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Aesthetic Performance Design: A Student Recital Curriculum

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COLLEGE OF MUSIC

AESTHETIC PERFORMANCE DESIGN: A STUDENT RECITAL CURRICULUM

By

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ABSTRACT

This treatise presents a formalized, repeatable method for innovative recital preparation. The method created by the author, entitled the Aesthetic Performance Design Method (APD Method), is outlined in this document as a packet that serves as a curriculum module to be completed in the applied music setting by the teacher and student concurrently. The author also explores how elements of this method are currently being used in the field of music and proposes how its use in training students will create a closer relationship between audiences and classical music experiences. The author also includes a review of relevant research in interdisciplinary fields that aims to rationalize why the field is moving in the direction of more integrated and exploratory performance styles.

CHAPTER 1

INTRODUCTION TO THE AESTHETIC PERFORMANCE DESIGN METHOD

Music is a cultural force that has been essential to the human experience for centuries. As culture and technology have evolved, our ability to express ourselves musically has progressed as well. While the artform became more elaborate and diversified as the centuries passed, the manners in which we presented the musical material did not advance at the same pace. This is especially true in Western classical music, as tradition is of the utmost importance within this musical culture. The formal presentation style that has been associated with classical music culture scarcely advances the field in new directions which meet the expanding expectations of modern audiences.¹ The author of this treatise, hoping to rectify this, has designed a curriculum module entitled the Aesthetic Performance Design Method (also referred to as the APD Method for brevity). This method encourages students to use alternative presentation styles within classical music performance experiences. The alternative presentation techniques rely heavily on the pairing of visual and aural information to illustrate more clearly the musical intentions of the performer. This creates a scaffolding through which untrained audience members can connect with the musical content, as well as provides an alternative avenue for trained musicians to connect with the material in new or more meaningful ways. Within the curriculum module developed in this document, these pairings will be supported using musical and written evidence about each piece programmed.

Recital experiences are a valuable tool within academia to benchmark students' technical

¹ Augustin Muriago, "Re-envisioning the Piano Recital: An Audiovisual Alternative," (PhD. Dis., University of Hartford, 2017).

and musical progress; however, these experiences have historically not put a heavy emphasis on enhancing the students' ability to connect with their audiences in new and meaningful ways, design specialized musical experiences, or train students to recreate recital experiences outside of support found in academia. The author's "Aesthetic Extraction" process has the potential to allow students to better connect with audiences. For the purposes of this document, "Aesthetic Extraction" is a term the author invented referring to analyzing a musical work and relating its musical qualities to the non-musical world. The APD Method allows students to structure recitals in a variety of ways to support an array of purposes that best serve their intended audiences. The curriculum also allows students to design recital experiences typical to how solo performances would most appropriately function in their career path. The APD Method will provide students with a repeatable procedure to create diversified recital experiences. These classical music experiences will result in being more accessible to audiences of all backgrounds, while also mirroring solo performance experiences that students would most likely encounter in their chosen career field.

With such a long history of tradition, one might ask why we should use alternative presentation styles in classical music experiences. Classical music has risen to a stratum of society that has been faulted as exclusionary and elitist. Presenting the content of these performances in a different way can support a rebranding that makes the genre of classical music more approachable to audiences of all backgrounds and training levels. Breaking with tradition has the potential to create new expectations, attract new audiences, and divorce the musical content from negative or elitist stigmas that may be attached to traditional classical music experiences.

It is an observable fact that the field of classical music performance is moving in a more

innovative and accessible direction, as is evidenced by funding priorities of arts organizations.² As the field is shifting, so are the places in which classical music is encountered. New environments result in more options for presentation styles. As classical music events are evolving, they are pushing past the limitations of the traditional concert hall and integrating multiple senses into the concert experience.

Academia is a training ground for visionaries of the future. Incorporating forward-thinking approaches into students' curriculum is key to successfully advancing the field even further. The Aesthetic Performance Design Method involves researching each recital piece from a variety of angles which will require a student's cumulative technical, musical, and academic knowledge to be applied throughout the recital preparation process. Since students are required to apply all areas of their musical education during this process, they will have a deeper relationship with the music they are preparing. Students will also be connecting the musical content with the non-musical world, which will make their performances more accessible to those who have not been trained formally in music.

As the field is moving in a more innovative direction, it is important that we are training students to use approaches comparable to what is most appropriate in their field outside of the collegiate setting. The Aesthetic Performance Design Method is a repeatable procedure that can be applied in any area of the music field. Specific majors lend themselves to different types of recital experiences. A performance major may encounter the traditional recital format in future competitions or conference presentations, but a music education major may only experience this format of recital experience once within the walls of academia. What might better serve a future educator is something that resembles a teaching artist recital, or even an outreach performance.

² Anthony Rhine, *Marketing the Arts: An Introduction* (Rowman and Littlefield: Maryland, 2020).

This type of experience would allow students to craft an experience that combines upper-level performance standards with educational content. Allowing students variability in the way their recitals serve audiences can replicate the circumstances in which they might find themselves post-graduation. When a student has the skillset needed to produce recitals outside of academia, these experiences will likely occur with more frequency after graduation.

Though the final products will appear different from student to student, musicians will still demonstrate the core competencies that are often emphasized in preparing traditional collegiate recital experiences: growth in their technical and musical depth, confidence in stage presence, and demonstration of proper stage etiquette. Connecting with the audience is often a neglected facet of the recital preparation process; The Aesthetic Performance Design Method was created in an effort to rectify this neglected learning opportunity. The following two chapters will outline various factors that influence our perception of musical events and support the use of a method that trains students to take into consideration a wide breadth of factors when designing integrated and visionary musical experiences.

CHAPTER 2

VARIABLES IN MUSIC PERCEPTION

Music is a ubiquitous human experience that is rooted in the physical and cultural world. Music is deeply connected to our emotions, our physical senses, our class structure, and our training and understanding. Each of these components drives our perception of musical content and events in a variety of ways. To maximize the effectiveness of musical experiences, it is important to understand the significance of how these variables relate to audience perception.

The following relationships are explored through a variety of lenses and disciplines, including considerations from music cognition, psychology, sociology, musicology, art criticism, and philosophical aesthetics. Together they elaborate upon perspectives from the human experience that have a great deal to do with the perception of musical events.

Music and Emotion

The connections between music and emotion have been researched since the inception of psychology at the end of the nineteenth century, with a lot of room for debate in exactly how the two are linked.³ Organized sound, though removed from syntactic meaning and representation, can arouse the full gamut of emotions as powerfully as fleeting moments such as seeing a beautiful flower or feeling the touch of a loved one. Though musical purists have frowned upon associating musical ideas with specific emotions, the emotionally resonant metaphors used to guide expression in music are deeply ingrained within a musician's training. Musical passages often are enhanced or shaped by using emotional directives as instructional tools.⁴

³ Lawrence Zbikowski, "Music. Emotion. Analysis." *Music Analysis* 29, no. 1/3 Special Issue on Music and Emotion (March-October 2010): 40.

⁴Kendall L. Walton, "What is Abstract About the Art of Music?" *The Journal of Aesthetics and Art Criticism* (1988): 354, <https://academic.oup.com/jaac/article/46/3/351/6049264>.

While there is still a lot to be discovered about their connection, it has been proven time and time again that music and emotion are intrinsically linked. Emotional reaction to music is influenced by a vast number of factors, including training, previous exposures, level of immersion, framing of the musical content, and expectation of the experience. These combined factors elicit the overall reaction to musical experiences.⁵ While studies show that higher levels of emotional engagement are correlated with higher levels of enjoyment, there is much debate about what precisely facilitates said emotional engagement and, thus, musical enjoyment.⁶ This may be due to the fact that the distinction between emotional responses to musical and non-musical sounds is also unclear.⁷

Though there is much to be studied in the relationship between musical enjoyment and emotional engagement, it should be noted that emotions at their core are “psychological and physiological responses to changes in our environment.”⁸ Though the exact link between music and emotions is unclear, it is clear that environmental change can elicit emotional response. Making intentional synchronized changes to the environment alongside musical content has the potential to deepen emotional reaction.

Other studies have shown that, for some populations, the notion that music must be understood academically can inhibit musical enjoyment and authentic emotional response. In the field of music, there is a general assumption that a more informed audience will naturally be more engaged, but a study by Elizabeth Margulis (2010) has shown that, in the case of untrained musicians, various kinds of program notes lessened their musical enjoyment of Beethoven String

⁵ Patrik Juslin & John Sloboda, *Music and Emotion: Theory and Research* (Oxford University Press, 2001).

⁶ Elizabeth Hellmuth Margulis “When Program Notes Don’t Help: Music Descriptions and Enjoyment,” *Psychology of Music* (2010): 287.

⁷Zbikowski, “Music. Emotion. Analysis.,” 38

⁸Ibid.

Quartet excerpts.⁹ While this study seems to upend the centuries-long tradition of program notes accompanying musical events, a caveat in the discussion did mention that it was possible that the program notes provided were too specific and created such a focused lens through which to understand the music that the participants may have felt as if they were trying to listen “through someone else’s ears.” The discussion also mentioned that trained musicians have such ingrained musical understanding that they can comprehend musical motifs and their typical connotations in real-time, while also experiencing non-conceptual reactions to the music. This concurrent processing of conceptual knowledge and unfiltered emotional reaction is termed “flow,” and can actually deepen a trained musician’s emotional reaction and enjoyment of music.¹⁰

From Margulis’ study, one can gather that restrictive or prescriptive ways to instruct someone on a particular listening style may backfire. Instead, providing more open-ended guidance can provide the audience with some bearings for navigating the work without the prerequisite of formalized training, but still have room to engage with the musical material in authentic and inspiring ways. The more general the scaffolding, the more likely the listener will have an authentic and personal reaction.¹¹

Music and the Senses

Music is an artform experienced through multiple senses. One might associate music solely with the sense of hearing, but vision and touch are equally as important to understanding and interacting with musical experiences. There is even an emerging branch of research that pairs musical environments with the sense of taste and, transitively, smell.¹² In fully immersive

⁹ Margulis, 287.

¹⁰ Margulis, “When Program Notes Don’t Help: Music Descriptions and Enjoyment,” 298.

¹¹ Kendall L. Walton, “What is Abstract About the Art of Music?” *The Journal of Aesthetics and Art Criticism*, (1988), 360.

¹² “Music and Food, How Do They Go Together?” *Sensory Dimensions* online, <https://www.sensorydimensions.com/blog/music-and-food-how-do-they-go-together/>.

musical practices such as Deep Listening, participants are encouraged to meditate on external and internal sounds. This includes sounds perceived externally by the ear, internally by the mind's eye, and also the physical vibrations that may be outside of the ear's ability to perceive, but within the body's realm of recognition.¹³ While traditional music performance practice relies heavily on organized sound, it is important to note that innovators such as Pauline Oliveros and John Cage were on the forefront of recognizing the utilization of multiple senses within musical experiences. These visionaries challenged music perception by inspiring listeners to perceive sounds that have typically been excluded from informing musical experiences. They actively encouraged widening the channels through which we choose to listen, allowing for a broader perception of sounds to inform our understanding of musical experiences as a whole.¹⁴

Expanding the field of listening can create a deeper engagement with musical content while taking into account the concurrence of the visual experience can help inform meaning, enhance memory, and intensify enjoyment.¹⁵ In the field of music, we tend to categorize all important content within music as being perceived through hearing alone. This is akin to how we once compartmentalized organized sound as being separate from ambient sound in the overall experience of a musical event. This disregards how "intersensoriality," a term used by David Howe, affects our perception of music.¹⁶ Vision—rather than hearing—is more apt to perceive and analyze specific qualities of an object as the subject of our listening is more ephemeral in

¹³ Jessica Ottigbe, "Remembering the Sounds of the World's Most Iconic Deep Listening Pioneer: Pauline Oliveros," *RPI* online, Last Modified November 2016, <https://news.rpi.edu/content/2016/11/30/remembering-deep-listener-pioneer-pauline-oliveros>.

¹⁴ Peter Burkholder, *A History of Western Music*, Ninth Edition (New York, N.Y.: W. W. Norton & Company, Inc., 2014).

¹⁵ Freidrich Platz and Reinhard Kopiez, "When the Eye Listens: Meta-analysis of How Audio-visual Presentation Enhances Appreciation of Music Performance," *Music Perception: An Interdisciplinary Journal* 30, no. 1 (September 2012): 71, 75

¹⁶ David Howe, "The Expanding Field of Sensory Studies," August 2013, <https://www.sensorystudies.org/sensorial-investigations/the-expanding-field-of-sensorystudies/>, Accessed October 2019.

nature than the object of our vision, which is more permanent. Simply put, vision is a better sense to use for analysis because things that are seen typically do not disappear whereas, when listening, sound evaporates into thin air.¹⁷ According to Friedrich Platz, however, aural and visual input occurs simultaneously during comprehension; the input from the two senses is separated after the fact, allowing the brain to analyze and prioritize information. This means that the two senses are interwoven in our perception of and emotional response to events, as the senses inform each other concurrently throughout the musical experience; only afterwards do we separate the sensorial input from one another. The combination of the two can create a sum that is bigger than its parts.¹⁸ Platz's study concluded that, in comparing audio-visual experiences with audio-alone experiences, the audio-visual experience delivered far more meaningful information to listeners than its solo-stimulus counterpart.¹⁹ Other studies have shown that visual information reinforced authenticity and musical intentions through body movements in a way that sound alone did not capture.²⁰

The pairing of visual and aural information often increases the intensity of emotional response to musical features. A study by Marilyn Boltz reveals that participants experienced musical passages paired with visual stimuli as more impassioned in their musical expression. The study also showed that musical interpretation was influenced in a mood-congruent nature in relation to the visual pairings. When particular passages were paired with certain emotional environments, the listener would interpret the musical passages as having adopted the qualities of that particular mood. When the musical content was analyzed alone, there was only a slight

¹⁷ Kendall Walton, "What is Abstract About the Art of Music?," 352.

¹⁸ Marilyn G. Boltz, "Audiovisual Interactions: The Impact of Visual Information on Music Perception and Memory," 44.

¹⁹ Platz, "When the Eye Listens: Meta-analysis of How Audio-visual Presentation Enhances Appreciation of Music Performance," 75.

²⁰ Boltz, 44.

emotional response either way, but when the musical content was paired with a positive visual scene, the rating of the melodic content was more cheerful. When paired with a negative visual scene, the music was reported to have a more pessimistic quality.²¹ A 1994 study by Joe Gow also supports these findings but will be discussed further under Musical Interpretation at the end of this chapter.

Music and Class

Classical music in the United States has established its place in the upper echelons of society, often marrying elite citizenship with perceptions of the genre. Accessibility and exposure have become more restricted largely due to patronage by those with status and wealth who have historically invested in classical music.²² While the dichotomy between high art and low art has shifted over centuries, studies have shown that events that are more accessible to a wider audience base have greater attendance overall.²³

Social power dynamics that are currently in place enforce a gap between classical music and a more diverse audience base. This gap began widening in the United States after the Civil War when the upper class sought ways to separate themselves from those accumulating wealth as a result of the industrial revolution.²⁴ Those in power used enforcing strict behavioral expectations during classical music events as a tool to separate the enculturated from those who were not. The behavioral standards imposed upon classical music patrons were closely linked with class; the implications of behavioral changes will be explored further in Chapter 3.

Opera, viewed by many today as elitist, once attracted the most heterogenous audiences

²¹ Ibid, 51.

²² Ralph P. Locke "Music Lovers, Patrons, and the "Sacrilization" of Culture in America," *19th-Centruy Music* 17, no. 2 (1993): 149.

²³ Leon Botstein, "The Audience," *The Musical Quarterly* 83, no. 4 (1999): 480.

²⁴ Steven Baur, "Music, Morals, and Social Management: Mendelssohn in Post-Civil War America," *American Music* 19, no. 1 (2001): 66.

in the United States. In 1850's New York, opera was a commonplace activity for both the average working person and the elite. Traveling opera companies in America treated the artform as a framework for embellished performances and less like the sacred historical rituals seen throughout Europe. This freedom of interpretation may have been a factor in the relatability of the art to the crowds.²⁵ In the mid-nineteenth century, there was overlap between opera arias and parlor songs; amateur musicians would be familiar with opera arias of the time due to popular arrangements made for parlor settings. The inclusion of popular parlor tunes made the experience of a four-hour opera more accessible to the general public. These united musical tastes between the classes created a sense of equality that was praised by many critics and unique to America.²⁶ When diverse populations share any ideology, such as a similar taste in music, it is easier to humanize and connect with populations from different backgrounds and ways of life. The common ground created by shared musical tastes can act as a starting point to create equity between disparate populations.

Operas were translated into English, meaning the common person could attend the event and understand the dialogue and plot line as it pertained to their daily lives.²⁷ Floor seating was also available for a reduced price to accommodate the lower class and rising demand. Audience members with higher social status would typically have a family box with luxury seating and privacy, which elevated their experience above those on the ground both physically and symbolically.²⁸ During the beginning of the twentieth century, the elite population often endowed large portions of the budget for the theaters; per the funder's insistence, opera

²⁵ Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, MA: Harvard Press, 1988): 86-90.

²⁶ Levine, *Highbrow/Lowbrow*, 97.

²⁷ Levine, 93.

²⁸ *Ibid*, 94.

performances began shifting back into their original language after years of routine performances in English, thus making the experience less inviting to those who did not understand the language. This created a more exclusionary medium of opera, putting control of American opera's accessibility solely into the hands of the wealthy, who, according to Lawrence Levine, "attended the opera as a fashionable duty."²⁹

Before the elite classes began strengthening the division in the arts along class lines beginning at the end of the nineteenth century and continuing into the early twentieth century, there was more variety and commonality among genres performed by operas, bands, and orchestras and, thus, increased intermingling among a range of audiences. Within this reality, each genre had a wider reach and a less quarantined existence. While some deemed his actions heretical, John Philip Sousa himself combined comedic works, rhythmic marches, and symphonic tragedies in his programs to reach the largest demographic possible.³⁰ Mixing entertainment styles and genres, once a common practice, soon became unacceptable, thus segregating various arts from one another, and undermining the equality and democracy classical music once enjoyed.³¹

The appropriation of opera in the early twentieth century by those who held status and power meant that opera would only be shared with audiences who were properly cultivated to preserve the "high" artform.³² Sacralizing the artform turned opera into "a symbol of culture with no real cultural force," as it was reserved for only the most elite audiences as the century progressed. A similar shift took place with symphonic music around the same time, though this repertoire never benefited from such widespread and commonly-shared recognition among those

²⁹ Ibid 101.

³⁰ Ibid, 107.

³¹ Levine, 108.

³² Ibid, 103.

from different class backgrounds.³³

Musical Interpretation and Training

The level of musical training required for audience members to engage with particular musical content is a crucial variable to consider when planning a more accessible musical event. A myriad of works that range from easily comprehensible on first listen to densely academic and requiring multiple hearings have been preserved in the canonic repertoire. Presenting all works in the same format does a disservice to the audience, as complex works that require multiple exposures will likely be less appreciated by the audience in a single performance experience. This is not suggesting that we abandon canonic repertoire that includes these harder-to-understand works, but that these pieces need additional support to be accessible to the audience in real-time.

When considering music comprehension, there is a sizeable crossover in musical intuition and non-musical human expression. Factors in music such as tempo, rhythm, and dynamics seem to possess the highest degree of emotional correlation, in addition to modalities that are culturally associated with particular emotions (major as happy, minor as sad, etc.). When people are sad, the speed of their walking may slow, the body posture may droop, and they may be quieter. Untrained musicians instinctively correlate these qualities with musical content and relate them to interpreting the musical mood.³⁴

Numerous studies have found that musical understanding and interpretation can be influenced by visual components as well. This is demonstrated clearly in Joe Gow's study, which compared two alternate music videos paired with the same song, while the control had no visual input. Subjects were asked to interpret the musical content and, in keeping with the

³³ Ibid, 104.

³⁴ Boltz, "Audiovisual Interactions: The Impact of Visual Information on Music Perception and Memory," 51.

studies mentioned previously, the subjects' interpretation of the musical content mirrored the visual stimulation, even when the visual input presented contrasting messages. This study shows how visual pairings can create vastly different understandings of the same material.³⁵ If performers wish to deliver a particular interpretation of a work, it will benefit them to involve as many senses in the process as possible to unify the message.

Likely the most controversial application of these concepts lies with works considered to be absolute music. Absolute music is music that was designed by the composer to stand on its own and be appreciated for its formal qualities, without the musical content acting as a representation of an idea, atmosphere, or object.³⁶ Untrained audiences may need additional assistance in the appreciation of absolute music, which can present a challenge to authentically representing absolute music as the composer intended.

Much of absolute music is inherently evocative of non-musical ideals and emotions, though the composer's original intention may not include the association of programmatic elements. Providing no frame of reference from which to understand the work could alienate the audience members that lack the necessary background and training.

Absolute music can be connected to the non-musical world without pairing the musical content to a specific representation. Projecting programmatic meaning on absolute music is one avenue for creating relevance, but it is often considered degrading and inauthentic by musical purists. If musicians abstain from pairing absolute music to thematic or programmatic materials, there are still other options to link the formal qualities of the music to the non-musical world without pairing outright representative ideas.

³⁵ Joe Gow, "Mood and Meaning in Music Video: The Dynamics of Audiovisual Synergy," *The Southern Communication Journal* 59, no. 3 (Spring 1994): 255-261.

³⁶ Walton, "What is Abstract About the Art of Music?."

If a musician wishes to keep the utmost integrity to the composer's intentions, they have the option of conveying a progression of emotions or atmospheres the musical themes and passages may elicit. This can give the audience something to listen for and to which they can relate, and still allows absolute music to remain non-representational.³⁷ Sequestering absolute musical content as exclusively abstract and disconnected from the non-musical world creates unnecessary barriers to engagement, particularly for the untrained.

Likely the biggest challenge in the classical world is the belief that absolute music cannot or should not be explained in terms of human emotion or aesthetic appreciation. Absolute music is not designed to be devoid of emotional content. If the notes on the page are not meant to elicit emotional connections, then why should they be given any attention? Why should care be given to music that means nothing and is not meant to inspire emotion within listeners? This is the quandary when considering how to make abstract music relevant to the modern, potentially untrained listener.³⁸ Guiding audience members past decoding formal qualities is not actually misrepresenting the composer's intentions, but simply providing direction in spite of a lack of formalized training to an informed appreciation of the work.

There are many variables that affect the way audiences perceive music and the performance experience as a whole. With even just the four mentioned here, emotions, the senses, class, and training, numerous considerations can be implemented that aid in allowing audience members the support they may want or need to connect with the musical experience on a deeper level. In the next chapter, there will be further discussion of how all of these variables interact within the format and structure of musical events.

³⁷ Walton, 380.

³⁸ Walton, 355.

CHAPTER 3

EVOLUTIONS IN PERFORMANCE DESIGN

Many areas of scholarly research reinforce the fact that the classical field is moving towards sensory experiences that offer a variety of benefits for a range of audiences. Many of these performances go beyond traditional expectations by combining multiple senses to deliver the musical content in addition to assuring that audiences receive some sort of benefit that will last beyond the experience itself. These newer classical music encounters might include benefits such as education, social awareness and outreach, entertainment, or memorable social interactions. These benefits have acted as catalysts for inspiring a greater number of innovative performances that serve audiences on multiple levels. Many of these innovative performances break from the traditional structure of classical music performances, the typical visual components included, and the kinds of subject matter paired with musical content. This takes the relevance of the experience beyond the traditional matrix of notes and rhythms. Rethinking performance design requires planning the experience to incorporate a variety of ways for audience members to engage with the music, while working alongside the factors that influence perception and, thus, reception.

American Behavioral Expectations in Classical Music

Behavioral expectations play an important role in the format of the traditional classical music experience, as has been observed by musicologists. The origin of the current behavioral protocol of formal classical music events has been influenced by behavioral standards linked to morality, such as those observed in a religious setting.³⁹ This section will outline a few examples

³⁹ Steven Baur, "Music, Morals, and Social Management: Mendelssohn in Post-Civil War America," *American Music* 19, no. 1 (2001): 66.

of how the audience behavioral expectations in the 19th century in the United States were more flexible than at the turn of the 20th century.

Americans' expectations of traditional classical music performances have evolved numerous times since the founding of the United States. In post-Civil War America, social customs were evolving at rapid rates due to changes in social strata brought about by industrialization, urbanization, and immigration. Cultural activists used music to create unity between diverging communities.⁴⁰ As culture is a learned behavior,⁴¹ educating populations of new ideals required a consensus regarding whose customs should be disseminated, and an identification of whose behavioral customs should change to match this new standard.

Prior to the Civil War, formal concert protocols in the United States were more relaxed during classical performances. Classical music of all kinds was shared in both sophisticated and casual settings. It was commonplace for concerts to contain a mix of both formal and informal settings, leading to a disregard for formality in classical music settings.⁴² In contrast to these kinds of programs, a German instrumental ensemble titled the Germania Musical Society toured America from 1848-1853, performing hundreds of concerts using formal etiquette. The musicians resented the casual nature of the audiences' behavior in the face of more serious programming.⁴³

Insistence upon formalized behavioral standards often reinforced ideas of propriety and docility within a population. In England, beginning in the eighteenth century, a marriage of religious piety and art served as a way to ensure public subservience during a time of vacillating

⁴⁰ Bauer, "Music, Morals, and Social Management: Mendelssohn in Post-Civil War America," 65.

⁴¹ Barton, "Chapter 2: The Relationship Between Music, Culture, and Society: Meaning in Music: Implications for Classroom Practice," 4.

⁴² Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, MA: Harvard Press, 1988): 125.

⁴³ Levine, 111.

power structures. English literary critic Matthew Arnold had an established following in Europe and the United States, and believed that “Victorian art, literature, and other expressive practices uphold a strict moral code to counter the demoralizing effects of the modern industrial city.”⁴⁴ Culture in this way served as a moralizing force, which is likely why casual music events were frowned upon by those who promoted social propriety.

Throughout the nineteenth century, premieres were common, as renowned composers such as Beethoven, Schubert, Mendelssohn, Wagner, Tchaikovsky, among many others, actively composed works in partnership with prestigious orchestras. Once much of this music transitioned into canonic status in the early twentieth century, music from these revered composers began overshadowing newer compositions. This, in turn, solidified the reverent social attitudes associated with canonic music in the late nineteenth century, which remained in place instead of evolving with the changing world.⁴⁵ While the repertoire remained the same from generation to generation, so did the method of delivery, despite that it no longer matched modern musical consumption habits of the twenty-first century, or even the mid- to late-twentieth century.

Changes to Performance Format and Structure

Performances beginning as early as the mid-nineteenth century began including newly invented special effects to enhance the musical environment, stunning audience members into awed appreciation of both the experience and the music itself. Mid-nineteenth century concertmasters such as French conductor Antoine Jullien assembled large orchestras and musical groups in an effort to attract crowds. The sheer number of performers was a spectacle that drew

⁴⁴ Bauer, “Music, Morals, and Social Management: Mendelssohn in Post-Civil War America,” 66.

⁴⁵ Mark Gotham, “First Impressions: On Programming and Concert Presentation of New Music Today.” *Tempo* 68, no. 267 (2014): 42-50, <http://www.jstor.com/stable/4393258243>, 43.

attention from the community and even the press. The creation of what became known as “musical festivals” was birthed out of these endeavors, spawning grand and innovative experiences that built upon familiar traditions. He created astonishing exhibitions that, on occasion, included pyrotechnic displays. There were even reports of audience members fainting due to the utter shock these extravaganzas elicited.⁴⁶

Among all of this pageantry, however, Jullien displayed veneration for works like that of Beethoven, for which he donned white gloves and used a sparkled baton delivered by a stagehand on a silver platter for dramatic effect. Though all of this fanfare was dazzling to audiences of the day, listeners were also astounded by the technical precision that the musicians of these ensembles were able to attain. Advanced technique combined with showmanship led to a fantastical craze for these kinds of demonstrations.⁴⁷

While Jullien’s performances were one-of-a-kind, large performances became the trend later in the twentieth century, leading to increased participation by amateur musicians and singers to fill out the casts. The line between performer and patron was blurred. Though these displays generated attention where the funding and population allowed, they also drew reproach from some critics who painted these over-the-top demonstrations as irreverent.⁴⁸

The addition of technology to enhance musical experiences was revolutionary, but moving classical music performances out of the concert hall likely gave symphonic music a strong cultural foothold. The prevalence of outreach performances and flexible venues brought art music to the people during that time. As these performances became commonplace, it was more likely that a person would interact with classical music outside of traditional venues than inside

⁴⁶ Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*, 109.

⁴⁷ Levine, 109.

⁴⁸ Levine, 110.

of them. During the same time period that Jullien was delivering his performances, the Theodore Thomas Orchestra was outperforming the New York Philharmonic four to one in the number of performances given between 1868 and 1875. This was possible due to the flexibility with which Thomas's musicians operated. They would give concerts in the Central Park Garden as a home base, but also travel to towns that did not have orchestras. This was amongst the largest scale of outreach operations in the history of American culture. It made the music from famous composers such as Beethoven, Liszt, and Strauss, among others, accessible to populations who were unable to attend the limited number of concerts available in the very few cities that had their own orchestras in the nineteenth century.⁴⁹

The advances in classical music formatting that began in the 19th century continued well into the 20th century and beyond. The past several decades have produced vast changes in how people interact with non-musical elements in performances. Not only have a larger gamut of sounds been deemed acceptable to contribute to the musical aesthetic, evolving technology changed the relationship between artwork, artist, and audience as well.⁵⁰ In the 1950's and 1960's, a shift in perception of what classical music is (and is not) led to extensive philosophical thinking, experimentation, and education on the subject. This is demonstrated famously by John Cage's 4'33" (1952), along with many other of his compositions featuring atypical and chance events. The music Cage inspired relied on unplanned and unexpected sound events as a part of the musical aesthetic. His music had less to do with the sound that was occurring and more to do with how people were perceiving and connecting the sounds that happened. He was among a number of contemporaries experimenting by challenging the boundaries within the genre.⁵¹ This

⁴⁹ Levine, 114.

⁵⁰ Daniel Linver, "Crowdsourcing and the Evolving Relationship between Artist and Audience," (Master's Capstone, University of Oregon, 2011).

⁵¹ J. Peter Burkholder, *A History of Western Music*, Ninth Edition (New York, N.Y.: W. W. Norton & Company,

changed the identity of what can be considered within the boundaries of a classical music experience.

Changes in philosophy, education, technology, and venue paved the way for orchestras today to forge new approaches in disseminating their music. Orchestras and chamber groups alike are currently utilizing format modifications similar to those listed above in addition to new resources such as high-quality video and audio recording, and the internet to connect with audiences.

Orchestras are also returning to a mixture of light, more popular works alongside the classics on their season schedules. Pops concerts are nothing new, but incorporating popular music and visuals has become a prevalent trend among many elite symphonies.⁵² Orchestras such as those in Detroit, Atlanta, Los Angeles, San Francisco, and many others are performing movie-score performances, accompanying the film in real time. These performances have grown immensely in popularity, in some instances creating a yearly tradition such as with The Detroit Symphony Orchestra's Harry Potter movie series. These kinds of performances masterfully blend popular culture with "high" art and provide an accessible foothold for new patrons to acclimate to orchestral venues and live symphonic music while maintaining familiarity with the subject matter.

Another significant change occurred in the delivery of musical content out of necessity when the world was overtaken by the novel coronavirus pandemic in 2020 and which continues at the time of this writing. Though organizations have been incorporating technology slowly over the past several decades, COVID-19 required immediate changes to concert formats for the

Inc., 2014).

⁵² Jon Burlingame, "Score one for Movie Maestros: Audiences Grow for Film-Music Concerts," <https://variety.com/2013/biz/news/score-one-for-movie-maestros-audiences-grow-for-film-music-concerts-1200827772/>.

arts to survive. Many amateur and professional musicians turned to technology to perform with other musicians virtually at a time when in-person collaborations were not possible. Though the pandemic presented monumental challenges to daily life and music performance in particular, the shift in accessibility created by format changes was unparalleled.

Organizations such as the Pittsburgh Symphony Orchestra created a special COVID-19 concert series, entitled “Bright Spots,” that has been digitally archived on their website and is free to the public.⁵³ Many of these performances not only made use of online streaming, but also utilized inventive new concepts that preserved the musical aesthetic while delivering a high-quality product to patrons safely in their own homes. Some performances included taking advantage of recording in creative venues that worked well for presenting the repertoire. Pittsburgh’s brass section performed Copland’s *Fanfare for the Common Man* in an airplane hangar for proper social distancing and jaw-dropping acoustics.⁵⁴ Others took multitracking to an entirely new level, with the principal contrabassoonist Jim Rodgers performing the third movement of Mahler’s first symphony with a looping pedal. These ingenious and resourceful actions have brought the arts to the masses by using technology to reach new populations, propelling the field of music performance into the future. Though the arts must still address financial concerns and performing safely during and post-pandemic, the efforts made during these trying times to reach patrons through free digital content is likely going to continue in conjunction with live performances going forward.

⁵³ “Pittsburgh Symphony Orchestra Announces Plans to Reinvent Historic 125th Season Due To Pandemic,” *Pittsburgh Symphony* online, https://pittsburghsymphony.org/pso_home/press-room/press-releases/2019-2020/pittsburgh-symphony-orchestra-announces-plans-to-reinvent-historic-125th-season-due-to-pandemic. Recording of Episode 5, Part 1 can be viewed through July 22 at the following webpage: https://www.pittsburghsymphony.org/pso_home/web/front-row/for-the-people-part-2.-evokes-America-with-latest-digital-concert/stories/202101220190.

⁵⁴ Tyler Dague, “Review: PSO evokes America with latest digital concert,” <https://www.postgazette.com/ae/music/2021/01/22/PSO-evokes-America-with-latest-digital-concert/stories/202101220190>.

CHAPTER 4

APPLICATIONS WITHIN THE COLLEGIATE SETTING

As is clear from the previous discussion, a variety of ensembles are already using alternative presentation styles in classical music experiences. Using these performance approaches in the collegiate setting would train students to produce innovative classical music experiences post graduation. Since these concepts are quickly becoming normalized in the current field, preparing students to replicate these performance settings on their own is key to solidifying the positive changes that have made classical music more accessible to the general population. Crafting performances within academia that are audience-centric can create a stronger relationship between the university and the community. These experiences can connect with audiences that do not typically engage in classical music events by broadening expectations and creating new experiences that reach both musicians and non-trained music lovers alike. Preparing musical experiences such as these will create audience members that feel comfortable and will return again in the future.

By planning recitals through a methodical and repeatable procedure, complex recital events can be thoroughly designed. The process outlined in this document takes into consideration the efforts to move away from traditional performances and will produce performances that are consistent with these trends. Through this approach, the performance will revolve around choosing a purpose and assigning aesthetic interpretations to works. For the purposes of this document, the author has named this technique “Aesthetic Extraction.”

The Aesthetic Extraction process requires performers to create a unified aesthetic approach by means of relating their selected works to a foundational concept, which is supported

by musical and written evidence within or associated with each piece. The chosen foundational concept should relate the musical material to the non-musical world. Through this approach, the musicians can present a consistent aesthetic environment and use foundational concepts to deliver a musical experience that can be enjoyed by all audience members with fewer barriers to accessibility.

Student recitals have the potential for combining all aspects of a student's musical education into a single experience. The curriculum model presented in this document, the Aesthetic Performance Design Method, inspires a deeper understanding of the music while also creating a wide variety of possibilities for the final product. This process allows for specialized recitals that more closely emulate possible future recital experiences. Though the final products will be varied in their presentation style, each musician will still demonstrate the baseline proficiencies that are typically prioritized in a collegiate recital experience: growth in the student's technical and musical understanding, confidence in stage presence, and comfort in exhibiting proper stage etiquette. While it is also an important component of recital experiences, connecting with the audience is often a neglected facet of the recital preparation process; the Aesthetic Performance Design Method hopes to bridge the gap between audiences and performers.

The APD Method places less emphasis on notes and rhythms, and more attention to the effectiveness of the concert experience as a whole. While correct notes and rhythms are essential for any professional caliber recital, this is the lowest possible standard to achieve in a musical experience. When students go beyond the underlying expectation of accurately relaying what is on the music score, they can prioritize the larger musical experience. This, in turn, can enhance musicality, as the purpose of each piece will go beyond technical accuracy and proficiency.

Promoting greater attention to these details within the applied studio has the potential to nurture inventive and creative pursuits and foster an environment of deeper curiosity while exploring an instrument's repertoire.

Recital Objectives

The Recital Objectives section is the initial step for preparation of a recital within the APD Method. The student must first create a recital that goes beyond the self-serving purpose of satisfying a degree requirement; the purpose must serve the audience in some way. The purpose may be a broad benefit that can apply to wide-ranging or specific audience bases. When determining this purpose, it is important to anticipate what the audience will gain from the experience. This creates specific, measurable, and concrete objectives that can be met through the recital experience. In addition to using objectives as a baseline to measure successful connections with an audience, objectives that lie outside of musical proficiency alone may have the potential to diffuse the focus on the performer's technique and expand it to the experience as a whole. This could be a useful approach for addressing performance anxiety concerns in some students.

After a purpose has been established, the student will then select a foundational concept that will connect the musical content to the non-musical world. These can include—but are not limited to—cultural allegories (e.g., thematic material, symbolism), a narrative or storyline, an emotional state or progression thereof, an issue in the community, nation, or world, or topics in the field of music (such as illustrating a chronological progression, presenting music of a certain genre or pieces/composers from a particular region, etc.). A topical foundational concept may be more common in a recital intended for an educational purpose or a recital that is centered around a seasonal time of year or significant date.

The use of foundational concepts can create an accessible connection for those who are not fluent in following musical ideas. Linking the musical content to the non-musical world creates stronger connections for audience members of all musical backgrounds. To achieve an effective foundational concept, the student must answer the following questions: is the foundational concept understood widely enough to reach the audience? Can the audience relate to the foundational concept being presented?

The combination of the purpose of the recital and the foundational concepts will prepare the performer to create a thesis statement. A thesis statement serves as a reference to keep the aesthetic intention and purpose of the recital consistent. The thesis statement serves to connect the recital design to the audience in a specific way, assuring the experience as a whole is relevant to the anticipated audience. The thesis statement is also an excellent way to prepare for funding applications in post-academic pursuits.

Logistical Considerations

Recital logistics are a crucial part of the process and considering these components in advance can highlight challenges or limitations before they become problematic. Some of the logistics pertaining to student recitals may include the financial budget for music, collaborators, hall rental, recording, attire, props, reception, etc.; the timeframe for preparing the recital; the required length of the program; deadlines for hall reservations, program submissions, advertising, etc.; and scheduling rehearsals with collaborators.

Some students may have a choice of where they would like to perform their recital experience. Venue selection can set a precedent that shapes the audience's expectations on how the performer and the audience will interact during the experience. If venue selection is limited, an alternative usage of the venue can help create new or altered expectations for the audience.

This can include non-traditional entrances (i.e.: entrance from behind the audience instead of from backstage), using the aisles as potential performance platforms, playing from offstage, or even using simple choreography or staging techniques while playing or between musical passages.

Audience Evaluation

Students can refine their foundational concepts by determining audience demographics. The following are a few examples of ways audience members can be categorized. These include—but are not limited to—age, gender, religion, ethnic background, class, occupation, education, group membership, etc. Anticipating demographics can present some challenges as well as some potential drawbacks if done incorrectly. The student should avoid predicting audiences that are overly specific or using only a limited classification to determine the subject matter that may be relevant to audience members. If the student chooses to revolve the performance around an esoteric concept that is only relevant to a very specific group, the accessibility that this method works to create could be undermined. This being said, the student should also avoid catering their performance to every possible demographic within a single performance experience, as this could weaken the impact of the foundational concept. The student should seek a healthy balance between who will realistically attend their recital and peripheral groups that may also attend. These groups could include those who were made aware of the performance through word of mouth (often groups that are one or two degrees of acquaintance away from the performer), targeted advertising, or online presence.

Communicating a purpose is another important component when considering audience and performer interactions and will help establish what the audience can expect to gain from the recital experience. This expectation must be determined in advance, and typically is done with a

combination of advertising and venue selection.

The most distinct feature in the APD Method is communicating foundational concepts to audiences. This can be done through advertising, but it will rely more heavily on extra-musical stimulation during the performance to connect the musical content to the non-musical world. Advertising is a key component to attracting new audiences to the event and creating concrete expectations of what the event will deliver, but the connection of non-musical ideals to musical content will create an experience that is memorable, relatable, and will likely create repeat patrons. Alternative presentation techniques include any extra-musical presentation tools used to further shape the aesthetic environment desired by the performer. Delivering a consistent aesthetic message relies heavily on linking each piece to a larger aesthetic journey and assuring that the transitions also keep the audience engaged between works.

Selection of Pieces

The selection of pieces is a step in the APD Method that should be done by the student and the teacher together. The selection process should accomplish several specific goals and may require some refinements from the first program draft to assure that all of the programmed works speak to the program's purpose and foundational concepts. It is important that the purpose and foundational concept are established before the pieces in the program are finalized to avoid additional changes to the program after musical preparation has already begun.

Both scholarly written and musical evidence associated with the works should be considered throughout the selection process to connect works directly to the foundational concept. Identifying musical evidence requires using music theory and music history to support a certain reading of the piece (e.g., descending intervals typically represent lament, minor keys typically represent negative emotions, dotted-eighth-sixteenth figures typically represent regal

entities, etc.). Extra-musical evidence such as program notes, text or written instructions within the music, composer interviews, research on the works written by experts in the field, as well as popularly recognized uses of the piece in the canon to draw certain cultural allusions (e.g., the use of Holst's "Mars" in Star Wars, or Richard Strauss' *Also Sprach Zarathustra* in 2001: A Space Odyssey, etc.) can also be used to support a reading. A comprehensive knowledge of the history of each work is also helpful in identifying potential pairing opportunities, such as pairing the Brahms and Ligeti Trios.

Program selection will likely draw from works that are both programmatic and absolute in nature. Programmatic music references a piece with an extra-musical emotion, narrative, moral, or other cultural allegory. This can be directly alluded to by the composer in very specific or loose terms, such as in Bozza's *En Foret*, Krol's *Laudatio*, or Bujanovsky's *Four Improvisations (from Traveling Impressions)*. Absolute music is meant to be understood with no specific non-musical reference attached. These are typically pieces such as concertos or sonatas, and will usually carry a title with little to no aesthetic information, such as "Sonata No. 1," and movements titled by their tempo, such as "Allegro" or "Moderato." These two types of music can both be enhanced by performance presentation techniques. For both programmatic and absolute music, it can be helpful to draw attention overtly to how the foundational concepts apply to the musical content. This provides listeners of all backgrounds a scaffolding upon which to relate the musical content to the non-musical world.

Each selected piece should be analyzed through the vetting process provided within the APD Method. This assures that each work supports the chosen purpose and foundational concepts, matches the level expected of the student, highlights the student's strengths while still challenging them technically and/or musically, provides enough rest to meet endurance needs,

and represents a varied background of composers and styles. Consideration of the difficulty of piano parts and the caliber of pianist available are important to note in this section as well. This same consideration applies if the student chooses to program any chamber works. The student and teacher should consider specific university-related recital requirements, such as time required for programmed works as well as any specific styles the student may be required to perform (e.g., Classical, Romantic, Modern, etc.).

Aesthetic Extraction and Presentational Techniques

The Aesthetic Extraction procedure is the portion of the APD Method in which students will employ their theoretical and historical knowledge in the applied lessons setting. Over time, students' understanding of their chosen repertoire will develop; it is important to acknowledge that, through study of the chosen repertoire, the students' understanding may change and result in the works not adhering to the baseline of their foundational concepts. In this event, refinements to the program may be necessary.

The student should be able to briefly explain the history of each work to identify the work's place in the musical timeline, impetus for creation and, if the work is standard repertoire for the instrument, deduce probable reasons the work remained in the canon. This can serve students even further in their interpretive decisions for the work. Understanding the composer's style of composition and inspiration can also help students comprehend the exact stylistic nuances that may be appropriate for the period in which the work was written. Upon further research of the work, traditional pairings or inspirations for the work may be discovered.

It is crucial to keep academic integrity intact for the Aesthetic Extraction step, as the process requires written or musical evidence to defend the student's association of each piece to the aesthetic environment. Uncovering musical evidence inside of the piece can support a

particular performance of the work and should be an integral step in developing an interpretation. This requires a more thorough understanding of musical motifs and harmony as they are used throughout history and across composers. Younger students will need additional guidance in these areas compared to those who have completed the history and theory curriculum or who have taken musicology courses in their degree program.

Once the student has made musical decisions within the work, alternative presentation techniques can be considered to inform the assigned aesthetic meaning. At this point, the student can decide what types of presentation techniques will connect the interpretation of the music to the non-musical world and incorporate other senses into delivering this message. Pairing these extra-musical presentation tools can further enhance the aesthetic message and make the foundational concepts abundantly clear to the audience.

In terms of alternative presentation tools, the utilization of visual tools is the most common. These can include dynamic lighting, multi-media, slideshow, themed attire, set pieces, etc. Creating an echo effect with amplification technology can also be effective to pair with works (if the composer gives permission or the work is in the public domain). The creation of soundscapes can also further facilitate shaping the aesthetic environment. Soundscapes in this context can include pre-recorded sound effects, speech, musical clips, or ambient noise that upholds the foundational concepts. The use of soundscapes can be especially effective during transitions within programmatic works between movements or during stage changes where the performer is likely to encounter moments of “dead space” that detract from the overall aesthetic intention and flow of the foundational concepts. Other useful presentation techniques could include inviting audience participation, using the venue in alternative ways, or including interdisciplinary partners such as artists, dancers or poets.

Flow and Transitions

One of the most crucial elements in transitions is applause etiquette. Do not assume that the audience knows when to applaud due to the fact that different genres have varying rules for applause and audience interaction. The performer should decide in advance regarding the applause etiquette appropriate to their performance format— this can be helpful to unify audience behavior and facilitate comfort in audience reaction.

There are three ways to format applause etiquette: only at the end of the performance, at the conclusion of each piece (or each stopping point or movement), or intermittently as the audience feels is appropriate, such as in a jazz performance after an especially impressive solo. Informing the audience of the performer’s decision can be helpful as well. This announcement can be written in the program, announced in a pre-recorded audio, be included in a pre-recital slideshow (such as digital program notes), or be given in person before the commencement of the event.

For optimal flow of the recital experience, the performer should place the pieces in a logical order to facilitate a convincing sequence of events in the narrative, energy/emotional continuity, or message of the program that can be followed and understood by audience members. The performer should also make a decision regarding how to anticipate engagement attrition, and plan ahead for factors that would disrupt flow, such as transition of personnel, stage changes, silence between movements. Often, presentation tools can effectively support flow when they are placed between pieces to re-energize previously empty spaces, or “dead space.” At times, using silence can also be an effective tool for supporting an aesthetic environment, but only if it is purposefully planned, and properly framed in the program.

The performer should also decide in advance how to move from piece to piece. Will

there be talking? Will there be any instrument maintenance required? Will there be any personnel switches? The performer should take all of these transitions into account and find a way to eliminate as much “dead space” as possible to uphold a consistent aesthetic connection from work to work.

Assisting Personnel/ Miscellaneous Considerations

The majority of the recital planning process will take place in the above sections, but this section is crucial to ensuring a fluid and uninterrupted performance. Recital technical difficulties, rough transitions, uncomfortable elongated silences, and general lack of coordination can turn an artful recital experience into an amateur production. Assuring that there is open communication and clear expectations between collaborators, stage crew, and the performer will protect against the majority of mishaps that could occur due to lack of communication. Some of these considerations include: informing collaborators of entrance and exit protocols, assembling a list of what is needed of the stagehand throughout the recital, assigning responsibility for livestreaming, checking microphone placement, and checking that the performer has all of the chairs, stands, and auxiliary instruments they need in the hall.

CHAPTER 5

CURRICULUM MODULE FOR STUDENT RECITAL EXPERIENCES

This chapter will present the Aesthetic Performance Design Method through a packet that serves as a curriculum module to guide both student and teacher. This packet uses a step-by-step process of preparing a recital that is based on an audience-centric purpose, pairs musical ideas to foundational concepts, and uses alternative presentation techniques. This formalized planning process can be applied to any variety of solo or chamber recital for any level of student.

Whether the recital is required for a degree or optional, traditional or innovative, the following considerations will ensure that the performer has a firm grasp on not only the musical technique required to perform the music effectively, but also a deeper understanding of each piece's history and cultural relevance, which will help inform the performer's interpretation of the works.

Methodically preparing a recital in this fashion can allow for a more convincing and meaningful performance for the audience.

Determining the purpose of the recital is the beginning of the planning process and is often specific to the student's chosen specialization within the field. Each music student can use this packet to create vastly different recital experiences while all checking the same "proficiency boxes" that demonstrate the student's technical and musical mastery of the selected works. The following recital curriculum ensures that producing a recital is not just a one-time requirement that students must accomplish to attain a degree with little application to future endeavors. This approach was crafted to make the recital creation process more relevant to the student's specialization in the field of music and to build familiarity with a repeatable process that can be used after graduation. Engaging in such a methodical approach develops a specialized skillset

that has the potential to make recitals commonplace outside of the collegiate setting. Chapter 6 will demonstrate two different approaches that follow the curriculum module presented here and how vastly different these recital experiences can look.

In the early stages of the planning process, the student must create a thesis statement for the recital that goes beyond a simple degree requirement. This challenges the student to create a performance experience that accomplishes a specific purpose for the audience, such as entertaining, educating, or presenting a specific point of view. To do this effectively, students must identify who their potential audience might be, and tailor the purpose of the recital to what might be appropriate or relevant to that particular group of individuals. Creation of the thesis statement also requires students to link their performance purpose and musical choices to culturally accessible foundational concepts. These foundational concepts connect the musical world to non-musical ideas to which the audience can relate. Considering each piece's relevance from the audience's perspective can provide a fresh interpretation on works that have existed in the canon for decades or centuries, revive works that have been forgotten over time, or make newer, less-familiar works more accessible. Preparing a recital that is consciously grounded in purpose and accessible concepts can also help students apply for funding in the future if they wish to perform recitals outside of the university setting. Success in funding performance experiences often relies on the ability to articulate how the audience or community will benefit from the performance. If students are trained to plan recitals with these tenets as a baseline, they are more likely to be awarded funding.

The following packet is a guide to create a fully immersive aesthetic experience that both serves audiences and meets the student's requirements. Each prompt is preceded by a number which corresponds to a more in-depth explanation in the appendix. The appendix is designed to

help students understand each section completely and think creatively to decide what direction of preparation would best support their intentions and program purpose.

Aesthetic Performance Design Method Packet

RECITAL OBJECTIVES

NOTE: This section should be done concurrently with Logistical Considerations

1	<p>Purpose of recital Beyond degree requirement, how will this recital serve your audience?</p>	
2	<p>Choose one or more of the following foundational concepts to support your purpose:</p> <ul style="list-style-type: none"> - Cultural allegory (i.e.: thematic material, symbolism) - Narrative/Storyline - Emotional state or progression - Issue in the community, nation, or world - Topic in the field of music (Chronological progression, music of a certain genre, pieces/composers from a particular region, educational content) - Seasonal/ Time of year/ special date 	
3	<p>Recital Thesis Statement <i>i.e.: I will perform a recital to (1) <u>fill in your purpose</u> by connecting the musical content to (2) <u>fill in your foundational concept</u>. This will be relevant to my audience because (3) <u>fill in how your audience will be benefited</u>.</i></p>	

LOGISTICAL CONSIDERATIONS

4	<p>Budget:</p> <ul style="list-style-type: none"> - Music - Collaborators - Hall Rental - Recording - Attire - Advertising - Stage settings/ auxiliary equipment - Reception - Misc. 	
5	<p>Timeline for preparation:</p> <ul style="list-style-type: none"> - Recital date - Program length - Hall reservation deadline - Program submission deadline - Program printing deadline - Date to begin advertising (2-4 weeks prior to recital date) 	
6	<p>What type of venue would be most appropriate for the purpose of the recital?</p>	

AUDIENCE EVALUATION

7	<p>Who is your audience? Identify two or more potential key demographics: <i>Age, gender, religion, ethnic background, class, occupation, education, group membership, etc.</i></p> <p>What advertising methods will most effectively reach your targeted demographic?</p>	
8	<p>How will the performer communicate the purpose to the audience?</p>	
9	<p>How will the performer communicate the foundational concept(s) to the audience?</p>	

SELECTION OF PIECES

This section should be completed with student and teacher together

10	How does each work uphold the program's purpose?	
11	What connection does each work have to the foundational concept(s)?	
12	What year in school is the performer? What musical and technical level is expected of the performer?	
13	What features in each work highlight the performer's strengths?	
14	What features in the program challenge the performer to grow beyond their current level of technique/musicianship?	
15	Are there a variety of composers of different backgrounds represented? List them.	
16	Are there a variety of styles represented? List them.	
17	What is the required length of the program?	
18	How long is each piece? Will any one piece comprise 50% of the program's length?	
19	Will there be a combination of formal and informal works? Will there be any partial works performed (i.e., a single movement from a concerto)?	
20	What caliber of pianist is available?	
21	Will there be any orchestral reductions?	
22	Will there be any chamber works?	
23	What is the caliber of your chamber musicians, if applicable?	
24	Is there a balanced approach to repertoire in terms of endurance and rests? Will there be an intermission?	

AESTHETIC EXTRACTION AND PRESENTATIONAL TECHNIQUES

This process is to be completed for each work programmed

25	<p>History of work Write a brief summary of the work's time period, composer style characteristic, purpose of piece in repertoire, and include any other relevant information about the work</p>	
26	<p>Does the work have any of the following?</p> <ul style="list-style-type: none"> - Inspiration for the work as stated by the composer, or reason for commission - Important information in the program notes, original score, or from scholarly studies of the work - Traditional pairings with other works 	
27	<p>List foundational concept(s) to be communicated to audience through the work.</p>	
28	<p>Is there any written evidence inside the work or associated with the work to support a connection to the foundational concept(s)?</p>	
29	<p>Is there any musical evidence inside of the work to support a connection to the foundational concept(s)?</p>	
30	<p>Can foundational concept(s) be communicated through musical content alone?</p>	
31	<p>How will the performer communicate the foundational concept(s) to the audience during the recital if the music alone cannot communicate this theme overtly? List alternative presentation tool(s) that can effectively be paired with the work to concretely communicate the foundational concept.</p>	

FLOW AND TRANSITIONS

32	<p>Applause</p> <ul style="list-style-type: none"> - Do you want traditional applause between pieces? - Do you want to sustain mood between pieces by having the audience not applaud? - Do you want the audience to applaud whenever they feel comfortable or are impressed by a musical moment, much like in a jazz performance? 	
33	<p>How many non-musical transitions will take place in your recital?</p> <ul style="list-style-type: none"> - How many breaks between works? - Will you stay on stage in between all pieces, some pieces, or no pieces? - If you want to talk to the audience, where will this occur and how will you move from performing to talking? - Do you want to encourage the audience to participate more than applause at any point? - Will there be any personnel/set changes, instrument changes/ maintenance, etc.? 	
34	<p>For each transition, answer the following:</p> <ul style="list-style-type: none"> - Can visual or aural additions facilitate smoother transitions that eliminate dead space? - How will these uphold the purpose or foundational concept? - What needs to be set up in advance for smooth transitions? 	

ASSISTING PERSONNEL/ MISCELLANEOUS CONSIDERATIONS

35	<p>Will a stagehand be needed?</p> <ul style="list-style-type: none"> - What will be needed from the stagehand? - Are there any props or audio/visual components your stagehand must know about and assist with? 	
36	<p>Will the event be live-streamed or recorded?</p> <ul style="list-style-type: none"> - Through what medium or device? - What kind of recording will take place? - Where will the device(s) be located in the hall? - Who will operate the device? 	
37	<p>Will there be miking? Where is the placement of the microphone(s)?</p>	
38	<p>Will a page turner be needed? If yes,</p> <ul style="list-style-type: none"> - Will the page turner contribute to the aesthetic intention or be outside of it? - Are there any special behaviors the page turner needs to be aware of in advance (i.e., clothing to wear to match the presentation technique, special entrance protocols, etc.) 	
39	<p>Will the appropriate number of stands and chairs be provided by the hall?</p>	
40	<p>Are there any auxiliary instruments that need to be moved to the hall? (i.e., timpani, second piano, etc.)</p>	

Curriculum Module Appendix

This appendix document should serve as a guide to clarify instructions from the packet. It is designed to inspire a deeper understanding of each section's prompt, and to help the student think more creatively about each prompt as well.

Recital Objectives

1. Why are you giving a recital? If it is a required degree recital, this is the primary purpose. Identify a secondary purpose that the recital can serve. This should be geared to **what the audience will gain from the experience**, and can be broad, e.g., to serve the community through entertainment or emotional release, to highlight an issue, to educate the audience, to share an experience or point of view, etc. This section creates **concrete expectations** that you can successfully complete.
2. The foundational concept(s) are non-musical subject matter that can help an audience connect your musical content to more concrete symbols, ideas, or representation. These can make musical content more accessible to audiences with less classical music exposure, as well as connect the musical content to the non-musical world.
3. The creation of a thesis statement is a very important step in the design of the recital. The primary reason for this is to keep your ideas cohesive throughout the entire experience. This statement is one to which you can consistently refer and assure that all of your planning supports the main focus of the recital. In addition to this, it makes the recital easier to translate into a grant application if you would like to apply for funding for a similar experience in the future. Creating a thesis statement is also similar to creating a mission statement in non-profit or chamber music work; it must

serve to create specific, concrete, and measurable expectations that can be met through the recital experience.

Logistical Considerations

4. Any expense that might be incurred beyond the listed expense considerations should also be included. This may also include attaining performance rights in certain settings. It is also important to determine priorities in your budget at the beginning of the process as you may encounter compromises that will require more important items be funded first.
NOTE: Allow ample time for purchase of music; check availability before committing to a work, and check if the work is in stock, as well as if it must come from another continent, to determine if there will be enough time to order the work and prepare it before the recital.
5. Understanding how long you have to prepare for each step in the recital experience will also help determine what is and is not possible. It is best to look into these considerations to highlight limitations in the planning process before any of the following steps occur.
6. Different venues facilitate different interactions between the audience and the performer. If the performer has the ability to choose from a variety of locations, consider branching outside of the university if it would be more appropriate to the recital purpose.
 - a. Do you want the recital to look more like a lecture, or would you like the audience to feel more involved in the process? Are you seeking to connect with the audience on a personal or professional level? This will determine how formal or informal you would like the recital to feel, and venue selection can reinforce

this decision.

- b. Do you need specific technology for the recital that is not available in some locations?
- c. If you have chamber musicians, is the space large enough to support additional musicians? Will you need a greenroom/backstage area for your collaborators?

Audience Evaluation

7. Understanding the potential demographics of your audience will help create an experience that resonates with them. It will also inform the approach to advertising later in the process. Considering audiences that would be the most likely to attend is crucial when considering designing the aesthetic, as well as the marketing process. Marketing can include—but is not limited to—social media, email blasts, posters in public areas, word of mouth, radio advertisements, newspaper, and personal invitations. The marketing portion of the method will assist in attracting new audience members which may shift the projected demographic slightly. Aligning the experience delivered with the advertising message will likely attract people on the basis of similar interests, which in turn makes the aesthetic a unifying factor for the audience in attendance, regardless of how accurate the projected demographic is.
8. The purpose of the recital will set the expectations of how the audience will benefit from the experience. These expectations can be communicated through advertising or implied by location of the recital (i.e., if the recital takes place in a school auditorium or classroom, the audience might expect to feel more informed about a particular subject after the recital; however, if the recital takes place in a popular gigging venue or casual

get-together location, the audience will likely expect to leave feeling entertained, with similar expectations to having a fun night out. If the event takes place at a community center, they may hope to gain insight on a community issue and will likely hope to leave feeling enlightened and more connected to their community).

9. Communicating the foundational concepts will be most effective if it is done in an overt manner. Tools to accomplish this include—but are not limited to—advertising, the title of the program, speaking in between pieces, the location of the performance, or use of signage or art during the program. More creative or subtle presentational techniques can also reinforce these foundational concepts.

Selection of Pieces

NOTE: The selection of pieces may require additional refinements throughout the process. It is imperative that the foundational concepts and purpose are established before any works are solidified to reduce the number of changes that the student and teacher may require to assure that all of the programmed works fit within the recital objectives.

10. Do the programmed works support how you will be serving the audience? Is there a specific audience benefit in each work programmed?
11. **This step is crucial to creating accessible experiences for audience members of all musical backgrounds.** Can you draw a connection between each work programmed and the non-musical world? For audience members with a background in musical training, connecting non-musical ideas to the musical content can create a deeper connection to the music, but audiences who lack musical training may become disengaged from the experience if the musical syntax or language is too complex or lengthy. Creating an overt

connection to the non-musical world will provide a lens through which audience members can comprehend the musical content without the pre-requisite of advanced musical training.

12. What year in school are you? What level of pieces should be prepared to demonstrate this?
13. Each piece should contain a section or technique that allows you to shine in your strengths.
14. Some pieces may contain a section or technique that challenges you to grow technically and/or musically. In the planning process, it is helpful to identify these areas for growth at the outset and include them as priorities in your fundamentals practice.
15. Upholding greater standards of diverse and ethical representation in our field is something that we can accomplish by including composers of various backgrounds in our programming whenever possible. Research composers of varied races, sexual orientations, gender identifications, regions, nationalities, etc. An ideal program would represent at least one composer of note—but hopefully more—whose work has previously been excluded from the canon due to membership in a marginalized group.
16. Performance of various styles results in comprehensive musical training, so it is encouraged, but not required, for every classification of recital. It can be helpful to create a well-rounded program.
17. Is the required length of the program measured in the amount of time playing, or total time on stage? Be aware of both time limits, as the total length of the program should also account for time between pieces, stage changes, and other logistical considerations, in addition to the projected time of each piece. If you are required to play for 30 minutes, make sure you have the hall for more than exactly 30 minutes to accommodate these

transitions.

18. List an approximate length of each work. Programming a diversity of longer and shorter works can add variety, and awareness of lengths can help in deciding the order of the program.
19. Will all of the works on the program be common-practice classical repertoire, or will there be music from other genres, mediums, or musical cultures? If university recital standards allow, including a movement from a larger work can also add variety and should be considered if the piece would work within the above parameters but is too lengthy for the duration of the program.
20. The caliber of pianist available can also dictate what may or may not be possible to perform in a recital program. *Note:* Contact your pianist and chamber musicians as early as possible in the piece selection process, and make sure they are comfortable with the repertoire you are asking them to perform. Give them the music as early as possible and set a timeframe for when and how many rehearsals will be needed.
21. Alert your pianist if you intend to perform an orchestral reduction, as these parts are typically much more difficult and require more attention.
22. If university recital guidelines allow, chamber works can be an excellent addition to student recital experiences. They not only allow access to an entirely different repertoire, but also allow students to grow in their chamber performing skillset.
23. Much like programming with the caliber of your pianist in mind, it is crucial to program realistic works for the level of musicians that are available. Contact your musicians early, give them the music as soon as you have it, and set a timeframe for the number of rehearsals required.

24. The amount of rest available within a recital can also limit what works can be programmed.

The order of the pieces is crucial if any works are taxing to the soloist's endurance; it is advisable that you play through your program in several different orders to determine which order would work best for endurance purposes. If playing through all of the works without intermission is not possible and an intermission is not available for your recital format, consider this when finalizing the program.

Aesthetic Extraction and Presentational Techniques

25. Understanding a work's history can help you to stay true to the work's origin while also making it relevant to audiences today. Becoming familiar with a work's history can also illuminate significant aspects of the piece that can support its contribution to the program's purpose or foundational concepts.
26. Composer's notes, program notes, writings, and research on works can be helpful in uncovering a deeper understanding of the work and its evolution from premiere to modern day. These can also provide further evidence to connect the piece to the non-musical world.
27. Whether the work itself as a whole reflects your foundational concept, or sections throughout the work can be framed within this concept, it is important that the audience is given an additional lens through which to understand the musical content. Those lacking a background in musical training may need more overt connections to be drawn between the non-musical ideas and musical content that is more absolute in nature (e.g., a piece with a downward musical line, traditionally associated with the lament motif, representing a reflective or mournful moment in the program's emotional progression; or

a section of the work that has dotted eighth sixteenth figures, which is traditionally paired with the idea of military marches or royalty; or connecting a work to nature that has expansive open fifths and octaves in the melody, which often are meant to evoke images of open pastures and spaces, etc.)

28. Evidence uncovered from historical research of the piece is especially helpful for this section, but written information within the score or the part can also be helpful for linking the foundational concept to the musical content.
29. If the work is not overtly themed or historical research has not provided a direct link to your foundational concepts, express within this section what you believe lies within the musical content that resonates with your foundational concept. This will be easier when pairing absolute music to the foundational concept.
30. For accessibility purposes, it is crucial to overtly connect the musical content to the non-musical world. This lens can provide insight for audience members lacking musical training. Consider the following when deciding how to present each work within the foundational concept: is formal music education or background information required to understand musical tropes/motifs and connect them to the foundational concept? If so, extra-musical information may be necessary to connect the musical content to the foundational concepts. In this case, an alternative presentation technique may be desired for this work.
31. In this section, you will list the extra-musical presentation aids you plan to use to connect your musical ideas to the non-musical world. This can include adventurous presentation approaches such as—but not limited to—innovative lighting, visual media such as slideshows or videos, artwork, set pieces or any sort of visual representations

on stage, soundscapes in between works (such as bird sounds preceding or following a solo such as *Sea Eagle*), electronic augmentation of acoustic sound, and interdisciplinary collaborations with artists/dancers. If these are not appropriate for the foundational concept, you may opt for more traditional presentation approaches such as thematically appropriate attire or accessories, speaking in between works to directly connect the music to the foundational concepts, audience interaction, unorthodox venue usage and entry, etc.

Flow and Transitions

The questions listed in the packet will help you visualize non-musical transitions in advance to anticipate when dead spaces may occur and help utilize them whenever possible to keep your aesthetic continuous.

32. **Never assume everyone in your audience knows when to applaud.** If you want a traditional approach with applause, you can stop here; however, those with less musical background training may not be as familiar with traditional applause etiquette within classical music settings (i.e., not applauding between movements). Decide this beforehand and consider informing the audience at the beginning of the performance. It can be a pre-recorded or live announcement on the applause etiquette for this particular occasion, a note in the program for a multi-movement work to hold all applause to the end of the listed movements, or you can use the aesthetics to indicate the most appropriate places for applause (e.g., perform a multi-movement work in dim lighting and, upon completion, raise the house lights)
33. Non-musical transitions play a substantial role in upholding a continuous aesthetic

delivery for your foundational concepts. Dead space and unintentional silence often result in disengaged or uncomfortable audience members, which is counterproductive to meeting the specific, concrete, and measurable expectations of the audience. Use this step to identify which spaces in your recital are likely to create dead space that disrupts the aesthetic flow.

34. The moments in a recital that are most likely to produce dead space are after applause, stage/ personnel changes, in between movements, and during instrument changes and maintenance. Visualize these transitions in advance and plan ways to eliminate awkward silence. Some helpful tools include—but are not limited to—pre-recorded or live speaking, relevant soundscapes (e.g., nature sounds between works during a nature themed recital), and visual media. Use this step to make a plan for each transition and list what is required to enact said plan.

Assisting Personnel/ Miscellaneous Considerations

35. Making a list of all that is required of your stagehand in the order of the program is not only considerate, but also helpful in guaranteeing a successful and fluid recital experience.
36. Make a plan for your livestream, if you will have one. The digital audience's experience is also important and must be accounted for. It is prudent to test the livestream feed on the device you intend to use at least a day in advance to assure that there will be no last-minute complications.
37. Microphone placement is often taken care of by the venue management, but it is prudent

to be aware of what the miking situation will be in advance.

38. Informing the page turner of their responsibilities before the day of the recital is considerate, especially if you would like them to participate in the aesthetic. It is wise to rehearse the entire recital experience—including the use of a page turner and transitional material—at the dress rehearsal to ensure smooth progressions between events.
39. Always check in advance that the stands and chairs you need will be provided and, if not, plan for a way to attain the equipment you need and transport it to the hall with enough time to prepare mentally before the recital.
40. Always check in advance that the auxiliary instruments needed for any works you will be performing will be available. Prepare in advance where you will get the instruments from and how they will arrive to the venue.

CHAPTER 6

EXAMPLES OF TWO DIVERSE RECITAL EXPERIENCES

This chapter will explore how the author has used the APD Method in two of her contrasting degree recitals. The first packet will reflect her 2016 Master’s Recital Experience at Michigan State University, and the second packet will reflect her first Doctoral Solo Recital at Florida State University in 2019. Her Master’s Recital was based on illustrating contrasts between traditional presentation standards in classical music settings and more innovative approaches. The author’s first Solo Doctoral Recital was centered around the Elements of Nature for a celebration of Earth Day. Both recitals utilized the curriculum model for degree-granting recital experiences. While the author had not formalized the APD method before these recitals, the majority of the components that the curriculum covers were considered in the planning of these two musical events.

**APD Method Packet:
Master of Music Degree Recital:
“& Now, For Something Different”**

RECITAL OBJECTIVES

NOTE: This section should be done concurrently with Logistical Considerations

1	Purpose of recital Beyond degree requirement, how will this recital serve your audience?	<i>This recital will function as a fusion of an educational and entertainment program, demonstrating the contrasts between traditional performance presentation and more inventive methods of presenting Classical music and repertoire of the 21st century.</i>
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2	<p>Choose one or more of the following foundational concepts to support your purpose:</p> <ul style="list-style-type: none"> • Cultural allegory (i.e.: thematic material, symbolism) • Narrative/Storyline • Emotional state or progression • Issue in the community, nation, or world • Topic in the field of music (Chronological progression, music of a certain genre, pieces/composers from a particular region, educational content) • Seasonal/ Time of year/ special date 	<p><i>The performer will be using an energy-flow progression to illustrate the contrast between the two different styles of presentation. Energy- flow here meaning that there will be an increase in voices being performed as each half progresses. The first half will employ an energy flow from unaccompanied solo, to a horn duet, to a Classical concerto. The second half will also follow an energy flow that begins with an unaccompanied solo work, moves to a work that is also solo, but the performer must accompany herself by playing piano and horn simultaneously while using an echo effect, and concludes with a chamber work paired with fixed media. This flow increases the intensity through each half by adding performance elements such as collaborators and additional sounds as the program progresses, in addition to contrasting performance presentation techniques between the first and second half.</i></p>
3	<p>Recital Thesis Statement <i>i.e.: I will perform a recital to (1) <u>fill in your purpose</u> by connecting the musical content to (2) <u>fill in your foundational concept</u>. This will be relevant to my audience because (3) <u>fill in how your audience will be benefited</u>.</i></p>	<p><i>I will perform a recital to demonstrate to the <u>audience different presentation styles in classical recital settings</u> by connecting musical content <u>from different eras to different presentation techniques</u>. This will be relevant to my audience because <u>they will be familiar with formal classical recital setting but will be unfamiliar with a university recital experience that uses new and inventive presentation techniques</u>.</i></p>

LOGISTICAL CONSIDERATIONS

4	<p>Budget:</p> <ul style="list-style-type: none"> • Music • Collaborators • Hall Rental • Recording • Attire • Advertising • Stage settings/ auxiliary equipment • Reception • Misc. 	<p>Total Cost: \$475</p> <ul style="list-style-type: none"> • <i>Music- Jacob TV chamber piece (\$45), Ogilvie piece (\$12), Bach Six Cello Suites transcribed for horn (\$27)</i> • <i>Electronics for Ogilvie piece (\$150)</i> • <i>Pianist (\$115)</i> • <i>Attire- first half—formal dress, lights for second half dress (\$45)</i> • <i>Advertising- posters (\$25)</i> • <i>Reception: cookies, snacks (\$15)</i> • <i>Self-printed program booklets (color) (\$40)</i>
5	<p>Timeline for preparation:</p> <ul style="list-style-type: none"> • Recital date • Program length • Hall reservation deadline • Program submission deadline • Program printing deadline • Date to begin advertising (2-4 weeks prior to recital date) 	<ul style="list-style-type: none"> • <i>November 22, 2016</i> • <i>50 minutes of music</i> • <i>Recital contract due during first week of classes (the week of August 29)</i> • <i>The performer will print her own programs; School-printed programs must be submitted two weeks before the recital (Nov 8)</i> • <i>20 programs will be printed through the school for academic records- two days out (Nov 20)</i> • <i>Advertising will begin four weeks prior to the recital (the week of Oct 25)</i>
6	<p>What type of venue would be most appropriate for the purpose of the recital?</p>	<p><i>A traditional school recital hall.</i></p>

AUDIENCE EVALUATION

7	<p>Who is your audience?</p> <p>Identify two or more potential key demographics: <i>Age, gender, religion, ethnic background, class, occupation, education, group membership, etc.</i></p> <p>What advertising methods will most effectively reach your targeted demographic?</p>	<p><i>Studio mates, friends, family, applied professor and faculty on committee.</i></p> <p><i>Posters in public places, social media, personal invitations, word of mouth.</i></p>
8	<p>How will the performer communicate the purpose to the audience?</p>	<p><i>Program notes, inventive posters, announcement after intermission to draw attention to change in second half.</i></p>

9	How will the performer communicate the foundational concept(s) to the audience?	<i>Program notes, Aesthetic-influenced ambient lighting, attire change, soundscapes.</i>
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SELECTION OF PIECES

This section should be completed with student and teacher together

10	How does each work uphold the program's purpose?	<p><i>Bach- Cello Suite No. 1 "Prelude:" demonstrates a canonic standard and a familiar work across genres.</i></p> <p><i>Mozart- 12 Duets: demonstrates a traditional duet within the Classical era to support a traditional presentation structure through Classical repertoire.</i></p> <p><i>Rossetti- Horn Concerto No. 1: demonstrates a repertoire standard and a typical structure of composition heard in a formal atmosphere.</i></p> <p><i>Messiaen- Interstellar Call: demonstrates a modern composition that is programmatic, allowing for pairings of visual and soundscapes.</i></p> <p><i>Ogilvie- circle gets the square: demonstrates an inventive, non-traditional echo effect accompaniment while the performer plays piano simultaneously. This is the opposite style of performing to the Baroque and Classical repertoire in contrast.</i></p> <p><i>Jacob Ter Veldhois- Jesus is Coming: demonstrates a quartet with fixed media that is modern and unconventional accompaniment supports using an unconventional atmosphere.</i></p>
11	What connection does each work have to the foundational concept(s)?	<p><i>Bach, Mozart, Rossetti- these works are typically presented in a formal and standard recital format with a common style of composition typically seen at these events.</i></p> <p><i>Messiaen, Ogilvie, TV- all demonstrate direct contrast to the first half and each composition employs inventive compositional techniques that support alternative presentation styles.</i></p>

12	What year in school is the performer? What musical and technical level is expected of the performer?	<i>Master's level performance, solid grasp of technique, stylistic nuances, and comfortable stage presence.</i>
13	What features in each work highlight the performer's strengths?	<i>Bach- darker tone, flexibility, musicality. Mozart- light, buoyant style, second horn flexibility. Rosetti- lighter, buoyant style of playing. Messiaen- dramatic musicality, extended techniques such as stopped horn, flutter tonguing and wolf call. Ogilvie- open-fifths harmonies showcase intonation, mysterious dark tone. TV- lower part to blend with trombone section, flexibility.</i>
14	What features in the program challenge the performer to grow beyond their current level of technique/musicianship?	<i>Bach- pacing, phrasing, some extreme intervallic jumps. Mozart- balance and form roadmap. Rosetti- endurance, balance with piano, double tonguing figure in movement 1. Messiaen- larger, disjunct intervals, quickness of grace notes. Ogilvie- incorporation of echo effect, playing without the hand in the bell, playing horn and piano simultaneously, using the guitar echo pedal and piano pedals appropriately, playing piano. TV- balancing with three trombones and fixed media, rhythmic precision with soundtrack.</i>
15	Are there a variety of composers of different backgrounds represented? List them.	<i>Yes- Bach, Mozart, Rosetti- standard European canonic composers. Ogilvie- living American composer, Messiaen- French early-20c modern composer, TV- living Dutch composer, electronic media specialization.</i>
16	Are there a variety of styles represented? List them.	<i>Yes- Baroque, Classical, modern, acoustic-electric.</i>
17	What is the required length of the program?	<i>50-55 minutes of playing</i>

18	How long is each piece? Will any one piece comprise 50% of the program's length?	<i>Bach- 3' Mozart- 8' Rosetti- 17' Messiaen- 5' Ogilvie- 7' TV- 10'</i>
19	Will there be a combination of formal and informal works? Will there be any partial works performed (i.e., a single movement from a concerto)?	<i>Yes- a combination of formal and informal works and four duets out of the 12 Mozart Duets set.</i>
20	What caliber of pianist is available?	<i>Church pianist with background in choral accompaniment.</i>
21	Will there be any orchestral reductions?	<i>Yes- Rosetti Concerto piano part</i>
22	Will there be any chamber works?	<i>Yes</i>
23	What is the caliber of your chamber musicians, if applicable?	<i>Upperclassmen and graduate students.</i>
24	Is there a balanced approach to repertoire in terms of endurance and rests? Will there be an intermission?	<i>Yes- the approach places the taxing items first and last on each half, with an easier piece in between; there will be a 15-minute intermission for rest, dress change and set change.</i>

AESTHETIC EXTRACTION AND PRESENTATIONAL TECHNIQUES

This process is to be completed for each work programmed

25	<p>History of work</p> <p>Write a brief summary of the work's time period, composer style characteristic, function of piece in repertoire, and include any other relevant information about the work</p>	<p><i>Bach- one of the most widely recognized and performed cello works, at 300 years old. The Cello Suites leave themselves wide open for interpretation as there are few markings to dictate specific readings of the work⁵⁵</i></p> <p><i>Mozart- written for his friend Ignacie Leitgeb, a virtuosic hornist of the late 18c. The Mozart Horn Duets became widely popular and were transposed for many different instruments. Much like the Cello Suites, they have little expressive markings leading for a large variance in interpretation⁵⁶</i></p> <p><i>Rosetti- His Horn Concerto No. 1 and No. 2 are widely performed but were only two of dozens that survived. He also wrote several double horn concertos⁵⁷</i></p> <p><i>Messiaen- Though originally written as a tribute to Jean-Pierre Guézec, the unaccompanied horn solo became movement 6 in a larger 12-movement orchestral work. This unaccompanied horn solo is meant to represent Bryce Valley Canyon in Utah at night⁵⁸</i></p> <p><i>Ogilvie- Written as an experimental work based around improvisational ideas, this work was influenced directly by Jacob TV's style of composition⁵⁹</i></p> <p><i>TV- Work originally written for recorder; later, due to popular demand, transcribed for saxophone quartet and trombone quartet. Fixed media accompaniment from sound clips taken from New York Streets, meant to make a</i></p>
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⁵⁵ Sarah Fitzpatrick, "Bach Cello Suites: A 300 Year History, a 300 Year Mystery," <https://www.allclassical.org/the-bach-cello-suites-a-300-year-history-a-300-year-mystery/>.

⁵⁶ Mónica Berenguer Caro, "Interpretation of Mozart Concertos with an Historical View," <http://www.diva-portal.org/smash/get/diva2:1206080/FULLTEXT01.pdf>.

⁵⁷ John Ericson, "The Rosetti Horn Concertos," <https://www.hornmatters.com/2009/10/the-rosetti-horn-concertos/>.

⁵⁸ Nigel Simeone, "Program Notes," <https://albums.primephonic.com/5060498630856.pdf>.

⁵⁹ Tyler Ogilvie, email conversation with author, October 27, 2016.

		<i>statement about religion and the 9/11 attacks⁶⁰</i>
26	<p>Does the work have any of the following?</p> <ul style="list-style-type: none"> • Inspiration for the work as stated by the composer, or reason for commission • Important information in the program notes, original score, or from scholarly studies of the work • Traditional pairings with other works 	<p><i>Bach- debated authorship, wide variance of interpretation due to limited markings in manuscript.</i></p> <p><i>Mozart- duets were written in a set of 12 but can be played individually in performances.</i></p> <p><i>Rosetti- One of two of his solo horn concerti to survive. Rosetti is also known for his double horn concerti. The writing includes higher, more soaring melodies as well as passages that include second horn flexibility.</i></p> <p><i>Messiaen- tribute to contemporary composer Jean-Pierre Guézec, written to depict Bryce Canyon at night.</i></p> <p><i>Ogilvie- this work requires additional electronic equipment, so may be costly to perform. It was inspired by Jacob TV's composing style, so it can be easily paired with his works. The composer has paired Jesus is Coming with his work circle gets the square.</i></p> <p><i>TV- this work was transcribed for various instruments, and the accompaniment is comprised of sound clips from New York streets.</i></p>
27	<p>List foundational concept(s) to be communicated to audience through the work.</p>	<p><i>Bach- Baroque unaccompanied, presented traditionally.</i></p> <p><i>Mozart- Classical duet, presented traditionally.</i></p> <p><i>Rosetti- Classical Concerto, presented traditionally.</i></p> <p><i>All three of the above pieces are traditional repertoire but involve different kinds of collaboration. These are meant to be a direct contrast to the works on the second half.</i></p> <p><i>Messiaen, Ogilvie, TV- all of these works include alternative compositional techniques,</i></p>

⁶⁰ Jacob Ter Veldhuis, *Jesus is Coming* score.

		<i>including extended technique and electro-acoustic elements.</i>
28	Is there any written evidence inside the work or associated with the work to support a connection to the foundational concept(s)?	<i>Bach, Mozart, Rosetti, Messiaen, Ogilvie, TV-no.</i>
29	Is there any musical evidence inside of the work to support a connection to the foundational concept(s)?	<i>Bach, Mozart, Rosetti- The style in which these works are written and traditionally performed allow for a 'control' variable with which to contrast the works that are more modern. Messiaen, Ogilvie, TV- The modern nature of these works' compositional styles lend themselves to be presented through inventive and modern means.</i>
30	Can foundational concept(s) be communicated through musical content alone?	<i>Bach- yes Mozart- yes Rosetti- yes Messiaen- yes Ogilvie- yes TV- yes</i>
31	How will the performer communicate the foundational concept(s) to the audience during the recital if the music alone cannot communicate this theme overtly? List auxiliary presentation tool(s) that can effectively be paired with the work to concretely communicate the foundational concept.	<i>Bach, Mozart, Rosetti- presenting these in a typical recital format will connect to the foundation concept of illustrating contrast. The contrast cannot be illustrated, however, without presenting the second-half works in vastly different and experimental manners. Messiaen- pairing costuming (a dress with lights that look like stars), dark lighting and a spotlight to emulate a canyon at night and vastly different presentation than the traditionally presented first half. Ogilvie- The work is mysterious, so will also be performed in the dark with purple dim lighting, also contrasting traditional stage lighting. TV- This work will be presented with red lighting in lieu of stage lighting, in an effort to demonstrate contrast. The performers will also</i>

		<i>enter the stage subtly instead of using an entrance that is applauded.</i>
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FLOW AND TRANSITIONS

32	<p>Applause</p> <ul style="list-style-type: none"> • Do you want traditional applause between pieces? • Do you want to sustain mood between pieces by having audience not applaud? • Do you want the audience to applaud whenever they feel comfortable or are impressed by a musical moment, much like in a jazz performance? 	<ul style="list-style-type: none"> • <i>For the first half, yes applause between works. For the second half, save applause for the end.</i> • <i>Yes, for both halves of the program the performer wishes for the aesthetic environment to be consistent through transitions.</i> • <i>No, applause saved for conclusion of aesthetic moment.</i>
33	<p>How many non-musical transitions will take place in your recital?</p> <ul style="list-style-type: none"> • How many breaks between works? • Will you stay on stage in between all pieces, some pieces, or no pieces? • If you want to talk to the audience, where will this occur and how will you move from performing to talking? • Do you want to encourage the audience to participate more than applause at any point? • Will there be any personnel/set changes, instrument changes/ maintenance, etc.? 	<ul style="list-style-type: none"> • <i>First half, the performer will exit between each work- she will enter the stage with new collaborators. For the second half, the performer will remain on stage between works, with all works being set up before the first work begins. Collaborators for final piece will enter stage upon soundscape cue.</i> • <i>First half- the performer will exit the stage between each work; second half- the performer will remain on stage between all pieces.</i> • <i>The performer will not talk to the audience, but her professor will announce the change in format at the end of intermission before the lights change.</i> • <i>No, they are encouraged to sit back and observe.</i> • <i>Yes- emptying between Rosetti movements, emptying between works in second half. New personnel for the second and third work on the recital, new personnel for the last work on the recital. A large set change will happen at intermission. First half will have piano moved forward before the third work,</i>

		<i>and two stands set up before the second work on the program.</i>
34	<p>For each transition, answer the following:</p> <ul style="list-style-type: none"> • Can visual or aural additions facilitate smoother transitions that eliminate dead space? • How will these uphold the purpose or foundational concept? • What needs to be set up in advance for smooth transitions? 	<ul style="list-style-type: none"> • <i>For the first half of the recital, the performer will allow for ‘dead space’ since, in formal presentation style, that is a typical feature between works, but the performer will keep exits concise. For the second half, the performer will include soundscapes between each piece that allow her to set up for the next piece while having the audience still immersed in an intentional aesthetic environment.</i> • <i>The different handling of transitions between the two halves is meant to illustrate the largest change between these performance styles, which demonstrate the purpose and connection to the foundational concept of contrasts.</i> • <i>Upon stage exists, changing the stage from unaccompanied, to duet, to piano and horn; during intermission, the stage will be set for the entire second half, with each piece occurring at a different area of the stage. Individual stand on left side of stage, piano pre-set with amp, microphone, tape, and music, four chairs on the right side of the stage for the quartet, along with a feedback monitor allowing for playing with the fixed media with no delay.</i>

ASSISTING PERSONNEL/ MISCELLANEOUS CONSIDERATIONS

35	<p>Will a stagehand be needed?</p> <ul style="list-style-type: none"> • What will be needed from the stagehand? • Are there any props or audio/visual components your stagehand must know about and assist with? 	<ul style="list-style-type: none"> • <i>A stagehand will be needed. First half, traditional set changes- moving stands and piano; second half, stagehand needs to set the stage as illustrated in stagehand coordination sheet during intermission and control light changes between pieces from backstage control center, as well as turning</i>
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		<p><i>on/off soundscapes while changing lights. All detailed in stagehand coordination sheet.</i></p> <ul style="list-style-type: none"> • <i>Yes, they must be comfortable controlling the LED light control center, and with playing and pausing sound files from an iPhone to the Bluetooth speaker on stage.</i>
36	<p>Will the event be live-streamed or recorded?</p> <ul style="list-style-type: none"> • Through what medium or device? • What kind of recording will take place? • Where will the device(s) be located in the hall? • Who will operate the device? 	<ul style="list-style-type: none"> • <i>The event will be livestreamed from the performer's laptop</i> • <i>Livestreaming will take place over Facebook live.</i> • <i>The laptop will be located in the back row of the auditorium.</i> • <i>Her friend will be in charge of turning it on and off.</i>
37	<p>Will there be miking? Where is the placement of the microphone(s)?</p>	<p><i>Miking is done by the house- mics are above the seating, faced at the stage. They will pick up some echo from the walls as there is space between the stage and the mics.</i></p>
38	<p>Will a page turner be needed? If yes,</p> <ul style="list-style-type: none"> • Will the page turner contribute to the aesthetic intention or be removed from it? • Are there any special behaviors the page turner needs to be aware of in advance (i.e., clothing to wear to match the presentation technique, special entrance protocols, etc.) 	<p><i>No page turner needed.</i></p>
39	<p>Will the appropriate number of stands and chairs be provided by the hall?</p>	<p><i>Yes, four chairs and stands for last work, two stands for first-half duets.</i></p>
40	<p>Are there any auxiliary instruments that need to be moved to the hall? (i.e., timpani, second piano, etc.)</p>	<p><i>Yes, an amplifier.</i></p>

**APD Method Packet:
Doctoral Degree Solo Recital 1:
“The Elements”**

RECITAL OBJECTIVES

NOTE: This section should be done concurrently with Logistical Considerations

1	<p>Purpose of recital Beyond degree requirement, how will this recital serve your audience?</p>	<p><i>This recital will be a musical celebration of Earth Day.</i></p>
2	<p>Choose one or more of the following foundational concepts to support your purpose:</p> <ul style="list-style-type: none"> • Cultural allegory (i.e.: thematic material, symbolism) • Narrative/Storyline • Emotional state or progression • Issue in the community, nation, or world • Topic in the field of music (Chronological progression, music of a certain genre, pieces/composers from a particular region, educational content) • Seasonal/ Time of year/ special date 	<p><i>The performer will use cultural allegory- the elements of Nature: Water, Fire, Wind, Earth.</i></p>
3	<p>Recital Thesis Statement <i>i.e.: I will perform a recital to (1) <u>fill in your purpose</u> by connecting the musical content to (2) <u>fill in your foundational concept</u>. This will be relevant to my audience because (3) <u>fill in how your audience will be benefited</u>.</i></p>	<p><i>I will perform a recital to <u>celebrate Earth Day</u> by connecting the musical content to <u>expressions of the elements of nature</u>. This will be relevant to my audience because <u>this takes place the same weekend as Earth Day, deeming a celebration of all that nature does for us timely and relevant.</u></i></p>

LOGISTICAL CONSIDERATIONS

4	<p>Budget:</p> <ul style="list-style-type: none"> • Music • Collaborators • Hall Rental • Recording • Attire 	<p>\$246</p> <ul style="list-style-type: none"> • Music: Air de Chasse (\$12) Phoenix Concerto (\$25) Forces of Nature- Fife (\$15), Appalachia (\$12) • Hall Rental (\$45) • Attire- 2 dresses, 1 for each half (\$60)
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	<ul style="list-style-type: none"> • Advertising • Stage settings/ auxiliary equipment • Reception • Misc. 	<ul style="list-style-type: none"> • <i>Advertising- posters (\$20)</i> • <i>Stage settings- 2 tapestries (\$24)</i> • <i>Reception- Tollhouse cookies (\$8)</i> • <i>Lighting- remote controlled “party” light from amazon (\$25)</i>
5	<p>Timeline for preparation:</p> <ul style="list-style-type: none"> • Recital date • Program length • Hall reservation deadline • Program submission deadline • Program printing deadline • Date to begin advertising (2-4 weeks prior to recital date) 	<ul style="list-style-type: none"> • <i>April 23, 2019</i> • <i>50 minutes of playing</i> • <i>Second week of semester (the week of January 14)</i> • <i>2 weeks before recital (the week of April 9)</i> • <i>Printed/ picked up 2 days before recital (April 21)</i> • <i>4 weeks before (the week of March 25)</i>
6	<p>What type of venue would be most appropriate for the purpose of the recital?</p>	<p><i>An outdoor venue would be ideal but is not available through campus and does not facilitate recording the event for degree purposes. A school recital hall will work and is available for recording the event.</i></p>

AUDIENCE EVALUATION

7	<p>Who is your audience? Identify two or more potential key demographics: <i>Age, gender, religion, ethnic background, class, occupation, education, group membership, etc.</i></p> <p>What advertising methods will most effectively reach your targeted demographic?</p>	<p><i>Studio mates, friends, family, major professor and committee members.</i></p> <p><i>Posters in public places, social media, personal invitations, word of mouth.</i></p>
8	<p>How will the performer communicate the purpose to the audience?</p>	<p><i>The purpose will be communicated during the performance after the first work in the form of verbal program notes.</i></p>
9	<p>How will the performer communicate the foundational concept(s) to the audience?</p>	<p><i>The foundational concepts will be illustrated through the advertising, stage settings, lighting, and several of the programmed pieces that have overtly programmatic nature.</i></p>

SELECTION OF PIECES

This section should be completed with student and teacher together

10	<p>How does each work uphold the program’s purpose?</p>	<p><i>Lydia Busler- Appalachia: celebrates the expansive valley and mountain regions of the US.</i></p> <p><i>Mozart- Concert Rondo K371: Harkens the hunting horn history as a celebration of playing classical music in the outdoors.</i></p> <p><i>Eugène Bozza- Sur Les Cimes: Celebrates mountains and hiking to the summit.</i></p> <p><i>Louis Piantoni- Air de Chasse: wistful melodies replicate a feeling of breeziness, a celebration of the air that surrounds and moves us.</i></p> <p><i>J. Strauss- Dolce Pianti, arr. Baumann: Translated literally to “sweet tears,” demonstrates the beauty of water and reflection.</i></p> <p><i>Anthony DiLorenzo- Phoenix: Brings to light the different moods that fire can make us feel— wild, peaceful, victorious.</i></p> <p><i>Nicholas Fife- Forces of Nature: Demonstrates how different moods and emotions can be captured by the forces of nature.</i></p>
11	<p>What connection does each work have to the foundational concept(s)?</p>	<p><i>Appalachia- represents the element of earth, through vast, open spaces in the outdoors.</i></p> <p><i>Concert Rondo- represents the element of earth, through the history of the hunting horn being used outdoors in nature.</i></p> <p><i>Sur Les Cimes- represents the element of earth through the summit of mountains.</i></p> <p><i>Air de Chasse- represents the element of wind by demonstrating breeziness through the sweeping melodies.</i></p> <p><i>Dolce Pianti- represents the element of water by depicting tears and reflection.</i></p> <p><i>Phoenix- represents the element of fire through the title and the impassioned melodies.</i></p> <p><i>Forces of Nature- represents a culmination of all of the elements of nature and demonstrates</i></p>

		<i>their energy.</i>
12	What year in school is the performer? What musical and technical level is expected of the performer?	<i>Doctoral Level performance, advanced to professional level of comfort in stage presence, technique, stylistic nuance and accuracy.</i>
13	What features in each work highlight the performer's strengths?	<p><i>Appalachia- expansive phrasing and musicality, low flexibility.</i></p> <p><i>Concert Rondo- light, buoyant style.</i></p> <p><i>Sur Les Cimes- sweeping long phrases and low virtuosic introduction, dramatic musicality in cadenza.</i></p> <p><i>Air de Chasse- Light style, potential for heightened musicality.</i></p> <p><i>Dolce Pianti- potential for heightened musicality.</i></p> <p><i>Phoenix- dramatic musical phrases.</i></p> <p><i>Forces of Nature- comfort with electro- acoustic modifications, showcases intonation.</i></p>
14	What features in the program challenge the performer to grow beyond their current level of technique/musicianship?	<p><i>Appalachia- Larger leaps, marcato playing in the shift range, exaggerated softs and louds.</i></p> <p><i>Concert Rondo- endurance, consistency in variation.</i></p> <p><i>Sur Les Cimes- transitional material, endurance, lip trills</i></p> <p><i>Air de Chasse, Dolce Pianti- these works are meant to uphold the aesthetic but are less challenging overall.</i></p> <p><i>Phoenix- a few very technical melodies and rhythms, aligning with the pianist.</i></p> <p><i>Forces of Nature- balancing to the speakers in the hall, creating consistent musical direction due to very little being written in the part.</i></p>
15	Are there a variety of composers of different backgrounds represented? List them.	<i>Yes. Classical works by canonic composers Mozart and J. Strauss. Modern repertoire standard by Bozza. Lydia Busler is an American female composer. Nicholas Fife is a living American composer, as is Anthony DiLorenzo.</i>
16	Are there a variety of styles represented? List them.	<i>Yes- Classical, modern, electro-acoustic.</i>

17	What is the required length of the program?	<i>50-55 minutes of playing</i>
18	How long is each piece? Will any one piece comprise 50% of the program's length?	<i>Busler- Appalachia- 6' Mozart Concert Rondo- 8' Bozza- Sur Les Cimes- 7' Piantoni- Air de Chasse- 4' J. Strauss- Dolce Pianti- 4' DiLorenzo- Phoenix- 17' Fife- Forces of Nature- 7'</i>
19	Will there be a combination of formal and informal works? Will there be any partial works performed (i.e., a single movement from a concerto)?	<i>Yes, Fife's work is more informal, whereas the rest of the works are more formal in compositional style.</i>
20	What caliber of pianist is available?	<i>Graduate accompanist, virtuosic.</i>
21	Will there be any orchestral reductions?	<i>Yes, the Phoenix concerto is technically a reduction, though the piano part was written by the composer separately from the orchestral Score.</i>
22	Will there be any chamber works?	<i>No</i>
23	What is the caliber of your chamber musicians, if applicable?	<i>N/A.</i>
24	Is there a balanced approach to repertoire in terms of endurance and rests? Will there be an intermission?	<i>Yes, the approach will be balanced- the opening works are less taxing and the work following the intermission will be the most taxing on the program.</i>

AESTHETIC EXTRACTION AND PRESENTATIONAL TECHNIQUES

This process is to be completed for each work programmed

<p>25</p> <p>History of work</p> <p>Write a brief summary of the work's time period, composer style characteristic, purpose of piece in repertoire, and include any other relevant information about the work.</p>	<p><i>Lydia Busler- Appalachia: written in 1992 as a scholarly work to represent the Appalachian Mountains, and demonstrate the power and beauty within nature that the horn sound can elicit⁶¹</i></p> <p><i>Mozart- Concert Rondo K. 371: written in 1781, this work is an incomplete fragment of a horn concerto. The Concert Rondo K. 371 is often performed as a stand-alone work. In 1990, an extra page was discovered adding 60 measures to the work. There are now two editions widely in circulation.⁶²</i></p> <p><i>Eugène Bozza- Sur Les Cimes: this work, written in 1960, is an homage to the history of the hunting horn and carries various extended technique.⁶³</i></p> <p><i>Louis Piantoni- Air de Chasse: published in 1954⁶⁴ very little biographical information is available regarding this piece, but Piantoni's works for horn were often reminiscent of hunting horns⁶⁵</i></p> <p><i>J. Strauss II- Dolce Pianti: This work was originally premiered in 1863 for cello and harp, a romance for cello and piano was arranged in 1869.⁶⁶</i></p> <p><i>Anthony DiLorenzo- Phoenix: written for William VerMeulen in 2012, this work's style</i></p>
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⁶¹ Look Lake Live Program Notes, https://www.loonlakelive.org/uploads/9/8/9/3/98938038/bussler_performance_notes.pdf.

⁶² John Ericson, "Newsflash from 1990: The Concert Rondo now has Sixty More Measures," <http://www.hornmatters.com/2006/12/concert-rondo-plus-sixty-bars/>.

⁶³ Horn Rep, Sur Les Cimes, <https://www.hornrep.org/index.php/8-reviews/20-sur-les-cimes>. ⁶⁹

⁶⁴ World Cat, <https://www.worldcat.org/title/air-de-chasse-pour-cor-en-fa-et-piano/oclc/493757949/editions?referer=di&editionsView=true>.

⁶⁵ Dean Polling, "Horn Recital Becomes Chamber Music Concert," https://www.valdostadailytimes.com/news/lifestyles/horn-recital-becomes-chamber-music-concert/article_12f151e3-8eda-55c2-b226-6542f389d244.html.

⁶⁶ Peter Kemp, Program Notes, https://www.naxos.com/mainsite/blurbs_reviews.asp?catNum=223276&filetype>About%20this%20Recording&language=English.

		<p><i>is meant to emulate Brahms and a Hollywood movie score, while at the same time be impressionistic and romantic.</i>⁶⁷</p> <p><i>Nicholas Fife- Forces of Nature: Written by Nicholas Fife, recorded on his 2019 album: Electro brass: Solo and Chamber Music Brass and Electronics.</i>⁶⁸</p>
26	<p>Does the work have any of the following?</p> <ul style="list-style-type: none"> • Inspiration for the work as stated by the composer, or reason for commission • Important information in the program notes, original score, or from scholarly studies of the work • Traditional pairings with other works 	<p><i>Appalachia- The title and brief intro from the composer make the impetus self-evident.</i></p> <p><i>Concert Rondo K. 371- written for a friend, this incomplete work is still widely performed.</i></p> <p><i>Sur Les Cimes- the translation of the work title can evoke a nature-themed image and the musical motifs support this aesthetic assignment.</i></p> <p><i>Air de Chasse- no additional information found.</i></p> <p><i>Dolce Pianti- work originally for cello and harp, which can indicate original tone color desired.</i></p> <p><i>Phoenix- The work was written for a virtuosic performer and includes virtuosic, impassioned melodies that would best be performed by someone of a high technical standard.</i></p> <p><i>Forces of Nature- This work was written by a composer whose passion project is electro-acoustic composition.</i></p>
27	<p>List foundational concept(s) to be communicated to audience through the work.</p>	<p><i>Appalachia- Element of Nature: Earth</i></p> <p><i>Concert Rondo- Element of Nature: Earth</i></p> <p><i>Sur Les Cimes- Element of Nature: Earth</i></p> <p><i>Air de Chasse- Element of Nature: Wind</i></p> <p><i>Dolce Pianti- Element of Nature: Water</i></p> <p><i>Phoenix- Element of Nature: Fire</i></p> <p><i>Forces of Nature- Combination of all elements of Nature.</i></p>

⁶⁷Anthony DiLorenzo, Program Notes, <https://artofsoundmusic.com/solo-horn/phoenix-brass-solo-chamber-music-for-brass-electronics/1458126041>.

⁶⁸ Nicholas Fife, "Electro Brass: Solo and Chamber Music for Brass and Electronics," <https://music.apple.com/us/album/electro-brass-solo-chamber-music-for-brass-electronics/1458126041>.

28	<p>Is there any written evidence inside the work or associated with the work to support a connection to the foundational concept(s)?</p>	<p>Appalachia- <i>The title could evoke the Earth element of nature.</i></p> <p>Concert Rondo- <i>No.</i></p> <p>Sur Les Cimes- <i>The translation of the title, On The Summits, could emulate the element of nature Earth.</i></p> <p>Air de Chasse- <i>The title, though not a literal depiction, could be associated with wind.</i></p> <p>Dolce Pianti- <i>The translation of the title could be associated with water, through connecting to tears.</i></p> <p>Phoenix- <i>The title could allude to the Phoenix rising from the ashes of the Fire element.</i></p> <p>Forces of Nature- <i>The overt programmatic nature of the title could connect to the elements of nature.</i></p>
29	<p>Is there any musical evidence inside of the work to support a connection to the foundational concept(s)?</p>	<p>Appalachia- <i>the contrast between powerful presence and intimacy, in conjunction with the open intervals can depict the various representations of Earth.</i></p> <p>Concert Rondo- <i>the history associated with early usage of the hunting horn overlapped with this time period and composition style and can represent the element of earth.</i></p> <p>Sur Les Cimes- <i>the vigorous high and low melodies, the echo call and response, and the cadenza section could musically depict mountains.</i></p> <p>Air de Chasse- <i>a song of the hunt, while engaged in the chase, the wind will rush past the hunter, much like the sweeping melodies and in this sense, could relate to wind. The title, though not actually referring to air, could be a double entendre for the element of wind.</i></p> <p>Dolce Pianti- <i>the mournful sadness in the melodic content can allude to tears, reflection and even placid water.</i></p> <p>Phoenix- <i>the fiery melodies paired with the more reflective melodies showed the two</i></p>

		<p><i>moods of fire- violent and calming or meditative.</i></p> <p><i>Forces of Nature- the open fifths depict mountains, paired with the chaotic rushing of the synthetic electronic sounds, modified horn timbre and echo depict avalanche very well</i></p>
30	<p>Can foundational concept(s) be communicated through musical content alone?</p>	<p>Appalachia- <i>Yes</i></p> <p>Concert Rondo- <i>No</i></p> <p>Sur Les Cimes- <i>Yes</i></p> <p>Air de Chasse- <i>No</i></p> <p>Dolce Pianti- <i>No</i></p> <p>Phoenix- <i>Yes</i></p> <p>Forces of Nature- <i>Yes</i></p>
31	<p>How will the performer communicate the foundational concept(s) to the audience during the recital if the music alone cannot communicate this theme overtly? List alternative presentation tool(s) that can effectively be paired with the work to concretely communicate the foundational concept.</p>	<p>Appalachia- <i>This work will be performed in the dark with a single green light to show motion, while the performer is off stage, with an echo effect to make the room sound more like a mountainous region. There will also be a tapestry of the forest illuminated with a spotlight.</i></p> <p>Concert Rondo- <i>The work will be paired between two overtly themed Earth pieces, and the connection to the foundational concept will be explained in verbal program notes right before performance of the work. The green moving spotlight will remain on to show the connection to Earth in the first three works.</i></p> <p>Sur Les Cimes- <i>This work will also feature the green spotlight to connect with the previous two works associated with Earth.</i></p> <p>Air de Chasse- <i>During this work, the performer will change the spotlight color to blue with fast motion to depict breeze, and a soundscape of wind noise will precede the work.</i></p> <p>Dolce Pianti- <i>The blue spotlight's motion will be lessened by the performer to be slower and more reflective to represent placid water.</i></p> <p>Phoenix- <i>This work will open the second half. The performer will change into a red dress</i></p>

		<p><i>during intermission, change the spotlight to red, and include various fire sound effects between movements to link the work overtly to fire, the soundscapes will vary in energy levels. The soundscape before the first movement will sound like an active but controlled fire, the fire sound before the second movement will sound like a peaceful campfire at night, fading into embers, and the soundscape before the third (more active) movement will sound like an uncontrolled forest fire.</i></p> <p><i>Forces of Nature- The echo effect, horn distortion with the guitar pedal and fixed media projecting into the hall will be incredibly loud and fully encompassing to represent the power of the elements of nature</i></p>
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FLOW AND TRANSITIONS

32	<p>Applause</p> <ul style="list-style-type: none"> • Do you want traditional applause between pieces? • Do you want to sustain mood between pieces by having audience not applaud? • Do you want the audience to applaud whenever they feel comfortable or are impressed by a musical moment, much like in a jazz performance? 	<ul style="list-style-type: none"> • <i>Applause is welcomed between works and will be invited by raising the stage lights when appropriate and the performer bowing.</i> • <i>The aesthetic will be linked between some works but will include non-aesthetic traditional breaks between some works.</i> • <i>Audience should wait until aesthetic moment has passed before applauding, which will take place between each work.</i>
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33	<p>How many non-musical transitions will take place in your recital?</p> <ul style="list-style-type: none"> • How many breaks between works? • Will you stay on stage in between all pieces, some pieces, or no pieces? • If you want to talk to the audience, where will this occur and how will you move from performing to talking? • Do you want to encourage the audience to participate more than applause at any point? • Will there be any personnel/set changes, instrument changes/ maintenance, etc.? 	<ul style="list-style-type: none"> • <i>Five breaks between works. First and second piece will not include a break, as the performer will play the piece in the dark and off-stage and enter with the pianist for the second piece before the stage lights raise.</i> • <i>The performer will stay on stage for each half</i> • <i>The performer will talk to the audience before the second piece, giving verbal program notes and will begin the second piece immediately after speaking. She will also thank the audience before the last work, allowing the pianist to exit the stage. At that time, she will set up the sound for the final piece with fixed media.</i> • <i>Emptying between movements in the Phoenix concerto and emptying between works on the first half. The pianist will enter the stage for the first half with the performer in the dark, and he will exit the stage while she is speaking before the last work.</i>
34	<p>For each transition, answer the following:</p> <ul style="list-style-type: none"> • Can visual or aural additions facilitate smoother transitions that eliminate dead space? • How will these uphold the purpose or foundational concept? • What needs to be set up in advance for smooth transitions? 	<ul style="list-style-type: none"> • <i>Visual transition will occur between the first and second piece as the first work will be performed in the dark, off stage. The stage will be set with her music and accompanist for the second work, ready to go as the lights raise. While changing between the second, third and fourth works on the first half, the performer will change the visual lighting to distract from the 'dead space'</i>

		<p><i>and introduce the new Element that will be represented through the work with new lighting. Between the fifth and sixth work the performer will change the lighting from 'water' to 'fire,' and will also include a fire soundscape between the works, as well as in between movements while she is emptying for Phoenix. The dead space between the sixth work to the seventh work will include oral "thank you's" before beginning the last work with fixed media.</i></p> <ul style="list-style-type: none"> • <i>These changes will cement into the audience's mind which element is about to be represented noted by changes in light paired with the tapestries on stage to match the lighting. The soundscapes will enhance movement changes and will match the mood that the movement is about to elicit.</i> • <i>Stands and lighting must be in place for each half, as well as the tapestries pre-set before the recital, and the lighting aimed correctly. The remote for the lighting should be on the performer's stand and the soundscape should be cued up and ready to be played over a Bluetooth speaker that is already set up.</i>
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ASSISTING PERSONNEL/ MISCELLANEOUS CONSIDERATIONS

35	<p>Will a stagehand be needed?</p> <ul style="list-style-type: none"> • What will be needed from the stagehand? • Are there any props or audio/visual components your stagehand must know about and assist with? 	<ul style="list-style-type: none"> • <i>Yes, a stagehand will be needed. The stagehand will need to raise the house lights after the first work, raise the house lights during the intermission and turn the concert stage lights on for the second half. The rest of the stage will be altered by the performer as needed before the recital.</i> • <i>The Fife's multimedia will need to be turned on by the stagehand so the speaker in the hall can play it into the audience.</i>
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36	<p>Will the event be live-streamed or recorded?</p> <ul style="list-style-type: none"> • Through what medium or device? • What kind of recording will take place? • Where will the device(s) be located in the hall? • Who will operate the device? 	<p><i>The event will be livestreamed through Facebook live.</i></p> <p><i>The livestream will take place on an iPad.</i></p> <p><i>The iPad will be placed on the ledge by the entrance door of Longmire.</i></p> <p><i>The performer will turn the device on five minutes before the performance and let it run throughout, turning it off after the performance concludes.</i></p>
37	<p>Will there be miking? Where is the placement of the microphone(s)?</p>	<p><i>The miking will be done by the house staff. The microphones will be above the front row of seats facing the stage.</i></p>
38	<p>Will a page turner be needed? If yes,</p> <ul style="list-style-type: none"> • Will the page turner contribute to the aesthetic intention or be removed from it? • Are there any special behaviors the page turner needs to be aware of in advance (i.e., clothing to wear to match the presentation technique, special entrance protocols, etc.) 	<p><i>A page turner will be needed for the Phoenix. She will enter subtly after the Strauss, walking behind the pianist after applause concludes, and will dress in black to be removed from the aesthetic.</i></p>
39	<p>Will the appropriate number of stands and chairs be provided by the hall?</p>	<p><i>Yes, two stands for the soloist and one chair for the page turner will be provided</i></p>
40	<p>Are there any auxiliary instruments that need to be moved to the hall? (i.e., timpani, second piano, etc.)</p>	<p><i>Yes, an amplifier and a microphone stand.</i></p>

CHAPTER 7

CONCLUSION AND FUTURE RESEARCH

Musicians of today are expected to adapt successfully to any situation in which they are placed. There is also an expectation that performers will connect with diverse audiences and communities. These two important underlying tenets support the new direction of the field as well as the use of the author's Aesthetic Performance Design Method. Training students to produce visionary recital experiences is not only in keeping with current trends in the field, but also has the potential to propel ideals of accessibility in classical music even further.

For this method to be widely dispersed among the collegiate teaching population, the author is planning to present at several conferences on the APD Method over the next few years, plans to publish this packet and rationale in a printed and digital handbook, as well as create an online module that could be used through collegiate online learning management software platforms for students who are currently enrolled in degree recitals. She plans to use her connections with colleagues currently in the field to give short performance demonstrations in masterclass settings and to advise students how they can apply these ideas to their repertoire for recitals, studio performances, and any other performance opportunities that may arise.

Our understanding of the way humans interact with musical and visual information has been researched for decades and, with each passing year, we learn more about how the senses are foundational to our perspective and emotional reaction to musical events. In future pursuits of knowledge in this area, the author hopes she can further explore how audiences perceive musical events. There is room for potential interdisciplinary projects with scholars in related areas, such

as psychology, neuroscience, and sociology. The author believes that there is a need for more research in how audience behavior affects perception, and she hopes to investigate this further. She also hopes to explore other factors, outside of the components surveyed in this document, that contribute to audience attrition and audience growth and discover additional new and inventive ways to deepen audience immersion. She plans to further explore the best ways to meet the needs of the community and how to accomplish this more effectively and efficiently through outreach ventures. The author plans to use these approaches to become an agent of change in the classical music field by creating more accessible and far-reaching musical experiences.

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BIOGRAPHICAL SKETCH

Sam Gowen is a Doctoral Candidate at Florida State University, where she currently serves as a Graduate Teaching Assistant for the horn studio under the tutelage of Professor Michelle Stebleton. She received her Master of Music Degree in Horn Performance from Michigan State University, and her Bachelor's Degree in Music Education and Music Performance from The University of Georgia. She is an avid performer, educator, and researcher, and has a passion for making classical music approachable and enjoyable to everyone. Her research interest in performance design has led her to create several unique recital experiences that have pushed the boundaries of what people typically expect from a classical music recital. She has presented on this topic at the Southeast Horn Workshop.

As a performer, Ms. Gowen has performed with orchestras including Sinfonia Gulf Coast, Northwest Florida Symphony Orchestra, Tallahassee Symphony Orchestra, The Coastal Symphony of Georgia, and the South Georgia Ballet. She has attended the summer festivals Bar Harbor Brass in Bar Harbor, Maine and National Music Festival in Chestertown, Maryland. When Sam is not performing, teaching, or researching, she is either hiking, traveling, or cuddling with her kitties, Dante and Batman.