

# American Music Research Center

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## Special Thanks

Graduate Committee on the Arts and Humanities, Center for the Humanities and Arts, Department of Psychology and Neuroscience, Paula Anderson, Lisa Bailey, Gayle Boethling, Mary Jane Campbell, Clay Evans, Glenn Francis, Laima Haley, Lewis Harvey, Myra Jackson, Mary Jarchow, Cindy Kraus, Tom Morgan, Katie Mueller, Helmut Muller-Sievers, Rebecca Roser, Ari Rubin, Steve Slater, Helena Wald, and Lucy Zeller

# Welcome!

Sound healing practices require healing sounds. In their 2011 book *Healing at the Speed of Sound*, Don Campbell and Alex Doman tell us in clear terms, backed up with copious scientific evidence, what most engaged listeners and professional musicians have understood for centuries--namely, that the soundscapes around us affect *all* humans deeply and fundamentally, physically and emotionally for good and ill, moment to moment, day to day, year to year. What has changed over the last decade or so is the rapid accumulation of scientific evidence on precisely how musical sounds impact our brains.

The title and theme of this 7th Triennial Susan Porter Symposium--now become the Porter-Campbell Symposium in honor of the late Don Campbell's work--is *Your Brain Needs Music!* The papers, presentations, and performances scheduled over the next two days come from a broad range of disciplines and individuals: ethnomusicologists, performers, music therapists, music educators, sound healers, neurologists and others whose personal or professional concerns have to do with music, how the brain processes sound, and how the nature of sonic environments impacts the listening experience. We have envisioned a seminar that we hope you will find attractive. Our presenters, who hail from across the country and abroad, will touch on a wide variety of provocative topics and invite audience comments.

In 1993, Dr. Susan Porter, an alumna of the University of Colorado and an American music scholar of distinction, succumbed in her battle with cancer. The first six Susan Porter Memorial Symposia (from 1995 to 2010) were planned with an eye on the interests of the dedicatee, the subjects of American musical theatre and the activities of influential women musicians.

This year's symposium continues this honorary tradition but shifts attention to one of the more recent movers and shakers on the AMRC's volunteer advisory board, Don Campbell, who also passed away from cancer in June 2012. Don, as a former student of the brilliant French teacher Nadia

Boulanger and lifelong enthusiast for music making of all kinds and in all places, has left a legacy revealing his dedication to music's spiritual, emotional, and physical powers. We feel privileged to have known Don and appreciate the opportunity to carry forth his message about the transformative experience of listening.

Both Susan Porter and Don Campbell were dedicated to community music-making, the development of healthy communities through music, and preserving the legacy of American music for future generations. We hope you take time during your stay in Boulder to view the new space recently occupied by the American Music Research Center in the Norlin Library--the large building which dominates the east side of the main university quadrangle--and examine the items on display from the collections of Campbell and Porter. We hope this symposium will also be an opportunity for networking among specialists and lay participants in different but overlapping fields of study related to music education, music therapy and brain research.

Thank you for attending this event. We hope you will come away from these presentations and conversations with renewed excitement about all we are continuing to learn about music's ability to shape our minds and spirits--and to preserve our health and well being.

Thomas L. Riis, Director  
American Music Research Center



American Music Research Center  
UNIVERSITY OF COLORADO **BOULDER**

# Symposium Schedule

All events will take place in the British and Irish Studies Room (M549) located on the 5<sup>th</sup> floor of Norlin Library, University of Colorado Boulder, unless otherwise indicated.

## Friday, October 11

**8:30** Registration – open all day

### **OPENING SESSION: SOUND HEALING AND IMPROVISATION**

**8:45** Welcome  
James Austin, Interim Dean, College of Music  
Thomas Riis, Director, American Music Research Center

**9:00** The Effects of Melodic Intonation Therapy on Nonfluent Aphasia  
**Yung-Ching Yu**, University of Kentucky

**9:30** Soundpainting, Improvisation to the Brain  
**Petra Meyer-Frazier** and **Mark Harris**, Denver, CO

**10:30** The Don Campbell Legacy: Music for Healing and Transformation  
**Kathy M. Kucsan**, Boulder, CO  
**Jane Smolens**, Mountain Song Music Studio, Inc., Boulder, CO  
**Billie Thompson**, EnListen Corporation, Phoenix, AZ

**12:00** Lunch on your own

### **SESSION II: THE POWER OF MUSIC AROUND US**

Lyn Schenbeck, chair

**1:30** Keynote / Pandora's Box: The Effects of Easy Listening  
**Steve Swayne**, Dartmouth College

**2:30** Break

- 2:45** Anyone Can Sing: Exploring the Power of Music  
**Deborah L. Pierce**, University of Washington
- 3:15** Music and the Mind: Memory, Identity and Community  
**Sara Haefeli**, Ithaca College, New York
- 4:00** Reception and Tour of AMRC collections

### **SESSION III: ART AND CREATIVITY**

Location: **Grusin Hall, Imig Music Building**

- 7:30** Arts and Medicine In Practice  
**J. Todd Frazier**, Houston Methodist Hospital Center for  
Performing Arts Medicine, Houston, TX
- Keynote / Why Minds Need Art  
**Anthony Brandt**, Rice University, Houston, TX

## **Saturday, October 12**

**British and Irish Studies Room (M549)**  
**5<sup>th</sup> floor of Norlin Library**

- 9:30** Registration  
**to noon**

### **SESSION IV: THE SCIENCE OF SOUND**

- 9:30** Keynote / Music for the Soul, Healing for the Brain: Reverse  
Engineering Neurological Processes with Lessons Learned from  
the Ring Shout  
**Melinda Connor**, Phoenix, AZ  
**Hansonia Caldwell**, California State University, Dominguez Hills  
**Sallyanne Payton**, University of Michigan, Ann Arbor

**10:30** Keynote / Neural Mapping and Brain Chemistry: How Singing is Good for You  
**Kay Norton**, Arizona State University

**12:00** Lunch on you own

### **SESSION V: HEALTHY SINGING AROUND THE WORLD**

**1:30** Healing Sounds of the Temiar: Singing a Path Through the Chaotic World  
**Alexis Ruccius**, Humboldt-University Berlin, Institute of Art and Visual History

**2:15** Song, Recitation, and Movement: “Becoming One” through Kathak Yoga  
**Sarah Morelli**, University of Denver

**3:00** Panel Discussion /  
Moderator: **Margaret Berg**, University of Colorado Boulder  
**Liley López**, Universidad Nacional de Colombia (Bogotá) - Conservatorio del Tolima (Ibagué)  
**Sarah Morelli**, University of Denver  
**Austin Okigbo**, University of Colorado Boulder  
**Brenda Romero**, University of Colorado Boulder  
**Alexis Ruccius**, Humboldt-University Berlin

**Guests in Boulder are invited to visit one of the many fine dining establishments on or near the Pearl Street Mall.**  
(please see map) First United Methodist Church is located one block off the Pearl Street Mall at Spruce and 14<sup>th</sup> Street.

**7:30** Ars Nova Concert \$  
Location: First United Methodist Church, Boulder  
1421 Spruce Street, Boulder

# **Abstracts (as submitted by presenters)**

## **Session I: Sound Healing and Improvisation Friday morning**

### **The Effects of Melodic Intonation Therapy on Nonfluent Aphasia**

YUNG-CHING YU, University of Kentucky

Over the past few decades, an increasing number of studies have clearly pointed out that music-based interventions can contribute to the recovery from neurological disorders. Recently, effective evidence can be shown in the recovery of ex-congresswoman, Gabrielle Giffords. The process of Ms. Giffords's treatment demonstrates how music assisted her to walk the road back to language after she suffered from aphasia. Furthermore, from past experience, we realize that music making can improve the plasticity of the brain and provide a substitutive method to solve patients' problems.

In 1932, Melodic Intonation Therapy was developed to treat some disorders, such as stuttering and aphasia. This therapy can improve patients' language recovery by using melody and rhythm. How this music-based treatment helps such patients is a popular issue of recent clinical research, and it is also generally applied in recent clinical treatment. As demonstrated in clinical tests, part of this treatment has been shown to be more effective than drugs alone. Such research may become the mainstream in the future and give patients a better quality of medical care. This paper discusses how this therapeutic method is used to treat persons with nonfluent aphasia and improve their expressive language by engaging undamaged right hemisphere regions capable of supporting speech, and reviews the clinical case studies (Wan et al., 2006; Wilson et al., 2006; Schlaug et al., 2008) to support the efficacy of Melodic Intonation Therapy.

### **Soundpainting, Improvisation to the Brain**

PETRA MEYER-FRAZIER and MARK HARRIS, Denver, CO

Soundpainting is a sign language wherein the soundpainter communicates a series of signs (a phrase) using hand and body gestures indicating material of varying specificity to be performed by an individual or group. Through this interaction, a piece is created. A performance may include everything from aleatoric sounds to specific notes, harmonies, rhythms, melodies, and "feels" to laughter, speech, and any range of movement, in order to incorporate varying amounts and types of predetermined material. Unlike traditional improvisation used to direct the general sequence of events in jazz or in classical cadenzas, soundpainting does not depend upon predetermined modules of sound. It may have some predetermined elements, called palettes, but how those palettes are used, in what order, in what register, etc., is determined only at the time of the performance. Just as in traditional improvisation, however, the ability to free-associate, communicate and relate as a group begins to emerge. Players are asked to make a wide range of musical and aesthetic decisions in the moment, often responding to other players.

This session will include a brief look at the science of improvisation and how these instant decisions affect the brain, taking into consideration the collaborative aspects of

improvisation and how this differs from individual improvising. This session will also include a demonstration in which soundpainting will be explained, and a small group of performers familiar with soundpainting will (hopefully) join with those in the audience to participate in the moment musical creation.

**Don Campbell's Legacy: Music for Healing and Transformation  
A Look Back at Twenty Years of Mentorship and Friendship**

KATHRYN M KUCSAN, Boulder, Colorado

I met Don in 1992 and worked with him as a student of music psychology and psychoaesthetics, eventually helping with research for the second Mozart Effect book. Our friendship grew, and we shared many conversations, concerts, and philosophical discussions. Don was a key supporter of the Rocky Mountain Center for Musical Arts, of which I was co-founder, creating a "Mozart Effect Room" and donating his time in workshops for teachers. In this presentation, I plan to share stories of my time with Don, talk about many of his books, and comment on his remarkable contributions to the fields of music education, music psychology, and sound healing.

**Session II: The Power of Music Around Us  
Friday afternoon**

**Pandora's Box: The Effects of Easy Listening**

STEVE SWAYNE, Dartmouth College

Many people in the West believe that 24/7/365 access to music is a godsend. I do not. Drawing from my readings in philosophy and neuroscience, the experiences of my students, and the examples of people in far-flung places such as Venezuela, China, Paraguay, and the Democratic Republic of the Congo, I will advance the provocative claim that music's ubiquity and invisibility is making music less meaningful to more and more people in the world. I will show how policies and practices affect not only how we listen to music but have also led to the epidemic in distractedness that many notice and bemoan today.

On the more positive side, I also will show how we in the West can redevelop habits of "deep listening" regardless of the repertoire. Indeed, I will argue that quality, and not genre, inform our choices in what we listen to and when we listen. And for fun, I will talk about the American love of sport to show how our habits as spectators have changed our approach to music and how the experiences of selected players will further change our understanding of music. Most of all, I hope to help you love music all over again.



### **Anyone Can Sing: Exploring the Power of Music**

DEBORAH L. PIERCE, University of Washington

“Music has power so strong it can carry and lift the whole world’s weight.” – student reflection

How might we create a world empowered by music? How might we help musicians keep their passion and joy for music and encourage them to share this passion with the world in creative ways? How might we change our culture to accept music as an innate intelligence and assist others in discovering the joy, enchantment, mystery, and power of music in their daily lives? How might we encourage everyone to sing?

Over the past decade I have been creating courses for young adults to help them explore the personal relevance, meaning, and value of music within a broad range of disciplines and schools of thought. I share research in related fields along with my own explorations with musical healers, teachers, and practitioners as well as half a century of listening, teaching, and assisting other musicians to contemplate their own musical and life questions. This teaching model moves music from a spectator sport to an active learning experience. The classes are framed by a model blending science with human collective experience and personal inquiry, allowing students to explore the powerful forces of music’s influence on humanity along with their own intimate relationship with the art and science of the discipline. I will present our experiences with this model and give the audience a taste of how the power of music can be explored in their own lives.

### **Music and the Mind: Memory, Identity and Community**

SARA HAEFELI, Ithaca College, New York

Scientists can tell us many things about the physical properties of music, and cognitive studies can now show how music activates parts of our brains. Yet in order to understand the qualities of music that make it a unique and enriching human experience we are required to draw upon many other fields of study such as anthropology, archaeology, biology, psychology, sociology, and musicology. We clearly understand the value of language, but we have a hard time defending the value of music, even when we intuitively know how important music is in our lives. Music helps shape individual identities, it bonds groups of people through communal participation and common tastes, and it motivates us. Music does all of this seemingly with relatively little effort. Even if we are fully aware of music’s powerful position in our lives we struggle to identify *how* music does what it does. Often we are at a loss when we try to articulate simply what musical pieces are about or even what they mean to us.

This presentation combines an introduction to the field of musical semiotics (the study of music as a communicative sign system) with an interactive discussion of a number of examples from classical music, pop music, movies, and TV commercials. I hope to share an understanding of how music functions as a cognitive and emotional shorthand, and as a powerful source of identity and community.

## **Session III: Art and Creativity**

### **Friday evening**

#### **Why Minds Need Art**

ANTHONY BRANDT, Rice University, Houston, TX

Dr. Brandt will illustrate how brain science has established that creativity is not a luxury or gift but rather an essential feature of human cognition. Drawing on a unique mix of examples both within and beyond the arts, he will explore a new cognitive framework whose goal is to describe the essential mechanisms underlying all innovative thinking. He will describe how this model could help the arts play a more central and crucial role in education and society and discuss ways of nurturing and developing creative thinking.

## **Session IV: The Science of Sound**

### **Saturday morning**

#### **Music for the Soul, Healing for the Brain: Reverse Engineering Neurological Processes with Lessons Learned from the Ring Shout**

MELINDA CONNOR, Phoenix, AZ

Both from historical and current perspectives, the African American Ring Shout has inherent healing, power and passion as an integral part of the experience. We began with historical reports and current observation and "reverse engineered" the phenomenon to include the most current understanding of neurological processes involved and to present a theory of the healing described in the historical literature which also provides a template for creating the healing music of tomorrow.

Much of the brain becomes engaged when singing or listening to the spirituals. Tempo, pitch, harmony, breath and community all play a part. With participation of the motor, visual, auditory and somatosensory cortex, the frontal-parietal religious circuit with multimodal and stepwise integration of brain response, the stage is set for improved neuro-plasticity and increased integration. Neuro-plasticity allows the brain to re-task existing nerves to take over areas that have been damaged or pruned. These types of changes produce growth in executive function, language, timing and working memory. When we then combine category-specific activation with the other factors there is an increased ability to evaluate situations of cognitive dissonance and abstract congruence. This helps to limit stress damage to the brain and grow grey and white matter in specific areas.

#### **Neural Mapping and Brain Chemistry: How Singing is Good for You**

KAY NORTON, Arizona State University

The idea that singing is good for you might qualify as a 'so what' thesis—those who sing know the benefits and can affirm the fact that singing enriches life. Current research in neuroscience also helps theorize, test, and prove new ways that singing's neural activity can positively affect brain function. Simply put, musical activity engages more areas of the brain than analogous, non-musical activity does.

This presentation will focus on three areas of brain research—neuroplasticity, mirror neurons, and the brain hormone, oxytocin—that reveal promising findings related to singing. Emerging neuroplasticity-based therapies that utilize singing have reported substantial success in improving memory and other areas of cognition. The mirror neuron system (MNS) is involved with representation of emotions that facilitate connections with others, which makes singing especially effective in addressing interactive and communicative issues associated with autism spectrum disorder, for example. Oxytocin is part of a “suite” of similar compounds including serotonin and dopamine that coordinate stress responses and social behaviors, and singing has proven to create an upsurge in oxytocin for some singers.

These medical findings help explain why singing “works” in a wide range of situations. To close, I will report on several initiatives in which singing’s good effects were optimized to address problems associated with social and political unrest. New brain science offers a deeper understanding of the ways singing helps diffuse these explosive situations.

## **Session V: Healthy Singing Around the World** **Saturday afternoon**

### **Healing Sounds of the Temiar: Singing a Path through the Chaotic World**

ALEXIS RUCCIUS, Humboldt-University Berlin, Institute of Art and Visual History  
Living in small settlements in the Malaysian rainforest, the people of the Temiar exist in symbiosis with the surrounding jungle. They hunt, fish, plant or gather fruits. The Temiar believe that every being in nature has a soul. Therefore, the healing of illnesses is closely related to the balance of these souls: a healing song (*noñ*) can balance disproportion. Spirit-guides bring healing songs to a healer who acts as a medium. The medium receives the song in his or her dreams and uses it to cure in a healing ceremony. For example, the medium Uda Pandak describes how he received his *noñ* from the spirit-guide of the Keralad flower. In my paper I argue that, in the understanding of the Temiar, sound or music give a direction in the chaotic, insecure world, and thereby heal. In the jungle, where a multitude of creatures gives off a chaotic image of liveliness, it seems that the manifold movements of souls could not be controlled. Only a path can give direction. The Temiar word *noñ* does not only mean a healing song, it is also used to denote a path through the jungle. In the understanding of the Temiar, only music can control this chaos in order to balance and to cure. The Temiar have to rely on the help of the spirit-guides who bring the *noñ* – the animated cosmos must produce the cure itself, using music and sound.

### **Song, Recitation, and Movement: “Becoming One” through Kathak Yoga**

SARAH MORELLI, University of Denver

“*Lau ban jai beta, lau ban jai.* My Guru-ji used to say that. What he meant was, dance in such a way that you become one with everything.” Pandit Chitresh Das, a master of the North Indian classical dance form known as *kathak*, regularly repeats this to dance students and audiences in the San Francisco Bay Area, where he has lived and taught for forty years. From his guru’s enigmatic directive, Pandit Das has developed a radical

technique he calls Kathak Yoga, in which a dancer takes on the roles of dancer and musical accompanists: simultaneously dancing, singing and reciting the steady rhythmic cycle. While Kathak Yoga has little to do with the most common practices of yoga, its accompanying philosophy arises from the term's translated meaning, "union," becoming one.

In describing the experience of and inspiration for Kathak Yoga, Pandit Das evokes images of sadhus or yogis; as these Hindu religious mendicants perform great feats of stamina and concentration, he similarly carries out a devoted practice regimen in the solitude of his California studio. For Pandit Das' students, however, Kathak Yoga is more commonly practiced in the collective space of the dance class. This presentation explores the embodied experiences and layered meanings of Kathak Yoga for Pandit Das, his students, and members of his professional dance company.

# Keynote Speakers

**Anthony Brandt** is an Associate Professor at the Shepherd School of Music at Rice University and Artistic Director of the contemporary music ensemble Musiqa, winner of the 2013 Chamber Music America/ASCAP Adventurous Programming Award. He has organized two international conferences on “Exploring the Mind through Music” at the Shepherd School and co-authored a paper on music and early language acquisition published in the journal *Frontiers*. He is currently co-directing a study on music and stroke recovery at Houston Methodist’s Center for Performing Arts Medicine. His compositional honors include a Koussevitzky Commission from the Library of Congress, fellowships to the MacDowell and Djerassi artist colonies and several grants from the National Endowment for the Arts. An album of his vocal music, including his chamber opera *The Birth of Something*, with a libretto by Will Eno, is available on Albany Records.

**Melinda H. Connor** is the co-founder of the Association for Research in Music Medicine and co-conference chair 2005-2009. She is an ordained Buddhist priest who has trained as a clinical psychologist, neuropsychologist, and in a variety of integrative techniques. Originally an engineer in the computer field, Dr. Connor changed careers in the 1990s. As a NIH sponsored T32 post doctoral fellow, Dr. Connor received her training as a research scientist at the University of Arizona's Program in Integrative Medicine under Dr. Andrew Weil and Dr. Iris R. Bell. She is the former director of the Optimal Healing Research Program at the Laboratory for Advances in Consciousness and Health at the University of Arizona, directed by Dr. Gary E. Schwartz and is both Board Certified and a Fellow of the American Alternative Medicine Association. A member of the teaching staff for Langara College in Vancouver, Canada, an Associate Professor Sr. Online for Everest College in Phoenix, AZ, and an Associate Professor for Akamai University, Dr. Connor continues to present her research work at conferences around the world.

**Kay Norton** is Associate Professor of Music History at Arizona State University. She has published extensively on sacred music of southeastern U. S. and on music and medical humanities. She was keynote speaker at the AMRC’s Music and Health in America Symposium in 2007. Her monograph in progress explores the healing power of singing, with chapters on the mother’s voice, blues, dementia, and faith. Norton is currently Vice President of the Society for American Music and has presented at conferences of that group and of The College Music Society, American Folklore Society, Music Teachers National Association, and Society for Ethnomusicology.

**Steve Swayne** is professor of music and chair of the Music Department at Dartmouth College. He has written two books—*How Sondheim Found His Sound* (University of Michigan Press, 2005) and *Orpheus in Manhattan: William Schuman and the Shaping of America's Musical Life* (Oxford University Press, 2011)—and is at work on two more: one, on the life and music of musical theater composer William Finn; and another, on the intersections of music, neuroscience, and ethics. He is an accomplished concert pianist, with four nationally distributed recordings currently in release and a performance with the San Francisco Symphony and Michael Tilson Thomas to his credit. In addition to his work at Dartmouth, he has taught at the San Francisco Conservatory of Music and at University of California, Berkeley. He holds degrees from Occidental College, Fuller Theological Seminary, and the University of California, Berkeley.

# Guest Presenters

**Margaret Berg**, Associate Professor of Instrumental/String Music Education, received her BS in music education from Case Western Reserve University, BM in violin from the Cleveland Institute of Music, MEd from the University of Cincinnati, and PhD from Northwestern University. Previously she was on the faculty at Ball State University where she also conducted the East Central String Sinfonietta and was a member of the Muncie Symphony Orchestra. She has also taught at DePaul University and in the Cincinnati Public Schools. Dr. Berg is an active orchestra festival conductor and state and national conference clinician as well as former President of Colorado ASTA w/NSOA (American String Teachers Association with National School Orchestra Association).

**Hansonia Caldwell**, Ph.D., Professor of Music Emerita, California State University Dominguez Hills, Founding Director, Spirituals for the 21<sup>st</sup> Century, Georgia and Nolan Payton Archive of Sacred Music, California State University Dominguez Hills.

**Jefferson Todd Frazier** is a composer, educator and Director of The Center for Performing Arts Medicine at Houston Methodist Hospital. He is the Founder of American Festival for the Arts and Houston Arts Partners, and is the former Executive Director of Young Audiences of Houston. His work in the non-profit sector focuses on the arts as a unique and dynamic common denominator in strategic collaboration. He is currently leading research, education and accessibility collaborations between the K-12 Education, University, Texas Medical Center, and the Arts and Culture communities in Houston, TX.

**Petra Meyer-Frazier** is an adjunct musicology faculty member at the Lamont School of Music at the University of Denver. Her interests are wide-ranging from iconography to 19<sup>th</sup>-century American popular song to innovative music of the 21<sup>st</sup> century. She was introduced to soundpainting through her children and was immediately intrigued by how this related to traditional improvisation and its many potential uses in education.

**Sara Haefeli** teaches music history and philosophy of creativity classes at Ithaca College. She is a specialist in the music of the American avant garde, especially the work of John Cage. Her scholarship has been published in the journal *American Music* and presented at national conferences. Most recently, she was the invited guest scholar for the festival *Nuit d'Hiver* in Marseille, France. Haefeli was co-director of the Open Space Festival for New Music, in Greeley, Colorado from 2009-2011 and helped organize diverse programs of avant-garde, improvisational, folk, and film music. She is also an accomplished cellist, specializing in both early music and contemporary music performance.

**Mark Harris** is Assistant Professor of Studio Saxophone at Metropolitan State University Denver, and teaches an Improvisation for Classical Musicians class. He performs professionally with a very wide range of groups, and completed a soundpainting certification with Walter Thompson in January, 2013. An avid improviser, Mark believes improvisation is a vital aspect of musical education, and is a strong advocate of creative approaches in the music classroom. He greatly enjoys spending time exploring soundpainting and improvisation in many styles in school visits with music students of all ages and levels across the Denver metro area.

**Kathy Kucsan** holds MME and PhD degrees in Music from the University of Colorado, and a BME from the Indiana University School of Music. Dr. Kucsan is Co-Founder of the Rocky Mountain Center for Musical Arts and has more than twenty years of experience in the nonprofit arts community. She is Principal Consultant with Integrity Arts, and sits on the Boards of

Directors of the Scientific & Cultural Facilities District (SCFD) and the American Music Research Center (AMRC).

**Liley López** was born in Bogotá, Colombia. She finished her musical studies at the Music Conservatory at the Universidad Nacional de Colombia. At the same university with the mentorship of Professor William Vásquez she finished the Specialization in Integral Artistic Education (2012); there she developed the idea on working in Music Neuropedagogy through Jean-Paul Despin's research. By joining three areas—music, education and neuroscience—she finds imperative to conduct a deeper analysis of the effects of brain functioning on musical learning difficulties in children. With Music Neuropedagogy, music teachers are able to learn how the brain works and how that knowledge could help them in their pedagogical practice. She is Assistant Professor at the Research Center at the Conservatorio Del Tolima (Ibagué, Colombia).

**Austin Okigbo** is an assistant professor of ethnomusicology at the University of Colorado Boulder. He holds a PhD in ethnomusicology and African Studies from Indiana University; an MM from Westminster Choir College where he studied with Joseph Flummerfelt, James Jordan, Robin Leaver, and Frank Abrahams, specializing in sacred music, music education, vocal performance, and choral conducting. He also has training in philosophy and theology from the Pontifical Urban University, Rome. His research focuses on music in African, African American, and African Diaspora religious experiences; Black World music and resistance movements; and music and public health performances and the global politics of AIDS. He is currently working on a monograph devoted to religious choral music in a South African Zulu HIV/AIDS struggle.

**Sarah Morelli** specializes in the classical music and dance of North India. Active as both a scholar and performer, she teaches courses on music-cultures from around the world and leads a North Indian classical performance ensemble. Professor Morelli has studied the performing arts of India since 1992; she trained with the legendary Ustad Ali Akbar Khan (vocal music and the sarod) and continues to study with his disciples Pandit Rajeew Taranath, Dr. George Ruckert and Steve Oda. Prof. Morelli also trained with the renowned Kathak dance master, Pandit Chitresh Das, and his senior disciple Gretchen Hayden. Since 2000 she has performed as a Kathak dancer and as a musical accompanist for Pandit Das and the Chitresh Das Dance Company throughout India, Europe and the United States.

**Brenda Romero** is an Associate Professor and Coordinator of Ethnomusicology at the University of Colorado in Boulder, where she has been on the faculty since 1988, serving as Chair of Musicology from 2004-2007. She holds a PhD in Ethnomusicology from the University of California in Los Angeles, and received her bachelors and masters degrees in Music Theory and Composition from the University of New Mexico. She has worked extensively on the pantomimed Matachines music and dance and other New Mexican folk music genres that reflect both Spanish and Indian origins. Since 1998 she has extended her fieldwork and research on Matachines to Mexico and, in January 2007, to Colombia, and has published various articles on the subject. She is co-editor with Olga Nájera-Ramírez and Norma Cantú of *Dancing across Borders: Danzas y Bailes Mexicanos* (University of Illinois Press, forthcoming).

**Alexis Ruccius** studied art history and musicology in Berlin. His MA thesis dealt with the relation between image and sound in the new media. Since 2011 he has been a research associate at the Institute of Art and Visual History of Humboldt University in Berlin, chaired by of Horst Bredekamp. His PhD thesis deals with the sound sculptures of Stephan Von Huene and tries to find the junction between sound and image, man and machine, as well as spoken language and script.

**Sallyanne Payton**, J.D., William W. Cook Professor of Law Emerita and Professor of Art and Design Emerita of the University of Michigan Law School, Ann Arbor, MI, Project Director, Spirituality for the 21st Century, Georgia and Nolan Payton Archive of Sacred Music, California State University Dominguez Hills.

**Deborah Pierce** is a harpsichordist, vocalist, music information specialist, educator, and certified NeuroLinguistic Programming practitioner. She has spent the last half century teaching and exploring music and its various relationships to humanity. Her research interests span the gamut of human thought and action, but most often are focused on Baroque performance practice, life-long learning, human potentials, social artistry, musician wellness, and the influence of music on our health and spirit. Her most recent publication, "Rising to a New Paradigm: Infusing Health and Wellness into the Music Curriculum," summarizes her thoughts and hopes for music education.

**Lyn Schenbeck** (B.S., M.S., SUNY Potsdam; D.M.A., University of Colorado) is Director of the Arts for CEC, a charter College and Career Academy in Newnan, Georgia. Besides her 46-year career teaching at every level, she is a music therapist, having worked with Alzheimer's, multi-handicapped, and mentally challenged patients. Her articles on choral music and career education have appeared in *Choral Journal*, *Journal of Experiential Education* and elsewhere. She currently edits *Journal of the Conductors Guild* and is preparing a critical edition of the 1921 musical *Shuffle Along* for publication in the series Music of the United States of America (MUSA).

**Jane Smolens** has been a Music Educator since 1986. She received her BA from Oberlin College in 1980, and her M.Ed from the University of Utah in 1995. She also studied with Dr. Hilda Schuster at the Dalcroze School of Music in New York City. Jane Smolens is the Director/Owner of Mountain Song Music Studio, Inc. which offers the Music Together R Program for children in Boulder and Fort Collins. She worked closely with Don Campbell for his book "The Mozart Effect for Children." Additionally she provides Music Together R Classes to low income families through the Don Campbell Scholarship Fund which was generously donated to Jane Smolens prior to his passing.

**Billie M. Thompson**, PhD, CEO EnListen® Corporation. Met Don Campbell (1984). Founded, directed Sound Listening & Learning® Centers to provide Tomatis Method to 6,000 children and adults. Hosted only US Professional Training by Dr. Tomatis. Edited English translations of two Tomatis books (*The Conscious Ear* and *The Ear and Language*). Co-created, facilitated with Don the *Power of Sound Workshop*. Founded Sound Listening Corp (1999). Founding President of IARCTC (International Association of Registered Certified Tomatis Consultants, 2001); First Editor (2004) of Ricochet Journal of International Tomatis Method Research. Founded EnListen® Corp (2007) to distribute EnListen software, proprietary headphones, and professional training courses.

**Yung-Ching Yu** is currently a second-year PhD student in music theory at the University of Kentucky. She holds a master's degree in music theory from the University of Cincinnati, College-Conservatory of Music, and the master's and bachelor's degrees in piano performance from the National Sun Yat-Sen University in Taiwan. Her research interests include Schenkerian analysis, pedagogy of theory, and music and the brain. Recently, Yung-Ching has presented research at the 2013 annual meetings of the Music Theory Society of the Mid-Atlantic, the New England Conference of Music Theorists and the Midwestern Music Cognition Symposium.



## The Conte Commission

Don Campbell met David Conte for the first time in 2004 in Boulder, Colorado, when both were participating in the AMRC's Fourth Triennial Susan Porter Memorial Symposium, entitled *Nadia Boulanger and American Music*. Anyone who knew Don knew that his devotion to Boulanger was total. He wrote a fine book about her "master teaching." He treasured the letters she wrote or entrusted to him and the gifts he received from her. The inspiration he derived from his study with her propelled him in many creative directions and lasted throughout his life. As a Fulbright Scholar in Paris during the 1970s, David was also similarly stimulated by his study under Mademoiselle, as she was known to her students, the other members of "the Boulangerie" (This remarkable group included at one time or another such luminaries as Aaron Copland, Virgil Thomson, Elliot Carter, Peggy Glanville-Hicks, Philip Glass, and Quincy Jones.)

In the words of Marin Alsop, Conductor Laureate of the Colorado Symphony, who offered her thoughts to us in 2004, "Nadia Boulanger was a role model and a ground breaker of enormous impact. In addition to being the real first woman to conduct many orchestras, her teaching influenced the voices of American music for most of the twentieth century. We owe Boulanger more than we can ever know!"

David Conte has received commissions from Chanticleer, the San Francisco Symphony Chorus, the Dayton, Oakland East Bay and Stockton symphonies, the American Choral Directors Association, the American Guild of Organists, among others. The composer of five operas and musicals, he has published over 80 works with E.C. Schirmer and his work is represented on numerous records. In 2009 he composed "An Exhortation," a setting of words by Barack Obama performed at President Obama's inauguration.

Don and David's shared admiration for Boulanger and her methods continue to benefit the younger generation. David currently composes and teaches composition at the San Francisco Conservatory and frequently returns to teach in France, to pass on the details of Boulanger's pedagogy to 21st century students. Many others who claim descent from Boulanger are still among us.

The spirit of Boulanger moved David Conte to write a Prelude and Fugue for Organ "in memoriam Nadia Boulanger" nine years ago. Now in 2013, the AMRC has commissioned David to write a piece of music in Don's memory, entitled *Requiem Songs*, for soprano, violin, harp and organ, to be premiered in Trinity Church, Paris, France on October 24, 2013. Don's friend Carolyn Shuster Fournier will produce the concert and on-site recording. We are thrilled and honored to be able to spearhead this project, the first ever commission by the American Music Research Center. The American premiere will take place as part of the morning worship service of St. John's Episcopal Church, Boulder, on Sunday, October 27.

The AMRC is especially blessed by the generosity of our voluntary board members, friends of Don Campbell, and other donors who together have contributed over \$30,000 towards the preservation of Don's books and papers in the University of Colorado Libraries, the Conte commission, its Paris production, and this conference. These generous souls include:

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**Thanks to all!**

CONCERT *IN MEMORIAM DON CAMPBELL* AT THE TRINITÉ CHURCH IN PARIS,  
FRANCE

ON THURSDAY, OCTOBER 24, 2013 AT 12:45 P.M.: FREE ENTRANCE

Magali Léger, Soprano  
Aléxis Galpérine, Violinist  
String Quartet  
Marie-Pierre Cochereau, Harpist  
Carolyn Jean Shuster, Organist

*"Life is only a preparation for death. Death is only a passage to a new life. Upon dying, life has not been taken away, it is transformed.  
True life is beyond time and space in eternity."*

OLIVIER MESSIAEN

*"I know that our lives are united in communion with those who have passed away. And in their memory, I embrace you with all my heart, my  
aunt Lydia."*

NADIA BOULANGER, November 1, 1931, from the Don Campbell Collection

PROGRAM

JEHAN ALAIN (1911-1940)

*Litanies*, 1937

(for organ)

*"When the Christian soul can no long find new words in distress to implore God's mercy,  
It incessantly repeats the same invocation with a vehement faith. Reason has attained its limits. Only faith pursues its ascension."*

JEHAN ALAIN

*Ave Maria on a "Dorian Vocalise"*

Text adapted by ALBERT ALAIN (1880-1971)  
(for soprano and organ)

NOËL LEE (1924-2013)

*Obliques*, 1999

(for violin)

LILI BOULANGER (1893-1918)

*Pie Jesu*, 1918

(for soprano, string quartet, harp and organ)

NADIA BOULANGER (1887-1979)

*Lux aeterna*, 1909/1920

(for soprano, violin, violoncello, harp and organ)

DAVID CONTE (1955)

*In Memoriam Don Campbell (1946-2012)*

World Premiere

(for soprano, violin and organ)

OLIVIER MESSIAEN (1908-1992)

*In Praise of the Immortality of Jesus (Quartet for the End of Time)*, 1941

(transcribed for violin and organ by Carolyn Shuster Fournier)

*Outbursts of Joy from a Soul before the Glory of Christ which is its own Glory  
(The Ascension)*, 1933

(for organ)

*"Give thanks unto the Father, who hath made us meet to be partakers of the inheritance of the saints in light...  
He raised us up together, and made us sit together in heavenly places in Christ Jesus."  
(Saint Paul, Letters to the Colossians 1:12 and to the Ephesians 2:6)*