

CMS-Southern Chapter/SCSMT Joint Conference

February 28 – March 1, 2020



**THE COLLEGE MUSIC SOCIETY
SOUTHERN CHAPTER**



SCSMT

South Central Society for Music Theory



Blair School of Music Vanderbilt University Nashville, Tennessee

A Message from the CMS Southern Chapter President

Welcome to the 41st Annual Conference of the CMS Southern Chapter!

We are back together after a very successful 40th anniversary meeting last year at the University of Central Florida in Orlando. It was a fantastic event and moment of reflection for many who have been involved in the Southern Chapter over the years.

This year we are excited to be in Nashville, Tennessee. All conference activities will take place at the Blair School of Music, Vanderbilt University. We extend our gratitude to the Blair School of Music for hosting our many performances, demonstrations, papers, posters, and concerts.

We are also incredibly thankful to our hosts from Belmont University, Kristian Klefstad and Mark Volker. We appreciate your dedication to the chapter and work to organize a conference with so many moving parts and scheduling challenges. Thank you!

This year's conference is held jointly with the annual meeting of the South Central Society of Music Theory. We hope that attendees from CMS and SCSMT learn from each other and connect to form new friendships, opportunities, and dialogues. We welcome our friends from SCSMT!

This year's conference theme is "**Improvisation: Science, Practice, and Pedagogy.**" Our program features many excellent sessions and performances that center on this topic. We are excited to welcome *four* guest speakers to our conference: **Martin Norgaard, Dennis Thurmond, Dariusz Terefenko, and Andrew Goldman.** We are certain you will enjoy all of these sessions and workshops with our esteemed guests.

Thank you for attending this year's conference and we hope you create wonderful experiences from a packed weekend of music, research, discussion, reflection, networking, and friendship. We hope you take advantage of all of our opportunities this weekend.

Brendan McConville
President, CMS Southern Chapter

A Message from the SCSMT President

I would like to join Brendan in welcoming you to our conference this year! This is SCSMT's first joint conference with CMS, and we hope this collaboration will become a regular event.

Last year's meeting was a highly successful one at Louisiana State University in Baton Rouge. This event marked our return to our region's largest doctoral-granting institution. We had informative workshops led by Trevor de Clercq and Daniel Shanahan, plus a wide range of stimulating papers.

Our thanks go to the Blair School of Music at Vanderbilt University for hosting this year's conference. We are also thankful to our hosts from Belmont University, in particular SCSMT local arrangements chair Clare Eng, and to Program Chair Jeremy Orosz for his careful design of the SCSMT events. We appreciate the dedication of all officers, SCSMT and CMS, to making a successful and well-designed conference. Thank you all again!

Members of SCSMT will notice that we now have online conference registration and payment

through PayPal at scsmt.org. This new system is due to the incredible efforts of our treasurer, Joe Brumbeloe, and our Webmaster, Trevor de Clercq. Onsite registrations will also be handled through PayPal: note that fees will go up during the conference, so register beforehand!

We think attendees with families will find Nashville a fun and relaxing place to spend time and see the sights. If you have time, we recommend that you see what Nashville has to offer. Local Arrangements chair Clare Eng has put together a great list of top Nashville attractions for attendees, so be sure to peruse this.

We encourage members who are staying for Sunday's events to attend SCSMT's Business Meeting. Due to the SCSMT Bylaws, this conference will be my last as President, and I look forward to assisting the new incoming President and submitting my research! At the Business Meeting, you should see the election of our new President for 2020–2022. This is a testament to our deep reserves of talent and our society's good health. We encourage anyone who is seeking service roles to inquire with current SCSMT officers.

Thank you again for attending this year's conference!

Ben Wadsworth
President, SCSMT

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ACKNOWLEDGEMENTS

The Southern Chapter of the College Music Society and the South-Central Society for Music Theory would like to thank all of the following contributors who helped to make the 2020 Conference a success:

Conference Hosts: Dr. Clare Eng, Dr. Kristian Klefstad and Dr. Mark Volker

Program Committee: The CMS South Executive Board

Composition Committee: Valentin Bogdan (Mississippi University for Women),
Ferdinando DeSena (New World School for the Arts)), Keith Kramer (Central Connecticut State University)

and special thanks to
Peter Park and the CMS National Staff

2020 GUEST ARTISTS AND SPEAKERS



ANDREW GOLDMAN is a postdoctoral associate for the Music, Cognition, and the Brain initiative at Western University. He received his PhD from the University of Cambridge in 2015, and was a Presidential Scholar in Society and Neuroscience at Columbia University from 2015-2018. His theoretical work primarily investigates how science can contribute to discourses of improvisation *in principle*, and his empirical work supports and challenges these theories through designing and conducting behavioral and neuroscientific experiments. He has published as sole or first author in *Music Theory Online*, *Journal of New Music Research*, *Psychomusicology*, *Psychology of Music*, and *Psychology of Aesthetics, Creativity, and the Arts*. Andrew has spoken at numerous national and international conferences including Society for Music Theory, International Society of Music Perception and Cognition, and the American Psychological Association. He serves on the editorial board of *Music & Science*, and is active in the Dalcroze music education community, organizing an annual symposium at Carnegie Mellon University and serving on the scientific committee for the International Conference of Dalcroze Studies. Andrew is also a composer. His original musical, “Science! The Musical”—which combines his interests in music and science in a somewhat lighter format—has been produced in Cambridge, UK, and New York City.



MARTIN NORGAARD is Associate Professor of Music Education at Georgia State University in Atlanta where he is collaborating with faculty in neuroscience, mathematics, computer science, occupational therapy, and physics to investigate the cognitive processes underlying improvisation and related therapeutic applications. He received the Dean’s Early Career Award in recognition of “outstanding work” as a faculty member of Georgia State University and is associate faculty of the Neuroscience Institute. In two recent studies involving electroencephalography (EEG) and functional magnetic resonance imaging (fMRI), Dr. Norgaard and his colleagues explored the brain networks underpinning musical improvisation. In another study, he showed that middle school children who receive training in musical improvisation score higher on measures of executive function compared to students who receive traditional music training. His research appears in the *Journal of Research in Music Education*, *Brain Connectivity*, *The International Journal of Music Education*, *Music Educators Journal*, *The String Research Journal* and the interdisciplinary journal *Music Perception*. He is the author of ten jazz string method books for Mel Bay Publications and the composer of several string orchestra pieces for The FJH Music Company and Alfred Music Publishing. Dr. Norgaard currently serves on the editorial committee for the *Journal of Research in Music Education*. He is a frequent clinician at state, national, and international conventions such as The ISME World Conference on Music Education, The Midwest Clinic, NAFME, ASTA, GMEA, and TMEA among others.



DARIUSZ TEREFENKO teaches at the Eastman School of Music, where he began his career as a master's student of jazz piano. After completing his M.M. in jazz piano performance (1998), he enrolled and finished a PhD in music theory (2004) with a dissertation on "Keith Jarrett's Transformation of Standard Tunes." In addition to teaching for the Jazz and Contemporary Media Department, Terefenko is Affiliate Professor of Music Theory. His interests lie in the area of classical and jazz improvisation and ways they interact with one another. Terefenko's recorded solo album, *Evidence* (2010), offers his creative take on favorite jazz standards, jazz instrumentals, and his own compositions. His textbook, *Jazz Theory – From Basic to Advanced Study* (Routledge, 2014), is used widely by jazz musicians.



DENNIS THURMOND is formerly the director of the piano pedagogy program and Electro-Acoustic Media at the Thornton School of Music at the University of Southern California, Chairman of the Music Synthesis Department and piano faculty at The Berklee College of Music in Boston, and a Teaching Fellow at the MIT (Cambridge) Center for Advanced Visual Studies. He has served on the summer faculty at the Utrecht-HKU Conservatory in the Netherlands and held improvisation master classes at the Hochschule für Musik (Freiburg, Germany). A classical and jazz pianist, he studied with Adele Marcus, Stewart Gordon and Vasant Rai. Thurmond was a studio musician in New York City for ten years, and is a composer for Alfred Publishing in California and The Forest of Music Press in Taipei/Shanghai. He is the author of *Tai Chi of Improvisation*, and co-author of *Improvisation: A Systematic Approach for the Classical Pianist*. He tours world-wide.

CONFERENCE PROGRAM

Friday, February 28, 2020

10:30 a.m. – 5:00 p.m. Registration in Lobby

11:00 a.m. – 12:00 p.m. Sessions

CMS: Paper Presentations

Location: Room 2175

Session Chair: Ann L. Silverberg (Austin Peay State University)

A Holistic Approach to Undergraduate Research in Music: Insights and Applications from CMS, CUR, and the Classroom, Kerry Ginger (Sewanee: The University of the South)

The Legacy of Gerre Hancock: Master Organ Improviser, Terry McRoberts (Union University)

SCSMT: The Voice in Popular Music (1): Improvisation and Pedagogy

Location: 1167

Session Chair: Rebecca Long (University of Louisville)

Lobbying for a La-Based Approach to the Minor Tonic in Popular Music Harmony, Trevor de Clercq (Middle Tennessee State University)

Improvised metric flexibility in early recordings of self-accompanied “hillbilly” songs: Clarence Ashley’s “The House Carpenter” (1930) and Buell Kazee’s “The Butcher Boy” (1928), Tobias Tschiedl (McGill University)

12:00 – 1:00 p.m. Lunch on your own

**1:00 – 2:00 p.m. Plenary Session: Welcome and Dariusz Terefenko Address,
*Practical Music Theory – Improvisation in the Classroom***

Location: Turner Hall

Session Chairs: Brendan McConville (The University of Tennessee), Benjamin Wadsworth (Kennesaw State University)

2:20 – 3:20 p.m. Sessions

CMS: Paper Presentations

Location: Room 1109

Session Chair: Mark Lackey (Samford University)

John Zorn’s Game Piece Cobra as a Tool for Teaching Improvisation, Holland Hopson (New College, The University of Alabama)

Tapping Student Potential: Applying Concepts of the Growth Mindset to the College Music Studio, Carolyn Sanders (University of Alabama in Huntsville)

SCSMT: Music and Drama

Location: Room 1167

Session Chair: Wesley Bradford (University of Louisiana-Lafayette)

Form and Intertextuality in Movie Music Videos, Brent Ferguson (University of Kansas)

The Dramatic Potential of Auxiliary Cadences in Cole Porter Songs with Minor-to-Major Choruses, Morgan Markel (Eastman School of Music)

SCSMT: Gesture in 20th-Century Music

Location: Room 2175

Session Chair: Nathan Fleshner (University of Tennessee)

Pivot-Notes in André Jolivet's Style Incantatoire, Stephanie Venturino (Eastman School of Music)

Interpreting Harmony through Gesture in the Chromatic Music of Anton Webern, John Heilig (Indiana University)

3:35 – 4:35 p.m. Sessions

CMS: Paper Presentations

Location: Room 1109

Session Chair: Zane Gillespie (Music Ministry International)

Virtuosi Women Pianists, Julia Mortyakova (Mississippi University for Women)

Don Wilkerson and the Texas Tenor Tradition of Improvisation, David Detweiler (Florida State University)

SCSMT: Percussion in Recent Musics

Location: Room 1167

Session Chair: Bill Shaltis (University of Memphis)

The Problem Posed by Elliot Carter's "Saëta" to Cyclic Form as Closure, Clare Sher Ling Eng (Belmont University)

Analyzing Drum Patterns and Drum Pattern Changes in Twenty-First Century Mainstream Pop, David Geary (Wake Forest University)

SCSMT: 20th Century Histories

Location: Room 2175

Session Chair: Joy Calico (Vanderbilt University)

David Kraehenbuehl's Vision of Music Theory, Stephen Lett (Virginia Commonwealth University)

Transformed Desire: Scriabin's Transition from Functional Tonality, Jeff Yunek (Kennesaw State University)

4:50 – 5:50 p.m. Sessions

CMS: Lecture Recital and Performance Session

Location: Turner Hall

Session Chair: Kerry Ginger (Sewanee: The University of the South)

Art Songs of Female Impressionist Composers, Lynn Worcester Jones (The University of Tennessee at Chattanooga) and Andrew White (The University of Nebraska at Kearney)

Impromptu and Autumn by Cecile Chaminade, Julia Mortyakova (Mississippi University for Women)

CMS: Paper Presentations

Location: Room 1109

Session Chair: Terry McRoberts (Union University)

A Prolegomena for a Theory of Implausibility in Music Composition, Zane Gillespie (Music Ministry International)

Circus of Dreams: Creating New Sounds for Flute with Extended Techniques, Ginny Tutton, (Centre College) and Jonathan McNair (University of Tennessee-Chattanooga)

CMS: Paper Presentations

Location: Room 2175

Session Chair: Douglas Mark (Delta State University)

Minuet Makeovers: Improvising New Pieces Inspired By Classical Works, Monique Arar (Independent Scholar)

Teach Them Believe: 12 Strategies for Promoting Self-Efficacy Beliefs in Piano Students, Lynn Worcester Jones, (The University of Tennessee at Chattanooga)

SCSMT: Workshop with Andrew Goldman

Location: Room 1167

The Neuroscience of improvisation: Theories, Methods, and Philosophical Critiques, Andrew Goldman, University of Western Ontario

6:00 – 8:00 p.m. *Dinner on your own*

CMS Executive Board Meeting (TBD)

8:00 p.m.

CMS Composers Concert I

Location: Turner Hall

Session Chair: Valentin Bogdan (Mississippi University for Women)

Golus I..... Alan Goldspiel (University of Montevallo)

Laura Clapper, flute
Lauren Wright, clarinet (Berry College)
Kris Carlisle, piano (Berry College)

Of something Michael Boyd (Chatham University)

EmJae Britton, soprano

Monologue..... William Price (University of Alabama - Birmingham)

Laura Clapper, flute

Creatures from the Black Bassoon..... Kyle Vanderburg (North Dakota State University)

Stereo fixed media

Wanderings..... Daniel Morel (Avila University)

Mary Matthews, flute (Tennessee Tech University)

Vantage Points.....Valentin M. Bogdan (Mississippi University for Women)

Anne-Gaëlle Ravetto, violin (Delta State University)
Douglas Mark, trombone (Delta State University)

Lines After Neruda and Gismonti..... Traci Mendel (Troy University)

TBD, violin (Belmont New Music Ensemble)
TBD, cello (Belmont New Music Ensemble)

Preludes for Piano (2019)..... Hyowon Bong (University of Tennessee)

Jackie Kai Zhi Yong, piano (University of Tennessee)

Three Walt Whitman Songs.....Darleen Mitchell (University of Nebraska-Kearney)

2. *Look Down Fair Moon*
3. *In Clouds Descending*

Andrew White, baritone (University of Nebraska-Kearney)
Lynn Worcester-Jones, piano (UTC)

Saturday, February 29, 2020

8:00 a.m. – 5:00 p.m. Registration in Lobby

8:00 – 8:30 a.m. Sessions

CMS: Lecture Recital

Location: Turner Hall

Session Chair: Zane Gillespie (Music Ministry International)

Three Works for Solo Drum, Christopher Wilson (Southeast Missouri State University)

CMS: Paper Presentation

Location: Room 1167

Session Chair: Fred Sienkiewicz (Vanderbilt University)

The Creativity of One: A Core-Course Model for Music Theory, Courtenay L. Harter (Rhodes College)

CMS: Paper Presentation

Location: Room 2175

Session Chair: Brendan McConville (The University of Tennessee)

Affect Effects: Improvised Avataristic Perceptions and Music Theory, Michael C. Gardiner (University of Mississippi)

CMS: Lecture Recital

Location: Room 1109

Session Chair: Kerry Ginger (Sewanee: The University of the South)

Concert With Words: An Improvised Journey, Joe Montelione (Florida Tech University)

8:30 – 9:30 a.m. Sessions

CMS: Student Paper Session

Location: Room 1167

Session Chair: Mark Lackey (Samford University)

Multi-Narrativity in Music: An Analysis of John Corigliano's Symphony No. 1, "Apologue: Of Rage and Remembrance" and Its Use of Intertextuality, Aaron Hunt (The University of Tennessee)

African Opera: Africanisms, Improvisation, and Creative Ethnomusicology, Jennifer LaRue (University of Georgia)

CMS: Lecture Recitals

Location: Turner Hall

Session Chair: Kyle Vanderburg (North Dakota State University)

Uncommon Sounds: Extended Possibilities for Percussion and Electronics, Bill Shaltis (University of Memphis)

From Old Creole Days: Sampling the Afro-Creole Folk Song of Louisiana of the Late Nineteenth through the Mid-Twentieth Centuries, Phyllis Lewis-Hale (Jackson State University), Dr. Karen Laubengayer (Jacksonville State University)

CMS: Lecture Recitals

Location: Room 1109

Session Chair: Kerry Ginger (Sewanee: The University of the South)

Limited Possibilities: Exploring "Guided" Improvisation in Contemporary Music, Brendan Jacklin (Martin Methodist College)

Trumpet and Fixed Media, Scott Hagarty (Tennessee Tech University)

SCSMT: Dariusz Terefenko Workshop

Location: Room 2175

The Rule of the Octave: Strategies for Teaching Improvisation in the Classroom, Dariusz Terefenko, Eastman School of Music

9:45 – 10:45 a.m. Sessions

CMS: Student Paper Session (cont.) / General Session

Location: Room 1167

Session Chair: Brendan McConville (The University of Tennessee)

Metacognition in the Music Theory Classroom, Jillian Vogel (The University of Tennessee)

Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process, Kyle Vanderburg (North Dakota State University)

CMS: Lecture Recitals

Location: Turner Hall

Session Chair: Stephanie Tingler (University of Georgia)

Two Piano Music by Women Composers From Around the World, Julia Mortyakova (Mississippi University for Women) and Valentin Bogdan (Mississippi University for Women)

An Exploration of Keyboard Improvisation in Selected Works by Mozart, Beethoven, and Schumann, Tony Lu (Austin Peay State University)

CMS: Lecture Recitals

Location: Room 1109

Session Chair: Douglas Mark (Delta State University)

Expanding Middle School Piano Students Repertoire through Contemporary Music, Estibaliz Gastesi (BAK MSOA)

2010-2019: Celebrating a Decade of Innovations for Reed Trio, Michael Adduci (Tennessee Tech University)

SCSMT: The Romantic Lied

Location: Room 2175

Session Chair: Matthew Boyle (University of Alabama)

Dreamscape Depictions in Clara Schumann's "Ihr Bildnis", Alexander Martin (Stetson University)

The Problem with Line 3: Richard Strauss's Settings of Four-Line Stanzas, Joshua Tanis (Indiana University)

11:00 a.m. – 12:00 p.m. Plenary Session: Andrew Goldman Presentation, *A Science of Musical Improvisation: Theoretical Challenges, Empirical Contributions*

Location: Turner Hall

Session Chair: Benjamin Wadsworth (Kennesaw State University)

12:00 – 1:15 p.m. Lunch on your own

1:15 – 2:15 p.m. CMS Plenary Session: Dennis Thurmond Presentation

Location: Turner Hall

Session Chair: Kristian Klefstad (Belmont University)

SCSMT: Form in Tonal Music

Location: Room 2175

Session Chair: Courtenay Harter (Rhodes College)

The Sonata-Fugue Hybrid in Haydn's Early Symphonies, Carl Burdick (University of Cincinnati)

Formal Process as Reanimation of the Past in Enrique Granados's "Epílogo: Serenate del Espectro," Audrey Slote (University of Chicago)

2:30 – 3:30 p.m. Sessions

CMS Session: Martin Norgaard Presentation

Location: Turner Hall

Session Chair: Kristian Klefstad (Belmont University)

Cognition behind improvisation: A summary of over 10 years of research using qualitative, quantitative, corpus analysis, and brain imaging methods.

SCSMT: Philosophical Approaches

Location: Room 1167

Session Chair: Michael Gardiner (University of Mississippi)

The Role of the “Agential Listener” in Hierarchies of Virtual Musical Agency, Aubrey Leaman (Northwestern University)

Music Analysis as an Ethico-onto-epistem-ology, Vivian Luong (University of Virginia)

SCSMT: Mathematical Models

Location: Room 2175

Session Chair: Jennifer Amox (Henderson State University)

Spectral Fission in Barbershop Harmony, Jordan Lenchitz (Florida State University)

Putting the Math in Math Rock, Matt Chiu (Eastman School of Music)

3:45 – 4:45 p.m. Sessions

CMS Session: Martin Norgaard Improvisation Workshop

Guest Performers: The University of Tennessee Electroacoustic Ensemble
Jorge Variago (Director), Cullen Burke, and Dakota Johnson

Location: Turner Hall

Session Chair: Kristian Klefstad (Belmont University)

SCSMT: Lightning Talks

Location: Room 1167

Session Chair: Adam Hudlow (Northwestern State University of Louisiana)

Identifying Multimeter in Steve Reich’s Electric Counterpoint, Jonathon Pan (University of Louisville)

Comic Attrition: A New Discursive Strategy in Schumann’s Drei Fantasiestücke, Sarah Mendes (University of Texas at Austin)

Beheaded: Motivic Analysis of Power Complexes in Libby Larsen’s Try Me Good King, Kayla Shaeffer (Florida State University)

Emergent Formal Functions and Indistinct Edges of Sonata Movements in Schubert’s “Beethoven’s Project”
Yiqing Ma (Louisiana State University)

SCSMT: Form in Pop Music

Location: Room 2175

Session Chair: John Lawrence (University of Notre Dame)

Bridges to Free-Standing Bridges—or—the Mutable Modular Model of Metal Music, Michael Dekovich (University of Oregon)

Form and the Jam: Defining Improvisation in the Music of Dave Matthews Band, Micheal Sebulsky
(University of Oregon)

5:00 – 6:00 p.m. Sessions

SCSMT: The Voice in Pop Music (2): Accent and Text

Location: Room 2175

Session Chair: Jeremy Orosz (University of Memphis)

Prosodic Dissonance in Pop Music, Eron Smith (Eastman School of Music)

Phenomenal Accents, Meter, and the Vocal Backbeat in Country Music from 2000-2019, Kristi Hardman
(CUNY Graduate Center)

6:00 – 8:00 p.m. ***Dinner on your own***

8:00 p.m. **Dennis Thurmond in Concert**

Location: Turner Hall

Session Chair: Kristian Klefstad (Belmont University)

SUNDAY, MARCH 1, 2020

8:00 a.m. – 1:15 p.m. Registration in Lobby

8:00 – 9:00 a.m. CMS Annual Business Meeting

Location: Room 1167

Session Chair: Brendan McConville (The University of Tennessee)

8:30 - 10:00 a.m. Poster Sessions - Continental Breakfast

CMS and SCSMT Joint Poster Session

Location: Lobby

You Want Me to Sing? Bridging the Gap Between High School Ensemble Playing and College Musicianship, Adrian Hartsough (The University of Tennessee)

Gilded China, Gilded U.S.: Pianism in a Gilded Age, Zhong Bei Lin (Valdosta State University)

A Theory of Music as Distraction in Video Games, William Ayers (University of Central Florida)

Chris Potter and the Principle of Developing Variations, Ryan Raziano (University of Southern Mississippi)

Tonic and Topic: A Study of Key Selection in American Hymnody, Jennifer Shafer (University of Delaware)

CEFR L2 Acquisition Model for Jazz Improvisation, Shelley Vekasy (University of Southern Mississippi)

Impressionism in Jennifer Higdon's Secret & Glass Gardens, Julianna Willson (University of Memphis)

9:00 – 10:00 a.m. Sessions

CMS: Paper Session

Location: Room 1167

Session Chair: Mark Lackey (Samford University)

Visually Impaired Students: Equitable Inclusion and Access in a Traditional Music Degree Curriculum, Stacie Lee Rossow (Florida Atlantic University)

The Arts Entrepreneurship Profile: A New Resource for Collegiate Music Educators, Josef Hanson (University of Memphis)

SCSMT: Tonal Voice Leading

Location: Room 2175

Session Chair: Joseph Brubeloe (University of Southern Mississippi)

O V, Where Art Thou? Notre Dame Polyphony, "Dominant" Sonorities, and a New Approach to Diatonic Set Theory, Jessica Fulkerson (Tufts University)

Schubert, Schoenberg, and Some Extensions to Cohn's SUM-Class System, David Orvek (Indiana University)

10:15 – 11:15 a.m. Sessions

CMS Paper Session

Location: Room 1167

Session Chair: Zane Gillespie (Music Ministry International)

Timbre and Transformation, John Latartara (The University of Mississippi)

Dou Wun and Chen Lei-shi: Contrasting Chinese Traditional Music Practices in Hong Kong, Ann L. Silverberg (Austin Peay State University)

CMS Paper Session

Location: Room 1109

Session Chair: Kerry Ginger (Sewanee: The University of the South)

"Tracking, naming, and improvisation... oh my!": Innovative pedagogical approaches to developing stronger pitch-space cognition in the classroom and studio, Fred Sienkiewicz (Vanderbilt University)

Connecting the Dots: A Framework for Understanding the Commonalities between Baroque-Era and Contemporary Improvisation, Carolyn Sanders (University of Alabama-Huntsville) and Joshua Burel (University of Alabama-Huntsville)

CMS Performance Session

Location: Turner Hall

Session Chair: Julia Mortyakova (Mississippi University for Women)

The Bass Clarinet Liberated: the Expanded Textural Universe of Eric Mandat's "Chips Off the Ol' Block," Taylor Barlow (University of North Carolina at Greensboro)

Performance of Flammes by Janos Komives for Solo Clarinet, Lucas Gianini (University of North Carolina at Greensboro)

The Mariko Suite by Catherine McMichael, Amy Yeung (University of Tennessee-Martin), soprano, with *Trio Sonoritas* (with Sandra Cox, flute & Chan Mi Jean, piano)

SCSMT: Annual Business Meeting

Location: Room 2175

Session Chair: Ben Wadsworth (Kennesaw State University)

11:30 a.m. –1:00 p.m. Lunch Break - CMS/SCSMT Banquet Luncheon

Maggiano's Restaurant (3106 West End Ave, Nashville)

Informal address by conference clinician Martin Norgaard

Banquet luncheon is \$25/person

**Reserve a spot at conference check-in with a payment of \$25 cash or check,
payable to Kristian Klefstad**

1:15 p.m.

CMS Composers Concert II

Location: Turner Hall

Session Chair: Valentin Bogdan (Mississippi University for Women)

RELIQUIAE.....Zane Gillespie (Music Ministry International)
Belmont New Music Ensemble

If it Bends, It Breaks..... Aaron L. Hunt (University of Tennessee – Knoxville)
Belmont New Music Ensemble

Particles II.....Mark Lackey (Samford University)
Belmont New Music Ensemble

Piano Variations..... Paul Osterfield (Middle Tennessee State University)
Arunesh Nadgir, piano (Middle Tennessee State University)

Cinco pour Fünf: Partita #8 for unaccompanied cello....Joe L. Alexander (Mississippi University for Women)
Deidre Vaughn Emerson, cello

Quartet in C.....Olga Harris (Tennessee State University)
I. Waltz
II. Tango
III. Tarantella
IV. Largo
Jennifer Warren, violin; Mary Spotts, violin
Summer Arrowood, viola; Deidre Vaughn Emerson, cello

Journey..... Biraj Adhikari (Mississippi University for Women)
I. Moderato
II. Adagio
string quartet (Belmont New Music Ensemble)

The Summoning..... Caleb Cannon (University of Tennessee – Knoxville)
Alex van Duuren, bass trombone; Peyton Shown, bass trombone;
Tevan Fielden, bass trombone; Chandler DeArmond, bass trombone; (University of Tennessee – Knoxville)

Scenes - Short and Sweet..... Allen Molineux (Dothan, AL)
Brittney Patterson, flute (University of Montevallo)
Eun-Hee Park, piano (University of Montevallo)

End of Conference

Biographies for Composers/Performers and Program Notes – Concert No. 1

Biographies of Composers and Performers – Concert No. 1:

Alan Goldspiel has performed world premieres at NY’s Carnegie/CAMI Halls, been featured on NPR radio stations from coast to coast, and has recorded and performed in the critically acclaimed Goldspiel/Provost Duo. Selected as Visiting Artist at the 2019 Convivio Conference in Postigliano, Italy, a 2018 honoree as “Friend of the Arts” from the SAI International Music Fraternity, and designated a 2018 CMS GenNext Fellow by the NAMM Foundation, Goldspiel’s “compositions exhibit a variety in thematic melodies that are well suited for musicians and audiences. His work is imaginative and explores new musical ideas.” He received the Alabama State Council on the Arts 2016-2017 Artist Fellowship Award for artistic excellence as well as professional commitment and maturity – awarded to outstanding individual artists from Alabama who create important works of art and make valuable contributions to the entire state. His music has been performed at international/national events, including the conferences of the College Music Society, National Association of College Wind and Percussion Instructors, North American Saxophone Alliance, International Clarinet Association, New Music on the Bayou, and National Association of Composers/USA. Dr. Goldspiel received the 2014 AMTA Composition Commission and in 2013, he was awarded an Escape-to-Create Artist Residency. He has received numerous awards for excellence in teaching, research, and service including the Louisiana State Arts Council Artist Fellowship Award for artistic excellence. Dr. Goldspiel is Professor of Music and Chair, Department of Music at the University of Montevallo. More information, including news, events, catalog can be discovered at the website www.alangoldspiel.com.

The word golus is Yiddish for exile and it refers to the diaspora of the Jewish people. Diaspora Studies, in general, reflect on overcoming tremendous hardship, the ongoing growth of the diasporic phenomenon, and the cultural, social, political, and economic contributions of such peoples to their new homeland hosts. The musical work Golus I reflects on the tragedy and courage of all exiled peoples and, in some very small way, seeks to emotionally represent that life-altering experience. It is the first in a series of works that takes the notion of exile as inspiration and commentary.

Michael Boyd, Associate Professor of Music at Chatham University, is a composer, scholar, and experimental improviser. His music embraces experimental practices such as installation, multimedia, and performance art, and has been performed in a variety of venues throughout the United States and abroad. His user-driven installation Confessional recently won the 2016 FETA Prize in Sound Art. Boyd has published articles in Perspectives of New Music, Tempo, and Notes. He is active in his community, currently serving a second elected term on the Wilkins Township Board of Commissioners. Boyd often bikes to work and periodically competes in mountain bike races.

of something is a work for one or more performers of any type who create a series of performance gestures that reflect several distinct positions along two intersecting conceptual continuums: move/stop and connect/disconnect. A graphic network guides performer(s) through this two-dimensional, conceptual space. Performances may include sonic, visual, and/or theatrical interpretations, and can range from short concert performances to extended performed installations.

William Price’s music has been featured at numerous international and national events, including the World Saxophone Congress, the International Saxophone Symposium, the International Trumpet Guild Conference, the Musica Viva Festival in Portugal, the Musinfo Journées Art & Science in France, the Engine Room International Sound Art Exhibition in London, the Festival Internacional de la Imagen in Colombia, and the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore. Price’s music has received commissions and accolades from

numerous organizations, such as the Music Teachers National Association, the American Society of Composers, Authors, and Publishers (ASCAP), the Percussive Arts Society, El Centro de Experimentación e Investigación en Artes Electrónicas (CEIArtE) in Argentina, the National Association of ComposersUSA, the United States Army Band, the Black Bayou Composition Competition, and the Southeastern Composers League. Price received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Professor of Music and Coordinator of Theory and Composition at the University of Alabama at Birmingham (UAB).

*Composed in 2018, **MONOLOGUE** focuses on abrupt changes of mood and gesture, and explores the expressive agility and wide range offered by the flute.*

Composer **Kyle Vanderburg** (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts, his acoustic works feature catchy melodies and too many time signatures.

He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others. When not composing, Kyle runs the musical workshop NoteForge where he creates and maintains Liszt, a web-based conservatory management application. He'd be delighted if you checked out KyleVanderburg.com to learn more.

***Creatures from the Black Bassoon** is an acousmatic work consisting entirely of processed and unprocessed bassoon sounds. The work explores the attributes of a variety of animal-like and environmental sounds, including key clicks, reed squeaks, multiphonics, and other traditional and extended techniques. These sounds were organized by similar properties into characters, which were placed in a number of tableaux of length based on the golden section. Certain tableaux in the work are designated as "windows", where developmental method is determined by significant contrast to the surrounding sections.*

Daniel Morel is a composer, producer, and educator based in Kansas City. Garnering commissions and performances across the United States, his works are permeated with the Western sensibilities of his Colorado upbringing and draw on influences ranging from prairie thunderstorms to classic American poetry. Daniel composes orchestral, wind ensemble, vocal, and chamber music. Recent projects include *Flint Shards*, commissioned by a consortium of Missouri and Kansas wind ensembles led by the Fort Hays State University Symphonic Winds; *Kansas City Composed*, a program of regional premieres produced for Open Spaces KC ; and *Old Farmer's Almanac: 1855*, a collection of harp solos commissioned by a consortium of harpists across the United States. Other recent commissions include works for Art In The Loop, Colorado State Music Teachers Association, Cherry Creek Chorale, Denver Municipal Band, La'Ventus Quartet, Lilac 94 Harp Duo, Hartt School Community Division, Missouri State University Concert Band, Western Michigan University Department of Dance, University of Missouri-Kansas City Wind Ensemble, and University of Kansas Symphonic Band. His music is published by Melody Labs Publishing. As an advocate for contemporary music, Daniel has served with a number of arts organizations, including assistant director of the UMKC Musica Nova concert series, executive director for the Hartford Independent Chamber Orchestra, festival director of the Women Composers Festival of Hartford, and head of productions for the Cherry Creek Chorale. Daniel holds degrees in music from Bucknell University, The Hartt School, and University of Missouri-Kansas City. He is currently an instructor at Avila University.

*A brief, two movement exploration of bent pitches and fluttering motives. **Wanderings** blends pitch collections to highlight space between the space - an endless collection of sound, frequency, and color. Two versions of this work have been arranged for flute and oboe, allowing each instrument to meander through this small, yet infinite, space.*

Pianist and composer **Valentin Mihai Bogdan** is Associate Professor of Music at Mississippi University for Women. His compositions were performed internationally at the Assisi Festival of Performing Arts (Italy), Moscow Composers' House (Moscow, Russia), Prokofiev Museum (Moscow, Russia), Spectrum Festival (Kazan, Russia), Sala Patria (Brasov, Romanian), Transilvania University Concert Series (Romania). In the US, some of most significant performances are at Festival Miami, Music at MOCA Concert Series, 2017 International Trumpet Guild Conference, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc. His music was premiered by musicians of the Cleveland Symphony Orchestra, Grambling State University Wind Ensemble, Black Bayou Brass Trio, and the AWC Wind Ensemble. He has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, the AWC Concert Band, and Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

Vantage Points was written in 2019. At its core, the piece is a dialogue between the two instruments. Similar to a conversation between two people, the mood changes throughout the piece (mellow, pleasant, and even contentious at times). The title refers to the idea of looking at something (an object, an issue, or a situation) and arriving at different conclusions, based on the circumstances surrounding that entity.

Traci Mendel holds a B.M. in Theory and Composition from Centenary College of Louisiana, and a M.M. and D.M. in Music Composition from The Florida State University. Dr Mendel is the recipient of numerous composition competition awards, multiple teaching awards and grants, and has co-authored one textbook, and several workbooks. She is currently employed at Troy University where she teaches music theory, aural skills, composition, and occasionally, voice.

It is an introspective work written after I had spent quite a lot of time reading Pablo Neruda's poetry and listening to Egberto Gismonti's music. The piece is loosely structured into three sections with the third section being reminiscent of the first. While I was writing Lines I was pondering the distance that had recently come into a close friendship. In this music I hear the distance and my longing for an impossible resolution.

Hyowon Bong, originally from Seoul, South Korea, studied Music Composition at Seoul National University (B.A.2010). She is currently starting M.M. in Composition and Certificate Program in Music Theory Pedagogy at the University of Tennessee. A fascination with other art forms led her to develop a non-profit, Doing Art Project (D.A.P.) which led to an Artist-in-Residence of Seongbuk Art Creativity Center. As an ardent music educator, she presented 'Late Night Concert Series' in which young composers had the opportunity to share their music with disadvantaged children. Also, as a director of D.A.P. Education Lab, she developed curricula which integrates various genre of arts for people from diverse cultural background, funded by Seoul Foundation for Arts and Culture. Through this responsibility, she was chosen to be a master teaching artist of El Sistema Korea; Orchestra of Dream and sent to the Miami Music Project Orchestral Academy (MMPOA). All these experiences deepened her understanding of music as a social action. Her current compositional interest is to explore the wide possibilities of the conventional composition techniques. Also, her interests in the social action led her to travel to the prisons in Tennessee to share the gift of music as a violinist of Knoxville Christian Arts Ministries (KnoxCam) orchestra.

Preludes for Piano (2019) consists of several harmonically related but materially different preludes that I hope will be rewarding for both performers and composers. My compositional goal was to focus on the use of limited components despite the unlimited components/material sources available in contemporary musical language. Prelude I begins with linear modal melodic lines combined with propulsive rhythmic patterns, while the

horizontal/vertical combination of the interval of M7/m2 creates a characteristic chord reflection. The last note of Prelude I (D) is followed by the first note of Prelude II (D#), which illustrates the harmonic relationships among the movements as they progress. Prelude II contrasts in rhythm, tone color, and tempo, but still retains coherence in the intervallic materials. Prelude III is a rhythmically driven piece expanded from the E-decatonic scale. In this prelude, there is a shifting of hierarchy in the role of non-chord tones. Embellishing notes clearly stand out in the foreground while a pitch centrality (E-G#-A#-C) gives unity for the entire piece in the background.

Darleen Mitchell has written over 130 compositions for instrumental and vocal combinations, from solo flute to orchestra and chorus. Her compositions have been performed throughout the United States and in Europe, including at regional and national College Music Society Conferences and the New Music Festival of the American Composers Alliance in New York. Her works are published by American Composers Editions in New York. Dr. Mitchell has been the recipient of many awards, including the Distinguished Artist Award from the Nebraska Arts Council in 2005 and 2011, and the National League of American Pen Women Composition Competition for her tuba concerto *Visions*, after ideas from Hildegard of Bingen. Several works have won prizes and contests, including *Watery Moon* for alto/bass flute and vibraphone, Alto Flute Composition Competition, Royal College of Music, London, England; *Images* for violin and guitar, Duo 46 Composition Competition, Hermoupolis, Greece; *O Felix Anima*, for Soprano, Flute, Clarinet and Piano, Chicago Ensemble Discover America III Composition Competition. She received a Ph.D. in Music Composition from the University of Chicago where her teachers included Ralph Shapey and Pulitzer Prize winner Shulamit Ran. Dr. Mitchell founded and performed with the improvisational ensemble *The Marcel Duchamp Memorial Players* in the Chicago area for over 10 years. She retired as a Professor Emerita in 2014 from the University of Nebraska at Kearney where she coordinated the music theory and composition programs, directed the New Music Ensemble and the annual New Music Festival.

Three Walt Whitman Songs. *Walt Whitman (b. 1819) had volunteered for the medic unit in the Civil War. His younger brother had been conscripted, but Walt was too old. His collection, Drum-Taps, expresses the horrors of war. I In the Day-Break, Gray and Dim describes the faces of three corpses (not included in this performance). In II, Look Down Fair Moon, the faces are “swollen, ghastly, purple,” and the music becomes extremely dissonant, with tortuous intervals for the baritone voice. He calls upon the moon to “Pour softly down night’s nimbus floods,” and “Pour down your unstinted nimbus sacred moon.” Whitman may be suggesting that these fallen soldiers unreservedly deserve luminous circles of light or halos about them, as saints are depicted. The music becomes insistent. In III In Clouds Descending, “in midnight sleep” his description of the wounded continues, even when he describes the peace and beauty of the fields and mountains. Each verse ends with the refrain “I dream, I dream, I dream.” Whitman may have experienced nightmares. The music, though still being built upon dissonant sets, becomes somewhat consonant.*

Biographies of Performers:

Belmont New Music Ensemble -

Dr. Laura Clapper has performed and taught internationally in the United States, Central America, and Europe, and she is currently a freelance artist and private teacher in the Chicago metro area. She serves as a flute teaching artist with The People's Music School and is an adjunct instructor of music theory at VanderCook College of Music. Laura is also the second flutist with the Penn's Woods Festival Orchestra in central Pennsylvania and has performed with regional orchestras in northern Florida. A trained early music specialist, Dr. Clapper directed Florida State University's Collegium Musicum Early Music Ensembles from 2017–2019 and has performed on traverso, Renaissance and Baroque recorders, and crumhorns for several years.

Laura is active in several organizations, including the National Flute Association, the Florida Flute Association, the Flute New Music Consortium, and the Chicago Flute Club. She has also been a member of the American Musicological Society, the College Music Society, The Society for Eighteenth-Century Music, and Early Music America. Dr. Clapper earned degrees from Penn State University (BM Flute, BA French, MM Flute) and Florida State University (DM Flute, MM Historical Musicology). Her mentors include Eva Amsler, Naomi Seidman, Eleanor D. Armstrong, and Sarah Eyerly.

Dr. Lauren Denney Wright is the current Director of Bands and Assistant Professor of Music at Berry College where she conducts the wind ensemble, teaches clarinet, conducting and music education courses. She is in high demand for clinics both in conducting and clarinet. Dr. Denney Wright regularly has published articles in the *Teaching Music Through Performance* series through GIA. Her research areas are on the music of David Maslanka, and musicality in score study and conducting. Her dissertation is on David Maslanka's *Give Us This Day*. A native of Marietta, Ga. in Cobb County, Dr. Denney Wright earned her bachelor of music degree in clarinet performance from Vanderbilt University, the master of music degree in clarinet performance from the University of North Carolina at Greensboro, and the bachelor of music degree in music education from Kennesaw State University. She completed her doctoral studies in instrumental conducting at the University of Miami Frost School of Music under the mentorship of Gary Green. She made her international debut conducting chamber music with members of the Berlin Philharmonic in Aix-en-Provence, France. Dr. Denney Wright resides in Rome, GA with her husband Mack, four-year-old son Bentley, and dogs Judy and Steve

Kris Carlisle is a professional pianist and educator specializing in contemporary music. His album, *The American Evolution: Piano Preludes*, was released in December of 2016. In 2017, it won the *Global Music Award "Silver Medal"*, and in 2018 the album received *The American Prize in Piano Performance Award* for "Exceptional Commitment to Music by Americans". His previous album *The American Evolution: Piano Sonatas* was also acclaimed by *The American Prize* receiving a *Special Judge's Citation*: "Championing Piano Music by American Composers". These albums are part of a larger project that explores the way contemporary composers use traditional genres. As an Artist in Residence at the Hambidge Center for Creative Arts and Sciences in the summer of 2018, Dr. Carlisle began work on the newest phase of the project- *Programmatic Music for Piano*. This phase shows the depth and breadth of compositional techniques used by American composers in contemporary programmatic settings. The resulting CD "The Silence Between" is now available through 4Tay Records. Dr. Carlisle has other works available at Curvepoint Media and CDBaby. Current, a collection of contemporary works for piano and trumpet, and *Etesian Traveler*, containing works for piano, trumpet and percussion

Melissa Joy (MJ) Britton is 25 years old. She earned her Bachelor's Degree in Vocal Performance at Delta State University, where she studied with Drs. Mary Lenn Buchanan, Chad Payton, and Laurissa Backlin. Then, she attended Austin Peay State University, where she studied with Drs. Jeffrey Williams and Virginia Boaz and earned her Masters Degree in Vocal Performance. She still studies with Dr. Boaz privately, and she is hoping to apply to earn another masters in theatre within the next year. She is actively involved in the music ministry at Trinity

Episcopal Church of Clarksville, TN. She hopes to teach private voice, acting for singers, music theatre workshop, and/or introduction to music history at the community college level for a few years before earning her Doctorate in Musical Arts with a cognate in opera directing. After that, she plans to teach at the University level. She recently accepted the role of The Monitress in Puccini's "Suor Angelica" with the APSU Opera Program, which will be performed in April of 2019.

Flutist **Mary Matthews** enjoys an active career as an international soloist, chamber musician, and orchestral flutist and has performed on four continents in venues such as Carnegie Hall, Severance Hall, the Sydney Conservatorium of Music, Fundação Universidade do Sul de Santa Catarina, Festival Goethe Institut Música Nueva, and Cité Internationale des Arts. She has performed as a soloist and chamber musician at the Newport Music Festival and is a regular member of the Maryland Wind Festival. Dr. Matthews is Assistant Professor of Flute at Tennessee Tech University's School of Music where she is a member of the faculty woodwind quintet, the Cumberland Quintet. Additionally, she is principal flutist of the Bryan Symphony Orchestra. Dr. Matthews has presented masterclasses and lectures at Colorado State University, Metropolitan State University of Denver, University of Wyoming, Bowling Green State University, University of Tennessee, Middle Tennessee State University, and El Instituto Eduardo Laredo, among others. Prior to her appointment at TTU, Dr. Matthews was an adjunct faculty member at The University of Hartford's The Hartt School, and she taught applied lessons and chamber music at the Parlando School for Musical Arts in Boulder, CO, The Hartt School Community Division in West Hartford, CT, and the International School of Music in Bethesda, MD. At The Hartt School Community Division, she also coordinated the Adult Chamber Music program and launched the Suzuki Flute program. Mary lives in Cookeville, TN with her husband, trumpeter Brandon Norton and their three fur babies Avery, Chipper, and Nala.

Douglas Mark, trombone, serves as Associate Professor of Trombone/Low Brass at Delta State University, in Cleveland MS. He provides instruction in applied trombone, euphonium and tuba, directs the DSU low brass ensemble and teaches brass methods and music appreciation courses. He has held similar positions at the Hochstein School of Music, Hamilton College, Nazareth College, and Colgate University, all located in western NY. In addition to his teaching responsibilities, Dr. Mark has performed with several orchestras, including the Rochester Philharmonic Orchestra, Buffalo Philharmonic Orchestra, Syracuse Symphony Orchestra and the Binghamton Philharmonic Orchestra, among others. Regionally, he has performed with the Memphis Symphony Orchestra, Mississippi Symphony Orchestra, Tupelo Symphony and the Delta Symphony. He has been an artist-in-residence at the Banff Centre for the Arts. Dr. Mark received his DMA from the Eastman School of Music, where he studied with John Marcellus. He earned his MM from the New England Conservatory of Music and undergraduate degrees in music performance and sociology from Northwestern University. His musical training also included studies with John Swallow, Frank Crisafulli, and Per Brevig. Dr. Mark is an artist/clinician for Antoine Courtois Paris trombones.

Anne-Gaëlle Ravetto, violinist, is an adjunct faculty member of the Delta State University Department of Music. She serves as a collaborative artist, provides instruction in the music education curriculum and maintains a private teaching studio. She has performed at numerous music festivals and academic conferences including the Atlantic Music Festival, Heidelberg Castle Festival, the Ohio Light Opera, the College Music Society-Southern Region, the Big 12 Trombone Conference and the American Trombone Workshop. Regional recital appearances include Rhodes College, University of Memphis, Henderson State University and UT- Martin, among others. Before moving to the US, she held numerous faculty positions in her native country, including Professor of Violin at the National Music School of Le Havre and National Music School of Notre Dame de Gravenchon. As a performer, Ms. Ravetto was active throughout France. Her credits include engagements with the Lyon Opera under Kent Nagano, the Orchestre Philharmonique des Pays de la Loire under Marc Soustrot, the Orchestre des Prix, and the Orchestre Colonne. Ms. Ravetto was a Resident Artist of the Banff (Alberta, Canada) Centre of the Arts, and received her Master of Music degree from the Eastman School of Music.

A Malaysian pianist, **Jackie Yong Kai Zhi** is currently studying Master of Music in Piano Performance under the tutelage of Dr. Chih-Long Hu at the University of Tennessee, Knoxville with Graduate Teaching Assistantship. He obtained his Bachelor of Music in 2019 from the University of Malaya in Malaysia, under the tutelage of Dr. I-Ta Wang. He also received Licentiate and Associate Diploma from Trinity College of London with Distinction in 2015 and 2014. He achieved Gold Award and Best Performance winner in 2018 Hong Kong-Asia Open Piano Competition, the Second Prize and Audience Favorite Award in ASWARA 1st International Piano Competition and he was a Yamaha Scholarship Holder in 2017. He has participated in Heartland Chamber Music Festival at Kansas and Euro Music Festival studied under Professor Bernd Goetzke at Germany. As a versatile musician, he is also active as a piano collaborator for many choirs and vocalists, and a choral conductor leads a few choirs winning competitions in Malaysia. As a chorister, he sings Bach's St. Matthew Passion as a bass in Bach Festival Singers Malaysia. Being a piano pedagogue, he teaches class piano at university, and also enjoys teaching piano and music theory for all ages where his students have been awarded distinction in piano and theory graded exam by Associate Board of Royal School of Music and Trinity College London.

Dr. Lynn Worcester Jones is a dedicated performer-scholar and serves as Assistant Professor, Keyboard Area Coordinator at The University of Tennessee at Chattanooga where she teaches piano instruction, piano repertoire, piano pedagogy, piano ensemble, and musicianship lab. She has won numerous national awards and prizes and has performed with members of the Los Angeles Philharmonic Orchestra and in international summer festivals including the Atlantic Music Festival, Vienna International Piano Academy, and the Vienna Music Seminar at the University of Music and Performing Arts in Austria, in addition to solo and collaborative recitals throughout the United States. Active as both a collaborative performer and teacher, she continues to be invited to present workshops at state, regional and national conferences, lead masterclasses, and adjudicate competitions. Her current research interests include music advocacy in higher education, which has led to an article titled, "Campaigning for College Music Study" published in the October/November 2019 issues of American Music Teacher. Additionally, she published in leading keyboard journals including Piano Pedagogy Forum and Clavier Companion. She holds a DMA in Piano Performance and Pedagogy from the University of Oklahoma, MM in Piano Pedagogy and Performance from Baylor University, and MM and BM in Piano Performance from California State University, Fullerton. Lynn has studied piano and piano pedagogy with Jane Magrath, Barbara Fast, Krassimira Jordan, Lesley McAllister, Eduardo Delgado, and Martha Baker-Jordan.

Andrew White, baritone, holds a B.M. and M.M. from The Cleveland Institute of Music/Case Western Reserve University, as well as an Artist Diploma and the D.M.A. He is currently a Professor of Music at the University of Nebraska at Kearney, joining the faculty in 2005, teaching voice and foreign language diction. Previously, he served on the voice faculties of Indiana University of Pennsylvania, University of Akron, Hiram College, Lake Erie College, Ashland University, and Baldwin-Wallace College Conservatory. A champion of Art Song and contemporary music, Andrew White has distinguished himself in recitals of French *mélodie*, Lieder, and contemporary American art song, including numerous premiere performances. In 1995, he made his New York recital debut in Weill Recital Hall of Carnegie Hall in a program devoted to the songs of Cleveland composer Frederick Koch. He has performed new works in concerts and on festivals in such cities as Boston, Cleveland, New York, San Francisco, and Vancouver. Dr. White's many appearances include numerous roles in opera and musical theater as well as soloist with orchestras. He is a very active performer, performing numerous recitals at UNK and other venues throughout the US, including at CMS regional and national conferences.

Belmont New Music Ensemble - bio needed and perhaps the names of the performers on the violin duo piece

Biographies for Composers/Performers and Program Notes – Concert No. 2

Zane Gillespie is a composer, theorist, pianist, vocalist, and Executive Board Member (Music Theory) for The CMS Southern Chapter. His research has been published in peer-reviewed journals including *College Music Symposium* and *Cybernetics and Human Knowing* (forthcoming), and has been accepted for presentation by the 2016 meeting of the New Zealand Musicological Society, Mississippi University for Women's Music by Women Festival, EuroMAC9 in Strasbourg, France, by several CMS regional conferences, as well as the Sixtieth CMS National Conference. In 2019, the 40th CMS Southern Chapter Conference selected four of his 11 pieces for piano and digital delay entitled *The Human and Non-Human* for performance. As a guest of the 2017 and 2018 conferences of The American Society for Cybernetics, Zane has given lecture demonstrations of his own works including his incidental music written specifically to accompany two short films, *Ploutonion Quartet* ("The Night Watches") for amplified clarinet in b-flat, electric violin, electric violoncello, and fixed-media electronics, as well as other strictly electronic works. The 2016 CMS South-Central Regional Conference selected his *Two Noumenist Poems* for performance. Zane's *Quartet for Alto Saxophone and Strings*, commissioned by concert saxophonist Walter Hoehn, was performed as part of The 8th Annual Belvedere Chamber Music Festival (2014). His neo-Romantic music earned him the Nancy Van de Vate Composition Award three times from The University of Mississippi (Ole Miss). Zane holds degrees from Ole Miss (BM; MM), and The University of Memphis (DMA) where he received the 2011 Smit Composition Award.

"Reliquiae" is a word meaning fossils, antiquities, relics, remains of the dead, and so seemed like a fitting title for my new work in which the composition-improvisation relationship is regarded as an assemblage that transgresses corporeal boundaries to incorporate diverse phenomena, achieved by drawing on multiple "archaeological" assemblages – the typological (notated) assemblage, and equally multi-scalar assemblages involving other storage media for performances of music – and through engagement with the materials comprising and emerging from each. In Reliquiae, for example, a number recreative assemblages are incorporated: typological assemblages, using the standard techniques for music notation, which (in keeping with the posthumanist remit) includes artifacts from previous style periods; and equally multi-scalar assemblages, with a particular focus on the representation of sonic memory and the transmission of musical experience at different geographic and temporal resolutions. As the score for Reliquiae provides no opportunities for actual improvisation, a return to historical precedents (such as the fantasia) provides a means of approach. The free form and extemporaneous style of the fantasia demands a response that has the capacity to engage with and enable analyses that are meaningful whilst allowing space for the unexpected as well as the kind of creativity that emerges from improvisatory music. It is with this agenda that Reliquiae concerns itself, like a musical cyborg whose generative abilities are extended beyond normal compositional limitations by elements built into the body that are reminiscent of spontaneous performance.

Aaron L. Hunt, originally from Ewa Beach, Hawaii, now resides in Knoxville, Tennessee. He has had his music performed throughout the United States and Eastern Europe, with his international premiere in Tbilisi, Georgia in 2016. Aaron has written works for The Dolce String Quartet, Samvel Perikhanian, The Tennessee Tech Percussion Ensemble, Ekaterine Gelashvili, and various university ensembles at Tennessee Tech University and The University of Tennessee, Knoxville. Aaron holds a BM in Performance with an emphasis in Music Composition from Tennessee Technological University in Cookeville, Tennessee. He is currently pursuing his MM in Music Composition and a certificate in Music Theory Pedagogy from The University of Tennessee, Knoxville, where he holds a graduate teaching assistantship with the Theory/Comp department.

The title "If it Bends it Breaks" serves multiple meanings. The first and most literally audible in the music comes from the idea of taking an original theme (or a motive in this case) and altering it and "bending" it to the point that it no longer resembles what it is by the end of the work. As the final alteration of this idea begins, the idea "breaks" along with the ensemble, leaving a solo piano line playing a melody that barely resembles the opening motive. While it is not always completely apparent, most of the material throughout the work is derived from the opening motive in one way or another. The second meaning concerns mental health and how those with depression, anxiety, bipolar disorder, etc... often feel the need to shape their personality away from their struggles with mental health rather than accepting those struggles as a part of their life. Those who struggle with mental health problems (myself included) can easily fall into the habit of "bending" our behavior in our day-to-day lives to the point that we no longer communicate how mental illness affects us. This lack of communication

can become detrimental to the point that one allows themselves and their personality to “break” in an attempt to conform to social stigma.

Mark Lackey composes new music that is “buoyant, at times playful” with “a classical, yet unrestrained lyricism” (ArtsBham). As a composer of vocal, instrumental, and electronic music, Mark Lackey has garnered premieres from gifted artists including Orquestra Sinfônica do Teatro Nacional Claudio Santoro (Brazil), Rhymes With Opera, Eastman Wind Orchestra, Definiens Ensemble, cellist Craig Hultgren, Miolina NYC, and violinist Courtney Orlando. He is immediate past president and current treasurer of Birmingham Art Music Alliance. His print music is available through Dorn Publications, Julian Date Music, and sheetmusicplus.com, and recordings are available on the Potenza Music and Centaur Records labels. Honors include finalist status in the American Composer Competition of the Columbia (MD) Orchestra, selection as Alabama Orchestra Association's Composition Contest 2020 winner, and a public reading by the Alabama Symphony Orchestra. Mark Lackey is also an energetic educator, serving as Associate Professor at Samford University. He earned the degrees Doctor of Musical Arts in composition, Master of Music in theory pedagogy, and Master of Music in composition from The Peabody Conservatory where his teachers included Bruno Amato, Nicholas Maw, and Christopher Theofanidis.

Mark Lackey makes his home in Birmingham, Alabama with his wife and daughter

*The six-minute clarinet quartet **Particles** (2013) was inspired by a mental image of the whirling dance of subatomic particles, a mental image translated into sound as bands of pulsing texture that are built up from short, slightly out-of-phase fragments. The present nine-minute work, **Particles II** (2015), continues to explore the particular possibilities of pulsing textures in a larger ensemble of mixed timbres. As with **Particles**, the performers of **Particles II** are required to play with tremendous focus to perform syncopated rhythms and to build up seamless interlocking patterns. Beneath the slick post-minimal surface the listener will discover large-scale tonal motion, the subtle development of motives, and a constant and quick asymmetrical pulse.*

Nashville-born **Paul Osterfield** spent his formative years in Northeast Ohio, where he composed and studied cello, violin, piano, and conducting. His early efforts as a composer were recognized at age 16, when the United States Copyright Office and the Library of Congress awarded him first prize in their Young Creators' Contest. Paul's compositions receive performances throughout the United States and abroad. Paul has been a Fellow at the MacDowell Colony, and has won an Individual Artist Grant from the Tennessee Arts Commission, and awards from BMI, ASCAP, and the National Federation of Music Clubs. His works are available on the Albany, Equilibrium, Navona, and Ravello labels. As Professor of Music at Middle Tennessee State University, Paul teaches music composition and theory. He has earned degrees from Cornell University, Indiana University, and the Cleveland Institute of Music, and has studied with Steven Stucky, Roberto Sierra, Eugene O'Brien, Frederick Fox, and Donald Erb.

*The opening theme of **Piano Variations** introduces several elements that are explored in its seven variations. A whole tone motive and major triads generate the main theme. Some of the variations expound upon the bass line, others explore the whole tone scale and extended tonal sonorities, yet others develop the original motive. Following the relatively straight-forward theme, the first variation is translucent and subdued. The second variation consists of fast passagework in octaves, with occasional chords punctuating the texture. Following an abrupt ending of the second, the third variation seems timeless, moving glacially and leading directly into the fast arpeggios of the fourth variation. The fifth variation's stately yet fluctuating nature contrasts with the sixth's blazing whirlwind of sound. The seventh variation returns to the calm and placid sound world like in the first variation, then culminates in a restatement of the initial theme, with thicker chords and a more robust sound.*

Joe L. Alexander's music has been performed throughout the United States, Europe, Asia and Africa. His compositions have been performed by the National Association of Composers, USA; the Society of Composers, Inc.; the College Music Society; the Southeastern Composers' League, and the International Tuba Euphonium Conference. His music has been featured at Bowling Green State University's New Music & Art Festival, the Electroacoustic Barn Dance, the Birmingham New Music Festival, New Music on the Bayou Festival, Spectrum Music Festival, and New Music for Young Ensembles Composers'. Alexander's choir piece, *The Lighthouse*, was recently recorded for Ablaze Records' *New Choral Voices, Volume 4*. His choir piece, *Summer Sounds Beckon Me*, was released on

Ablaze Records' New Choral Voices, Volume 3 and Chopawamsic (trumpet and sound file) was released on their Electronic Masters, Volume 7. His Two Bryant Songs (soprano, Bb clarinet and piano) are recorded on Winds and Voices, by Living Artist Recordings. His Partita #4 for Unaccompanied Euphonium was selected for the Semifinal Round Competition of the 2019 International Tuba Euphonium Association's Solo Euphonium - Artist Division. Alexander is the commissioned composer for the 2012 Louisiana Music Teachers Association and the 2017 Mississippi Music Teachers Association. Dr. Alexander is an Associate Professor of Music at Mississippi University of Women. He serves as the National Treasurer for NACUSA. While at Louisiana Tech University he hosted the 2013 NACUSA National Festival. Alexander holds a DMA from the University of North Texas. Additional information about the composer can be found at his website, jlacomposer.com.

"Cinco pour Fünf: Partita #8 for unaccompanied cello" was composed in the winter of 2018-19 for five cellists with whom I have great respect and admiration. They are for Zuill Bailey, Paul Christopher, Deidre Vaughn Emerson, Craig Hultgren and Jennifer Kloetzel. The piece is dedicated to them.

Olga Harris specializes in Chamber Music and so far has composed three symphonies, 2 Piano Concertos, two Quartets, four Sonatas for piano, clarinet, violin and cello, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies and music for Drama Theater and TV. Her music was performed at many festivals and concerts, such as Moscow Autumn in Russia, Russian Avant garde in Heidelberg, Germany, Modern Music Festival in Spain, Assisi Music Festival in Italy and Women Composers Festival of Hartford in USA. She has been featured at many concerts in Moscow, St. Petersburg, Nizhniy Novgorod, Kiev, Riga, Germany, Ukraine, Spain, France and USA

This work was composed in 2019. It features four short movements, three of them in dance-styles: Waltz, Tango, Tarantella and Largo.

Biraj Adhikari (b.1997) is an International student from Nepal, studying in the United States. He is currently pursuing a bachelor's degree in music with concentration on composition, from Mississippi University for Women. Biraj is an active member of "National association of Composers USA" (NACUSA) south- chapter and Broadcast Music Inc. (BMI) He is currently studying composition and theory with Dr. Joe L. Alexander. For the first two years from 2016-2018, Dr. Valentin Bogdan guided Biraj in his Western music study.

In addition to studying composition, he has participated in learning piano, guitar, euphonium and voice.

Also, Dr. Cherry Dunn, Dr. Phillip Stockton, Dr. Julia Mortyakova and Dr. Susan Hurley have provided wonderful support in Biraj's musical journey.

This piece is a narrative of a family with four members. Every member of the family has gone through their own experience and they share it with others. It is very close to the composer, as it is written about the composer's family.

Caleb Cannon is currently a student at The University of Tennessee, Knoxville, majoring in Music Education. He has always had a passion for arranging and composing, with the former holding a heavy focus in video game scores. His works have been performed in both private and public settings, including JazzFest in Murfreesboro, Tennessee, and the American Trombone Workshop in Washington D.C. Most of his original works focus on trombone ensemble settings in their various standard orchestrations. His works are largely programmatic, with a heavy emphasis on organic growth.

"I will work up a double pedal C worthy of summoning Cthulhu." This phrase, jokingly stated in an email, is the origin story for The Summoning. There isn't much literature for bass trombone Quartet and what better thematic material than Cthulhu to write an original work? The four parts are named after individual gods in the Cthulhu mythos: Ammutseba (Devourer of Stars), Hnarqu (The Great One), Mortllgh (Storm of Steel), and Psuchawrl (The Elder One). The work opens with a tritone glissando across three octaves, and that sets up the foundation for the whole piece. Diminished chords stacked in perfect fourths and fifths sweep through the melodic lines, and the rhythmic pulse of Cthulhu pushing against the bars of his cage is ever-present. A short lyrical section in the middle of the piece calms the calamity for a few moments, but jarring inversions and diminished chords are never more than a measure away. The final minute of the work is a long, climatic build to the end, where all four players land on a double pedal C "worthy of summoning Cthulhu."

Allen Molineux (b.1950) received a B.M. degree from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. His brass sextet "Seven Shorties" was awarded the 2014 Grand Prize for the Humboldt State University Brass Chamber Music Workshop Composition Contest. His orchestral work "Trifles" was the winner of the Tampa Bay Symphony's first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label. His work "Zappy" for brass quintet and three percussionists was chosen as the winner of the Percussive Arts Society's 2017 composition contest. In 2019, his "Something Unsettled" for trumpet and piano was the winning submission in Category I for the McMurry New Music Project, "Tears of Ramah" was the first place winner of the Hillcrest Wind Ensemble Composition Contest and he was a finalist for the 2019 Illinois Philharmonic Orchestra's contest called "Classical Evolve".

Each movement in this set of four miniatures depicts an imaginary scene. The composer deliberately wants the listeners to decide for themselves what each one is about. He does, however, ask that the listener feel that they are switching from one place to a different one between each movement. By so doing, the finale, late in its going, will transport the listener back through the previous ones until they return to the starting point.

Biographies of Performers:

Praised for his passionate, sensitive, and thoughtful musical style, pianist **Arunesh Nadgir** has performed as soloist and chamber musician in the United States, South America, Europe, and Asia. He has performed in venues including Weill Recital Hall at Carnegie Hall, Kodak Hall at the Eastman Theatre, and Jordan Hall, and has participated in several international music festivals including the Millennium International Piano Festival, The Moulin d'Ande Festival, and the Kneisel Hall Summer Music Festival. He has been heard on Nashville's WPLN as well as on WNYC in live radio broadcasts. An accomplished teacher, Nadgir is an Assistant Professor of Piano at Middle Tennessee State University and is the President of the Middle Tennessee Music Teachers Association. He has previously held teaching positions at the Eastman School of Music as an Instructor of Primary and Secondary Piano and Teaching Assistant, New England Conservatory's Preparatory and Continuing Education Departments, Point CounterPoint, The Blue Lake Fine Arts Camp, and the Palisades School of Music. His students have won prizes at competitions including the Wagner College Young Musicians Competition, the University of Rochester Concerto Competition, and the Beethoven Club of Memphis Young Artists Competition. Nadgir has studied with Michael Thomopoulos, Wha Kyung Byun, Robert McDonald, and Natalya Antonova. He has performed in master classes conducted by world-renowned musicians including Julian Martin, Joseph Kalichstein, Roger Tapping, Pamela Frank, and Daniel Pollack. Nadgir holds degrees from the New England Conservatory of Music, The Juilliard School, and the Eastman School of Music.

Deidre Vaughn Emerson first started playing cello at the age of five. She received her Bachelors of Music in Cello Performance magna cum laude at Birmingham Southern College, and her Masters in Cello Performance at University of Houston in the studio of Vagram Saradjian. She has had the opportunity to study and perform at a number of music festivals throughout the United States and Europe. Deidre has had many opportunities and continues to perform and teach in multiple genres including sacred, religious, symphonic, chamber, modern, country, fiddle, opera, theater, ballet, musicals, soundtracks, and popular music just to name a few. She has led many master classes and clinics as a cellist and conductor for all ages and levels. Mrs. Emerson has been adjudicator for a number of orchestral festivals. She has taught university classes in Orchestra, Applied Cello, Cello Ensemble, String Ensemble, Theory, Ear Training, Aural Skills, and Sight Singing. She has been honored as guest artist and guest lecturer for a number of colleges, universities, and professional musicians' organizations.

Alex van Duuren is the Assistant Professor of Trombone at the University of Tennessee Knoxville. Alongside his duties as the applied instructor of trombone at UTK, he also serves as the director of the University of Tennessee Trombone Choir. **Tevan Fielden, Peyton Shown, and Chandler DeArmond** are all bass trombone music majors in the trombone studio at UTK. The UTK Trombone Choir is a prestigious group, with several festival performances accentuating their usual curricular performances. In addition to these performances, the UTK Trombone Choir has recently performed by invitation at The Big XII Trombone Conference in Lubbock, TX (2018), and at the American Trombone Workshop in Washington D.C. (2019).

Praised by *The New York Concert Review* for "a solid foundation of fluent pianism" after her debut at Carnegie Hall's Weill Recital Hall, Korean pianist **Eun-Hee Park** enjoys a diverse career as soloist, chamber musician, and educator. She has given numerous concerts throughout the United States, South Korea, Japan, Italy, Brazil, and Costa Rica. As a recording artist, she has released albums on the Naxos, Emeritus, MSR Classics, Navona Records, and Capstone labels. The Naxos album *Gulfstream* was selected as *BBC Music Magazine's* Music US Choice, *MusicWeb International's* "CD of the Month," and *Naxos Critics' Choice*. Concerning this particular album, *Gramophone* stated, "[p]ianist Eun-Hee Park's fast, light-fingered touch...provides numerous moments of purely physical delight." Currently, Dr. Park is an Assistant Professor of Music and Head of the Keyboard Area at the University of Montevallo. Her previous appointments include the University of Southern Mississippi, Southern Mississippi Piano Institute, Westport School of Music, Music in the Mountains Conservatory, the Hartt School, and the Chapel Hill Chamber Music Workshop. Park holds degrees from Florida State University (D.M.), Oklahoma City University (M.M.), and Colorado Mesa University (B.A.). Her teachers include Carolyn Bridger, Amy I-Lin Cheng, Ernestine Scott, Michael Baron, Timothy Olsen (Organ), and Karyl Louwenaar (Harpsichord).

Dr. Brittney Patterson is Assistant Professor of Music at the University of Montevallo where she teaches Flute and Music History. She earned her Doctorate from the University of Alabama, her Master's degree from the University of Northern Colorado, and her Bachelor's Degree from the University of Tennessee. Brittney has performed with the Tuscaloosa Symphony Orchestra, the Memphis Symphony Orchestra, is Vice-President and Principal Flutist of the Memphis Repertory Orchestra, and is a co-founder of the Delta Blue Chamber Players. Her research interests are flute pedagogy, the

music of Germaine Tailleferre, and music at the court of Frederick the Great. Brittney has had articles published in The Flute Examiner, Ala Breve, the official journal for the Alabama Music Educators Association, and the NACWPI journal, and she has been invited to present at conferences in Washington D.C., Cedar Falls Iowa, Columbus Mississippi, and Knoxville Tennessee

Presentation Abstracts (in order of appearance):

A Holistic Approach to Undergraduate Research in Music: Insights and Applications from CMS, CUR, and the Classroom, Kerry Ginger (Sewanee: The University of the South)

Teachers, students, and administrators in higher education have coalesced around the practice of robust undergraduate research as a key component of twenty-first-century collegiate study. Due to peculiarities of the music curriculum and uncertainty over the definition and scope of “research,” however, undergraduate research activity in music remains underrepresented at many showcases of student work. This presentation brings to light creative ideas for cultivating and publicizing undergraduate research and creative activities from the studio, the ensemble, and academic coursework, incorporating insights and resources from the 2018 College Music Society National Conference, the 2019 CMS Summit 2.0, and the 2018 Council on Undergraduate Research’s Arts and Humanities Institute.

The Legacy of Gerre Hancock: Master Organ Improviser, Terry McRoberts (Union University)

Gerre Hancock (1934-2012) was considered by many to be the premier American organ improviser of his generation. His skill was exhibited in numerous concert performances which included works from the standard literature and breathtaking, extensive improvisations. Improvisation was also a hallmark of his service playing, most notably for over thirty years at Saint Thomas Church in New York City. He taught improvisation in workshops across the country and to students at Juilliard, Eastman, Yale, and the University of Texas, and published the book, *Improvising: How to Master the Art*. His published organ and choral works were an outgrowth of his other professional activities.

Hancock’s work in improvisation will be examined in this session. The logically organized step-by-step techniques presented in his book and workshops will be discussed and illustrated, including establishing a sense of periodicity, creating melodies from scales, creating multi-voiced improvisations with a scale in one of the voices, qualities of good question and answer phrases, modulating phrases, creating plans for modulations, rethinking the voicing of hymns, creating countermelodies by the addition of nonharmonic tones to one of the voices of a standard harmonization, and extracting motives from a tune. A discussion of some of his organ compositions will show how they illustrate the procedures in his book, and an examination of his published free harmonizations of hymn tunes illustrate his harmonic language. Examples from recordings will support the discussion.

Lobbying for a La-Based Approach to the Minor Tonic in Popular Music Harmony, Trevor de Clercq (Middle Tennessee State University)

Traditional notions of major and minor keys do not suit tonality in popular music well, and numerous alternative systems have been offered (e.g., Stephenson 2002, Everett 2004). Despite differences between these systems, a common factor—and the prevailing method among music theorists—is to label the minor tonic as “i”. This Do-based approach highlights similarities between harmonic progressions in parallel keys, typical of classical music.

For popular music, though, this approach often obscures otherwise obvious harmonic similarities. Consider the ubiquitous “Axis” progression (e.g., Am–F–C–G), which theorists label as “i–bVI–bIII–bVII” or “vi–IV–I–V” due to the ambiguity between the major and minor tonic (e.g., Doll 2017, Richards 2017). This ambiguity between relative keys is rampant in popular music, leading Nobile (forthcoming) to posit a “double-tonic complex.” Similarly, Spicer (2017) discusses songs in which the major tonic is strongly

implied, despite its absence and the presence of a clear minor tonic. In these cases, similarities occur between harmonic progressions in relative rather than parallel keys.

In this paper, I lobby for a La-based approach to the minor tonic so as to better reveal harmonic patterns in popular music. This approach has some precedence among commercial musicians, and I provide additional support through musical examples and corpus data. While a La-based approach is admittedly not a panacea to the challenges that popular music presents to music theory, I argue that it has important implications for future corpus work, theory pedagogy, and music analysis in general.

Improvised metric flexibility in early recordings of self-accompanied “hillbilly” songs: Clarence Ashley’s “The House Carpenter” (1930) and Buell Kazee’s “The Butcher Boy” (1928), Tobias Tschiedl (McGill University)

Metric flexibility is a salient feature of many early recordings of self-accompanied “hillbilly” song. Where meter does not function as a coordinator of events between distinct performers, musicians are free to spontaneously expand or contract individual durations within a melody and to elaborate on the spot—improvise rhythmically—on pre-existing material.

Rockwell (2011) explains rhythmic complications in a related repertoire as isolated instances of “disruptions of expected pulse layers” within an otherwise regular metric grid. However, where multiple instances of such “disruption” occur in close vicinity, this results in contradictory metric cues precluding altogether the establishment of any such grid. An examination of Clarence Ashley’s 1930 recording of “The House Carpenter” illustrates the limitations of Rockwell’s approach: It necessarily frames metric flexibility as a conflict between distinct stable states (possible normalizations), and more fundamentally, any such normalization takes a retrospective, atemporal view on rhythm. By contrast, projective theory (Hasty 1997) dispenses with this assumption of underlying stable pulse levels undergoing “disruption.” I rehearse this approach in an analysis of Buell Kazee’s 1928 recording of “The Butcher’s Boy”, where microtiming and non-coinciding metrical cues result in metric underdetermination.

My analysis treats metric flexibility not as a mere deviation from a regular, stable framework, but as a vital constituent of the rhythmic feel of these recordings. This not only challenges Lerdahl and Jackendoff’s claim that stable structures lie at the basis of rhythmic intuitions, but also highlights pockets of complexity in a repertoire often dismissed as “simple.”

John Zorn’s Game Piece Cobra as a Tool for Teaching Improvisation, Holland Hopson (New College, The University of Alabama)

John Zorn’s game piece *Cobra* (1984) is an effective tool for teaching improvisation to musicians regardless of current ability and prior experience. In the piece, a prompter (similar to a conductor) uses colorful cue cards to signal changes in the music. Meanwhile, ensemble members use hand signals to request specific cues from the prompter. The interactions and resulting music are always different, often surprising, and sometimes quite funny.

Cobra’s structure works well with a variety of participants and ensembles. It is approachable by a wide range of musicians regardless of prior experience, technical fluency and ability to read notation. *Cobra*’s non-hierarchical nature affords everyone an equal chance to participate. *Cobra* quickly builds group cohesion by encouraging listening, quick responses, eye contact and effective cuing.

This participatory workshop will introduce the basics of *Cobra* and similar game pieces. Participants should bring an instrument or their voice and be prepared to make sounds together. Participants will learn the basic rules for Zorn’s piece and strategies for adapting it to a variety of contexts—from small chamber music

ensembles, rock groups or jazz combos to larger wind ensembles and orchestras. Participants will get everything they need to create their own cue cards and try Cobra with their own ensembles.

Tapping Student Potential: Applying Concepts of the Growth Mindset to the College Music Studio, Carolyn Sanders (University of Alabama in Huntsville)

The primary focus of this presentation is to provide evidence in support of applying the principles of the “growth mindset” in working with students in the college music studio. The concept of the growth mindset has been brought to the forefront in recent years by Stanford University psychology professor Carol Dweck.

At the core of the growth mindset is the belief that basic abilities can be developed through hard work and motivation, a philosophy in opposition to the concept of the fixed mindset, which characterizes factors such as talent and intelligence as relatively unchangeable traits. The practical application of the growth mindset can positively impact almost any educational experience, and is especially applicable to the college music studio, a setting in which students are too often labeled as possessing talent, or lacking talent. In a setting where a studio instructor subscribes to the growth-mindset principles, and where a student has the opportunity to apply these principles from a learner’s perspective, every student has the opportunity to reach their full performance potential.

This presentation will demonstrate three key principles related to the growth mindset as applied to studio instruction: 1) motivation, developing the desire in each student to excel; 2) mastery, teaching an understanding of the amount of quality work necessary to achieve success; and 3) mentorship, exploring the common characteristics of great teachers who subscribe to a growth-mindset based philosophy in the college music studio. Research-based evidence in support of each of these three concepts will be included.

Form and Intertextuality in Movie Music Videos, Brent Ferguson (University of Kansas)

This paper addresses a phenomenon I call the Movie Music Video (MMV, henceforth). An MMV is a music video for a song from a film soundtrack displaying relationships between the music video and the film. My primary goal in this paper is to demonstrate a methodology for the analysis of this novel medium, focusing particularly on form and intertextuality. To do this, I create analytical videos utilizing textual annotations on MMVs in real time. With these annotations, I highlight intertextual references organized by the form of the song. I also utilize an audiovisual transcription method showing visual cuts, camera movement and transitions occurring as a rhythmic instrument. Just as Lori Burns (2017) emphasizes that the analysis of any music video should include visual, lyrical, and musical domains, my examples can be broken down into three categories based on whether the MMV references the corresponding film through visual, lyrical, or aural domains. Using annotated videos and audiovisual transcriptions of MMVs, I emphasize the rich interplay between texts executed precisely through rhythmic and formal alignment.

The Dramatic Potential of Auxiliary Cadences in Cole Porter Songs with Minor-to-Major Choruses, Morgan Markel (Eastman School of Music)

In the Great American Songbook, sectional verse-chorus and simple chorus songs with choruses in the minor mode are far less common than those in major. Even rarer are choruses that move from minor to the relative major. Yet, Cole Porter wrote seven well-known solo numbers with this harmonic schema for seven different musicals that premiered during the height of his Broadway career between 1928 and 1954. In this paper, I interpret these songs as featuring large-scale auxiliary cadences that span the entire song form. Through analyses of individual songs, such as “So In Love” from *Kiss me Kate* (1948) and “Get Out Of Town” from *Leave it to Me* (1938), I demonstrate how the auxiliary cadences in these songs interact with form, motives, and lyrics to create dynamic narratives in which musical and lyrical resolution is

reserved until the conclusion of each song. Moreover, I offer some closely-related voice-leading prototypes to summarize the similar harmonic and contrapuntal motion exhibited in these songs: in each prototype, the verse prolongs the major submediant (VI), and the beginning of the chorus prolongs the minor submediant (vi) before eventually moving to and confirming the tonic Stufe (I). Together, my analyses and prototypes build and expand upon the work of Berry (1999), Buchler (2016, 2018), Forte (1993, 1995), and Shaftel (1999, 2016), who have used Schenkerian analysis as a means to explore voice leading, counterpoint, and motives in individual songs in the Great American Songbook.

Pivot-Notes in André Jolivet's Style Incantatoire, Stephanie Venturino (Eastman School of Music)

Aiming to evoke magical incantation, French composer André Jolivet (1905–1974) synthesized modal, atonal, and serial techniques to create “an aural manifestation directly linked to the universal cosmic system” (Schiffer 1975, 14). His influential style incantatoire—a term introduced in Vançon 2007 to describe his compositional approach—has received little scholarly attention. Building on previous analyses (Landreth 1980; Conrad 1994), this paper provides an original overview of Jolivet’s “pivot-note” technique and its interaction with his “double bass” and “inferior resonance” concepts, offers analytical applications from Mana (1935) for piano, and reveals the structural and aesthetic roles of pivot-notes within the style incantatoire.

According to Julian Anderson, Jolivet’s pivot-note technique—“obsessive repetitions” of “a single pitch or pair of pitches”—is entirely melodic (2019, 18). However, pivot-notes function harmonically when paired with the double bass technique: two fundamentals, often pivot-notes, generate complementary overtone series, which either reinforce or oppose surface-level sonorities. Pivot-notes also function harmonically when combined to create inferior resonance; here, different from generative double basses, added bass notes—often pivot-notes—ostensibly act as lower partials of the same undertone series.

Jolivet’s pivot-notes play both melodic and harmonic roles. In addition, they support large-scale structure, articulate formal divisions, interact with resonance techniques, and infuse the atonal style incantatoire with a sense of modality. Moreover, the pivot-notes are musical representations of Jolivet’s esoteric preoccupations, spreading his incantatory expression throughout the musical world. This paper presents these little-studied elements of Jolivet’s style and introduces an essential analytical approach to his music.

Interpreting Harmony through Gesture in the Chromatic Music of Anton Webern, John Heilig (Indiana University)

For the majority of polyphonic music composed in the Western tradition, it is the sensation of consonance and dissonance which serves as the measure by which we determine what sounds belong together and create “harmony;” how then do we describe our experience of harmony in the richly dissonant, fully chromatic music of Anton Webern? Analytical methodologies like pitch-class set theory offer insights into the intervallic structure of simultaneities, but do not offer immediate insight into what harmony is or can be beyond “simultaneous sounds.”

In this paper, I offer an alternative (or perhaps additional) perspective on “harmony” in Webern’s chromatic music by arguing that there are moments wherein certain simultaneous sounds are intended to be experienced as constituents of a single melodic gesture (as defined by Robert Hatten, 2004), realized through multiple instruments. Through his particular use of instrumentation, rhythm, articulation, dynamics, and specific harmonic intervals (Alfred Cramer 2002, 2003), Webern invites us to hear each of these constituent simultaneities as not just “harmonious events,” but as sounds which come together in our experience to form a composite sound: the result of multiple sound sources briefly and fluidly coalescing into an expressive unity.

I construct an analytical methodology that is sensitive to such an experience of harmony by developing Cramer's methodology to include a focus on gesture, instrumentation, and notated dynamics/articulation. Analyses of passages from Webern's Op. 22 and Op. 24 demonstrate the ways in which context shapes our experience of harmony in Webern's music, through and beyond pitch structure.

Virtuosi Women Pianists, Julia Mortyakova (Mississippi University for Women)

Recently there has been an increased interest in research on the role of women composers in classical music. However, there is still not as much discussion regarding the history of women performers. This session will examine the contributions of selected women concert pianists in the late 19th early 20th centuries: Fannie Bloomfield-Zeisler, Olga Samaroff, Teresa Carreno, Ethel Leginska, and Amy Fay. While some of the women were also composers, their fame during their lifetime originated due to their performance careers. They were equally renowned, respected and in demand as their male performer counterparts and also served as role models for many women. They all, to a certain degree, participated in advocating for women composers. Several of them were equally active in other musical spheres such as conducting and singing.

This session will briefly cover biographical information about their lives as well as discussion on their career development, performance schedules, concert business practices and marketing/promotional strategies. The paper will discuss their different ways of balancing their career with their personal lives and the public's reception of those choices at the time.

As a performer, the presenter of this session hopes that it will offer a glimpse into the lives of women performers of the past and help rewrite musical performance history by including more women and providing more role models for piano students.

Don Wilkerson and the Texas Tenor Tradition of Improvisation, David Detweiler (Florida State University)

The Texas Tenor tradition has an association with a big sound in regard to the tenor saxophone. In this research presentation I will explore the lineage of the Texas Tenor with particular focus on Don Wilkerson. Wilkerson was born in Moreauville, LA but grew up in Houston, TX. In the early 1960s, he recorded four records as a leader, one for the Riverside label and three for Blue Note. Wilkerson did not record any other records as leader and spent the majority of his career in Houston. It should be noted that Wilkerson played with Ray Charles in the late 1950s and recorded the solos for the hits "Hallelujah" and "I Got a Woman." Along with the history of the Texas Tenor tradition, this presentation will focus on Wilkerson's improvisatory style with attention paid to melody, harmony, and nuance of sound in his improvised solos. The transcriptions will not only note harmonic outlines but also any scoops, bends, growls or other such devices frequently employed by Wilkerson and his signature Texas Tenor tone.

Though Wilkerson was highly regarded in the Houston music scene, he was not as well known nationally as his predecessors in this tradition, Illinois Jacquet and Arnett Cobb. Jacquet and Cobb rose to national attention in the 1940s with the hit song Flying Home and both were widely recorded which was not the case with Wilkerson. Wilkerson's solo records were eventually reissued in the early 2000s.

The Problem Posed by Elliot Carter's "Saëta" to Cyclic Form as Closure, Clare Sher Ling Eng (Belmont University)

Recalling the beginning of a work is a pan-cultural convention of closure. If we describe this form as cyclic, then cyclic forms pervade global repertoires. My paper considers cyclic form in non-pitched percussion music. I propose that the convention of cyclic form as closure applies to this repertoire, but that tensions arise when the material that is recalled has conflicting functional associations, such as in Elliott Carter's "Saëta" from *Eight Pieces for Four Timpani*. Though the piece is based on a genre of Andalusian

religious folk song, “Saëta” opens and closes with unmetred accelerating rolls that are not part of said genre’s traditional gestures. There are two ways that performers approach these rolls. One treats it as a purely rhythmic process. I suggest that an alternative approach, heard in certain performances, treats the rolls as informed by East Asian drumming traditions, such as Japanese taiko, which is descended from Chinese and Korean drumming. Unmetred accelerations may also have originated from Buddhist drumming. Treating the rolls in “Saëta” as an East-Asian reference creates tension with its cyclic form because while cyclic form creates closure, unmetred accelerations are equally normative as opening gestures in East Asian drumming. This entails hearing an open-endedness that conflicts with the form’s completeness in Western musical aesthetics.

Analyzing Drum Patterns and Drum Pattern Changes in Twenty-First Century Mainstream Pop, David Geary (Wake Forest University)

In many genres of popular music, the drums perform a fixed rhythmic layer called a drum pattern. Further, most analytical methods either compare specific drum patterns to more generalized rhythmic structures or treat the drums as a backdrop for evaluating rhythmic variability in other parts. In twenty-first century mainstream pop, however, the drums alone provide both fixed and variable elements. A close study of Billboard’s top fifty pop songs from 2018 shows that individual tracks have an average of four drum patterns and eight drum pattern changes—the action of moving between adjacent drum patterns—and as many as nine and eighteen. Part I of this presentation outlines the three musical characteristics that vary most regularly amongst a song’s multiple drum patterns: number of layers, rhythm, and instrumentation. This corpus also shows that certain patterns tend to reside in focal sections of today’s top hits. Part II begins by defining two types of drum pattern changes: drum buildups and drum decays. Both of these musical processes can create a sense of trajectory across different spans of musical material as well as for different expressive effects—and the two are regularly combined in individual tracks. Finally, attending to drum patterns and drum pattern changes not only help concretize formal analysis in today’s radio hits with normative layouts, it also provides support for interpreting songs with alternative designs.

David Kraehenbuehl’s Vision of Music Theory, Stephen Lett (Charlottesville, VA)

Although we often imagine early North American music theory as comprising “positivist” inquiry into “musical structure,” David Kraehenbuehl, founding editor of the *Journal of Music Theory*, used his platform to advocate for something different. Instead of structure, the object of music theory would be musical experience. And instead of a methodology based in logical positivism, music theory would be an empirical social science. In this paper I elaborate Kraehenbuehl’s vision in order to critically reflect on the image of musical experience on which he bases his own theoretical practice. To begin, I engage his prefatory editorials for the first issues of *JMT* in order to sketch his vision of the field. Continuing, I study how he performed this vision in his research. To conclude I explore how Kraehenbuehl’s assumptions about what it means to listen continue to animate music-theoretical research, and I argue that by recentering his thought we might better imagine a music theory that values other theorizations of listening experience.

Transformed Desire: Scriabin’s Transition from Functional Tonality, Jeff Yunek (Kennesaw State University)

Most scholars agree that Scriabin’s compositions progressed from functional tonality to post-tonal music based on pitch-class invariance. Taruskin, Dernova, and others describe this transition as a progressive prolongation of extended dominant chords via maximally invariant transposition until their continued presence neuters their functional desire to resolve to tonic. This theory suggests that maximally invariant

transposition is a foreign operation used to subvert desire-laden functional tonality. However, recent research suggests that Scriabin's use of maximally invariant collections is as an extension of the tonal practice of using closely related keys. Accordingly, this research suggests that maximally invariant transposition is not a static, foreign operation that simply negates tonality, it is an inherently tonal operation that has its own desire to engender closely related keys. By treating each collection as either (1) chords that are subject to functional tonality or (2) keys that are related by maximally invariant transposition, I suggest that Scriabin's transitional music is predicated on the opposition of chord-based and key-based harmonic impulses, rather than the mere negation of dominant function. In turn, I show how Scriabin's transitional music progressively infiltrates, delays, and ultimately defies functional tonality through maximally invariant transposition through analyses of Op. 45, No. 2, Op. 49, No. 3, and Op. 58.

Art Songs of Female Impressionist Composers, Lynn Worcester Jones (The University of Tennessee at Chattanooga) and Andrew White (The University of Nebraska at Kearney)

When Impressionism in music emerged it was considered modern, as modern as expressionism, but more accessible. Many composers besides Debussy and Ravel were drawn to the style: Griffes, Loeffler, and Carpenter in America; Roussel, Koechlin, and Ibert in France; Respighi, Vaughan Williams, and Scriabin in non-French Europe to name a few. Not surprisingly, female composers also responded to this movement. Parisian Lili Boulanger, sister of influential teacher Nadia and daughter of composer Ernest Boulanger, was the first woman to win the coveted Prix de Rome for her cantata *Faust et Hélène* at the age of 19. Her life was tragically cut short at age 24 due to a chronic illness.

California composer Catherine Urner won the George Ladd Prix de Paris to study with Koechlin in Paris. The two became life-long friends and mutual musical influences. They even lived together in Paris from 1929-33.

Régine Wieniawski, Lady Dean Paul by marriage, published under the pseudonym Poldowski. Daughter of a Polish violin virtuoso and student of D'Indy, she credited her style to score study. Well-connected to European aristocracy and artistic luminaries, her songs were the toast of high society in Paris and London in the teens and 20s.

Rebecca Clarke was perhaps most famous for winning second place with her viola sonata behind Ernest Bloch, who rumor has it, only won by being male. Clarke's sonata is now a staple of the viola repertoire. She studied with Stanford and Vaughan Williams at RCM but moved to New York permanently in 1944.

Impromptu and Autumn by Cecile Chaminade, Julia Mortyakova (Mississippi University for Women)

These two etudes are great examples of virtuosic piano music of the French Romantic composer Cécile Chaminade. They feature beautiful melodies and passionate contrasting sections. It is the performer's hope that these pieces will return to the standard piano performance canon and that their composer will once again receive the recognition she once had.

A Prolegomena for a Theory of Implausibility in Music Composition, Zane Gillespie (Music Ministry International)

The object of this paper is to show how composer and electronic music pioneer Herbert Brün's (1918 – 2000) conception of implausibility, which the author has termed “anti-anthropocentric,” is due to a phenomenon attributable to a mechanism the author shall identify as a feedback loop. This feedback loop serves as the basis for a proposed theory of anti-anthropocentricity in music which is then applied to an analysis of the author's own composition (title redacted). An anti-anthropocentric compositional theory (ACompT) would seem to suggest a means of recognizing recursive mechanisms (i.e., feedback loops), especially those which give rise to anti-anthropocentrism. Since these mechanisms and the anti-anthropocentrism generated by them take place in external actions, namely, within and through the act of music composition, a valid ACompT would represent an effective tool for identifying and analyzing implausibility in music.

Circus of Dreams: Creating New Sounds for Flute with Extended Techniques, Ginny Tutton, (Centre College) and Jonathan McNair (University of Tennessee-Chattanooga)

Circus of Dreams is a tour de force for the flute, utilizing the instrument's full range and showcasing a panoply of extended techniques, including key clicks, singing and playing, flutter-tonguing, multiphonics, and even performing one-handed while simultaneously playing a set of graduated bowls. Based on the story and characters found in Erin Morgenstern's delightful novel *Night Circus*, the themes of competition, collaboration, artistry, and mentorship woven throughout the plot are beautifully depicted by the composer in this double set of variations. In this innovative new work, the composer artfully incorporates avant garde flute techniques into beautifully spun phrases, making what could be considered musical “circus tricks” into an integral part of the music. This demonstration offers attendees a behind-the-scenes glimpse of the intimate collaboration between composer and performer that produces new music at its best. Participants will hear excerpts from *Circus of Dreams* featuring its various extended techniques, a joint analysis that showcases the theoretical and practical sides of musical analysis, and the story behind the commissioning process that resulted in a new technique being created for the instrument. Composers, performers, theorists, and fans of new music alike will enjoy this engaging and informative presentation.

Minuet Makeovers: Improvising New Pieces Inspired By Classical Works, Monique Arar
(Independent Scholar)

While it is well understood that performances during the classical period included improvisation, often historically-informed recreations of music from this period fail to do so. Rather than treat urtext scores as doctrine, what if there was a way to approach this music as it was during its time? What if we could turn music from the period into lead-sheets like our Jazz-playing colleagues, furthering our understanding of the music while creating something new?

In his *Music in the Galant Style* (2007), Robert Gjerdingen presents a means for understanding eighteenth-century galant repertoire as a concatenation of building blocks or “schemata,” informed by historical teachings. By analyzing a piece into schemata, we gain a deeper understanding of the creative process behind its composition.

In my presentation, I will introduce several common schemata and present how they were typically assembled within an exemplary form of the galant style: the minuet. An awareness and understanding of schemata can not only foster an accelerated learning of a piece, but also serve as a gateway for improvisation and compositional creativity. I will share the schematic outlines of Petzold’s (1677—1733) G Major and G minor minuets, S. Anh 114—115, then perform original works created by using these schematic outlines as lead-sheets (see attached example). I will discuss practical methods for incorporating this practice into one’s pedagogy.

Teach Them Believe: 12 Strategies for Promoting Self-Efficacy Beliefs in Piano Students, Lynn Worcester Jones, (The University of Tennessee at Chattanooga)

Self-efficacy is the belief we have in our ability to perform tasks successfully. Research suggests that a student’s perceived ability to perform specific tasks is just as important as actual ability (Reeve, 1996). This perceived ability—one’s self-efficacy beliefs—correlates with academic success, and more recent research draws direct connections between self-efficacy beliefs and music learning (McPherson & McCormick, 2006, Zelenak, 2015). While we must certainly focus on standard skill sets in our teaching it should also be incumbent on us to ask: How do we teach students to believe they can succeed when applying their acquired skills? Equipped with established principles from self-efficacy research, I suggest twelve strategies to balance the skills acquisition and performance preparation processes with strategic approaches that will strengthen self-efficacy beliefs in students.

These strategies draw upon three sources of self-efficacy information—mastery experiences (1-4), social modeling (5-8) and verbal persuasion (9-12). 1) Create frequent, high-stakes performances, 2) Create frequent, low-stakes performances, 3) Master one piece before moving on to another, 4) Assign independently learned parallel repertoire, 5) Overlap students in lessons, 6) Make learning social, 7) Take students to competitions, 8) Combine studio recitals with other teachers, 9) Be honest, confident and prepare students in advance, 10) Narrate a focused, task-specific pep talk prior to a performance, 11) Excite students by reliving memories of previous performances, 12) Assign a mentor to students in your studio. Students will gain a clearer image of their self-concept when we take advantage of opportunities to promote self-efficacy beliefs.

Three Works for Solo Drum, Christopher Wilson (Southeast Missouri State University)

B. Michael Williams is a percussionist as well as an expert in West-African drumming and mbira. In his *Recital Suite for Djembe* (1997), Williams explores three distinct dance styles. The first movement is based on djole, a Temine mask dance; the second on yankadi, a Susu courtship dance; and the third on lenjengo, a Mandinkan harvest dance.

Composed Improvisation for Snare Drum Alone (1987) is one of several composed improvisations written by John Cage. These compositions are simply written instructions for how to create a piece of music using chance procedures. The score for this piece is two pages of directions on how to design the structure of the performance, as well as other details the performer must abide by. Cage supplies that the performance must be eight minutes long with three movements. From there, the performer uses chance operations to create the length of each movement, how many events are included in each movement, what will be used to strike the drum, and a limit or minimum number of times the drum will be struck.

Pius Cheung's *Nian3* (2016) is an intense work for solo bass drum. *Nian* is a Mandarin word which can be translated to either reminisce or meditation. The piece makes use of the extreme nature of the instrument, with section of quiet precision and moments of intense, taiko inspired rhythms.

The Creativity of One: A Core-Course Model for Music Theory, Courtenay L. Harter (Rhodes College)

Musicianship and music theory courses aim to specifically address the skill sets required by a wide range of student abilities. In a time when music curricula seem to call for additional content for fewer credits, how do we meet these seemingly individual demands? At a liberal arts college, where the mission includes embracing an environment of intellectual engagement, making connections, and aspiring to graduate students with a life-long passion for learning, student-centered courses are creatively designed to incorporate a number of skill sets in order to challenge both the novice and more experienced student through a variety of course offerings.

In researching other models, articles by Levine (2014) and the CMS task force (2016) presented the initial incentives for a complete overhaul to a musicianship/music theory curriculum. Detailed in this paper is the resulting reform, which centers on one core course; this concept is a significant departure from the sequential nature of the large-scale music school or conservatory curriculum. "Understanding Musicianship," the core course for both majors and minors, is designed to provide breadth while upper-level electives provide depth. Some of the innovations presented here are adaptable to most programs, especially when an instructor needs to consider how to conserve space in the curriculum design. This presentation will discuss the resulting core course, highlight the whys of the choices made, describe upper-level courses after the core course, and posit suggestions for the challenges inherent here and in many other curriculum designs.

Affect Effects: Improvised Avataristic Perceptions and Music Theory, Michael C. Gardiner (University of Mississippi)

In new media and posthuman studies, "Avatars have a capacity to generate seemingly independent forms of networked affect unrelated to their human operators." An avatar is something that embodies something else, a stand-in that establishes relations with/in otherness by means of a technological medium where affect is generated through the interaction and circulation of information between users, machinic bodies, and the open-whole.

This paper explores an approach to music theory understood as a form of relational thought—an improvised, avataristic perception, or temporarily structured ecology of possible actions in the face of pure multiplicity. Theory first delimits a site, a screen/interface upon which a diagrammatic concept and its attendant perception might develop. The role of the site is to assemble a representational space that will serve as the ambient background for thought in much the same way that a GUI serves as the software interface for varied manipulations (including the possibility of misuse, or glitching). The site assembles the elements for a form of virtual hearing not itself dependent upon the presence of actual sound waves or linear time. From out of the site emerge individual trajectories, lines of thought which lead, occasionally, to new configurations of truth.

Using Schenker's analysis of Beethoven Op. 10 no. 3, the paper reveals how musical reductions end up multiplying the information in a system when the reduction is fed-back onto the score surface, generating differential interference patterns (noise) between the tenets of the theoretical model and the musical surface it aims to reduce.

Concert With Words: An Improvised Journey, Joe Montelione (Florida Tech University)

World of Hope begins with multiple improvised trumpet choruses ending with the composed main melody. This 16-bar form piece, in the key of C, is centered on improvisation because much like the world we live in, there is a framework that guides the journey of our life but how we get to the end has many possibilities. Red Herring is a simple, lyrical tune with an improvised interlude returning to elements of the main theme concluding with a coda. The music represents the feeling of rejection, confirming yet another of life's disappointments. However, these feelings are a misconception that draw attention away from discovering the root of the anger and disappointment.

Virgin de la Macarena is a virtuosic piece depicting scenes from a bullfight. The roaring crowd cheering for the bullfighter, and all of the other elements that depict a bullfight in Spain is portrayed in this piece. Yet, it is from a forlorn perspective, so the tempo of the piece is slower involving more chromaticism than in the original version. This Callum Au arrangement was commissioned in a latin style with a Miles Davis/Bill Evans vibe.

When She Loved Me is a song originally written by Randy Newman for the movie Toy Story 2. It portrays the emotions felt by the cowgirl Jessie when abandoned by her owner. This arrangement was commissioned to feature solo flugelhorn.

Multi-Narrativity in Music: An Analysis of John Corigliano's Symphony No. 1, "Apologue: Of Rage and Remembrance" and Its Use of Intertextuality, Aaron Hunt (The University of Tennessee)

John Corigliano's Symphony No. 1's first movement "Apologue: of rage and remembrance" is written in memory of a pianist and friend of Corigliano, who was lost to the AIDS crisis. The first movement has an incredibly narrative structure within it, but what sets it apart from other movements in the work are its two distinctive and simultaneous narrative structures. The first narrative is an overt expression of rage. The expectations of this narrative are always stated boldly, aggressively, and often occur quite suddenly. However, these phrases, more often than not, are incomplete and do not lead to fully satisfying cadences, leaving the audience's expectations unsatisfied. The second narrative is also displayed in two different ways. The first is through tone clusters, often made up of combinations of major and minor seconds. The second expression of this mournful narrative is displayed in a way that is of extreme importance to the structure of the work, which Corigliano achieves through the use of direct quotation of Albéniz's tonal piano literature.

This paper aims to create a detailed analysis of how Corigliano's use of intertextuality to create two narrative structures functions within a single movement of a work. Corigliano's split narratives depict grief and loss through a mournful narrative, juxtaposed against sudden chaotic musical "tantrums." These coexisting, yet contradicting ideas can be linked through intertextual analysis, pitch class sets consistent to each narrative, and melodic contours. Furthermore, this paper aims to illustrate a deeper understanding of Corigliano's tonal choices in his compositions.

African Opera: Africanisms, Improvisation, and Creative Ethnomusicology, Jennifer LaRue (University of Georgia)

The use of improvisation or extemporaneous performance in music is often listed in world music courses as an ‘Africanism’, something for students to listen for or be aware of when identifying African music. Improvised sections of material are thus, unsurprisingly, common in African art music, or music that Nigerian composer and ethnomusicologist Akin Euba refers to as “intercultural music.” How this skill is treated in African operas or intercultural operas with African elements depends on the composer, including his or her familiarity with the performance traditions in question. This raises important questions about the nature of improvisation itself. What does the term mean in a West African context as opposed to a Western European context? Does the meaning change if West African usage of extemporaneous performance exists in an intercultural or strictly Western context? How do composers write or otherwise indicate performances of drumming or chanting which are not strictly notated in their operas? Looking specifically at intercultural operas by Akin Euba, Bode Omojola, and Anthony Caplan, I suggest that the differences in how extemporaneous performance is employed affect not only the reception and viability of the opera as a work, but also provide opportunities to diversify how improvisation is taught to North American students.

Uncommon Sounds: Extended Possibilities for Percussion and Electronics, Bill Shaltis (University of Memphis)

Uncommon Sounds combines extended techniques on common Western percussion instruments (snare drums, triangles, vibraphone) with fixed and live media, as well as significant sections of improvisation. *Left of the Dial* focuses on “the exploration of timbre rather than idiomatic techniques and sounds that we have come to expect from the snare drum” through the use of wire brushes rather than traditional sticks. A bowed cymbal that is placed on an upside-down snare drum is used to create an eerie soundscape. The fixed media is comprised of FM/AM radio samples, in which the composer “wanted to encapsulate that experience of haphazard discovery in the electronics.”

Pitch Drop allows the performer to choose the type and number of triangles to use. The acoustic possibilities of triangles are explored—What size are they? Where are they struck and how? The piece is split equally between improvisation and fixed notation. The pre-recorded audio and performer create contrasts of free space and rigid rhythm.

From the composer: “Anything Worthwhile is Perishable uses randomized echoes and manipulated repetitions to create a lush soundscape. Several notes on the vibraphone are “prepared” by placing various metallic objects on the keys. The buzzing this creates mimics the mbira, a traditional African instrument associated with the Shona people of Zimbabwe. This movement starts with an mbira solo and the scale used by the performer is based on the traditional Nyamaropa tuning of the mbira.” The background audio is created through live sampling of the performer’s improvisations.

Trumpet and Fixed Media, Scott Hagarty (Tennessee Tech University)

"If you ask my siblings, *Flash!* is a piece I was bound to compose one day or another. Growing up, I was obsessed with the soundtrack to the 1980 film version of *Flash Gordon*, which was composed and recorded by Queen. Although my memories are vague, I apparently used to play the main *Flash Gordon* theme again and again on our piano. I guess it’s true—the music that touches you as a youngster never really goes away. The interludes between movements are from an episode of the 1935 radio serial that first brought the comic strip hero to life." -Brooke Joyce

Cantus was composed by Eric Nathan at the Indiana University Center for Electronic and Computer Music in the spring of 2008 and was commissioned by trumpeter John Adler. *Cantus* aims to treat the trumpet as a vocal instrument and explore the concepts of “singing” and vocalizing in their simplest form as a means for self-expression.

"Reclimbing Mayflower Hill (2003) for trumpet and tape is based on an earlier work for unaccompanied trumpet, Music from Mayflower Hill (2001). Both works are dedicated to trumpeter Colby Cooman. The music of the earlier piece is reconceived and re-imagined in the trumpet part of the newer work. The tape part was composed entirely from manipulated excerpts from a recording of the earlier trumpet work. The Mayflower Hill of the title is the place upon which Colby College of Waterville, Maine sits. This was the site of composition of the original piece." -Carson Cooman

Metacognition in the Music Theory Classroom, Jillian Vogel (The University of Tennessee)

Music Theory instructors often find a disconnect between students and their learning. When asking students questions about their music theory struggles, students cannot vocalize what topics they do not understand or they may think they understand the topic, but then incorrectly answer questions. This disconnect may stem from the students' metacognitive skills.

Metacognition, 'thinking about thinking,' refers to the processes used to plan, monitor, and assess one's understanding and performance of what. According to Chick, Metacognition includes a critical awareness of both one's thinking and learning and oneself as a thinker and learner. Flavell, in his 1976 article, says metacognition can be divided into two learning categories: Metacognitive knowledge, which is what individuals know about themselves as cognitive processors, about different approaches that can be used for learning and problem solving, and about the demands of a particular learning task, and metacognitive regulation, which involves the use of metacognitive strategies. Flavell has created a pathway for research in academia on students' learning.

To learn what metacognitive strategies music students use, Shraw and Dennison's MAI was given to undergraduate and graduate music majors at a large southeastern university. The survey measures five categories of metacognitive skills: planning, information management strategies, comprehension monitoring, debugging strategies, and evaluation. This presentation will discuss the results collected from music majors, and look at the results in conjunction with the students' GPA and general demographics. Lastly, this presentation will offer suggestions for classroom activities that can incorporate metacognitive skills in the classroom to strengthen students' learning.

Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process, Kyle Vanderburg (North Dakota State University)

Despite a lengthy history, the creative process for music composition is largely uncharted territory. While numerous studies on creativity have been published in psychology, neurobiology, and music education journals, a framework for composition pedagogy is not readily available for either those learning to compose or those tasked with teaching composition. This paper aims to develop a model of the creative composition process by altering the terminology of Graham Wallas's model of the creative process (Preparation becomes Intention, Verification becomes Appraisal) and outfitting it with a feedback mechanism. This modified version allows composers to describe more precisely how process morphs over time and provide a framework for music composition pedagogy.

Two Piano Music by Women Composers From Around the World, Julia Mortyakova (Mississippi University for Women) and Valentin Bogdan (Mississippi University for Women)

This performance features two-piano works by women composers from the late 19th/early 20th century. The works performed include Cécile Chaminade's "Le Matin et Le Soir" Op. 79, Amy Beach's "Variations on Balkan Themes" Op. 60, and Madeleine Dring's "Tarantelle". Due to both time constraints as well as the length of Beach's work, only select variations will be performed. These works were chosen due to their representation of different compositional styles and the different nationalities of their composers: Cécile

Chaminade (1857-1944) is a French composer, and Amy Beach (1867-1944) is an American. Both Chaminade and Beach are of the Romantic school of composition and they were friends and pen pals. Madeleine Dring (1923-1977) is a British composer whose style blends 20th century compositional techniques within a charming music-hall style and lively rhythms. These three works are not performed often, and by presenting this session it is our hope that more piano duos will incorporate them into their concert repertoire. Our secondary goal is to contribute to the advocacy efforts for women in music and further inspire musicians, scholars, and audience members to study these great musical works and their composers.

2010-2019: Celebrating a Decade of Innovations for Reed Trio, Michael Adduci (Tennessee Tech University)

The last decade has seen a resurgence of masterful new works for the reed trio, a popular woodwind chamber genre originating in the French modernism of the mid-twentieth century. This program showcases two compositions that represent the new energy and excitement today's composers are bringing to the reed trio.

Jenni Brandon: *Spider Suite* (2010) - notes by the composer: "Spider Suite tells the story of the adventures of a spider and her daily activities. We are first introduced to the world of spiders through the fast and many-legged theme, full of skittering, racing and lurking ... Once the web is spun, it is time to wait for dinner to come along. Our spider dances a wicked waltz, laughing manically ... listen as the timbral trills in the oboe become more and more frequent as he is unable to free himself from the spider's web." Brandon's music is full of clever ostinati, delightful, unexpected harmonies, and intriguing blending of tone colors within the ensemble. Greg Danner: *Rascals* (2019) – notes by the composer: "Rascals offers four unapologetically programmatic vignettes about our friends with fur and feathers. While the companions of my colleagues who commissioned this work were the inspiration, I'm sure there is much common experience in the scenes portrayed for all of us who enjoy spending time with our pets to recognize. Danner is a master storyteller, adeptly depicting the unique personalities and lives of the animals described in each movement with agility, charm and humor.

Dreamscape Depictions in Clara Schumann's "Ihr Bildnis", Alexander Martin (Stetson University)

This paper compares and contrasts Clara Schumann's two versions of "Ihr Bildnis" with a view to exploring nineteenth-century tonal strategies for depicting dreamscapes in song. Clara first set Heine's famous poem to music as a Christmas gift to Robert in 1840. A second, revised version appears as the first song in *Sechs Lieder*, op. 13, published in 1843.

How does Clara Schumann's musical language respond to the setting of Heine's poem? I show how ambiguity permeates several tonal processes. The prelude, for example, introduces ambiguities of harmonic syntax, the resolution of $\text{o}7$ sonorities, and line. Additionally, both versions are remarkable for their oneiric use of implicit tonality in the second & third stanzas and enharmonic re-interpretation of $\text{o}7$ chords at important textual/formal boundaries.

The middleground, too, is nebulous. After a brief standing-on-the-dominant passage, several features in the music entice us to hear a return of tonic harmony with the text's description of the beloved's smile (*Lächeln wunderbar*). In my reading, however, this is a tonal verisimilitude—an apparent tonic that symbolizes the protagonist's experience of the dream as reality. I demonstrate how, despite appearances, V is prolonged deep into the final stanza of the poem, and that the true tonic return is coordinated with the protagonist's realization that he has lost his beloved (Ach! Ich kann's nicht glauben). Lastly, I highlight

how two crucial differences—in declamation and structural closure—have profound implications for each version as a separate and distinct interpretation of the poem.

The Problem with Line 3: Richard Strauss's Settings of Four-Line Stanzas, Joshua Tanis (Indiana University)

Several recent publications highlight how certain poetic forms are easily set as musical sentences (BaileyShea 2019, Rodgers 2014, and Callahan 2013). However, the quatrain—often set to music by Romantic-era composers—opposes the construction of musical sentences. Therefore, when composers set quatrains as musical sentences, an inherent conflict exists between poetic and musical form, especially since the poetic division point at line 3—rhyming either with line 1 or with line 4—often disrupts the continuity of the continuation phrase.

I analyze three of Richard Strauss's songs in which quatrains are set as musical sentences (“Leises Lied,” “Winternacht,” and “Ich trage meine Minne”), showing how Strauss treats the end of line 3 in two main ways: (1) by filling the gap between lines 3 and 4 with basic-idea-derived melodic-motivic fragments, or (2) by positioning pre-dominants at the end of line 3, creating harmonic and voice-leading threads that conceal the poetic juncture and thrust the continuation phrase toward its cadence.

The Sonata-Fugue Hybrid in Haydn's Early Symphonies, Carl Burdick (University of Cincinnati)

Among Joseph Haydn's earliest symphonies are thirteen sonata-form movements that incorporate fugal techniques, including two finales that integrate sonata and fugue. I document three strategies Haydn devises in service of the sonata-fugue hybrid. The dialogue surrounding these strategies represents a formative stage for his most characteristic techniques.

The tension between fugue and sonata concerns expectations for formal continuity and the closing effect of cadences. Sonata form is in two parts delineated by cadential closure. On the other hand, fugue is continuous and should avoid conveying rest during its course. Formal expectations for fugue are otherwise flexible and enables it to adhere to the rotational process of sonata form. The sonata-fugue hybrid finales of Haydn's Symphonies no. 3 and 40 adopt fugal continuity by mitigating cadential closure, but also engage sonata form's characteristic rotational patterns.

These divergences fall outside the norms postulated by Hepokoski and Darcy (2006). Indeed, scholars have criticized their portrayal of sonata form for marginalizing Haydn's music (Ludwig 2012, 2014; Miyake 2009). But the techniques Haydn employs in these hybrid movements interact with his contemporaneous style. This includes common strategies for starting the exposition and recapitulation. Additionally, the use of fugal techniques contributes to both monothematic and continuous expositional strategies and to recapitulatory revisions.

By integrating fugue into the sonata process, Haydn began to develop sonata-form procedures drawing on fugal techniques. Though some of these strategies fell into disuse, others became hallmarks of Haydn's sonata style and deserve a more prominent role in our narrative of sonata form.

Formal Process as Reanimation of the Past in Enrique Granados's "Epilogo: Serenate del Espectro,"
Audrey Slote (University of Chicago)

Goyescas: Los majos enamorados, the programmatic suite for solo piano by Enrique Granados, encompasses a love story between maja and majo, stock characters from Castilian folklore. Snippets of

fanciful text explaining the story punctuate the score, their narrative interjections played out by the suite's sonorous landscape. In the final movement, "Epílogo: Serenate del Espectro," the majo, who has died, returns in ghostly form to serenade his lover. The music's structural underpinnings vivify this fantastical narrative turn. In its formal and motivic design, "Epílogo" renders the past audible in the musical present by multiple currents of transformation.

My analysis traces three transformative processes in "Epílogo:" quasi-rotational form and its structural deformation, motivic relationships across different narrative spaces, and the gradual clarification of motivic identity by which aspects of the music come to be associated with everyday objects, retroactively highlighting the objects' bewitchment. My reading draws upon concepts of teleological genesis and rotational form (Hepokoski 1993), the voice (Abbate 1991), and temporal fusion (Kaplan 1996).

The interest in reanimating the past that "Epílogo" reflects is in keeping with a broader conversation among Spanish artists at the turn of the twentieth century about how to channel a quintessentially Spanish ethos as the nation became increasingly cosmopolitan. Accordingly, my analysis relates to broader questions about the enfolding of techniques from German Romanticism into Spanish music at the turn of the century. "Epílogo" suggests that music imbued with Romantic formal techniques can provide an imaginative pathway into the Spanish past.

The Role of the "Agential Listener" in Hierarchies of Virtual Musical Agency, Aubrey Leaman
(Northwestern University)

In this presentation I demonstrate how direct identification with some aspect of the music can support, diverge from, or nuance interpretations of composed musical "agency"—or the experience of consistent, independent, and intentional actions or emotions (Hatten 2018). Kendall Walton's (2014) concept of "thoughtwriting" indicates a process analogous to speechwriting, in which the reader/listener adopts the words/music of the writer as their own direct expression. This level of engagement results in an experience of musical structures (whether or not intended by a composer) as the virtual action or emotion of a virtual listening agent. While the listener does have an actual (as opposed to virtual) body, their role as an agent *causing* the musical expression remains virtual. Social psychologist Tia DeNora's ethnography further emphasizes that the music "itself" is not divorced from personal identification, but that the two mutually impact each other. In this paper, I argue that the "agential listener" resides at the top of the virtual agential hierarchy, altering lower-level interpretations due to the importation of personalized "grounds," which I will demonstrate by engaging Hatten's analysis of Chopin's Ballade in F Minor, Op. 52. This subjective analysis does not require a loss in specificity; instead, analysts can engage with their own personalized grounds to the extent that they identify as an agential listener, and explore interpretations that can arise from audiences with particular shared experiences.

Music Analysis as an Ethico-onto-epistem-ology, Vivian Luong (University of Virginia)

This paper contemplates the lines music theorists draw around our work—from our music-notational systems to the disciplinary divisions that distinguish us. To begin, I note the harmful effects that such lines might pose by comparing them to Karen Barad's notion of agential cuts. For Barad, acts of knowledge production—of making agential cuts—are entwined with ethics and ontology, which she expresses with the

term “ethico-onto-epistem-ology.” Bringing this entanglement to analysis, I frame the practice as not only a form of knowing, but also of relating and world-making.

The second part of my paper turns to affective autoethnography to illustrate these latent aspects in analysis. Here, I draw on the work of Lauren Berlant and Kathleen Stewart to define affective autoethnography as self-reflexive writing on experience, feeling, and space. Referencing their writings as models, I offer five vignettes on the worlds that formed around my Schenkerian analysis of J. S. Bach’s Prelude in B-flat minor, BWV 891. These examples depict analytical worlds as scenes of good and harmful relations across a network of bodies.

After demonstrating the ethical possibilities in analysis, I conclude by relating my autoethnographic writing with feminist music theory. This scholarship argued that the omission of theorists’ loving musical relationships enforced limitations on what counted as research and who counted as theorists. To combat these restrictions, these authors advocated for more diverse accounts of music. With autoethnography, this paper expands this work of re-drawing disciplinary lines so that different identities and perspectives can emerge.

Spectral Fission in Barbershop Harmony, Jordan Lenchitz (Florida State University)

Why do barbershop chords “ring”? In this paper I argue that the best barbershop quartets produce “ringing” chords due to spectral fission, which I define as the perception of timbral upper partials as discrete pitches when they have enough amplitude to be separably audible and are prominent in their regions of the frequency spectrum. I apply two complementary computational models to recordings by two championship quartets—Vocal Spectrum and Ringmasters—to demonstrate how their “ringing” chords fulfill both the amplitude and prominence requirements of spectral fission and to highlight the relationships between chord spacing, intervallic content, and pitch perception. The first of these is a vowel-neutral predictive model of vocal timbre that identifies probable frequencies of maximal spectral overlap due to formant tuning and vertical just intonation. The second is an original digital signal processing script based on a rivalry model of spectral prominence that recursively compares amplitudes across frequencies using the Discrete Fourier Transform, yielding frequencies that represent candidates for spectral fission. Correspondences between my timbral model’s predictions and my script’s candidate frequencies provide an explanation for our aural experience of barbershop’s “ringing” chords. Ultimately, understanding the distinctive qualities of these chords—both as acoustical signals and as auditory percepts—has practical implications for composers and arrangers of this style and offers a new avenue of inquiry into other a cappella vocal repertoires.

Putting the Math in Math Rock, Matthew Chiu (Eastman School of Music)

In the late 20th century, progressive rock and alternative punk coalesced into a new genre: “math rock.” Math rock acquired its name from “extensive use of asymmetrical or ‘odd’ time signatures and shifting mixed meters” (Cateforis 2002, 244). Coincidentally, the “cyclical repetition of ostinati” (Osborn 2010, 43) in math rock is aptly modeled by a mathematical equation: the discrete Fourier transform (DFT). In fact, the DFT assumes cyclic structures, giving it an analytical bias uniquely suited to study math rock’s rhythms. Though the DFT was first used in music theory for analyzing pitch classes (Quinn 2006), Amiot (2016) and Yust (2019) have extended the DFT’s application to characterize rhythmic cycles. In this presentation, I first introduce the DFT—focusing on accessible takeaways rather than mathematical principles—and subsequently demonstrate its analytical utility on three math rock songs: “Never Meant” by American Football, “Pool” by tricot, and “Cat Fantastic” by TTNG.

Calculating the DFT on a rhythmic cycle yields components corresponding to all possible subdivisions of the cycle. Each component can be thought of as a “particular attentional state” (London 2004). In this way, DFT analysis parallels neural entrainment models in cognitive science (Large and Jones 1999). Responding to Peter Kaminsky’s hopes “for scholarly and critical acumen” in popular music, this paper bridges music-mathematical research and math rock’s underrepresented discourse. By examining the complex relationship between cognition, popular music, and mathematics through this lens, I complicate the ongoing dialogue on what it means to be a music theorist.

Identifying Multimeter in Steve Reich’s Electric Counterpoint, Jonathon Pan (University of Louisville)

Metric ambiguity frequently appears in Steve Reich’s music, and it usually occurs through Reich’s use of processes. Reich scored *Electric Counterpoint* for several recorded guitars, one live guitar, and two bass guitars, and due to the timbral similarities, these parts seamless mix together. In the third movement, Reich used a canonic process between four recorded guitars. These four guitars play a canon that can transition between compound or simple meters, and it can even be heard in an asymmetric meter. This metric fluidity creates a dissolution of meter, and one can hear multiple interpretations of the same passage of music.

To analyze the possibilities of these interpretations in this movement, this paper will use John Roeder’s model of intrastream accents. This model was created to label accents on certain beats or pulses, and these accents are created through certain musical features such as contour and rhythm. Depending on the construction of certain music, many of these accents can be heard to create different groupings. However, due to the timbral doubling and canonic process, many of these intrastream accents overlap. Depending on the intrastream accents that are observed by the listener, one can use these accents to support a certain interpretation of meter.

Comic Attrition: A New Discursive Strategy in Schumann’s Drei Fantasiestücke, Sarah Mendes (University of Texas at Austin)

In *A Theory of Musical Narrative*, Byron Almén (2008) expands upon James Liszka’s (1989) four narrative archetypes. In order to make more precise comparisons, Almén explores three discursive strategies within the comedic archetype—emergence, epiphany, and synthesis—and proposes a fourth strategy of comic attrition. There is no known research into Almén’s proposed fourth strategy of attrition, whereby “the opposed elements are closely matched, and the transgressive victory is achieved by the slightest margin and with great difficulty.” (Almén, 221). In this paper, I demonstrate attrition as a discursive strategy to clarify the actantial complication of marginal victory, focusing specifically on the second movement of Schumann’s *Drei Fantasiestücke*, Op. 73. A comedic archetype is characterized by victory of a positively viewed transgression over a negatively viewed order-imposing hierarchy. The discursive strategy of attrition requires the rank values of order and transgression to remain in flux until the end of the movement, when transgression achieves ultimate freedom from order by only the slightest margin. Attrition accounts for narratives when the transvaluation is unclear until the end of the actantial unfolding. By making this clarification, precise comparisons of other works may precipitate from this actantial template.

Beheaded: Motivic Analysis of Power Complexes in Libby Larsen’s Try Me Good King, Kayla Shaeffer (Florida State University)

Divorced. Beheaded. Died. Divorced. Beheaded. Survived. This children’s rhyme is how most come to know the six wives of King Henry VIII and is all they ever learn about them. Larsen’s song cycle, *Try Me*

Good King, works to expand that basic knowledge of the fates of Henry's first five wives by setting their final words and bringing to life the power dynamics that ruled their lives as both queens and domestic abuse victims.

Of interest to this talk is the final song in the cycle, "Katherine Howard". Howard was Henry's fifth wife for a little more than a year, and the second to be beheaded after being charged with treason on the grounds of committing adultery with Thomas Culpeper. Like Brenda Ravenscroft (2016) and Rosemary Killam (1993) earlier analyses of Larsen's other works, text setting in "Katherine Howard" is of primary interest to me, particularly how motive depicts the character's multitude of relationships. However, I take a transformational approach to understanding the interactions of motive and text. Although three motives comprise much of the piece, this paper will focus on one, a bell toll. This single motive ties Howard to both her husband's final act of abuse and her means of escaping a society that led her to ruin.

Emergent Formal Functions and Indistinct Edges of Sonata Movements in Schubert's "Beethoven's Project" Yiqing Ma (Louisiana State University)

Drawing on the work of Schmalfeldt and Caplin, I explore the way in which emergent formal function determines our perception of form in sonata movements by Schubert: D.840, D.845, and D.894. Janet Schmalfeldt adapts the notion of formal function to directly address dialectic between "being" and "becoming"—approaching formal function from a phenomenological perspective. Building on her work, I define emergent formal function as formal functions that are conditioned by how the listener's expectations change. It is an important analytical tool to understand how and why Schubert's sonata forms depart from prior Classical models. Drawing on Schmalfeldt's work, emergent formal function depicts the phenomenology of consequential formal conjecture that revokes or modifies a former assertion. Attributing to the absence of a root-position presentation of the tonic harmony until m.28, the beginning of the movement creates an aural illusion of where the "real" MT occurs at the moment of m.26. We only realize it as TR in retrospect until we hear the consequent modulatory passage moves into the secondary key area, C major. Thus, when we hear the G natural in m.29, it dissolves the sentence rhetoric of this entire phrase as TR function: MT \Rightarrow Transition. I refer to this kind of harmonic reinterpretation that occurs in retrospect as emergent harmonic function, which serves as local propositional events that contribute to the final hermeneutic that creates by the emergent formal function. Emergent formal function expands the scope of such harmonic bivalence, characteristic of Schubert, to the realm of tonal form.

Bridges to Free-Standing Bridges—or—the Mutable Modular Model of Metal Music, Michael Dekovich (University of Oregon)

Form in heavy metal constitutes a dialogic practice, morphing normative models from pop/rock music to achieve expressive ends. I contend that a modular approach to heavy metal form reveals continuity between compound AABA form inherited from pop/rock and certain non-paradigmatic departures. The B section of compound AABA is traditionally thought of as a "bridge" section, implying contrast and linking functions; but in metal music this supposedly transitory section takes on greater dimensions and can become what I call a "monumental bridge," eschewing assumptions of contrast or formal linking while retaining historical reference to analogous structures in earlier rock music. The delinking of the monumental bridge from other sections allows for a more inclusive model of rotational forms (containing recapitulatory modules, like ABA or AABA) and through-composed forms (modeled after non-recapitulatory monumental bridge

sections). Furthermore, the schematic progression of traditional formal functions—such as verse and chorus—within rotational groupings may be retained even as those themes are mutated, substituted or omitted between iterations. Although modularity may initially suggest discontinuity, the textual and intertextual dialogues of metal compositions attest to their musical and conceptual cohesion. My analyses emphasize dynamism and multiple points of teleological articulation as generic options and demonstrate that metal musicians’ stylistic priorities—including experimentalism, virtuosity and embodiment—are a determinant of musical syntax.

Form and the Jam: Defining Improvisation in the Music of Dave Matthews Band, Micheal Sebulsky
(University of Oregon)

Current rock-oriented methodologies privilege studio-recorded song forms as the definitive Urtext. However, rock musicians often modify studio-recorded song forms during live performance. By infusing into their songs inherently fluid, heavily improvised sections, known as “jams,” performers create a paradox; the time-honored rock tradition of recreating the Urtext in live performance stands opposed to the in-the-moment newness of jamming.

In this presentation I define three jam types—the section jam, the extension jam, and the interpolation jam—and also provide a demonstration of each in the music of Dave Matthews Band. The group’s music makes for an ideal case study, as their concerts frequently feature the combination of studio-recorded song forms and improvisatory jams.

With roots in jazz improvisation, the section jam provides a medium for extended soloing through open-ended sectional repetition, while also maintaining large-scale formal boundaries. The extension jam adds improvised motives within established sections, resulting in elongated song forms. Interpolation jams create hybrid song forms that combine previously established motives from other songs alongside the expected form of the in-the-moment performance. The presentation concludes with an analysis of the band’s April 20, 2002 performance of “#41,” a thirty-two-minute profusion of all three jam types.

Prosodic Dissonance in Pop Music, Eron Smith (Eastman School of Music)

In the chorus of Katy Perry’s 2013 power ballad “Unconditionally,” she awkwardly pronounces the title word as “uncondiTIONally,” displacing the stress of the strongest syllable. Unlike what we would normally associate with rhythmic displacement or syncopation in popular music, what sounds displaced here is not the melody in relation to the beat, but the text in relation to the music. I call this mismatch between syllabic stress and metric placement “prosodic dissonance.”

In this talk, I show that prosodic dissonance is stylistic in post-millennial pop music. The stronger the metric position for a weak syllable, or the weaker the metric position for a primary-accented syllable, the stronger the sense of dissonance. I focus on five factors that interact with prosodic dissonance to shape our experience of rhythm in music and lyrics: vowel reduction, syncopation, parallelism, rhyme, and syllable length.

Though “emPHAsis on the wrong syLLAble” is often mocked as a sign of compositional incompetence, this widespread trend constitutes a distinct metric phenomenon. By setting aside our value judgments, we can better characterize “bad text setting” as a stylistic element in pop and other genres, build new theoretical and analytical tools, and develop more precise language to discuss the rhythmic complexity of text-music relationships.

Phenomenal Accents, Meter, and the Vocal Backbeat in Country Music from 2000-2019

Kristi Hardman (CUNY Graduate Center)

This paper suggests that the vocals in recent country songs mimic the drum backbeat. Vocal backbeats, as I refer to them, occur when inherent text accents in the melody regularly appear on beats 2 and 4 of a 4/4 meter. There are two ways in which vocal backbeats arise: (1) beat 1 may be deemphasized with a rest, creating a strong accent on beat 2; or (2) beats 1 and 3 may be strong as usual, but beats 2 and 4 clearly receive equal or more weight through phenomenal accents, including durational, dynamic, pitch, and text accents.

Building on recent work in text-music relationships (Temperley 1999, Lerdahl 2006, and Jackendoff 2009), I suggest that melodies should be analyzed with preference given to text and phenomenal accents regardless of where these fall in the 4/4 meter. Within the singer's part, the backbeat feels like the strongest of the four beats, subverting our expectations of 4/4 meter. In this paper, I illustrate vocal backbeats and their effect with Emerson Drive's "I Should Be Sleeping," Carrie Underwood's "Church Bells," Jason Aldean's "The Only Way I Know," and Lil Nas X's "Old Town Road."

You Want Me to Sing? Bridging the Gap Between High School Ensemble Playing and College Musicianship,

Adrian Hartsough (The University of Tennessee)

As a high school band director for twelve years, I included singing and ear-training into my everyday instruction. Currently, as a graduate teaching assistant, I am teaching ear-training courses to undergraduate students. I was surprised how few instrumental students had experience in singing in their high school music education. While these college students are adept at performing on their instrument, gaps exist in their abilities to sing, audiate, and hear music. This led me to question what concepts and activities other secondary teachers are including in their lessons. I created an online survey requesting feedback from current and retired middle and high school band and orchestra teachers. There was a high level of participation, with contributions from nearly 300 teachers from over forty states and thirteen countries. This presentation includes an overview of the survey results. Teachers shared a breakdown of how typical rehearsal time is spent. Age of students, amounts of weekly rehearsal time, and number of yearly concerts to prepare for were all variables considered. For those teachers already including singing and ear-training activities in their teaching, more specific questions were asked, including which counting and interval singing systems are utilized. Teachers also shared which method books and resources they use to reinforce these lessons. Correlations drawn from this survey will be beneficial not just for those teaching in middle and high schools, but also those teaching college freshmen in lessons, music theory, and ear-training.

Gilded China, Gilded U.S.: Pianism in a Gilded Age, Zhong Bei Lin (Valdosta State University)

In China today, approximately 50-million students study the piano, a number that is equivalent to the population of all children aged five to fourteen living in the U.S. today. The sheer scope of China's pianistic phenomenon has inspired the terms "piano-mania," "piano-fever," and the "Lang Lang effect." Globally, twenty-first century pianism is undergoing a transformation that is increasingly featuring Chinese pianists.

From a historical perspective, however, one realizes that this level of pianistic fervor among the Chinese is not unprecedented. While the current decline of piano study in the U.S. suggests a reciprocal trend to the rocket-like propulsion of Chinese piano study, a veritable parallel can be drawn between China today and the Gilded Age U.S. Separated by a hundred years, the pervasion of piano study and the emphatically

technical playing of pianists from both cultures are not only products of their time but may function as a signifier of the developmental progression of fledgling classical music cultures.

This study looks at Chinese pianism today and compares it with U.S. pianism from a century ago. Can the development of U.S. pianism from its infancy during the 19th century, to glory in the 20th century, and recession in the 21st century, as marked by the number of pianists studying piano, be a signifier for what is to come for Chinese pianism? While both time and cultural factors set significant limitations in a comparative study of this kind, the similarities between the two cultures of piano study deserves recognition and examination.

A Theory of Music as Distraction in Video Games, William Ayers (University of Central Florida)

Game designer Jenova Chen applies the concept of “flow” in his games, a state that promotes “optimal experience” for the player by aligning game challenges with their current abilities to avoid undesired states of boredom or anxiety. While this philosophy has been used to discuss level design and immersion in games, the effects of musical design on this “flow state” have not been extensively examined. This project poses a new theory of “music as distraction” in video games, demonstrating that changes to particular musical parameters can serve to divert a player’s attention and thereby promote or inhibit a state of flow.

This project considers the concept of “distraction” broadly, espousing three basic definitions of the word that can be associated with different musical situations in video games: (1) something that catches attention, such as a musical marker in a game world, (2) a diversion or amusement, such as an optional musical task or situation, and (3) an agitation or frenzy, as in situations when music is too intense for a player to concentrate. While distractions can work against a state of flow, as when uptempo music encourages a player to perform actions at such fast speeds that they are unpracticed and prone to errors, they can also encourage flow by shifting a player’s focus away from outside influences and toward gameplay objectives. This project examines the distracting influences that music can have on multiple styles and genres of gameplay.

Chris Potter and the Principle of Developing Variations, Ryan Raziano (University of Southern Mississippi)

In his 1958 essay, Gunther Schuller recognized Sonny Rollins as an important figure in jazz, who’s use of thematic development provided greater melodic unity from other previously recorded jazz which “suffered from a general lack of over-all cohesiveness and direction.” With Rollins, thematic/motivic and structural elements found their way into the art form, creating unity between the written melodies and improvised lines, giving jazz the cohesiveness and direction Schuller felt was missing.

A leading jazz musician of the current generation, Chris Potter has added another important step in the evolution of thematic and structural importance in jazz. Not only does Potter's improvisation contain motivic cohesiveness, but his material also contains constantly evolving themes arising from previous motivic material - a continuous cycle of musical rebirth through variation. Schoenberg’s observation of this type of thematic development was noted as developing variations, of which Walter Frisch's explored in his "Brahms and the Principle of Developing Variations.”

From Frisch's text, categories of Thematic Transformation, Metrical Displacement, the Linkage Technique, and Continuous Motivic Reinterpretation are utilized to analyze how developing variations can be applied to Chris Potter's improvisation on his 2007 recording of his composition "Train."

Tonic and Topic: A Study of Key Selection in American Hymnody, Jennifer Shafer (University of Delaware)

The concept of key affect has existed since ancient times and has been referenced by composers and theorists alike. Although empirical evidence suggests that the phenomenon is not scientifically sound within equal temperament, the *tradition* of key affect still carries weight today. This two-part empirical corpus study takes this tradition as a point of departure to examine key selection in American hymnals, a corpus desirable for its size and the possibility of studying both key selection and text relationships.

The first part of the study examines general key preferences in terms of flat/sharp preference and number of accidentals. The study will also examine if key preferences have changed over time; data is drawn from approximately 3000 collections (published from 1730 to 2010). Results should suggest whether there are "traditional" keys for well-known hymns, changes to key selection over time, and possible implications of contemporary worship practices.

The second part will use a smaller dataset to investigate relationships between key and text. A Latent Dirichlet Allocation is used to determine the text topics from the corpus itself. Denomination, date, key, and topic are coded for each hymn and each factor is analyzed individually and as part of a comprehensive analysis. Though data collection is ongoing, the study has the potential to contribute to the study of American sacred music as well as the understanding of psychological influence of key characteristics within additional contexts of chronology, denomination, and text.

Impressionism in Jennifer Higdon's Secret & Glass Gardens, Julianna Willson (University of Memphis)

Jennifer Higdon's success as a composer has gathered significant attention over the past few decades. Within the realm of academic literature, however, her works have gained less consideration. Amongst the few academic sources available, most focus on Higdon's works from primarily a stylistic or performance perspective, at times resorting to puzzling generalizations to assess Higdon's compositional style. Although some have generalized that allusions to the music of classical composers are "nonexistent," within Higdon's music (Reitz 2018), my research demonstrates that references to the styles of other composers, especially those of Impressionistic composers such as Debussy and Ravel, often play an important role within Higdon's creative process. Higdon herself has identified some of these influences within her works, describing her quartet Impressions as "a response to the artists of the Impressionist period."

In particular, Higdon's solo piano work, Secret & Glass Gardens, epitomizes the extent of Impressionist influence within her oeuvre. This poster highlights the allusions to Impressionism within the piece by comparing it to several piano works by Debussy and Ravel. I illustrate how Higdon's small and large scale repetition schemes, along with harmonic techniques such as her use of pedal tones, correlate to similar strategies within Debussy and Ravel's works, creating an atmosphere distinctly reminiscent of the Impressionist style.

Visually Impaired Students: Equitable Inclusion and Access in a Traditional Music Degree Curriculum, Stacie Lee Rossow (Florida Atlantic University)

Students with visual impairment and complete blindness have either had only two choices if they wanted to pursue a degree in music: have some standard requirements waived or altered or find an institution that

deals only with similar students. With increased technology and accessibility, we cannot continue to tell these talented students they need not have the same level of musical literacy, the same standards of achievement, or access to materials as their fully-sighted colleagues. These students should be provided the tools to learn to read and understand music just as their sighted peers.

]This paper session will present the real-world challenges and successes encountered in working with visually impaired students in a traditional collegiate music program from gaining access to printed scores, working with student accessibility office, and the basics of Braille music notation. The author will provide resources and materials discovered in working with a blind voice major over the course of a four-year music education degree.

The Arts Entrepreneurship Profile: A New Resource for Collegiate Music Educators, Josef Hanson (University of Memphis)

The rise of entrepreneurship's prominence in higher education, and in music particularly, has created a need for more precise tools for teaching it to a diversity of students. Often, the most difficult task for collegiate music educators interested in teaching entrepreneurial skills to their students is determining where to start. Knowing music students' prior knowledge, experiences, and feelings related to entrepreneurship will greatly assist instructors in tailoring curricula in ways that attend to individual differences within and across groups of students. Thus, the purpose of this project was to create and disseminate the first comprehensive, empirically-validated inventory for assessing undergraduate music students' competencies and perceptions related to arts entrepreneurship. Using factor analysis as well as expert panel validation techniques, scale items were developed and evaluated within five constructs: Creativity/Ideation, Strategic Thinking, Opportunity Recognition, Networking, and Leadership. The resulting Arts Entrepreneurship Profile was shown to be statistically reliable and can now be used by instructors around the world as a formative evaluation of their students' perceptions of and strengths in musical venture creation. This carries profound implications for researchers and practitioners alike, allowing both to better tailor their activities to the needs of their constituents. Attendees at this demonstration will learn about the Arts Entrepreneurship Profile's construction and discover how it works and how they can access this free resource for use with their own students.

O V, Where Art Thou? Notre Dame Polyphony, "Dominant" Sonorities, and a New Approach to Diatonic Set Theory, Jessica Fulkerson (Tufts University)

The paucity of medieval sonority analysis is largely due to the limitations of our current analytical approaches. Systems such as those developed by Fuller (1986) and Hartt (2010) are classificatory and become more complicated with additional voices. A labeling system like chromatic set theory works for any number of voices and indicates exact intervallic content, but may not recognize transpositions within a diatonic framework.

However, traditional diatonic set theory is also misleading because the same set can represent two sonorities that are strikingly different—aurally, functionally, or both. I propose an evolved system of mod7 notation utilizing "interval symbols" to show similarity in step-class content between sonorities while differentiating exact intervallic content. I apply this system to two *tripla* by Pérotin, *Alleluya Nativitas gloriose virginis* and *Alleluya Posui adiutorium*. Because a sonority's function and stability largely depend on dissonance content, I also propose a system of "dissonance values."

I then turn to the relationship between the "tonic" of Pérotin's *tripla* and a handful of sets that act analogously to the dominant chord in Common Practice music in that they are more stable than any sound besides the home sonority and provide the main contrast to it. Factors such as intervallic content (dissonance value), metric placement, number of occurrences, and interaction with the home sonority

ultimately point to one set type as the primary stable point of contrast to the home sonority: the “dominant” set type.

Schubert, Schoenberg, and Some Extensions to Cohn’s SUM-Class System,
David Orvek (Indiana University)

This paper takes as its starting point Richard Cohn’s “SUM-class system” described in his 1998 article “Square Dances with Cubes.” After observing the ways in which this system elucidates the underlying voice-leading consistency in a passage from Schubert’s Violin Sonata in G minor, the SUM-class system is expanded through the use of Joseph Straus’s generalized contextual transformations so as to be applicable for other set classes. This new generalized SUM-class system is then used to analyze a passage in *Nacht* from Schoenberg’s *Pierrot lunaire* whose underlying voice leading is quite similar that found in the Schubert passage. A brief survey of SUM-class systems on other set classes follows, which reveals that several familiar conceptual structures such as the circle of fifths and the pitch classes themselves are actually simplified SUM-class systems. The extended SUM-class system described in this paper thus provides a new analytical tool for studying voice leading in non-triadic music and also suggests interesting parallels between voice leading in triadic and non-triadic contexts.

Timbre and Transformation, John Latartara (The University of Mississippi)

The study of musical timbre has had a troubled past. While a handful of theoretical, musicological, and/or ethnomusicological studies have been published (Cogan 1982, Slawson 1985, Latartara 2004, 2008, 2012), musical timbre analysis remains marginalized within the scholarly community. Indeed, for decades timbre research has remained, for the most part, a scientific pursuit with researchers more interested in sound rather than music. This paucity of musical timbre research may be due for two reasons. First, music theorists tend to take a scientific approach towards timbre analysis with a fixation on physical sonic measurement rather than perception of the musical timbre. Second, music theorists have yet to utilize powerful theoretical models such as transformational theory for timbre analysis.

I argue that taking a non-scientific, more perceptual approach, combined with transformational theory, offers a powerful analytic methodology for the exploration of musical timbre design. Appropriating recent work in timbre and cognitive linguistics by Wallmark (2018, 2019) and transformational network theory by Lewin (2010) and Rings (2011), I analyze the timbre of complete musical works and generate transformational networks that reveal the timbre morphology for a piece. Three musical domains are explored in relation to musical timbre; register, dynamics, and instrumentation. For each domain, bipolar scales such as bright/dark and rich/dull are utilized within the framework of temporal and spatial transformational networks. These transformational networks reveal the timbre design of complete works and offers a new and useful approach for timbre analysis.

Dou Wun and Chen Lei-shi: Contrasting Chinese Traditional Music Practices in Hong Kong, Ann L. Silverberg (Austin Peay State University)

From the 1920s forward, traditional music was reconstructed and promoted nationwide on the Chinese mainland. As a result, the long zither known as the zheng (sounds like “jungle” without the “l”) was structurally modified and its music reinvented. Under the guidance of the Chinese Communist Party, zheng music became a means of nation-building, featuring an extensive repertory built on reconfigured regional music and a Westernized pedagogy and curriculum.

In the British colony of Hong Kong, governmental goals did not interfere much with traditional Chinese music. This permitted the continuation of some mainland traditions that were altered or suspended on the mainland. Two musicians with radically different personal histories represent dissimilar strands of zheng

music practiced in twentieth-century Hong Kong. Dou Wun (1910-1979) mastered the art of singing long improvisatory narrative poems known as naamyam to the accompaniment of the zheng. Chen Lei-shi (1917-2010) played the ancient, honored zither qin (sounds like “chin”) as well as the zheng, and adapted numerous qin works for the zheng, capitalizing on the similar techniques used to play the two instruments. Naamyam is not suitable for transcription as it a lengthy form that involves improvisation. Qin music was associated with the elite landowning class in imperial China, a connotation that displeased the Chinese Communist Party. Thus, these two types of music were not well represented in the zheng music repertory created on the mainland, despite their historic importance and relevance. Evidence from biographies, recordings, contemporaneous music collections, and scholarly reports supports this interpretation.

“Tracking, naming, and improvisation... oh my!”: Innovative pedagogical approaches to developing stronger pitch-space cognition in the classroom and studio, Fred Sienkiewicz (Vanderbilt University)

A fundamental and essential skill for success in musical studies is fluent cognition of musical pitch-space, including both the recognition and realization of intervallic or tonic relationships. This amounts to musical “spelling.” Developing real-time fluency in spelling is one of the thorniest challenges for instructors of university-level Theory and Ear Training courses. This workshop will explore a variety of innovative pedagogical techniques which address these issues.

“Tracking” is the visualization and demonstration of pitch on the musical keyboard and can be employed in conjunction with any pitch-based discussion or performance. This multi-sensory kinesthetic, visual, and spatial approach is a clear pitch-domain analog to the practice of conducting as an expression of meter in the Ear Training curricula. Tracking leverages the well-ordered pitch space representation of the keyboard and, when combined with efficient cognitive strategies, it facilitates fluency in calculating and recognizing intervals. This approach has important applications at all levels, including remedial instruction for weak students and accelerated study beyond baseline requirements.

Improvisation tasks demonstrate mastery, but also encourage developmentally appropriate exploration and practice. When this tracking technique is combined with naming intervals or key-relationships within the context of improvisational games, tasks, and responsorial class protocols, a powerful course of study for developing fluent pitch-space cognition emerges. This workshop will introduce participants to the tracking technique, explore pedagogical modalities for classroom, practice room, and studio settings, and discuss observed benefits of this approach on student learning outcomes.

Connecting the Dots: A Framework for Understanding the Commonalities between Baroque-Era and Contemporary Improvisation, Carolyn Sanders (University of Alabama-Huntsville) and Joshua Burel (University of Alabama-Huntsville)

There are many fascinating connections to be made between musical improvisation of the Baroque period and Twenty/Twenty-first century jazz improvisation. The primary goal of this presentation is to provide college faculty, including both classroom educators and studio instructors, with a framework to assist students in connecting the dotted line between Baroque-era improvisation and current-day jazz improvisation. This framework will be viewed from both a music history and music theory perspective, profiling composer-performers from both music style periods.

Many scholars would agree that the compositional principles on which Baroque-era improvisation is based, as compared to those principles for current-day jazz improvisation, are similar in many respects.

Additionally, the historical context in which the performance of Baroque-period improvisation would take place can serve to broaden the student perspective in understanding the importance of improvisation within the present-day musical framework, regardless of genre of the music to be performed.

Presenters will specifically focus on profiling two of the most notable composer-performers from the Baroque period, Johann Sebastian Bach and George Frederick Handel, whose talents in the area of improvisation are well-documented, as well as two current composers, Pauline Oliveros and Frederic Rzewski, to compare and contrast with their Baroque-period counterparts.

The Bass Clarinet Liberated: the Expanded Textural Universe of Eric Mandat's "Chips Off the Ol' Block," Taylor Barlow (University of North Carolina at Greensboro)

In spite of its title, 'Chips Off the Ol' Block,' by clarinet virtuoso and composer Eric Mandat, is much more than a forgotten stepchild of its more established soprano clarinet counterparts. Forging a unique sonic path by exploring the full range of the bass clarinet and employing multiphonics, quarter tones, and flutter tonguing (with obvious jazz influence), 'Chips Off the Ol' Block' has become a cornerstone of the bass clarinet repertoire. At the time of this work's premiere in 1999, the bass clarinet had just begun to be viewed as a viable solo instrument. Eric Mandat successfully fused the melodic and technical qualities the bass clarinet was known for in the symphony orchestra with a varied palette of contemporary sounds in a way that feels fresh to this day. Mandat's notation is very specific, which requires performers to have high attention to detail should they want a successful performance. Each marking, whether dynamic or stylistic, helps achieve certain elements of the extended techniques he is writing. The work is based on four themes that develop but are each interrupted by a different theme, each of which stuck with him while improvising himself on the bass clarinet. 'Chips Off The Ol' Block' has created a pathway for the bass clarinet into the soloistic world, allowing the character and nuance of the instrument to shine, rather than only serving a supporting role in a wind ensemble or orchestra.

Performance of Flammes by Janos Komives for Solo Clarinet, Lucas Gianini (University of North Carolina at Greensboro)

One might think that a virtuosic work for solo clarinet by a composition student of Zoltan Kodaly would be an obvious standard of the clarinet repertoire, but *Flammes* by Janos Komives has somewhat been relegated to obscurity. While not a recent composition, *Flammes* is seldom performed outside of contemporary circles and truly deserves a wider audience.

Flammes is a performance etude in five movements, each depicting a different characteristic of fire. The first movement is explosive and extreme. The second movement moves quickly like an uncontrollable wildfire. Movement three begins calm and quiet, as if telling a story, only to become progressively more agitated and wild. The fourth movement alternates between unpredictable aggressiveness and a calm regularity. Finally, movement five brings visions of embers and ashes falling in the aftermath of a fire. 2020 marks the 15th birthday of the French-Hungarian composer's death and *Flammes* has recently celebrated its 40th year since being premiered by Guy Deplus. This important milestone for this under-appreciated masterwork deserves recognition. To share *Flammes* with the College Music Society community in Nashville would be a worthy celebration!

The Mariko Suite by Catherine McMichael, Amy Yeung (The University of Tennessee at Martin)

The Mariko Suite – composition in four movements for C-flute, soprano, and piano, was composed in 1994 by the Michigan-based composer Catherine McMichael, who graduated from the University of Michigan with degrees in piano performance and chamber music. The three instruments intertwine with each other closely to capture the spirit of the songs as the titles suggest. According to the composer's notes to the composition, "The Mariko Suite is a collection of four traditional Japanese Haiku set to Music. The music is not intended to sound Japanese, but rather aims, like Haiku itself, to create a mood of simplicity, and to let the listener achieve a meditative state of mind through the contemplation of beautiful thoughts."

The composition is sung in English. The performance of the complete work lasts less than 14 minutes, but three songs are only included in this proposal due to the 10-min performance time limit.