted by trauma, educators are tasked with providing specialized instruction in the music classroom. Through trauma-informed accommodations, music teachers can cultivate an environment conducive to learning and maximize student potential. This study serves to evaluate the implementation of trauma-informed practices in the special education music setting as measured by rate of undesired major behavior. Research indicates that exposure to trauma can impact the way student respond to and engage with their environment. Because of the grounding rhythmic, tonal, and movement opportunities offered in the music room, it is possible to conceive of the elementary general music classroom as a place for students to remain mentally present and engaged, avoiding dissociation and retraumatization. It is posited that that the implementation of trauma-informed pedagogy within the music classroom could meet the special needs of students with emotional/behavioral disorders, generating a decrease in undesired behaviors which violate expectations of safety, respect, and responsibility. When implemented with fidelity, data indicate that the music room environment has the least undesired violent behaviors than any other school location. Implications for practice, outlined by the five principles of trauma-informed care, and reflections on results are provided.

**Richmond, Floyd**

**Poster: *Virtual Ensembles Made Easy***

This presentation will outline procedures for creating effective and quality virtual ensembles and will present details gained through experience. Techniques for doing things manually (greatest quality and flexibility) and using dedicated software (faster development, pre-built templates) will be covered.

**Robinson, Amy**

see Robinson, Corey (*Inspiring Social Change through Improvised Music with Nontraditional Notation*)

**Robinson, Corey**

**Lecture-Recital: *Inspiring Social Change through Improvised Music with Nontraditional Notation***

Developing deeply contrasting points of view while observing single events is an all-too-common occurrence in social discourse worldwide. Music employing alternative notation and improvisation encourages us as performers and listeners to reconcile disparate beliefs and viewpoints through the sonic realm. When composers ask us to think about music in different ways, they are challenging us to foster the required critical thinking, which can be extended to other non-musical areas of our lives.

While many pieces using non-traditional notation could have been chosen to demonstrate these notions of social change, Last Day of the Year (2020) by Sean Hamilton was selected for this presentation due to its cyclical nature and its use of the ideas of transformation and reconciliation. The piece is composed as a static wheel of musical ideas divided into four quadrants. Hamilton asks that any number of performers on any instruments

choose a quadrant to begin and perform some or all of the musical ideas any number of times at any tempo. Transformation and alteration of the notated musical ideas are encouraged throughout each performance of the work. The piece then cycles around the wheel, transforming inside the loose musical guidelines provided. Ultimately, the performance ends with the performers reconciling the work by performing the beginning quadrant a second time in a different manner.

In this lecture-recital, I will discuss concepts of improvised music with non-traditional notation and how these ideas apply to the movement of social change, followed by a performance of Last Day of the Year.

### **Robison, John O.**

#### **Paper: *Wang Xilin's Symphony No. 10: A New Direction?***

Commissioned for the 35th anniversary of the Macao Orchestra, Wang Xilin's *Symphony No. 10* was premiered in Macao on May 18, 2019. Being a commission from a special administrative region of China, it reflects Wang's desire to compose a symphony that would be attractive to Macao audiences and also incorporate popular musical styles. Changes in Wang's personal life are revealed in the work, due to his recent marriage to a Chinese surgeon and their decision to make a new life together in Germany.

Movement 1 represents a new style for Wang— it is pure, joyful, and celebrates the vigor of youthful life. While minimalism is evident, the source material is derived from Suzhou and Jiangsu Province (“Guandeng,” Sunan luogo). The topic of human love permeates the second movement, characterized by a long lyrical melody over a soft rock-style accompaniment. Movement 3 — representing the struggles, dangers, and solitude an isolated person faces when trying to achieve a worthy goal against overwhelming odds — is most reminiscent of Wang Xilin's “older” musical style based on the topic of human suffering. Wang describes the concluding movement as being refined, innocent, and elegant music that depicts the ideal of hoping for a rainbow at the end of the horizon. One of Wang's most beautiful creations, his desired effect is achieved through long lyrical soprano lines exhibiting the influence of Western popular music. *Symphony No. 10* shows how an 82-year old composer can still absorb new influences from China and the West, and change.

### **Romaniuk, Stephania**

#### **Paper: *The Embodied Musician: An Integrative Approach to Alexander Technique and Collegiate Music Performance Instruction***

The Alexander Technique (AT) is a holistic approach to optimizing musculoskeletal coordination and has been taught in American music schools and conservatories since the 1980s. Traditionally, music students receive AT instruction apart from their main-instrument lessons, and their studio teachers may not be familiar with AT. In the Oslo Model of integrative AT instruction, developed by AT instructor Stephen Parker in Norway, both students and their studio teachers take private AT lessons with a certified AT instructor, and in additional joint sessions, the AT instructor and faculty member teach students collaboratively.

The purpose of this qualitative case study was to explore how integrating the Oslo Model into collegiate music performance instruction influences learner outcomes for participating music students and their studio teachers and its feasibility at an American conservatory. Participants included three music faculty with three students each, and one AT instructor. Each faculty and student received ten private AT lessons and participated in six collaborative group sessions over one academic year. Qualitative data were collected through questionnaires, interviews, and observation notes at three large group meetings.

Students and faculty reported greater physical ease and mental resilience in their practice, performance, and teaching, and mutual empowerment through integrative AT instruction, which assuaged the negative effects of a stressful academic environment. Additionally, the AT instructor reported greater capacity to support learner outcomes by being more central rather than peripheral in the learning environment. Findings from this study have implications for music educators and administrators, particularly in post-secondary institutional settings.

**Romero, Brenda M.**

**Poster: *Negotiating Inclusion of Ethnic and Musical Identities in Predominantly White Spaces II***

This panel includes five ethnomusicologists who have addressed issues of coloniality in their work. Not surprisingly, many who teach topics related to music and society are ethnomusicologists who, until recently, were required in grad school to focus on one or more geographical areas. It is becoming clear that in addition to the music conservatory paradigm, ethnomusicological and anthropological methodologies have also stifled participation by the field consultants with whom scholars conduct research. Dr. Kim Anne Carter Muñoz, a scholar residing and teaching in Mexico, addresses how key scholarly canons in Ethnomusicology and Anthropology favor the U. S. and Europe over Mexico, breaking apart indigenous and traditional mestizo expressions and minoritizing women's participation in music, song and dance. An apprentice of Afro-Cuban *bátá* drumming, ethnomusicology graduate student Zane Cupec discusses teaching *òriṣà* song and *bátá* in a university ensemble, exploring diverse pedagogies based on ethnography and collaboration with contemporary African-Cuban consultants. Dr. Peter Hoesing became "committed to canon-busting," interrogating how bound up our notions of music fundamentals like melody, harmony, rhythm, texture, and timbre are with European cultural ideals. Ethnomusicology graduate student Salvador Hernández reflects on intersectionality in dissertation research. Although a scholar of Mexican heritage talking about Mexican nationals (and working in his mother's home state), the underlying dynamic of being lighter-skinned and from the U.S., working with (and ultimately benefiting, career-wise, from) indigenous Mexicans, reflects historical power dynamics in which mestizos have held more institutional power than indigenous peoples. Professor Emerita Brenda M. Romero will serve as discussant.

**Rush, Toby**

**Paper: *The Laptop Major: How a Small Change Can Revolutionize Our Entire Programs***

Our campuses have a growing population of a type of student which we have not traditionally considered potential music majors: students who create music with digital audio workstations like Ableton Live, Logic, FL Studio, and GarageBand. Truthfully, these students rarely consider themselves eligible for our degrees — or even musicians at all — because our programs are designed around traditional band and orchestra instrumentation. In fact, these passionate students are musicians in every sense of the word, and most of them have honed their craft completely independently, without the benefit of teachers, ensembles, or programs to guide them.

For departments which already have faculty with music technology experience, simply allowing music majors to choose electronic music as their primary performing area — a change which requires little or no alterations to existing degree programs — can simultaneously bring a welcome diversity to our departments, opening our core curricula to experienced musicians who have not previously had access to it, provide a valuable recruitment tool to not only high school seniors but current university students, while benefitting our current students by providing more learning and performing experiences.

While requiring only a small addition to the catalog, this change can lead to a long-needed change of culture in our programs and even our discipline: one which embraces relevancy and diversity and can re-energize our programs for decades to come.

**Selvey, Jeremiah**

see Moy, Wendy (*Singing for Social Consciousness – Amendment: Righting Our Wrongs*)

**Sheffield, Eric**

see Marasco, Anthony T. (*Building Telematic Networked Software for Music Pedagogy with Collab-Hub*)

**Smith, Rob****Original Score: *Spin***

Inspired in part by the energy and immediacy of contemporary pop music, *Spin* uses a number of elements to suggest the sensation of spinning: a circle of fifths harmonic progression, canonic passages, modal figures that loop around the tonic, and uneven rhythmic patterns. Variations of the calm and slow-moving opening theme are presented throughout the work in alternation with extremely aggressive, driving, and energetic material.

**Snell, II, Alden H.**

see **Stringham, David A.** (*Connecting Standards: Comprehensive P-12 Instrumental Music Instruction*)

**Snodgrass, Jennifer****Campfire Discussion: *The Power of the Student Voice: Community, Communication, and Advocacy***

The music students that populate our college and university campuses want to be instigators of change. They want to feel like their voice matters and are striving to better understand the avenues to where they can have their voices heard. Students are invested in topics such as race and inclusion, equity, and diversity in curriculum, assessment and in musical styles. These issues arise before a student even arrives on campus. What message are faculty and administrators sending to our current students when students see the initial requirements for auditions or entrance exams? Are faculty and administration already stating what is acceptable and what is not acceptable in these two gateway experiences? What changes are currently being discussed and are students being invited to participate in the discussion?

How can both faculty and students foster a sense of community in order to have difficult conversations, a true dialogue that leads to action without fear of retaliation and retribution? If the route of communication is left more open, perhaps the goals and value of the institution are better clarified, leading to a healthier culture for students, faculty and administration. This panel, populated by student members of the Student Advisory Council, seeks to create an open dialogue regarding the power of the student voice and how students can be a part of change and part of the discussion.

**Sokasits, Jonathan F.****Lecture-Recital: *The Intersection of Jazz and Art Music in the Piano Works of Dana Wilson***

The piano is well-represented in Dana Wilson's considerable compositional output. There are numerous duo and chamber works joining the piano with a wide variety of wind and string instruments, and concertos for piano and wind ensemble, and jazz piano and wind ensemble.

In honor of the composer's 75th birthday, a presentation of his major works for solo piano is timely. These works include concert pieces—*Sound Travels* (2005) and *Persona* (2008/2009)—and pedagogical works designed for the talented high school student—*Constellations* (2014). Considering the composer's background as a jazz pianist, it is not surprising to see the jazz language inform the rhythms and harmonies of each work. *Sound Travels* is cast in two movements. The first movement, "Take me inside," explores tonal and harmonic ambiguity in a lyrical rhapsody. The second movement, "Drive me home," continues the juxtaposition of major and minor sonorities of the characteristic sharped-ninth chord. It is a motoric and virtuosic companion piece to the slow first movement.

*Persona* is a five-movement work: "Hammering;" "Freely, reflective but quasi-rhapsodic;" "Relentless;" "Intimate, timeless;" and "Warm and colorful but insistent." Wilson traces the progress of two intervals—thirds and major sevenths—through dramatically varied contexts in which the jazz idiom is never distant, if not overt. *Constellations* is comprised of eleven brief yet engaging works that teach the developing pianist much about the jazz idiom.

**Southard, Keane****Original Score: *Together While Apart***

*Together While Apart* for Clarinet and String Trio was written in June 2020 during the COVID-19 pandemic and deals with physical separation and how the pandemic can be turned into an opportunity to feel more connected with each other in non-physical ways.

At the beginning, the four instruments are caught up in the hectic pre-pandemic world and the pressure to do everything and be everywhere at the same time. While they are connected in what they play, it is a fraught and fragile connection. Clearly, this way of being is unsustainable, and soon the instruments are forced to quarantine themselves and the players physically move themselves to different parts of the stage while the music reaches a breaking point.

Following the first silence of the piece, the instruments are now quarantined both physically and in musical space, with each limited to a different octave of pitch-space. After raging against these limits, they then resigned themselves to their circumstances and finally have a chance to reflect and breathe, enabling them to see that, while they are separated, they can still play together. In fact, the instruments decide to limit themselves beyond what was imposed upon them, using just four pitch-classes (E, F#, A#, B) but each in their own quarantined octave. As they connect their musical material, the music becomes more joyful as it brings them ever closer together despite still being physically apart, ending with the melodic idea in unison, representing the closest they can get while still quarantined.

**Staub, Jared**

see Kearney, Joshua (*Social Justice and the Variable Wind Band*)

**Stephens, Emery****Poster: *Utilizing Contemporary Commercial Vocal Music Performance to Balance Eurocentric Dominance in Higher Education***

Our presentation will examine the significance of training voice students with contemporary commercial techniques (non-classical) to decenter Eurocentric repertoire and cultivate exploration of genres beyond the canon. In response to conversations with colleagues on literature that support intentional efforts to redesign and reimagine music programs, we believe that voice instruction, both applied and choral curricula, should align with culturally responsive practices to represent the various traditions in American music. For example, the CMS report, "Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors (2016)," provides a place to begin this work. Our presentation has three goals: 1) to demystify the study of music in the academy for all students; 2) to redefine the perpetual hierarchy of what music programs in higher education consider "worthy of study" in the 21st century and 3) to explore and develop cross-cultural music competencies in student learning. According to Ladson-Billings (1994), "culturally responsive teaching is a pedagogy that recognizes the critical importance of identifying and including a student's cultural experiences and references in all aspects of teaching and learning." This student-centered pedagogy supports the study and inclusion of non-classical music in higher education programs.

**Stephens, Emery**

see Harley, Anne (*Unsung Legacy: Researching and Teaching the Unpublished Art Songs by the African American Composer, Harold Bruce Forsythe (1908-76)*)

**Stewart, Michael C.**

see Stringham, David A. (*Connecting Standards: Comprehensive P-12 Instrumental Music Instruction*)

**Stringham, David A.**

**Demonstration: *Connecting Standards: Comprehensive P-12 Instrumental Music Instruction***

National learning standards for P-12 music education were most recently revised in 2014, refocusing on artistic processes of creating, performing, responding, and connecting (CPRC). Beyond elementary general music, P-12 music education is myopically focused on music performance in ensembles. While this addresses mandates to engage students in performing and perhaps responding to music, our profession remains reluctant to embrace creativity in music education. Indeed, whether students receive a standards-based education often depends on a teacher's choice to provide them with one.

While researchers and practitioners have documented ways to appropriately reposition creating in P-12 music education, the connecting process is also neglected: NAFME does not include model cornerstone assessments for this process. Disruption of common practice music instruction during the coronavirus pandemic has created a unique opportunity to help music teachers (re)envision a comprehensive, standards-based experience for P-12 instrumental music education students. [<https://nafme.org/my-classroom/standards/mcas/>]

Based on previous research, we launched a repertoire-based project wherein students learn standards-based musical activities. This project both facilitates students developing ability to perform music and ability to create it, respond to it, and make connections between music and other disciplines. In Spring 2021, we are expanding the project to prioritize repertoire that celebrates diverse ethnic, cultural, and gender identities, and addresses cultural and musical heritages of states in which we teach. In this presentation, we focus on expansion of this project to include repertoire representative of upstate New York, specifically music of the Underground Railroad and women's suffrage.

**Sturm, Ike**

see Cordoba, Derick (*Sacred and Liturgical Jazz: "You Can't Jive with the Almighty"*)

**Sugiura, Nariaki**

**Performance: *Left-Hand Piano Music in Latin America***

German composer Kalkbrenner was believed to be the first who wrote a left-hand piano piece for counterpoint practice. Since then, many left-hand piano pieces were composed for different reasons such as writing music for a pianist who lost right hand or creating the most technically challenging music. According to some left-hand piano music specialists, there are about six thousand pieces available, and more new compositions are added in this unique literature every year. While there are many left-hand pieces written by American and European composers, there are limited numbers available for this genre by Latin American composers. In this presentation, I will showcase four lesser-known pieces written for left hand by two Latin American composers; Nazareth's "Polca" (6') and "Elegia" (5'), and Ponce's "Malgre Tout" (4') and "Preludio y Fuga" (7').

Brazilian composer Ernesto Nazareth was a prolific composer with more than 200 piano pieces, however, many of his compositions including these two compositions were not published until recently. He effectively blended folk tune and dance rhythms into these two pieces. Mexican composer Manuel Ponce is known for successfully linking three types of musical styles: classical, folk, and pop music. While first piece falls in his early salon-style character, the latter is written in neo-Baroque preludes and fugues. It is evident in both compositions that the Mexican folk idioms were the foundation of Ponce's music. All four compositions feature dance rhythms and large leaps among voices which are not so common in the left-hand writings of American or European composers.

**Sullivan, Brian M.**

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

**Sullivan, Elizabeth N.**

**Panel: *Supporting First Generation College Students in the Applied Studio***

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

**Sullivan, Elizabeth N.**

see **Johnson, Rebecca** (*Works by Miguel Del Aguila and William Grant Still for Flute, Oboe and Piano*)

**Swanson, Kirsten**

see **Frisch, Mira** (*Discussing Virtual Performance of William Grant Still's Mother and Child*)

**Talbott-Clark, Laura**

**Demonstration: *Paying it Forward: How We Can Use the Lessons of 2020 to Transform Collegiate Studio Instruction***

2020 has been a year of reckoning, from which the world of music instruction has not been immune. A recent study of self-reported mental health status in collegiate music students indicates that a majority of students surveyed suffer from mild to extreme levels of anxiety, depression and stress (Huisman Koops, Kuebel, 2019): now, our students face a second, 'silent' pandemic as their need for mental health support eclipses available resources. In our move to remote learning and embracing of related technology, we have been forced to rethink how we relate to our students, how we deliver our course content, and how we have been falling short in preparing our students for maximal adaptability in their future careers. Collegiate music programs are owning their role in perpetuating systemic inequality and now looking for ways to ensure that programs are accessible and inclusive. Reflecting upon the experiences of this year, I will outline ways that studio instructors can support their students' mental health through pedagogical techniques based in mindful inquiry, as well as create meaningful connections and experiences regardless of the mode of delivery. I will identify technologies and techniques of virtual instruction that we can adapt and retain to enhance our teaching, diversify our students' skill set and connect our studios to the global music community. Finally, I will suggest how studio instructors can address issues of access within their program and studio through an analysis of course structure and content, and a rethinking of the audition and admission process.

## **Tan, Kia-Hui**

### **Lecture-Recital: *COVID-inspired Solo Violin Works: Post-pandemic Teaching and Performance***

During summer 2020, I created a new website documenting approximately 700 solo violin works for which both scores and recordings were readily available for violinists to curate unaccompanied programs for the socially distanced or virtual 2020–21 concert season. This free online database that categorizes composers' racial/ethnic and gender identities (where known) provides much raw material for multifaceted inquiry beyond violin repertory, from diversity inclusion and socioeconomic/political affordances to technological impacts on teaching and performance, as illustrated by five COVID-inspired works (2'–4' each) premiered online between April and July 2020 representing the proliferation of unaccompanied violin compositions during COVID-19 lockdown:

Reena Esmail (Indian-American b.1983): *When the Violin*

Kati Agócs (Canadian b.1975): *Thirst and Quenching*

Piotr Szewczyk (Polish-American b.1977): *Quarantine Etudes Nos. 4-6*

James Woodrow (British b.1991): *Soliloquy*

Matthew Tomassini (American b.1978): *Breaths that Burn and Heal*

For example, Szewczyk's *Quarantine Etudes* cleverly zoom in on techniques that can be clearly demonstrated on Zoom. Esmail's expression of forgiveness was premiered by her husband, violinist Vijay Gupta, at the keynote lecture on Arts & Public Policy at the Americans for the Arts annual convention. Young violinist Woodrow might inspire college students to compose for themselves while Jennifer Koh's "Alone Together" project had salaried composers such as Agócs donate works while nominating freelance colleagues for paid commissions. These Gen X or Y composers were the quickest at making their new scores available for digital download/purchase during the pandemic.

## **Taylor, Kristin Jónína**

### **Performance: *The Underrepresented of the Underrepresented: Raising Awareness of Post-1800 Female Composers***

The curricula of applied music in the US is systemically entrenched with white male composers. Teachers gravitate towards teaching the repertoire they learned, creating an unsustainable cycle of underrepresentation of the repertoire of female, black, brown, and indigenous composers in the applied music studio. This presentation highlights the systemic racism and sexism prevalent in classical music and brings awareness to underrepresented composers. This presentation aims to explore music not only by female composers but also by those in underrepresented countries in the classical musical repertoire. The four composers selected for this oral presentation are Agathe Bäcker-Grøndahl of Norway, Catarina Domenici of Brazil, Florence Price of the United States of America, and Jórunn Viðar of Iceland.

## **Teguh, Lifia**

### **Original Score: *Liber Dangdut***

*Liber Dangdut* is a fusion-style piece that blends Western instruments with a famous traditional Indonesian style of music called dangdut. The distinct singing style in "dangdut" which is called "cengkok" is resembled through the slides in the strings, whereas the catchy rhythms of "kendhang", the Javanese hand-drum, and bass are played in turns by the piano and cello. The audience is encouraged to dance to the music while listening to it since it is the nature of "dangdut".

In Indonesia, "dangdut" is usually associated with the lower-class, because oftentimes the singers would dance quite erotically while singing these "dangdut" songs. This is what inspires the composer to juxtapose classical music, which is often associated with the upper class, with "dangdut". Through this composition, she hopes to break barriers for both classical and "dangdut" music, so that they are not associated with a certain class.

## **Terrell II, Roderick Andrew**

### **Student Performance: “Prometheus,” by Marc Mellits**

In 2011 Marc Mellits completed his fourth string quartet, *Prometheus*. Later in 2019, it was arranged for clarinet octet by Jonathan Russell. Mellits is an American composer who writes eclectic pieces filled with driving rhythms, soaring lyricism, and colorful orchestrations. His music creates a visceral experience for the audience, using musical textures and colors to deeply connect with the listener.

In Greek mythology, Prometheus is the Titan god of fire and was also known for being a trickster. It is believed that he stole fire from the gods and gifted it to humankind. Fire can appear in many forms, from a small flame on a candle to a controlled heat source in a fireplace to an inferno ravaging forests. As the octet progresses, Mellits uses each movement to present an evolving perspective on fire, exploring not just its destructive nature but also its more subtle and gentle qualities.

The first movement begins on a unison pitch, as a fire may begin with a single lit match. As the harmony expands the dynamic of the movement starts oscillating, growing and fading away as a young fire might while it spreads, eventually becoming an all-consuming blaze. The following 5 movements explore a range of colors which fire can offer, often deviating from the aggressive nature and danger we typically associate with fire. The piece ends dramatically with the last movement emulating a wild and uncontrollable fire, raging through a forest and destroying everything in its path.

## **Thompson, Tim**

### **Paper: *Physical Modeling in Music and Audio After 50 years: The Promise and the Future***

2021 marks 50 years since Lejaren Hiller and Pierre Ruiz published the first description of digital sound synthesis by computation of a physical model in the Journal of the Audio Engineering Society. It has taken most of these 50 years to realize the promise of synthesizing the sound production of some acoustic instruments with physical models to a convincing degree. Now, physical modeling synthesis accounts for many of the best commercial piano, electric piano, organ, and guitar software instruments, as well as instruments that create a variety of organic sounds. Modeling-based techniques have found a place in other areas of audio processing, such as the modeling of the circuitry of analog audio processing equipment (state space modeling). The obvious potential for physics-based creation and processing of audio in video games and VR applications has been described and championed, but it is still not widely realized. This paper presents a review of the history of physical modeling synthesis and audio processing, a description of the current state of the art and useful implementations, a look at the potential for “procedural audio” in games and VR applications, and a vision of the future for physical modeling techniques.

## **Tiffany, Andrea**

see Terrell II, Roderick Andrew (“Prometheus,” by Marc Mellits)

## **Tomita, Fumi**

### **Performance: *Celebrating Bird: A Tribute to Charlie Parker***

The compositions were written as a tribute to bebop legend Charlie Parker. Reflective of his style, they are all contrafacts and are based on compositions either written by Parker or associated with the great saxophonist. The work is a collaboration between bassist Fumi Tomita and tenor saxophonist David Detweiler. Tomita’s compositions, “Oceanology” and “Like Sigmund” are written in the syncopated style of bebop melodies, while Detweiler’s “Waltz Of The Moon” and “Bird’s Yard” are inspired by Parker’s performances. With bebop, Charlie Parker created a flexible genre of jazz improvisation that has since been opened to many different styles and moods.

**Trantham, Gene S.**

see Snodgrass, Jennifer (*The Power of the Student Voice: Community, Communication, and Advocacy*)

**Valente, Liana**

**Lecture-Recital: *Ensuring Diversity in the Classical Vocal Canon: Observations from an HBCU Voice Studio***

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

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

This lecture-recital will highlight art song repertoire by outstanding contemporary composers including Adolphus Hailstork, Cedric Adderley, and Jeremiah Evans. Dr. Hailstork will celebrate his 80th birthday in 2021. A native of Rochester, New York, he is a prolific composer and keen observer of our times. Dr. Adderley is an acclaimed composer and arts administrator shaping the lives of young musicians. Mr. Evans is a young composer with a profound compositional voice.

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

**Valvo, Tiffany**

**Performance: *Equal Parts Heart and Machine: Two Works by Carlos Sanchez-Gutierrez***

This performance celebrates two works by Mexican composer Carlos Sanchez-Gutierrez, who currently lives in upstate New York. Equal parts heart and machine, Sanchez-Gutierrez's music is an incredible adventure into short variations that depict how one moving part can transform the whole, inspired by "machines with hiccups and spiders with missing legs." (Sanchez-Gutierrez)

Twenty variations for flute, clarinet/bass clarinet and piano make up *Trio-Variations*, written in 2005. Inspired by Swiss artist Paul Klee, Sanchez-Gutierrez states "Like several other composers, I have always felt attracted to what Klee could have called 'twittering machines': the unpredictable mechanisms whose systematic—yet imperfect—behavior is not unlike the 'processes' we often find in musical structures." The trio begins with a ramp-up, a motor starting in the machine, and proceeds uninterrupted until it comes to an elaborate finish.

Similarly, 10 weeks brings the listener through many musical vignettes. Some movements are neurotic, bringing back machine-like scenes from the *Trio Variations*. Others are reflective and contemplative. Each movement is based on a poem or poetic title to be recited before playing the movement, adding a theatrical element to the performance.

Sanchez-Gutierrez's music is a reminder of the balancing act we all have, as humans and artists today, between our machines and our humanity.

**Vanderburg, Kyle****Original Score: *Tape Piece***

*Tape Piece* is part of a series of single-sound-source daydream pieces, where a solitary object or family of objects is repurposed to create an otherworldly soundscape. This work uses tape—masking, scotch, aluminum, packing, and duct—sometimes recognizable, and sometimes heavily processed. The familiar is juxtaposed with the fresh, and what starts out with unrolling and tearing quickly unravels as sounds evocative of gunfire, of bombs and explosions, and of Geiger counters suggesting the downfall of civilization. New creatures emerge throughout, each trying to find their place in a world that has come unglued.

**VanNordstrand, Shelby**

see Taylor, Kristín Jónína (*The Underrepresented of the Underrepresented: Raising Awareness of Post-1800 Female Composers*)

**Vázquez-Connelly, Krista****Original Score: *Nocturne***

*Nocturne* was written for my then-fiancé, Oscar Vázquez Medrano, for inclusion in a recital that included a short cycle of nocturnes as a way of encapsulating the evolution of the genre. The other nocturnes, by John Field, Maria Szymanowska, and Chopin, were full of beautiful melodic lines and momentous harmonic movements. I took elements from these pieces—the use of the Neapolitan chord, modulation intervals, and so on—to craft a work that both connected with them while standing apart in its use of the Phrygian-Dorian scale and hybrid of melodic and rhythmic importance. Finally, there are Spanish influences in the beginning's dramatic build to the *moto perpetuo* and the mode, a nod to Oscar's love of performing Spanish music, which comprised part of the second half of his program. We jokingly call this the "city nocturne" because of its contrast with traditionally beautiful and slow nocturnes and how it gives the impression of a bustling night life.

**Vázquez-Connelly, Krista****Workshop: *Viewing the Score through the Eyes of the Composer***

The relationship between composers and conductors has evolved throughout music history. Before the early to mid-1800's most works were performed as chamber music with the composer often leading from the keyboard. With the growth of musical forces and intricacy of pieces, the need for a separate leader at the podium emerged. While early conductors were composers themselves, this relationship began to fade as conducting became its own artistic idiom and conductors approached works with their own musical perspective, not necessarily that of a composer. Knowing this, one must ask, "How would one's knowledge of a musical score deepen if they began to view a score like a composer?"

This workshop, with a conductor and composer present, offers techniques for viewing a score through the eyes of composer, asking analytical questions that might not arise from traditional score study methods. During the session, attendees will be actively engaged in asking and answering these questions with guidance from the presenters, with the ultimate goal of deepening one's understanding and relationship to the music as both a teaching tool and a personal artistic tool.

Portions of three scores will serve as discussion points for analysis: Debussy: *Prélude à l'après-midi d'un faune*; Darío Gómez: *El Solitario* for wind ensemble; and Hagen: *How Do We Know the Light Will Come Back?* for SSAA chorus. Though this workshop will focus on conducted repertoire, the analytical tools discussed are applicable to any musician wanting to learn a new perspective for score study.

**Vidiksis, Adam**

see Wu, Jiayue Cecilia (*The Applications of Online Jamming and Concert Technology in Higher Education During the Pandemic*)

**Wagenknecht, Lydia**

**Student Paper: *Dancing Dinosaurs: Gendered Listening and Cultural Consensus in Dubbed Versions of “Un violador en tu camino”***

What do Santa Claus, Nicolás Maduro, and a dancing cat have in common? Besides facial hair, all of these figures unwittingly became embodiments of a feminist message through the wonders of dubbing and YouTube. Created by Chilean feminist collective Las Tesis, the original version of the performative phenomenon “Un violador en tu camino” took place on the streets of Santiago during the 2019 Chilean protests. Videos of the chant and accompanying actions resonated with women worldwide, and now a YouTube search of “El violador eres tú” (a popular alternative name) unearths hundreds of results ranging from diegetic flamenco versions to remixed reggaeton ones.

In three case studies, I consider the cultural work accomplished by dubbed and remixed versions of the chant in which the bodies of the performers have become detached from their voices. I examine these versions through three distinct lenses: the lost voice narrative, the devouring of voice, and ventriloquism. Inspired by Nina Eidsheim’s redefinition of the acousmatic question in “The Race of Sound” (2018), I argue for a redefinition of these vocal frameworks that includes a previously less-considered interpretive entity: the listener. I demonstrate how gendered listening constructs cultural consensus surrounding disembodied versions of “Un violador en tu camino,” and I suggest ways in which disembodiment itself might serve as a precondition for specific modes of gendered listening. In synthesizing vocality frameworks and netnography methodologies, this study contributes to understandings of the ways in which voice and identity function in online communities.

**Walker, Kieran**

**see Frisch, Mira (*Discussing Virtual Performance of William Grant Still’s Mother and Child*)**

**Watkins, Scott**

**Lecture-Recital: *Before Eastman: The Early Life and Career of Howard Hanson***

The cultural and musical heritage of upstate New York, especially Rochester, cannot be considered without remembering the name Howard Hanson, who became director of the Eastman School of Music in 1924. 2021 is the 125th anniversary of Hanson’s birth in Nebraska.

Prior to his Rochester appointment, Hanson taught music theory, composition, and piano, and conducted the orchestra at the College of the Pacific in San Jose, California, from 1916 until 1922. In January, 1922, Hanson sailed to Italy to begin his fellowship at The American Academy of Rome where he composed his first Symphony, Op. 21, *Nordic*. This work, along with his symbolic poem *North and West*, caught the attention of philanthropist George Eastman and University of Rochester President Rush Rhees. Hanson was invited to conduct the Rochester Philharmonic Orchestra in a performance of his Nordic Symphony in March 1924. The rest, as they say, is history.

This presentation examines Hanson’s busy early life from his youth traveling on the Chautauqua circuit, his college work at Northwestern University, his work at the College of the Pacific where he was named Conservatory Dean at the age of 25, and his eventual appointment as director of the Eastman School of Music.

Newspaper articles, photos, letters, and other ephemera will be presented during the lecture-recital, which will conclude with a performance of Hanson’s Prelude and Ballet from the California Forest Play of 1920 for solo piano—a work not heard since Hanson himself played it a century ago, in California, October 1919.

**Webb, LaToya A.**

**Campfire Discussion: *Let's Go There: Courageous Conversations on Race in Music Education***

The US Census reveals that the racial demographics in the United States are shifting. With these changes, educators must also reimagine ideals, methods, pedagogies, and practices in order to champion diverse students in the music education classroom.

This presentation will provide an opportunity for conversations surrounding Anti-Blackness (and other intersectionalities), deflected conclusions in demographic statistical research in music education about representation in American music programs, and methods of evaluating current practices to identify areas of necessary improvement.

Attendees will leave the presentation with a collaborative list of evaluation metrics for programs and courses of various types to navigate inclusive missions. This campfire discussion will model critical evaluation of recent literature using Glenn Singleton's *Curious Conversations about Race: A Field Guide for Achieving Equity in Schools* in order to navigate institutional challenges concerning diversity, inclusion, and equity.

**Webb, LaToya A.**

see Barry, Nancy H. (*The Courage to Change: Building Relationships to Support Diversity and Equity in Music Education*)

**Welsh, Jessie**

**Workshop: *Living the Dream***

Building a thriving career in music is valuable, rewarding, but quite frankly, difficult. For the majority of young professional musicians, there is an ongoing search for what it means to be a successful professional musician – perhaps even a disconnect between what culture tells us is “making it” and what our lives practically look like in the everyday. As a career pianist, specifically, what does it mean to achieve success? Is there a single path to accomplishment, or are there multiple ways to build a rewarding, lasting career as a pianist? I believe the 21st-century pianist must wear many hats and fill simultaneous roles as performer, teacher, entrepreneur, collaborator, presenter, author—and sometimes all while also serving as student. Versatility, flexibility, and creativity are non-negotiable for today's professional pianist. This workshop will explore real-life experiences, include recent publications on productivity, and provide ten highly practical tips to equip today's young professional pianists for fruitful, successful careers in our multifaceted, creative, and inspiring field. The ten tips to be explored are:

1. Be Your Future Self Now
2. Refine Your Values
3. Set Professional Goals
4. Put Your Finances in Order
5. Diversify Your Experiences
6. Make Connections
7. Be a Lifelong Learner
8. Build Your Professional Portfolio Now
9. Take Care of Yourself
10. Be Brave!

## **Westerman, Kirsten**

### **Paper: *Bostonian Soundscapes: American Identifiability and the Musical Spirit of a Young Nation***

Early twentieth-century Bostonians were fully aware of greater, national conversations surrounding the development of an American music identity. Often published in widely disseminated journals, authors not only advocated for the importance of a national music, but often questioned what it meant to create and capture the emerging American sound. In a 1918 essay published by *The Musical Quarterly*, composer Olin Downes addresses this very issue and suggests that American musical identifiability emerges from the composer's "awareness of the root of his being [and] of the spirit of a young nation." While these quandaries held prominence in larger cultural institutions and publications, smaller community organizations also actively engaged with these issues. This paper examines how Boston's musical societies worked to promote an American musical identity that was distinct, yet as distinguished as European contemporaries.

In addressing such issues, this paper examines several figures who played a key role in Boston's musical societies, and their attempts to promote American identifiability, including: Roland Hayes, the celebrated African-American tenor, who, on behalf of Boston in 1919, traveled to Russia and enraptured audiences with his performances of Negro spirituals; selected compositions by Paul Allen and Frederick Converse, two Bostonian composers who were widely recognized for their works based on American topics; and several concerts specifically aimed at providing audiences with music unique to the United States. By examining these activities, this paper illustrates how Boston's community organizations played a prominent role in supporting greater national efforts to create an American musical identifiability.

## **Wheatley, Scott**

see Haslett, Malinda (*The Feminine Voice of Protest*)

## **Wheatley, Susan**

### **Lecture-Recital: *Central American Songs: A Retrospective of the Composer Katherine Hoover***

#### ***I. The Woman of the Huipil • II. Remedies • III. Prayer for a Son Disappeared***

This lecture-recital presents a retrospective of Katherine Hoover (1937-2018), composer and virtuoso flutist who wrote 90 works for flute, chamber instruments and orchestra. This performance includes *Central-American-Songs* for voice, flute, piano and small-percussion (11') commissioned by the presenter's University. The program will also include a flute solo, "To-Greet-the-Sun" (6'), and piano prelude, "Scherzo" (1').

Hoover's compositions often honor traditional cultures; "To-Greet-the-Sun" was influenced by sounds of the Hopi. For "Central-American-Songs", Katherine chose poems from Zoe Anglesey's "Central-American-Women's-Poetry-for-Peace" with the Mayan title, *Izok-Amar-Go*, meaning "women going forward with love, not bitterness." The poignant lyrics for "The-Woman-of-the-Huipil," "Remedies," and "Prayer-for-a-Son-Disappeared" represent the agonizing struggles for freedom and integrity of the indigenous Mayans during the 1980s Nicaragua and El Salvador military actions.

Currently this retrospective could not be more relevant as a reflection of the intersectionality of music, socio-cultural issues, and gender/racial oppression. After 40 years, the United States remains embroiled in controversy about immigration along the U.S.-Mexico border, and over half of migrants arriving from Central and South America are women and children seeking asylum.

A discussion of Hoover will highlight her active involvement promoting gender equity in music; she remembered well the obstacles encountered in composition seminars, "...I was the only female in class, with six guys... I just sat there...they never bothered to look at my work."

In addition to Hoover's extensive body of work, her resume includes composer-in-residencies, spearheading festivals of women's music and founding her own publishing company Papagena-Press, currently distributed by Theodore Presser.

**Williams, Jessica Marie**

see **Johnson, Carly** (*Minority-Serving Environments, a Closer Look: Diverse Perspectives of Students and Faculty at Historically Black and Hispanic Serving Institutions*)

**Wilson, Tim**

**Demonstration: *Online Four-part Harmony and Sight-singing Assessment***

This session will explore an innovative platform for automatic assessment of four-part writing exercises, plus video and audio submission of sight-singing drills, allowing instructors to save time and effectively authenticate students' work when teaching remotely.

The presenter will walk the attendees through the creation and delivery of these questions within a digital worksheet, including options for customization, feedback and assessment. Next the presenter will complete the questions from the student's perspective, demonstrating the detailed feedback with highlighted errors, suggestions for improvement, part-writing rule tips and custom comments.

Strategies will be offered for integration of the platform within a broader music theory and ear training curriculum, to increase student engagement and learning outcomes.

**Winarski, Matthew**

**Student Paper: *Pedagogy and Representation: A Pedagogical Approach for Introducing Collegiate and Secondary Students to the Wind Band Compositions of Three Underrepresented Composers: William Grant Still, Julie Giroux, and Carlos Chávez***

The wind band is an integral part of the American secondary and collegiate education systems, and it is a field dominated by white, male composers for much of its repertoire. As new trends emerge and populations diversify, the musicians in these ensembles are increasingly a melting pot of races, ethnicities, and genders. This paper will examine one major wind band work from three underrepresented composers, including, William Grant Still's (1895-1978) *Folk Suite for Band*, Julie Giroux's (b. 1961) *Symphony No. 1 Culloden*, and Carlos Chávez's (1899-1978) *Chapultepec*. Besides evaluating these three works, this paper will also create a culturally responsive teaching pedagogy for each piece, giving a framework for educators to use when teaching these pieces or others by underrepresented composers. The experience of secondary and collegiate band students will benefit greatly from this approach to teaching new band compositions.

Previous research has looked at each topic separately, focusing on individual composers and their works, while not integrating pedagogical frameworks for introducing the pieces to band students. The wind band pieces by Still, Giroux, and Chávez all represent high quality repertoire, and when combined with culturally responsive teaching methods, a wider audience of musicians and students will see themselves in the music being performed. As the students in the band classrooms diversify, the music should follow suit. The American wind band must let diversified repertoire serve as the catalyst for change, which will propel the field into the future and assure its survival in the American cultural landscape.

**Withington, Andrew****Workshop: *Authentically Embracing World Music: A New Zealand Story***

This workshop will share an approach for teaching *waiata* (songs) from Aotearoa, particularly music of the Māori (the indigenous people of New Zealand). By giving singers access to a diverse range of world music, conductors can foster equity and opportunity in music, and respect and understanding of different cultures and traditions. This is important in choral rehearsals so that everyone feels included. Historically, music of the Māori is an oral tradition, and there are protocols that should be followed to ensure respect for Māori culture and traditions. During this workshop, participants will learn a piece of Māori Music using the approach. This will include ideas on how to: (a) form relationships with composers, (b) teach correct pronunciation of the Māori language, (c) improvise harmonies, (d) incorporate actions and movements, and (e) convey stories and wairua (spirit).

**Witkowski, Deanna****see Cordoba, Derick (*Sacred and Liturgical Jazz: “You Can’t Jive with the Almighty”*)****Writer, Justin****Original Score: *Velocity***

*Velocity* is a fast, rhythmically driven work that marks the first in a series of pieces that musically explore various properties. Other pieces in the collection include *Plasticity* (trumpets), *Gravity* (tubas), *Torque* (trombones), and *Corrosion* (flutes). All of the works share spiky harmonies and numerous meter changes. *Velocity*, specifically, is written as a series of areas that are in constant development through variation and additive techniques.

**Wu, Jiayue Cecilia****Panel: *The Applications of Online Jamming and Concert Technology in Higher Education During the Pandemic***

We are experiencing a major transformation in art, music and society; information and communication technology propels new fields of artistic creativity that explore convergences between sound, image, body, and physical and virtual spaces. The new forms of music, sound art, and media art require new collaborative architectures and a pluralistic understanding of society's artistic expressions. The COVID-19 pandemic accelerated the tendency development to increase the meaning of virtual and telematic music composition, performance, and teaching. It brings new opportunities and challenges for both artists and educators. The panelists, who are researchers, musicians, and educators from around the country provide the most current case studies and first-handed evidence to further explore these opportunities and challenges from the technology development, compositional, performance, and teaching perspectives.

**Yi, Gina J.****Workshop: *Integrating Musicing in the College Music Appreciation Course***

In a music appreciation course that uses Western music as its primary repertoire, the instructor may face various challenges: a) there is limited time to cover the vast repertoire and is impossible, b) students do not engage well with Western music because of their minimal experience with this particular genre, and c) the “lecture and listening format” does not accord with the essence of music; the participating aspect is missing. Furthermore, learning to listen for musical elements (e.g., tonality, meter, form, dynamic) is challenging because students’ experience with music has been personal (music of their choice) and visceral. The concept of music as something people “do” (Elliot, 1995; Small, 1998), the praxial approach, began to shift the direction of music appreciation course (Kivy, 1991; Kudlawiec, 2000; Pierce, 2015; Regelski, 2006). However, there have been few teaching examples, demonstrations, and discussions of effective teaching methods that integrate musicing. In this workshop, the presenter will propose practical applications of musicing in a college music appreciation course that invites students to engage in music as musical beings. The presenter will offer methods that integrate various forms of musicing (e.g., listening, responding, describing, creating, performing) to reinforce students’

understanding of the content materials and encourage their participation as active musicians. In addition, the participants in this workshop will have access to the assessment tools that evaluate students' musicing projects and performances.

**Zacharella, Alexandra**

**Lecture-Recital: *Using Song Literature as a Vehicle for Expanding Low Brass Repertoire***

As pedagogues, it is vitally important to offer students the opportunity to study and perform diverse repertoire. While mainstays in the brass canon will always be performed, there is tremendous value in assigning music that presents students with fresh perspectives and introduces them to composers with whom they are likely unfamiliar.

The concept for this lecture recital resulted from an innovative collaboration between university colleagues—a voice professor and a low brass professor—who had the following goals for their collaboration: 1. Create solo repertoire for low brass and piano; 2. Increase awareness of and feature the music of women composers.

This lecture recital will highlight the collaborative process of transcribing and arranging song literature for low brass and piano. Specific details concerning the transcription process will be discussed, as well as the opportunities and challenges performing song literature can offer. The lecture will be followed by a performance of music composed by Clara Kathleen Rogers (1844–1931), Maude Valerie White (1855–1937) and Isabella Angela Colbran (1785–1845), that were transcribed and arranged for trombone or euphonium and piano during this collaborative process.

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