



Pacific Southern Chapter

THE COLLEGE MUSIC SOCIETY

21st Regional Conference
March 24, 2007

Arizona State University
Tempe, Arizona

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Pacific Southern Chapter

THE COLLEGE MUSIC SOCIETY

ACKNOWLEDGEMENTS

The CMS Pacific Southern Chapter gratefully acknowledges those who have worked tirelessly to make this conference such a tremendous success:

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Arizona State University is one of the premier metropolitan research universities in the nation, an institution of international scope, committed to excellence in teaching, research, and public service. Established in Tempe in 1885 by an act of the Thirteenth Territorial Legislature, ASU was initially formed as a teachers college. The core of the Tempe campus was a twenty-acre cow pasture donated by leading citizens who sought an institution to train public school teachers, and provide instruction to their sons and daughters in agriculture and the mechanical arts.

The name of the institution changed three times during its first fifteen years, becoming the Normal School of Arizona in 1901. Subsequent changes were associated with expansions of the curriculum and degrees offered. In rapid succession Tempe State Teachers College became Arizona State Teachers College, and, in 1945, Arizona State College. By 1958 the college performed all the functions of a university, and received authorization by an act of the governor to become Arizona State University.

Basic and applied research preceded attainment of university status in 1958, but the development of new academic programs and library holdings, and the conferral of doctoral degrees in the 1960s led the Carnegie Foundation to grant ASU Research I status in 1994. Today research at ASU spans the spectrum of disciplines in the humanities, the natural sciences, the social sciences, the visual and performing arts, and the fields of technology, complemented by distinguished professional programs in such fields as architecture and environmental design, business, and law. ASU today is poised to become a global center for innovative interdisciplinary research.

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S T E I N W A Y & S O N S

FRIDAY, MARCH 23, 2007

7:30 p.m.

CONCERT (Evelyn Smith Music Theatre, School of Music)

Featuring works by Libby Larsen, Antonio Bazzini, and Michael Kocour

Robert Spring, clarinet (Arizona State University)
J. B. Smith, percussion (Arizona State University)
Andrew Campbell, piano (Arizona State University)
Michael Kocour, piano (Arizona State University)

SATURDAY, MARCH 24, 2007

All presentations will be held in 5th Floor Recital Hall, School of Music, unless otherwise noted

7:30 a.m.

GREETING (5th Floor Terrace, School of Music)

Karen Bryan, Associate Director, Undergraduate Studies, School of Music (Arizona State University)

COFFEE and DONUTS (Provided on the 5th Floor Terrace of the School of Music)

8:30 a.m.

SESSION 1: INTRICACIES FROM WITHIN

Session Chair: Elizabeth Sellers (California State University-Northridge)

Defining Compositional Mechanisms in 'Nocturnal for Guitar' by Benjamin Britten
Thomas Robert Becker (University of Kansas)

The Impact of Design Changes to the Basilica of San Petronio on the Development of the Baroque Concerto by Giuseppe Torelli
Richard Hofmann (California State University-Northridge)

9:30 a.m.

SESSION 2: DISCOVERIES IN PIANO PERFORMANCE

Session Chair: Jeremy Peterman (Arizona State University)

The Schumann Romances: Secrets, Mystery, and Intrigue
Krista Dyonis Riggs (California State University-Fresno)

Piano Works of Marlos Nobre
Bernardo Scarambone (Tracy, California)

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2007 PACIFIC SOUTHERN CONFERENCE SCHEDULE

10:30 a.m.

SESSION 3: EMPHASIS ON SINGLE REEDS

Session Chair: Jeff Benedict (California State University-Los Angeles)

In Single-Reed Performance: Review of Research with Emphasis on the Pedagogy of Clarinet Multiple Articulation

Josh T. Gardner (Arizona State University)

Innovative Commissioned Music for Saxophone by University of British Columbia Composers

Julia Nolan (University of British Columbia)

11:40 a.m.

LUNCH (Catered lunch provided on the 3rd Floor Terrace of the School of Music)

12:10 p.m.

SESSION 4: SPECIAL NEW WORKS PERFORMANCE (3rd Floor Terrace of the School of Music)

Session Chair: Karen Bryan (Arizona State University)

Three Unaccompanied Works for Solo Oboe from California

Richard Kravchak (California State University-Dominguez Hills)

12:45 p.m.

BUSINESS MEETING OF THE CMS PACIFIC SOUTHERN CHAPTER (3rd Floor Terrace of the School of Music)

1:15 p.m.

SESSION 5: A BRIEF INTERLUDE (Cowley Lobby (1st Floor), School of Music)

*Cori Spezzati: Performance Demonstration of Venetian Polychoral (double choir) style of the 16th Century
— 'Singet dem Herrn' from Psalmen David by Heinrich Schütz*

The ASU Symphonic Chorale

Gregory R. Gentry, conductor

1:30 p.m.

WELCOME

Dean Kwang-Wu Kim, Herberger College of Arts (Arizona State University)

1:35 p.m.

SESSION 6: KEYNOTE ADDRESS

Introduction: Brook Larson (Arizona State University)

Text and Expression in Renaissance Music

Charles K. Smith, Emeritus Professor and Director of Choral Activities (Michigan State University)

2007 PACIFIC SOUTHERN CONFERENCE SCHEDULE

2:45 p.m.

SESSION 7: THEMATIC CHORAL PROGRAMMING

Session Chair: Gregory R. Gentry (Arizona State University)

Nature and Spirituality: An Interdisciplinary Concert
James C. Stegall (Western Illinois University)

3:15 p.m.

BREAK – POSTER SESSION VIEWING

Choir Members' Perceptions of Participation, Special Accommodations, and Characteristics of Both Members and Directors in Adult Church Choirs: A Pilot Study
Michele Paynter Paise (Arizona State University)

Meeting His Standard: A Professor's Approach to Creating a Motivating Educational Environment
Justine Farenga (Arizona State University)

The Eastlake Park African Dance Class with the Eastlake Drummers: A study exploring the function and cultural context of the Eastlake Park Dance Class with the Eastlake Drummers
Brandon Haskett (Arizona State University), Sarah Haskett

April in Paris (1932): The Confluence of Russian and Yiddish Songwriting Influences to Create an American Standard on Broadway
Anna Wheeler Gentry (Arizona State University)

3:30 p.m.

SESSION 8: ENHANCING INDIVIDUAL MUSIC PERFORMANCE

Session Chair: William Belan (California State University-Los Angeles)

Teaching Poetry through Song: A Modest Proposal
Gerald Seminatore (California State University-Fullerton)

Applying Principles of Sport Psychology to Enhance Music Performance
Dominique Bellon (Royal Conservatory of Music, Toronto, Ontario)

4:30 p.m.

SESSION 9: EDUCATIONAL STRESS AND APPROACHES FOR THE FUTURE

Session Chair: Michele Paynter Paise (Arizona State University)

A Study of Stress Level and Stressors Experienced by Music Teachers in Primary School in Malaysia
Juriani Binti Jamaludin (Universiti Teknologi MARA, Selangor, Malaysia)

Keeping Pace with the New Paradigm of the 'Engaged' University Dedicated to the Public Good: Twenty-First Century Imperatives for Schools of Music
David R. Montano (University of Denver)

— END OF CONFERENCE —

Upcoming CMS Events

CMS Institute on the Pedagogies of World Music Theories

May 29–June 2, 2007

University of Colorado at Boulder

www.music.org/PWMT.html

Indonesian Encounters 2007

Summer Workshop in Bali: June 23–July 7, 2007

Payangan Festival: July 4–7, 2007

Performing Arts Tour of Java: July 9–15, 2007

<http://centerforworldmusic.org/tours/tours.html>

NEC Summer Intercultural Institute

Unlocking the Art of Flamenco: June 24–30, 2007

Agbadza!: July 9–14, 2007

World Rhythm Boot Camp: July 22–28

New England Conservatory, Boston, Massachusetts

www.newenglandconservatory.edu/worldmusic

CMS Summer Institute

Argentine Tango Music: History, Theory, and Practice

July 1–July 13, 2007

Buenos Aires, Argentina

www.music.org/Argentina.html

CMS International Conference Bangkok and Ayuthaya, Thailand

July 16–22, 2007

www.music.org/Thailand.html

31st Annual Classical Music Festival

July 31–August 16, 2007

Eisenstadt and Vienna, Austria

<http://cmf.scrippscollege.edu>

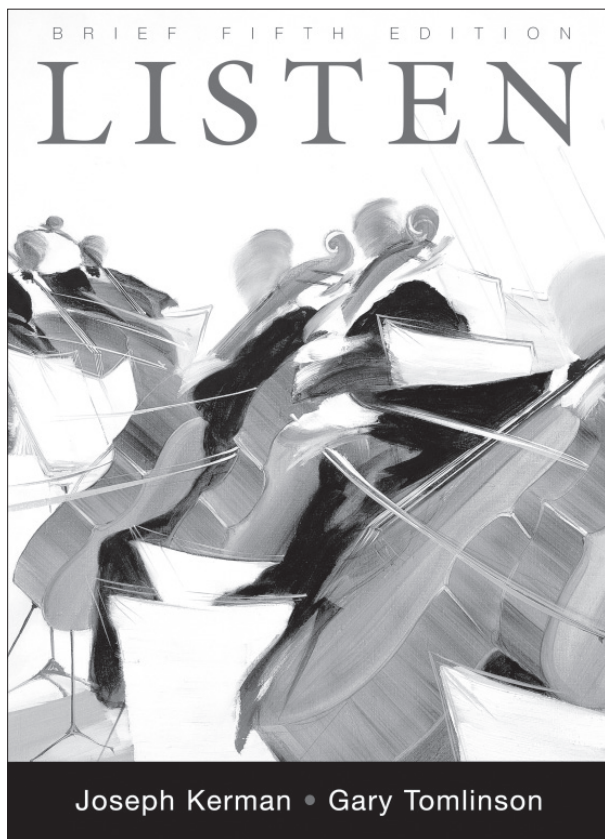
CMS 50th National Conference

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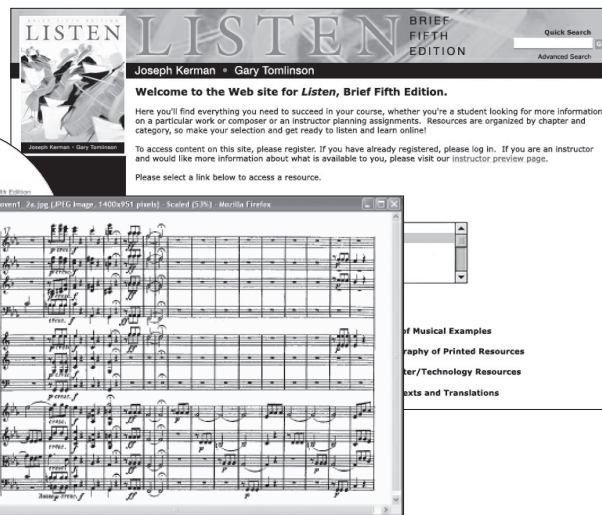
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— Jane Viemeister, *Bridgewater State College*

Becker, Thomas Robert (University of Kansas)

Defining Compositional Mechanisms in 'Nocturnal for Guitar' by Benjamin Britten

Analysts generally agree that Britten's musical language embraces conflict, and descriptions of Britten's music often contain a variety of polarized adjectives such as conflictive, oppositional, antithetic, dualistic, and so on. One piece that projects the conflictive nature of Britten's compositional style is the *Nocturnal for Guitar* (1963). This paper examines specific compositional mechanisms that inform the *Nocturnal's* manner of expression.

Fundamental to the *Nocturnal's* conflicting musical structures are two devices: interval-class 1 pairings and inversionally symmetrical sets. Britten analyst Arnold Whittall calls interval-class 1 a "well tried device," and states that the *Nocturnal* develops through "the interaction of notes, chords, and keys a semitone apart." In Philip Rupprechts approach to Britten, oppositions of chromatically distant pitch classes (semitonal relationships) inform discrete tonal-textural layers. Working here in conjunction with interval-class 1 pairings are inversionally symmetrical sets. Sets such as these may be seen to convey a sense of conflict because they consist of two opposing symmetrical halves. We will find that interval-class 1 pairs and inversionally symmetrical sets are repeatedly combined into an integrated whole. This discussion focuses on the recurrence of interval-class 1 pairings and inversionally symmetrical sets, and the synthesis of the two mechanisms on both foreground and middleground levels.

We can designate three interval-class 1 pairs as the most prominent, and these three semitones themselves generate a symmetrical structure: a hexatonic collection. In a sense, the hexatonic represents a background level. Moreover, the hexatonic is similar in construction to vital symmetrical structures on the foreground and middleground.

~

Bellon, Dominique (The Royal Conservatory of Music)

Applying Principles of Sport Psychology to Enhance Music Performance

Performing musicians train for many years to develop a high skill level on their instruments but rarely learn about the mental aspects of preparing for a performance. As opposed to athletes who have a coach and a support team, musicians must learn to rely on themselves. It is therefore particularly important for musicians to develop good mental skills, be analytical (so that they can determine areas that need improvement), be intrinsically motivated, and be skilled at implementing a program that will allow them to achieve their goals. Mental preparation is a skill that can be learned. A systematic study of the principles of sport psychology and its application to music performance can help students be mentally ready to take on the challenges of music performance.

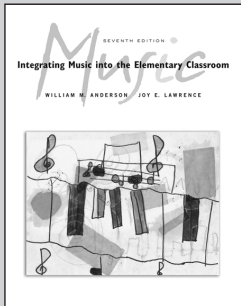
This presentation will apply the concepts established by the extensive research in sport psychology in order to aid the preparation and performance of musicians. The main principles of sport psychology--goal setting, pre-event routines, visualization, focus, arousal regulation (energy levels), and optimal performance (being in the zone)--will be described. These concepts will then be reinterpreted from a music performance perspective. The presenter will discuss how these principles have been included as part of a course on performance awareness and could also be incorporated within the traditional performance curriculum.

Athletes and performers alike have the ability to control the elements that lead to a peak performance. By utilizing sport psychology principles, musical performance can be optimized.

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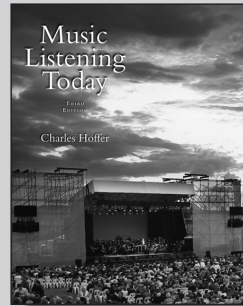
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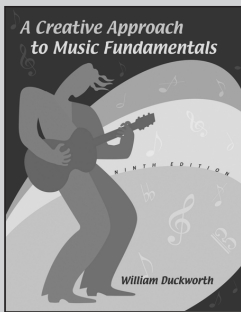
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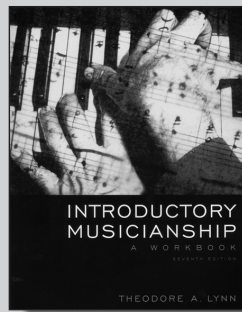
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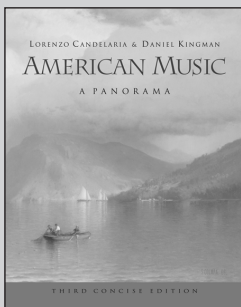
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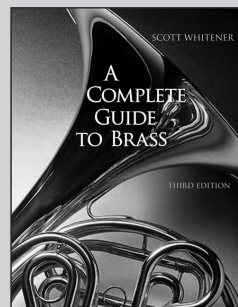
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Farenga, Justine (Arizona State University)

Meeting His Standard: A Professor's Approach to Creating a Motivating Educational Environment

The purpose of this study was to examine how the dynamic, or environment, of an undergraduate choral conducting classroom and the methods the professor used to motivate his students affected students' perceptions of personal growth and success in the course. Data were gathered primarily through observation and interviews. Analysis indicated that students felt that both the classroom environment and the professor's methods of motivation affected their level of growth and overall success in the course, both positively and negatively.

Among students interviewed, a range of comfort levels existed. Some students commented that they felt quite comfortable and others did not. One student said, "I don't like how he puts people on the spot, like when he asks a question of someone." Another student commented, "I like how he gives everyone a chance to conduct and speak. He varies what we do between lecture, practice and warm-ups."

A recurring theme among students interviewed for this study was that the wide variety of ability level in the classroom was detrimental to the progress of some students in the class. One student commented, "There are some people who shouldn't be here. Their skills just aren't there. We could be doing so much more, but certain people ask asinine questions, and he takes the time to answer them."

Observation of the professor's instructional practices revealed his philosophy regarding his teaching; the professor's goal was to give students the skills needed to teach themselves. The professor said, "You are the learner. You are your own teacher." It was apparent from not only classroom observation but also interviews that classroom environment and methods of motivation can affect student growth and success, both positively and negatively.

~

Gardner, Josh T (Arizona State University)

In Single-Reed Performance: Review of Research with Emphasis on the Pedagogy of Clarinet Multiple Articulation

Multiple articulation on the clarinet is a relatively new technique that has yet to achieve wide popularity. This disinterest results from a poor understanding of the tongue motions involved. To date, the few available pedagogical methods rely on fundamental clarinet pedagogy principals. Unfortunately, tongue positions formed during the pronunciation of the "standard" syllables do not align exactly with those observed during clarinet performance. The tongue does move in a similar fashion, indicating that certain syllables may approximate performance positions. Multiple articulation combines an anterior articulation that articulates on the reed and a posterior articulation that articulates on the hard palate. Understanding tongue movement is a critical first step for developing an accurate pedagogical method because the tongue's position changes on a continuum based on register, and the posterior articulation directly affects this position.

Evaluating existing musical and acoustical research that addresses the physiology of the oral cavity during clarinet performance and speech, I will hypothesize a new relationship between tongue positions during performance and traditional pedagogical techniques within the context of multiple articulation. Using PowerPoint, I will summarize cross-disciplinary research findings that will confirm my hypothesis. This evaluation provides the groundwork for my own research constructing three-dimensional models of the tongue from ultrasound data. With a more complete understanding of the oral cavity's physiology during performance, I will formulate a more accurate description of the tongue's role in multiple articulation. A more complete understanding of tongue movement in multiple articulation may help more clarinetists accept this technique as standard practice.

~

ABSTRACTS OF PAPERS/PROGRAM NOTES

Gentry, Anna Wheeler (Arizona State University)

April in Paris (1932): The Confluence of Russian and Yiddish Songwriting Influences to Create an American Standard on Broadway

American song lyricist E. Y. “Yip” Harburg (Erwin Hochburg, 1896-1981), one of four children (out of eleven) to survive, was the first American-born child to his Russian parents. His parents emigrated from the Minsk shtetl to New York’s Lower East Side, where he became best friends with Ira Gershwin in junior high school. Harburg’s father was a great storyteller in the Russian-Yiddish tradition. In Yiddish, he read poetry, animatedly told the family youngsters fables from the old country, including stories by Sholom Aleichem.

Composer Vernon Duke (Vladimir Dukelsky, 1903-1969) was born to aristocratic Russian parents in Parafianovo, Russia. He attended the Russian Orthodox church, and spoke many languages, including French, Russian, English, Spanish, and German. He studied piano and composition at the Kiev Conservatory alongside Vladimir Horowitz, was commissioned by Diaghilev to compose for the Ballet Russes along with Stravinsky, and became life-long friends with Prokofiev.

Duke corresponded with Koussevitsky and wrote of Glinka as his chief inspiration. The whole tone scale—as evidenced in Glinka’s overture to *Ruslan and Liudmila*—also appears in Duke’s “April in Paris” from the Broadway revue *Walk a Little Faster*. As collaborating lyricist, Harburg ingeniously utilizes the word “dreamed” during this succession of whole tones in the song, depicting in one word what is considered by many to describe French musical impressionism as introduced by Claude Debussy. In actuality, Debussy learned of the whole tone scale while visiting and studying in Russia.

~

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Gentry, Gregory R. (Arizona State University) conducting the ASU Symphonic Chorale
Cori Spezzati: Performance Demonstration of Venetian Polychoral (double choir) style of the 16th Century – ‘Singet dem Herrn’ from Psalmen David by Heinrich Schütz

The Arizona State University Symphonic Chorale is an auditioned mixed ensemble of approximately 70 graduate and undergraduate singers (music and non-music majors) that prepare and perform choral literature from all eras and style periods, sung in original languages. Recent concert works include “See the Chariot at Hand” by Ralph Vaughan Williams, “Salve Regina” by Anna Herzogen von Sachsen, “Now Shout” by Gerald Kemner, Leonard Bernstein’s *Chichester Psalms*, “Otche Nash” by Nikolai Golovanov, “The Coronation Scene” from *Boris Godunov* by Modest Mussorgsky, and “Dan-u-el” from Kirke Mechem’s opera *John Brown*. Each spring, the Symphonic Chorale joins in the performance of large choral works, with the ASU Symphony Orchestra, such as Mahler’s Symphony No. 2, Ernest Bloch’s *Sacred Service*, and Prokofiev’s *Alexander Nevsky*.

~

Haskett, Brandon (Arizona State University), Sarah Haskett (Tempe, AZ)
The Eastlake Park African Dance Class with the Eastlake Drummers: A study exploring the function and cultural context of the Eastlake Park Dance Class with the Eastlake Drummers

This study explores the function and cultural context of the Eastlake Park Dance Class with the Eastlake Drummers. Class meets each Saturday morning at a recreation center in Phoenix, Arizona and includes participants with varying musical backgrounds. The class is oriented towards dancers, and, while learning occurs for the drummers, who generally have previous experience, it is a secondary function of class.

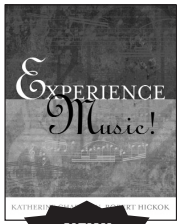
During this study, themes emerged through observations, field notes, and interviews. The following themes expose the function of the group in the consultants’ lives and illuminate the process of transmission within the culture: connections to African culture, socialization, and transmission of knowledge (both through Western and non-Western means). Many participants felt that class was a connection to their cultural heritage and a socialization opportunity. Some participants approximated the African drum and dance experience by wearing traditional clothing and head wraps, using traditional instruments, and/or using traditional means of transmitting knowledge; however, Western influences do exist, and are noted, within the group regarding instrument selection, clothing, and the style of transmission within the group.

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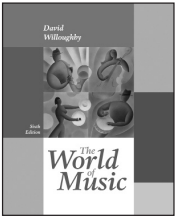


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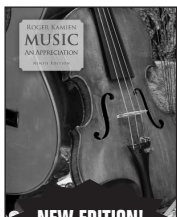


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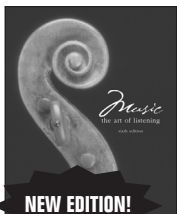


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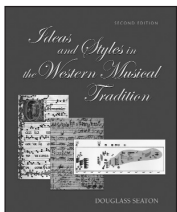
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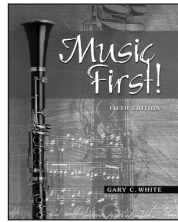
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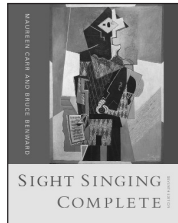
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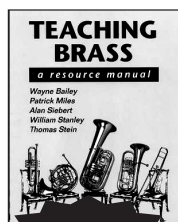
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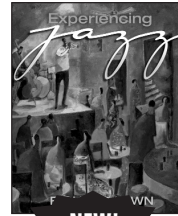
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Hofmann, Richard (California State University, Northridge)

The Impact of Design Changes to the Basilica of San Petronio on the Development of the Baroque Concerto by Giuseppe Torelli

Intended at inception to be the largest church in Christendom, the basilica of San Petronio in Bologna, Italy underwent several design modifications during the more than two hundred and fifty years of construction. As the wealth and power of both Bologna and the Catholic Church declined during the seventeenth century, the local ruling body declared the basilica completed before the transept could be built. A recently developed technique for computerized prediction of room acoustics allows a comparison of the acoustical properties of the basilica as originally intended versus the final configuration. Had the initial plans for the cathedral been fully realized, the edifice presumably would have exhibited the acoustical properties commonly associated with such buildings, and the style of music composed there would likely have been similar to the polyphony composed elsewhere. The extreme lack of clarity in sound caused by both an unusually long reverberation and acoustical distortion at San Petronio rendered such music unintelligible, influencing local composers to attempt to create clearly audible music for the basilica. Giuseppe Torelli's concerti written at San Petronio in the late 1600's represented the culmination of this compositional trend. The concerto style evidenced in these works provided an important model for Antonio Vivaldi and other second-generation composers of the concerto.

~

Jamaludin, Juriani Binti (Universiti Teknologi Mara)

A Study of Stress Level and Stressors Experienced by Music Teachers in Primary School in Malaysia

Music teaching in primary schools in Malaysia has been implicated with several challenges to teachers such as managing students' attitude towards learning music, handling school administrators' demands, and facing inadequate music facilities. This study was designed to examine the level of stress according to selected stressors experienced by primary school music teachers. The stressors under study were categorized into six subscales which are 'Student Characteristics', 'Teacher Characteristics', 'Administrative Procedures', 'Social Supports', 'Facilities and Equipments' and 'Music Syllabus Contents'. This research also attempted to the difference of stress level according to demographic characteristics which are gender, training, music teaching experience and music qualification of the music teachers.

The sample of this study consisted of 326 trained and untrained music teachers in Selangor. A questionnaire consist of items of stressors with open ended questions was distributed to the teachers in order to gather data concerning their demographical characteristics and level of stress according selected stressors. The study utilized descriptive statistics to analyze the stress level and t-test to determine the difference of stress level according to demographic characteristics. The responses to open-ended questions were analyzed using frequencies and percentages.

The research findings indicate that generally, music teachers in this study were having only mild stress in their teaching and learning music in school. Subscale of 'Social Supports' was rated as the main contributor to teachers' stress whereas 'Music Syllabus Contents' was seen as the least source of stress. Among the particular item of stressors, 'lack of trained music teacher', 'lack of skill in playing musical instrument', 'inadequate allocation to buy costume for music performance' and 'lack of recognition for music education' were rated by the teachers as the main source of their stress.

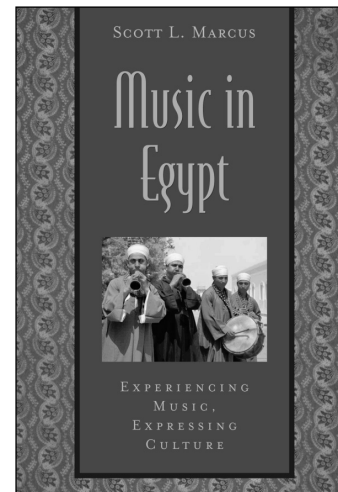
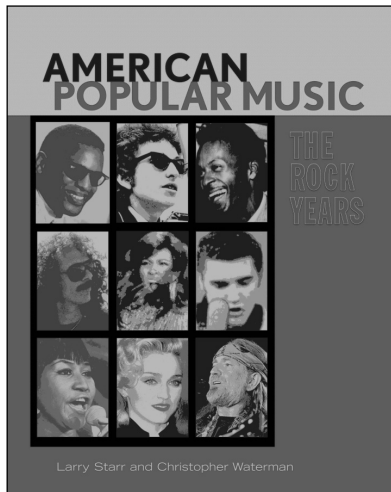
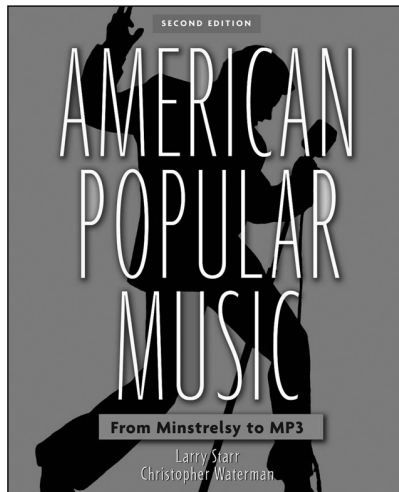
With respect to overall stress level, t-test analysis showed no significant difference for all four demographic characteristics. The result, however, indicated that male music teachers felt more stress compared to female music teachers in the subscale of 'Social Support'. Untrained music teachers and novice music teachers both experienced more stress than trained teacher and experienced teacher in the subscale of 'Teacher Characteristic'. Meanwhile, music teachers with music qualification experienced less stress in facing inadequate facilities and equipments in school compared to those who posses no music qualification.



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Kravchak, Richard (California State University Dominguez Hills)

Three Unaccompanied Works for Solo Oboe from California

I propose to perform three new works for solo oboe written by contemporary California composers. These works are:

Variations on a Theme of Paganini op. 119B for oboe solo by Frank Campo, born 1927. This work is published by Dario Music, Studio City, CA., and is 4' 20" in length.

13 Aphorisms and a Summary by Marshall Bialosky, born 1923. This work is published by the composer, and is 12' 5" in length.

Fantasy on Days ... by Rod Butler, born 1950. This work is published by the composer, and is 3' 15' in length.

These three works demonstrate the wide variety of compositional and musical elements present in contemporary works written for solo oboe. The Frank Campo work is a set of tonal but chromatic sectional variations written on the famous theme from the 24th Paganini Caprice. The Bialosky is a highly chromatic and at times atonal work which uses some extended techniques. The Butler work is a Fantasy on *The Days of Wine and Roses*, utilizing popular harmonic progressions. All three of these works are virtuoso showpieces for the oboe, an instrument not often associated with virtuoso soloistic display.

~

Montano, David R. (University of Denver)

Keeping Pace with the New Paradigm of the "Engaged" University Dedicated to the Public Good: Twenty-first Century Imperatives for Schools of Music

Beginning especially during the last two decades of the twentieth century, a new vision and movement for liberal learning in higher education—that of the “engaged” institution dedicated to “engaged” learning and to the public good—emerged in the United States. This concerted trend has emphasized the ways in which liberal learning must benefit learners not only as individuals but also as people who can in turn affect society in much more diverse and profound ways. Challenges from accelerating social, economic, and political complexities, including those intimately related to increasing racial and ethnic diversity in American society and in global interactions, have been primary inspirations for this development.

There are many ways in which collegiate music programs have developed critical curricular foundations for contributing to the new paradigm for liberal learning during recent decades. However, despite this, I argue that there are certain deeply embedded influences of the “conservatory” model on tertiary music programs that remain in profound conflict with that paradigm. Heritages of historical ties to particular social and economic purposes associated with Western classical music performance over more than two centuries, they stubbornly manifest themselves by privileging certain curricular centers (e.g. performance, Western historical musicology and formalist theory, the B.M. degree model) over marginalized, or even absent, peripheries (e.g. improvisation and composition, anthropological perspectives and world music theories, the B.A. degree model). In this paper, I describe the nature of these conflicts as well as how philosophical lines of thought already long evolving in the profession can assist in overcoming them.

~

Nolan, Julia (University of British Columbia)

Innovative Commissioned music for Saxophone by UBC composers

This presentation features the works of two prominent Canadian composers teaching at the University of British Columbia. The works were premiered at the 14th World Saxophone Congress (July 2006) in Ljubljana, Slovenia. Stephen Chatman's "To the Garden the World" takes its inspiration from the writing of American poet Walt Whitman, weaving phrases taken from two poems (Leaves of Grass) into movement titles in this delightful five movement work for saxophone and piano. Robert Pritchard works with video and saxophone in the interdisciplinary work "Strength". This is the second work in a series that uses the human body as a canvas for the video. The saxophone, an integral part of this presentation performs music that is digitally altered in real time by Pritchard. This lecture/recital delves into the collaborative aspects of commissioned works, the preparation and thought processes involved in performance practicing and displays how technology (new or traditional) inspires composers, influences their writing, and embodies the collaboration with artists commissioning new works. Composer information: Bob Pritchard is a composer working in acoustic and electro-acoustic media. He is a joint recipient of three Innovation Fund awards, and was awarded three-year SSHRC Artist-Researcher grant to collaborate with Prof. Sid Fels of Electrical Engineering and Computer Science on the creation and refinement of gesture-controlled vocal synthesis. Stephen Chatman is Professor and Head of Composition at The University of British Columbia in Vancouver. A winner of the 2005 Western Canadian Music Awards (Outstanding Classical Composition), he has received many other awards, including a Fulbright Grant, three B.M.I. Awards, the Charles Ives Scholarship, and many commissions through the Canada Council.

~

Michele Paynter Paise (Arizona State University)

Choir Members' Perceptions of Participation, Special Accommodations, and Characteristics of Both Members and Directors in Adult Church Choirs: A Pilot Study

This study investigated adult church choir members' perceptions about participation and health-related accommodations made in church choirs. Through the use of a questionnaire, choir members indicated that they participated in church choir because it was a social outlet, they enjoyed music/singing, they enjoyed learning, and it was a way to serve the church.

Contrary to previous research, adults in this study did not report experiencing difficulties with hearing directions, seeing sheet music, catching their breath, standing for long periods, or singing high pitches. They did indicate that choir directors accommodated individuals who experienced trouble standing or singing high pitches, however.

Overall, these adults reported a positive impression of their choir directors, stating that they were competent musicians, organized, skilled with adults and held high expectations for choir members. Choir members reported feeling challenged by choir and that participation was a positive experience for them. No correlation was found between reports of positive experience and members' perceptions of their own abilities.

~

Riggs, Krista Dyonis (California State University, Fresno)
The Schumann Romances: Secrets, Mystery, and Intrigue

Expanding on the author's previous research, the lecture-recital will further explore the possibility that Clara Schumann may have helped pen part or all of the Three Romances for Oboe and Piano attributed to Robert Schumann. Evidence supporting the hypothesis is interdisciplinary, drawing on biographical, historical, and cultural issues as well as theories from gender studies. Written during the depressive Dresden period, the Oboe Romances were composed during a documented decline in creativity for Robert Schumann. Clara Schumann was enormously conscious of her family's social status, her husband's reputation, and her own inner conflicts regarding her identity and validity as a woman composer in a male-dominated society. Using Clara Schumann's Three Romances for Violin and Piano for theoretical comparison, similarities and differences in musical vocabulary between the pieces will be noted. Gender issues and ideas of McClary and Green on masculine/ feminine traits in composition will be applied to the theoretical analysis, including aspects of phrasing, points of climax, lack of "anchored tonality," and cyclical versus progressional writing. Motivic codes representing relationships with figures such as Joseph Joachim and Johannes Brahms from the Schumanns' social circle will be explored as inherent aspects of the compositions, with suggested meanings delineated. Difficulties in concretely proving the hypothesis due to both deliberate and unintentional destruction of evidence will be explained. The presentation will conclude with a performance on oboe and piano of the two compositions.

~

Scarambone, Bernardo (Tracy, CA)
Piano works of Marlos Nobre

Performers who search for piano music outside of the traditional repertoire seldom turn their attention towards Brazilian music. Ironically though, whenever a pianist performs a Brazilian piece, he generally encounters enormous success with his audience. This paradox is particularly true regarding the piano music of the leading Brazilian contemporary composer Marlos Nobre.

The main goal of this lecture recital is to bring a new light to the wonderful and, to a certain extent unknown, piano repertoire of the leading Brazilian contemporary composer Marlos Nobre (b. 1939). My personal interviews and extensive correspondence with Nobre were extremely helpful to clarify aspects of his biography and musical production, as well as direct the interpretation of his piano works.

The lecture contains two main sections. The first one is dedicated to Nobre's biography and corrects numerous mistakes and omissions in previous documents. The second section focuses on the musical periods of his career, concentrating on the related stylistic changes and presenting an overview of his piano pieces from each period. The repertoire chosen for the performance part of the program includes two major works that were only recently available for study, *Sonatina Op. 66* and *Fourth Northeastern Cycle Op. 43*, published respectively in 2003 and 2006.

Nobre's recent unanimous award of the Sixth Tomás Luis de Victoria Prize in 2005, along with thirty one other prizes in national and international competitions testifies that Nobre's piano music deserves a firm place within the contemporary repertoire, and I intend to reaffirm this position through this lecture recital.

~

ABSTRACTS OF PAPERS/PROGRAM NOTES

Seminatore, Gerald (California State University)
Teaching Poetry through Song: A Modest Proposal

“The performance and interpretation of vocal music raises problems (with) two elements—a musical text and a literary text...the literary text deserves the same care (and) the same respect that is demanded by the musical text.” So wrote French baritone Pierre Bernac in 1970, addressing an age-old problem that continues to challenge composers, performers, conductors, and audiences.

In postsecondary music programs, vocalists are taught technique, musicianship, and style. However, the meanings of the words they sing are often neglected. Students can be encouraged to explore literary texts, with particular attention to the meanings of figurative language (allusion, simile, metaphor). Teachers can prescribe simple exercises to help students better grasp the meanings of figurative writing and improve language usage. These exercises include: brief written summaries, (“paraphrases”); speaking paraphrases in public, and drawing conclusions about the theme of a piece. As students develop understanding of poetic devices, sophistication and skill in the use of language improves.

This pedagogy suggests interdisciplinary opportunities. In collaboration with English departments, students studying poetry can be paired with singers to explore both literary and musical texts. Classes can teach poetry through both words and music, and concerts can include readings of individual poets.

Paper includes: 1) sample “problem” texts (Shakespeare, Houseman, the Bible) from undergraduate solo and choral repertoire; 2) simple textual analysis using concepts of figurative language and “telegraph” words, and 3) demonstration of the paraphrase technique. (These techniques can be adapted for instrumentalists.)

~

Stegall, James (Western Illinois University)
Nature and Spirituality: An Interdisciplinary Concert

Nature and spirituality (non-religious) was the focus of a Fall 2006 series of lectures and presentations for Western Illinois University’s First Year Experience (FYE) program for new students. This series of eight lectures, one art exhibit and one choral concert was meant to compliment Western’s 2006-2007 campus theme of “Global Challenges and Personal Responsibility” with a focus in the area of cultural diversity. The Nature and Spirituality project was the idea of retired WIU art professor Fred Jones, who coordinated the series and procured funding. One of the unique aspects of this First Year Experience was the inclusion of a choral concert along with the lectures. Dr. James Stegall, Director of Choral Activities at WIU planned and conducted the concert that involved two of the major choral ensembles at the University; the University Singers, a nationally recognized ensemble of music majors and the Concert Choir with students from several majors within the University. The concert also included participation by non-music faculty and members of the Macomb community. Planning and performing an interdisciplinary concert on this subject presents several artistic and logistical challenges. This paper will propose solutions to these challenges in the areas of literature selection, personnel, and audience engagement.

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