Contact Us

**Dr. Cathy Benedict**
Director of Research
519-661-2111 ext. 82785
cbenedi3@uwo.ca

**Dr. Betty Anne Younker**
Dean
519-661-2111 ext. 84008
byounker@uwo.ca

Don Wright Faculty of Music
Talbot College, Western University
1151 Richmond St. N., London, ON N6A 3K7
www.music.uwo.ca
Facebook: www.facebook.com/westernuMusic
Twitter: www.twitter.com/westernuMusic

*Sign up for our new monthly events email to receive up-to-date event information in your inbox. Email musicevents@uwo.ca to sign up.*
Session 7
Cathy Benedict and Patrick Schmidt
*Urban Music Teaching: An In-service Model for Pluralistic Encounters*

This research presentation outlines key findings derived from an evaluative account of the pilot project named Masterclass Study Guide, developed by the National YoungArts Foundation. The project involved a diverse group of teachers, working in significantly varied school environs within the Miami Dade Public School District (MDPSD), the 4th largest in the United States. The project focused on the impact of materials developed by YoungArts Foundation and the series of professional developments created in order to explore said materials with participating schools and teachers.
Session 4 - Paul Davenport Theatre
2:40 p.m. - 3:05 p.m.
Explaining J. S. Bach's Modal Chorale Preludes for Organ
Dr. Michael Fitzpatrick

Break
3:05 p.m. - 3:20 p.m.

Session 5 - von Kuster Hall
3:20 p.m. - 3:45 p.m.
Brahms' Solo Piano Works: The Middle Years in Pörtschach
Professor Stephan Sylvestre, piano,
Department of Performance Studies

Session 6 - von Kuster Hall
3:50 p.m. - 4:15 p.m.
A Capella Works for Voice by Living Composers
Professor Patricia Green, voice, Department of Performance Studies

Break
4:15 p.m. - 4:30 p.m.

Session 7 - Paul Davenport Theatre
4:30 p.m. - 4:55 p.m.
Urban Music Teaching: An In-service Model for Pluralistic Encounters
Dr. Cathy Benedict and Dr. Patrick Schmidt,
Department of Music Education

Wine and Cheese Reception - Atrium Talbot College
5:00 p.m.
Remarks, Dean Betty Anne Younker and Dr. Cathy Benedict

Session 5
Stephan Sylvestre
Brahms' Solo Piano Works: The Middle Years in Pörtschach

Professor Sylvestre will be performing one of the most important compositions for solo piano of the middle period written during Brahms' summer residency in the village of Pörtschach. The Two Rhapsodies op. 79 combine fiery passion and clashing agitation with reverie and melancholy while interposing contrasting sections evocative of the pastoral scenery of the city where it was composed. The second rhapsody in G minor sits among Brahms' best-known compositions.

Professor Sylvestre's recent recording activities primarily focused on Brahms' piano solo works, having recorded all pieces from the late period and much of the early and middle periods. A recording project, funded in part by Research Western, which explored the effect of the aging process upon the brain and ear, received a nomination for CD of the Year at the prestigious Prix Opus Gala and was placed alongside Murray Perahia's interpretation of Brahms by WholeNote Magazine.

Session 6
Patricia Green
A Capella Works for Voice by Living Composers:

Why would a composer write for solo voice? Most people listening to music or making music together enjoy the power of the synergy created by the gathering together of harmonics in tone. Yet over the past 50 years, composers have written more than 180 works for solo voice, demonstrating that they believe the effect of a single singer is equally fascinating. Styles of the works include narrative, emotional/political statements, soundscape works, poetic settings, and evocation of nature. In this session I will present insight into a group of a cappella works for voice written within the last 20 years.
Poster Presentations

Aboriginal Voices: Realigning Inclusivity and Informal Music Learning
Jennifer Gowan, OCT, BEd, BMus (Hons)

Informal to Formal: Learner and teacher reflections on the transition
to formal instrumental tuition within the English education system
Alison Butler, MMus (Open)

Musicians’ Health: Are Canadian Universities Preparing
Musicians for Long Careers or the Next Five Years?
Katie Clark, BMus

Do You Even PLUR Bro?: A Comparative Analysis of Underground
and Mainstream Perspectives in Canadian Rave Culture.
Gillian Carrabre, BMus, MMus

Collection, Transcription and Categorization
of Mexican Singing Games
Gabriela Ocadiz Velazquez, BMus Ed, MMus Ed

Motor system excitability increases before
the beat in auditory rhythms
T. Chiang, Brain and Mind Institute, Western University

Developing expertise in undergraduate guitar programs
Pat Feely, Music Education, Don Wright Faculty
of Music, Western University

Attention and presence of a beat modulate neural
entrainment to non-repeating rhythms
Aaron Gibbings, Psychology, The Brain and
Mind Institute, Western University

Watching - an opera about sleeplessness
Dee Isaacs, Reid School of Music, University of Edinburgh, UK

myriad cultures, for example Thailand’s Visoot Tungarat (Gampell, 2000 cited in Fraser & Brown, 2002), Mexico’s ‘Refried Elvis’ (Vila, 2000) and others (Brennan Horley, Connell & Gibson, c2007).

Even now, almost 40 years after his death, over 600,000 people visit Graceland each year, making it the most visited residence in the US after the White House (www.graceland.com).

This study examines self-reported perceptions and musical enactments of five Elvis tribute artists in Ontario, Canada to understand how they learn tunes and negotiate their musical identities. Although previous Elvis scholarship has focused on the acquisition of Elvis impersonators’ celebrity identification though media consumption and social experience and how they negotiate cultural identity while impersonating another (Oakes, 2006; Fraser & Brown, 2002), little research has been done on how musical identity and skills are shaped and directed toward the goal of becoming an impersonator. As such, our research queries the decision and pathways to becoming an Elvis tribute artist, focusing on musical learning and skill acquisition. This work is situated within the sociological overlapping fields of music education, informal music learning, popular music, Elvis scholarship, and identity.

Session 4
Michael Fitzpatrick
Explaining J. S. Bach’s Modal Chorale Preludes for Organ

A significant portion of J. S. Bach’s chorale preludes for solo organ presents a perplexing interpretive difficulty: many of these compositions seem to contain both tonal and modal musical languages at the same time. Using Schenkerian theory, I have developed a framework for reconciling this apparent conflict. My research reveals how Bach incorporates local-level tonal compositional procedures within a globally modal musical structure.
Session 1
Annette Barbara Vogel and Durval Cesetti
Romantic Violin Sonatas from Europe and Brazil

Sonata d minor op. 9
Karol SZYMANOWSKI (1882-1937)

Allegro moderato. Patetico
Andante tranquillo
Allegro molto quasi Presto

Sonata A major op. 14
Leopoldo MIGUEZ (1850-1902)

Allegro non troppo
Andante espressivo
Scherzo. Presto con molto
Vivace

Session 2
Peter Franck
Reconciling Bottom-Up Harmonic Function with Top-Down Schenkerian Theory within Fugal Analysis

This presentation endeavors to reconcile two approaches to analyzing music: harmonic function and Schenkerian theory. Analyses involving harmonic function are typically driven from the bottom up, whereas those employing Schenkerian theory work from the top down. Throughout the presentation, an attempt is made to coordinate both approaches within an analysis of J. S. Bach’s Fugue in D Major, from the Well-Tempered Clavier, Book II.

Session 3
Kari Veblen and Stephanie Horsley
Learning and Identity in Popular Music: Becoming the King in Ontario

Whitmer (1996) observed that Elvis, along with Jesus and Coke, form a world-wide trifecta of words that “need no translation to convey their meaning”. Elvis’s impact on the development of popular American culture is profound (Amarin, 1988; Guralnick; Rodman, 1996) and reverberates in popular culture in all corners of the earth (Sewall, 2010). Although his last concert was in 1977, there are currently at least 85,000 male and female Elvis impersonators worldwide. They are found on every continent and in...
Session 1

Annette Barbara Vogel and Durval Cesetti
Romantic Violin Sonatas from Europe and Brazil

Sonata d minor op. 9  
Karol SZYMANOWSKI  
(1882-1937)

Allegro moderato. Patetico  
Andante tranquillo  
Allegro molto quasi Presto

Sonata A major op. 14  
Leopoldo MIGUEZ  
(1850-1902)

Allegro non troppo  
Andante espressivo  
Scherzo. Presto con molto Vivace

Session 2

Peter Franck
Reconciling Bottom-Up Harmonic Function with Top-Down Schenkerian Theory within Fugal Analysis

This presentation endeavors to reconcile two approaches to analyzing music: harmonic function and Schenkerian theory. Analyses involving harmonic function are typically driven from the bottom up, whereas those employing Schenkerian theory work from the top down. Throughout the presentation, an attempt is made to coordinate both approaches within an analysis of J. S. Bach’s Fugue in D Major, from the Well-Tempered Clavier, Book II.

Session 3

Kari Veblen and Stephanie Horsley
Learning and Identity in Popular Music: Becoming the King in Ontario

Whitmer (1996) observed that Elvis, along with Jesus and Coke, form a world-wide trifecta of words that “need no translation to convey their meaning”. Elvis’s impact on the development of popular American culture is profound (Amarin, 1988; Guralnick,; Rodman, 1996) and reverberates in popular culture in all corners of the earth (Sewall, 2010). Although his last concert was in 1977, there are currently at least 85,000 male and female Elvis impersonators worldwide. They are found on every continent and in...
myriad cultures, for example Thailand’s Visoot Tungarat (Gampell, 2000 cited in Fraser & Brown, 2002), Mexico’s ‘Refried Elvis’ (Vila, 2000) and others (Brennan Horley, Connell & Gibson, 2007). Even now, almost 40 years after his death, over 600,000 people visit Graceland each year, making it the most visited residence in the US after the White House (www.graceland.com).

This study examines self-reported perceptions and musical enactments of five Elvis tribute artists in Ontario, Canada to understand how they learn tunes and negotiate their musical identities. Although previous Elvis scholarship has focused on the acquisition of Elvis impersonators’ celebrity identification though media consumption and social experience and how they negotiate cultural identity while impersonating another (Oakes, 2006; Fraser & Brown, 2002), little research has been done on how musical identity and skills are shaped and directed toward the goal of becoming an impersonator. As such, our research queries the decision and pathways to becoming an Elvis tribute artist, focusing on musical learning and skill acquisition. This work is situated within the sociological overlapping fields of music education, informal music learning, popular music, Elvis scholarship, and identity.

**Session 4**

**Explaining J. S. Bach’s Modal Chorale Preludes for Organ**

Michael Fitzpatrick

A significant portion of J. S. Bach’s chorale preludes for solo organ presents a perplexing interpretive difficulty: many of these compositions seem to contain both tonal and modal musical languages at the same time. Using Schenkerian theory, I have developed a framework for reconciling this apparent conflict. My research reveals how Bach incorporates local-level tonal compositional procedures within a globally modal musical structure.

**Poster Presentations**

Aboriginal Voices: Realigning Inclusivity and Informal Music Learning

*Jennifer Gowan, OCT, BEd, BMus (Hons)*

Informal to Formal: Learner and teacher reflections on the transition to formal instrumental tuition within the English education system

*Alison Butler, MMus (Open)*

Musicians’ Health: Are Canadian Universities Preparing Musicians for Long Careers or the Next Five Years?

*Katie Clark, BMus*

Do You Even PLUR Bro?: A Comparative Analysis of Underground and Mainstream Perspectives in Canadian Rave Culture.

*Gillian Carrabre, BMus, MMus*

Collection, Transcription and Categorization of Mexican Singing Games

*Gabriela Ocadiz Velazquez, BMus Ed, MMus Ed*

Motor system excitability increases before the beat in auditory rhythms

*Dan Cameron, Psychology, The Brain and Mind Institute, Western University*

Timing of changes of motor area excitability during beat perception

*T. Chiang, Brain and Mind Institute, Western University*

Developing expertise in undergraduate guitar programs

*Pat Feely, Music Education, Don Wright Faculty of Music, Western University*

Attention and presence of a beat modulate neural entrainment to non-repeating rhythms

*Aaron Gibbings, Psychology, The Brain and Mind Institute, Western University*

Watching - an opera about sleeplessness

*Dee Isaacs, Reid School of Music, University of Edinburgh, UK*
Session 4 - Paul Davenport Theatre
2:40 p.m. - 3:05 p.m.
Explaining J. S. Bach’s Modal Chorale Preludes for Organ
Dr. Michael Fitzpatrick

Break
3:05 p.m. - 3:20 p.m.

Session 5 - von Kuster Hall
3:20 p.m. - 3:45 p.m.
Brahms’ Solo Piano Works: The Middle Years in Pörtschach
Professor Stephan Sylvestre, piano,
Department of Performance Studies

Session 6 - von Kuster Hall
3:50 p.m. - 4:15 p.m.
A Capella Works for Voice by Living Composers
Professor Patricia Green, voice, Department of Performance Studies

Break
4:15 p.m. - 4:30 p.m.

Session 7 - Paul Davenport Theatre
4:30 p.m. - 4:55 p.m.
Urban Music Teaching: An In-service Model for Pluralistic Encounters
Dr. Cathy Benedict and Dr. Patrick Schmidt,
Department of Music Education

Wine and Cheese Reception - Atrium Talbot College
5:00 p.m.
Remarks, Dean Betty Anne Younker and Dr. Cathy Benedict

Session 5
Stephan Sylvestre
Brahms’ Solo Piano Works: The Middle Years in Pörtschach

Professor Sylvestre will be performing one of the most important compositions for solo piano of the middle period written during Brahms’ summer residency in the village of Pörtschach. The Two Rhapsodies op. 79 combine fiery passion and clashing agitation with reverie and melancholy while interposing contrasting sections evocative of the pastoral scenery of the city where it was composed. The second rhapsody in G minor sits among Brahms’ best-known compositions.

Professor Sylvestre’s recent recording activities primarily focused on Brahms’ piano solo works, having recorded all pieces from the late period and much of the early and middle periods. A recording project, funded in part by Research Western, which explored the effect of the aging process upon the brain and ear, received a nomination for CD of the Year at the prestigious Prix Opus Gala and was placed alongside Murray Perahia’s interpretation of Brahms by WholeNote Magazine.

Session 6
Patricia Green
A Capella Works for Voice by Living Composers:

Why would a composer write for solo voice? Most people listening to music or making music together enjoy the power of the synergy created by the gathering together of harmonics in tone. Yet over the past 50 years, composers have written more than 180 works for solo voice, demonstrating that they believe the effect of a single singer is equally fascinating. Styles of the works include narrative, emotional/political statements, soundscape works, poetic settings, and evocation of nature. In this session I will present insight into a group of a cappella works for voice written within the last 20 years.

(Cancelled)
Session 7
Cathy Benedict and Patrick Schmidt
Urban Music Teaching: An In-service Model for Pluralistic Encounters

This research presentation outlines key findings derived from an evaluative account of the pilot project named Masterclass Study Guide, developed by the National YoungArts Foundation. The project involved a diverse group of teachers, working in significantly varied school environs within the Miami Dade Public School District (MDPSD), the 4th largest in the United States. The project focused on the impact of materials developed by YoungArts Foundation and the series of professional developments created in order to explore said materials with participating schools and teachers.

Program

Poster Presentations (faculty and graduate students) – Music Building Foyer
11:30 a.m. - 12:15 p.m.

Installation - Talbot College 345a
11:30 a.m. - 5:00 p.m. (drop in at any time)
Raving for Introverts: A Chromacoustic/Lumacoustics installation
Dr. Jay Hodgson

Welcome - von Kuster Hall
12:25 p.m.
Dr. John Capone, Vice-President (Research)

Session 1 - von Kuster Hall
12:30 p.m. - 1:30 p.m.
Romantic Violin Sonatas from Europe and Brazil
Annette Barbara Vogel (violin) + Durval Cesetti (piano),

Session 2 - Paul Davenport Theatre
1:40 p.m. - 2:05 p.m.
Reconciling Bottom-Up Harmonic Function with Top-Down Schenkerian Theory within Fugal Analysis
Dr. Peter Franck, Department of Music Research and Composition

Session 3 - Paul Davenport Theatre
2:10 p.m. - 2:35 p.m.
Learning and Identity in Popular Music: Becoming the King in Ontario
Dr. Kari Veblen, Department of Music Education
Dr. Stephanie Horsley, Assistant Professor
Contact Us

**Dr. Cathy Benedict**  
Director of Research  
519-661-2111 ext. 82785  
cbenedi3@uwo.ca

**Dr. Betty Anne Younker**  
Dean  
519-661-2111 ext. 84008  
byounker@uwo.ca

Don Wright Faculty of Music  
Talbot College, Western University  
1151 Richmond St. N., London, ON N6A 3K7  
www.music.uwo.ca  
Facebook: www.facebook.com/westernuMusic  
Twitter: www.twitter.com/westernuMusic

*Sign up for our new monthly events email to receive up-to-date event information in your inbox. Email musicevents@uwo.ca to sign up.*