

VOL. 8 | SPRING 2022

ANACRUSIS

The Newsletter of the Graduate Musicology Society at the University of Colorado Boulder



President's Message

Dear GMS members and supporters,

Another year of GMS is in the books! It's been a rather non-linear journey back to hosting in-person events, and we're so grateful for those who made GMS possible this year. I'd specifically like to thank...

Dr. Ben Teitelbaum for serving as advisor and hosting an abstract workshop

Dr. Austin Okigbo for hosting our grant writing workshop series

Brandon Stover for putting together newsletters

Isaac Johnson for working with CSI Finance to obtain and manage funding

Kebrina Josefina De Jesús and **Samba Colorado** for an incredible samba percussion and dance workshop

Jessi Vansteenburgh, **Lisa Schwartz**, **Jeff Nytych**, **Brandon Stover**, and **Charles Wofford** for all of their hard work and feedback in planning the Summit on Public Music Research

Everyone who attended our events!

This year, a number of graduate and undergraduate students from throughout the university participated in our workshops. **We hope to continue broadening our membership and leadership team beyond the Musicology department!** With that said, if you have ideas for next year's events or want to get more involved, please consider joining the GMS executive board! Information on elections and nominations will come to your inbox in July.

Happy summer,

Lydia Wagenknecht

OVERVIEW:

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Musicking in the time of COVID

We asked people around campus to tell us about their experience making music and doing research during the time of COVID.

Question 1: Tell us briefly about yourself.

Question 2: What has it been like for you to make/do/teach/play/etc. music in the time of COVID?

Question 3: What advice do you have for students looking to do what you do or in regards to making music in the time of COVID?



Allison Cawthon

Question 1 - Allison is a second-year Master in Music Education student with a concentration in ethnomusicology at the University of Colorado Boulder. She received her Bachelor Degree in Music Education with an emphasis in choral and general music from the Frost School of Music at the University of Miami. Allison is a proud member of the Choctaw Nation, as well as a part-time employee of the Chickasaw Nation Arts Academy, and her heritage drives her studies on Culturally Relevant Pedagogies in the field of Ingenious music in the United States. During her undergraduate studies, Allison worked closely with the Multicultural Student Affairs office as well as many faculty and administration members to set up committees and policies for Indigenous students. Now in graduate school, she collaborates with the Center for Native American and Indigenous Studies at CU Boulder to connect with other Native students on campus and obtain her Certificate in Native and Indigenous studies. Allison has taught secondary choir, general music, and rock band, and has lived all over the country and abroad, specifically in Paris, France, where she studied French language and culture at Sorbonne Université. In her free time, Allison enjoys skiing, hiking, reading, and watching Disney movies.

Question 2 - All music teachers have had to rework their curriculums, typically from a performance-focus to a creating/responding/independent focus due to the Zoom/online teaching platform. I shifted my teaching focus from community-based music making to more of independent projects that students could do on their own. Some examples of projects I had my students do include the following: research and composition within various assigned (or chosen) genres, lyric writing activities, use of DAW (digital audio workspace) to compose, and analysis of music videos. There were objectives to teach musicological features such as dynamics, form, time signatures, instrumentation, beats, polyrhythms, key signatures, timbre, etc., but most of all I wanted students to be able to express themselves and have an outlet for their emotions during Covid. Many students are terrified, frustrated, angry, confused, and sad because of all the shifts in their normalcy (like many of us are), and my most prominent goal in the classroom is always safety: emotional, physical, mental, social, and emotional safety. These composition and responding-oriented activities left space for students to safely work through some of their emotions should they choose to do so in a safe and comfortable environment.

Question 3 - Trying to teach ensembles exactly the same way we have in the past will not work on Zoom. Creativity and flexibility are essential when redefining what you'd like to do in your classrooms. Rather than mourn what we have lost, try to find new, different ways of music making. I tried to take this as an opportunity to create long-term curriculums with student-centered projects, and this was a great way for students and myself to interact with music in new, safe ways.

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Musicking in the time of COVID

Steve Mullins

Question 1 - Steve is a multi-instrumentalist performer, composer, ethnomusicologist, and educator. He specializes in Spanish flamenco, Balkan music, and original compositions which are influenced by jazz, classical music, and various World Music traditions. Steve is the principle guitarist for the dance troupe Flamenco Denver, and also performs with the Barbelfish Balkan Band, Duo Mosaico (classical guitar duo), Rim of the Well, and Laughing Hands. He received my BA in American Folk Music, a Master in Musicology, and a PhD in Ethnomusicology, all from CU Boulder. Steve has taught at CU College of Music nearly continuously for 15 years, with the exception of the last two years during COVID, though he is back teaching now. Steve has also taught at Regis University, Metro State University, and the University of Wyoming. He also teaches private guitar and mandolin lessons.



Question 2 - During the time of COVID I have been thankful that I have cultivated a diverse livelihood in music. While I did not teach in the classroom for two years, I was able to rebuild my private teaching business (largely through zoom), and since I work with a non-profit group (Flamenco Denver) that receives grant funding I was able to continue performing during the pandemic—Flamenco Denver created a concert series entitled “Flamenco En Tu Calle” (flamenco in your street) whereby we offered free outdoor neighborhood performances. These provided an income through grant subsidies. During the summer and fall of 2020 and 2021 we performed dozens of concerts (nearly one per week). My overall annual performance income declined during the pandemic because of the lack of indoor performance opportunities, but only by about 20%, far less than most performing musicians, I think. I have also spent more time composing during the pandemic, and recently had a work published for piano, marimba, and violin. I am currently working on a concerto for orchestra, guitar, marimba and flamenco dancer.

Question 3 - My advice to music students (in the time of COVID or otherwise) is to diversify. I have always played many styles of music—bluegrass, blues, jazz, Balkan music, Spanish flamenco, classical music, etc., and several instruments. Most of my performing is on guitar, but I get gigs on mandolin (including a concerto for mandolin that I performed in Kentucky last year during the pandemic). I’ve performed Greek bouzouki in Zorba the Greek, I sometimes get gigs on electric bass, etc. Having a large network of musical associates is important. Not only diversifying in regard to instruments and styles of music but also being a teacher in diverse settings—the classroom, public school residencies and assemblies (which have been an important income stream for me over the years) or with individual private students. I never aspired to be a full-time classroom teacher, because I always enjoyed the variety of my multi-pronged career—performing, composing, private teaching, and freelance University classroom teaching. The balance of income distributed across these sources has always varied greatly from year to year, but having these different options has allowed me to better adjust to circumstances like the pandemic, and to feel like a better balanced musician myself.

Brandon Stover

Question 1 - Brandon is a PhD candidate studying the transmission of Japanese Shakuhachi online. He previously taught middle school band and choir before coming to CU. Brandon holds a Bachelor of Music in Music Education from Millikin University, and a Master of Arts in Ethnomusicology from Goldsmiths, University of London,

Question 2 - For me, life has been hectic, both because of the pandemic and because of the new baby. I was already taking lessons online from my teacher, so there was no trouble there, but performing groups and summer camps all moved online as well. While not the best for group playing, the solo honkyoku genre of shakuhachi was perfect for playing and teaching online.

Question 3 - My advice is to go where the music is happening. Don't be afraid to join online groups or take online lessons from teachers as they can really provide some insight into what is happening in the field. For those researching, the field is defiantly a hybrid of in-person events and online interactions, so don't neglect one or the other. There are a lot of new YouTube videos that people have made in the last 2 years stuck at home explaining different aspects of their tradition. These can be an invaluable tool, but watch out that you do not devote too much time going down the rabbit holes.

Congratulations to these CU Musicology faculty members on their awards and achievements over this past year!

Rebecca Maloy, 2021-2022 Distinguished Research Lectureship Award
Susan Thomas and Austin Okigbo, NEH Grant--Soundscapes of the People project
Benjamin Teitelbaum, promoted to Associate Professor with Tenure
Carlo Caballero, promoted to Professor



Congratulations!

Dr. Alexandra Siso defended her dissertation titled *Sacred Music and Ceremony in the Early Elizabethan Chapel Royal* in April!



Dr. Zane Cupec defended his dissertation titled *Sound & Spirituality of Cubanidad: Santeria Repertoire in the Lives of Four Cuban Musicians* in March. He also became a proud father!

MEMBER UPDATES

Ben Cefkin - Presented at Rocky Mountain Music Scholars Conference (CU Boulder)

Zane Cupec - Presented at Rocky Mountain Music Scholars Conference (CU Boulder)

Ubochi Igbokwe - Presenting at 46th International Council for Traditional Music (ICTM) World Conference (Lisbon, Portugal)

Isaac Johnson - Organ lecture-recital at Society for Christian Scholarship in Music (Mercer University); presented at Rocky Mountain Music Scholars Conference (CU Boulder) and International Congress on Medieval Studies (Western Michigan University); Organ recitals at Cathedral of the Madeleine (Salt Lake City, UT) and Grace & St. Stephen's Episcopal Church (Colorado Springs, CO)

Jessica Quah - Presented at Rocky Mountain Music Scholars Conference (CU Boulder)

Brandon Stover - Advanced to candidacy; presented at Rocky Mountain Music Scholars Conference (CU Boulder); Dean's Grant; Edward G. Seidensticker Japan Summer Research Grant.

Lydia Wagenknecht - Fulbright Open Research Award (Chile); Music Studies and Anthropocene Graduate Paper Award; advanced to candidacy; presented at Rocky Mountain Music Scholars Conference (CU Boulder), Sympathetic Vibrations: Sound, Community, Environments (Yale), Music Graduate Symposium (McGill), Music Theory and Musicology Society Student Conference (Cincinnati Conservatory), and Music Studies and the Anthropocene conference (UC-Berkeley)

Charles Wofford - Presented at Rocky Mountain Music Scholars Conference (CU Boulder); advanced to candidacy

Alumni, students, & faculty: If we missed you in this issue, we are sorry. Please send an email to gmsociety@colorado.edu, and we will include your announcement in our next issue.
