



South Central Chapter

THE COLLEGE MUSIC SOCIETY

25th Regional Conference
March 11–13, 2010

University of Texas–San Antonio
San Antonio, Texas

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University of Texas at San Antonio, Downtown Campus

Hosts: Dr. Jennifer Cahill Clark and Dr. J. Drew Stephen

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ACKNOWLEDGMENTS

Anyone who has organized a conference will know that (1) it is a dauntless, time-consuming commitment unlike anything in academia, yet ultimately a supremely gratifying task and (2) it can only be accomplished with the support of an army of helpers offering generously their time and expertise. The 2010 meeting of the CMS-South Central Chapter is no exception. Conference co-chairs Jennifer Cahill-Clark and J. Drew Stephen wish to express their heartfelt thanks to the following people for their industry and support: CMS South Central Chapter President Chris Thompson for his constant help, encouragement, and patience; the National office of the College Music Society for their invaluable advice and technical guidance; the chairs of the program committees, David Heuser and Christine Linial and the members of both committees, Mark Brill, Susan Bruenger, Rita Linard, Donald Miller, and Stephanie Westney for their perceptive evaluations of the proposals and their excellent choices resulting in a wonderful program; Cindy Solis in the UTSA music department main office for her help negotiating the treacherous waters of room bookings at the downtown campus and her care in making sure we were properly equipped with stands, chairs, and assistants; Eric Schneeman of the San Antonio Symphony for generously providing symphony tickets; and William McCrary of the UTSA Lyric Theatre for the generous use of their keyboard. Words cannot express our gratitude to Maricel Stephen for lending her magical touch to the organizing. At all times she found ways to bring elegance, warmth, and poise to the design of the conference.

10:45-11:45am

FS 1.402

Session Chair: Shannon Small

Susan Dill Bruenger (University of Texas at San Antonio), Using Personal Investment Theory to Interpret Student Behavior

Jennifer Cahill-Clark (University of Texas at San Antonio), Comparing string teacher self-efficacy with string student self-efficacy, practice, and achievement

11:45-12:00pm

**Official Conference Opening and Official Welcome:
Christopher Thompson (Williams Baptist College), CMS-SC
Chapter President and David Heuser (University of Texas at
San Antonio), Associate Chair, Music Department**

12:00-1:00pm

**Conference Luncheon in Meeting Assembly Room (BV 1.338)
(Lunch will be provided)**

1:00-2:00pm

**CMS South Central Chapter Membership Meeting in
Meeting Assembly Room (BV 1.338)**

2:00-3:30pm

**Theatre
Session Chair: Mark Brill**

Patrick Bonczyk, Genderless Bodies: The Attractive Gender in Baroque Opera (**Student Award Competitor: Paper Category**)

Aaron Carter-Cohn (University of Texas at San Antonio), A New Tune for an Old Rhyme: Mother Goose Rhymes as Art Song Texts (**Student Award Competitor: Lecture Recital Category**)

Ilka Araujo (Texas Wesleyan University), Il Crociato in Egitto: The opera that defies Rossini's monopoly of the Italian operatic stage

2:00-3:30pm

FS 1.402

Teaching Methodologies

Session Chair: Nico Schuler

Si Millican (University of Texas at San Antonio), Using Technology to Enhance the Undergraduate Music Education Experience

Wendell Davis (University of Texas-Pan American), Can You Learn to Sing from a Computer?

Joe Ella Cansler (West Texas A&M University), Does Stress and Tension Have to Alter the Quality and Production of the Singer/Presenter Voice? Stress Management and Fear Mastery for Acoustics Sake!

3:30-3:45pm

Coffee Break: Meeting Assembly Room (BV 1.338)

3:45-4:30pm

Special Session I

FS 1.402

Open Forum on the CMS National Topic for 2010: Music = Communication

Moderator: Chris Thompson (Williams Baptist College)

I. Definitions

A. Music: “The art of organizing tones to produce a coherent sequence of sounds *intended to elicit an aesthetic response in a listener.*” (emphasis added) (*The American Heritage Dictionary of the English Language, New College Ed.*, 1979)

B. Communication: “The act of communicating; transmission.” To communicate is “To make known; impart: *communicate information.* [from the Latin *communicare*, “to make common,” make known, from *communis*, common] (*The American Heritage Dictionary of the English Language, New College Ed.*, 1979)

II. Perspectives

A. Music as Communicating Culture

B. Music as Communicating Emotion

C. Music as Communicating Experience

D. Music as Communicating History (time/place)

E. Music as Communicating Identity (personal/group)

F. Music as Communicating Language

G. Music as Communicating Meaning (see quote B. below)

III. Quotes

A. “*Communication* is, I guess, the most written-about, the most discussed word of the twentieth century, and I don’t just mean telegraphy. Everybody wants to get close to somebody else. Erich Fromm keeps writing books about how incapable we are of love, and how love is the only way we can obtain any warmth of communication in the world; and I suppose this is the truth. The only thing is that love isn’t the only way. Art is also a way. Communication via art. So I suppose you could say that when you listen to a warm phrase of Mozart coming at you, something akin to love is reaching you.” (“Something to Say...” a lecture by Leonard Bernstein, quoted in *The Infinite Variety of Music*, 1966).

B. “And now we can really understand what the meaning of music is. *It’s the way it makes you feel when you hear it...*We don’t have to know everything about sharps and flats and chords to understand music. If it tells us something—not a story or a picture, but a feeling—if it makes us change inside, then we are understanding it. That’s all there is to it. Because those feelings belong to the music. They’re not extra...they’re not outside the music. They’re what music is about....[M]usic has its own meanings, right there for you to feel inside the music; and you don’t need any stories or pictures to tell what it means. If you like music at all, you’ll find out the meanings for yourselves, just by listening.” (“What Does Music Mean?” in *Leonard Bernstein’s Young Peoples Concerts*, 1970).

4:30-5:30pm

Concert I

Theatre

Stojan Stojkov, Introduction, for solo flute (6'30")

Nicole Molumby (Boise State University), flute

Michael Young (Morehead State University), Prelude and Fugue No. 6 in B-flat Major (11'32") *premiere performance*

David Heuser (University of Texas at San Antonio), "I knew coming back here was a mistake" from A Brief History of Root Vegetables (5')

Brandy Santee, soprano; David Heuser, piano

5:30pm

Dinner (on your own)

10:00-10:15am **Coffee Break: Meeting Assembly Room (BV 1.338)**

10:15-11:45

Theatre
Session Chair: Dan Adams

Rebecca Coberly (University of Texas-Pan American) and Regina Shea (Texas Tech University) Stephen Paulus's Art Songs for Soprano and Piano: An Overview

Carole Blankenship (Rhodes College) and Irene Herrmann (University of California Santa Cruz), The Songs of Paul Frederic Bowles: A Centennial Celebration

Kay Williams (Abilene Christian University), A Common Musical Culture: David Guion and the Merging of Classical and Vernacular Traditions

10:15-11:45am

FS 1.402

Jazz

Session Chair: Shannon Small

James Fidlon (University of Texas-Austin), Attention and automaticity during improvised jazz (**Student Award Competitor: Paper Category**)

Kevin Mooney (Texas State University-San Marcos), Louise Tobin (b.1918): Documenting Her Place in the History of Jazz

Tommy Poole (Northeastern State University), Metric Modulations in Contemporary Jazz Improvisation

12:00-1:00pm

Concert II

Theatre

Linda Antas (Missouri Western State University), L'an Trentiesme de Mon Eage for soprano and flute (5')

Susan Carter, voice; Linda Antas, flute

Myroslav Skoryk, Partita No. 5 (1975) (14')

Victor Markiw (University of New Haven), piano

Stephen Yip, Sonic Grove for bass clarinet (6')

Mary Schani, bass clarinet

Matthew Dunne (University of Texas at San Antonio), Five Miniatures for Guitar (10')

Matthew Dunne, guitar

1:00-2:15pm

Lunch Break (on your own)

1:00-2:15pm

Board Meeting in Meeting Assembly Room (BV 1.338)

2:15-3:15

**Theatre
Session Chair: Susan Bruenger**

Soojeong Lee (Texas Women's University), Performance Practice: selected Korean art songs written in folk idioms

Gary Seighman (Trinity University) and the Trinity University Chamber Singers, Gestural Variety and Rhetoric in the Choral Music of Jan Pieterszoon Sweelinck

2:15-3:15pm

**BV 3.304
Session Chair: Shannon Small**

Brooke Lyssy, George Antheil's Ballet mécanique and the machine aesthetic (**Student Award Competitor: Paper Category**)

Cynthia Gonzales (Texas State University-San Marcos), From Lost in [Pitch] Space to [Notating] the Sound of Music

3:15-3:30pm

Coffee Break: Meeting Assembly Room (BV 1.338)

3:30-4:30pm

Keynote Address

**Theatre
Introduction: Jennifer Cahill-Clark**

Robert A. Duke (University of Texas at Austin), How Little Can I Teach?

4:30-6:00pm

Reception

Outside Patio, Pico de Gallo

6:00-8:00pm

Dinner Break (on your own)

8:00pm

San Antonio Symphony Concert at the Majestic Theater.
Complimentary tickets are available for conference participants

Saturday March 13, 2010

8:30-9:00am Coffee and Refreshments: Meeting Assembly Room (BV 1.338)

9:00-10:30am

**Theatre
Session Chair: Christopher Thompson**

Michael Thrasher (University of Texas-Tyler), *The Clarinetist-Composers of Nineteenth-Century Italy: An Examination of Style, Repertoire and Pedagogy*

Martha Braswell (San Jacinto College Central), *Use of Five-Finger Patterns in Advanced Blocking Analysis and Hymn Playing*

Ryan Gardner (University of Arkansas-Fort Smith), *Vincent Penzarella: Pedagogical Philosophies and Techniques*

10:30-10:45am Coffee Break: Meeting Assembly Room (BV 1.338)

**10:45-12:00pm Special Session II BV 3.304
Twenty-First-Century Technology in the University Classroom and Studio
Chair: Kenneth Metz (University of the Incarnate Word)**

To use Marc Prensky's terminology, most university faculty members are digital immigrants (those born before the implementation of digital technology who have adapted to it yet retain an "accent") yet our students are almost exclusively digital natives (native speakers of technology and fluent in the digital language of computers). Although most of us are not fully comfortable in a wired world, we work on Wi-Fi campuses where students bring their computers and full internet access (with all of its distractions) into any classroom, our administrations expect (even require) us to maintain course websites through WebCT/Blackboard, and our students expect (even demand) continuous and immediate responses to their online queries. Twenty-first century technology holds enormous potential for teaching in the university classroom and studio yet it also presents dramatic challenges to many university teachers and has even promoted a backlash in José Bowen's recent pleas (expressed in the *Chronicle of Higher Education*) to teach without technology. This session addresses the potential benefits and pitfalls of twenty-first century technology in various aspects of university teaching

Robert Frank (Southern Methodist University) and Kenneth Metz (University of the Incarnate Word), Si Millican (University of Texas at San Antonio), J. Drew Stephen (University of Texas at San Antonio), Gregory Straughn (Abilene Christian University), Robin Wallace (Baylor University)

12:00-1:00pm

Concert III

Theatre

Johann Nepomuk Hummel, Fantaisie for Viola and Orchestra (9'30)

Donald Miller, conductor; Jennifer Cahill Clark, solo viola; Stephanie Westney, Ryan Coppin, Krystle DeLeon, Luis Robles, Saul Romero, Julian Tello, Jr., violins; Carlota Rodriguez, Jose Martinez, violas; Megan Swisher, Josh Younke, violoncellos; Tina Cardenas, bass

Brian Hanson, The Dancing Trees for flute, clarinet, violin, cellos, and piano (4'30")

(Student Award Competitor: Composition Category)

Rita Linard, flute; Henry Cruz, clarinet; Stephanie Teply Westney, violin; Megan Swisher, violoncello; Courtney Crappell, piano

Timothy Kramer (Trinity University), Key Fragments for clarinet (7'30")

Stephanie Key, clarinet

Samuel Magrill (University of Central Oklahoma), Odyssey Etude for Flute and Piano (4'11")

Emily J. Butterfield, flute; Samuel Magrill, piano

Giacomo Miluccio (b. 1928), Rhapsodie for solo clarinet (1979) (4'36")

Michael Scheuerman, clarinet **(Student Award Competitor: Performer Category)**

John McGinn (Austin College), A Tad Low Strung for Viola and Piano (12')

Julian Tello, viola; John McGinn, piano

James Syler (University of Texas at San Antonio), A Blue Streak for Chamber Winds (8')
premiere performance

Donald Miller, conductor, Rita Linard, flute; Emilie Borchardt, oboe; Henry Cruz, clarinet; Morgan King, saxophone; Katie Martz, bassoon; Daniel Thrower, trumpet; J. Drew Stephen, horn; Becca Patterson, trombone; Alex Seratowski, tuba; Graeme Francis, drums

1:00pm

**Announcement of Student Competition Winners and
Official Adjournment**

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ABSTRACTS, BIOGRAPHIES, AND PROGRAM NOTES

(in alphabetical order by presenter)

Daniel C. Adams, Texas Southern University

Vocalization, Body Percussion, and Parody in Selected Compositions for Hand-clapping Ensemble

Adams_dc@tsu.edu

This poster is an analytical display of four selected pieces for handclapping percussion ensemble without instruments. The varied hand clapping techniques in each piece are supplemented with vocal sounds, body percussion, or a combination thereof.

Additionally, each piece includes parody as expressed through deliberately humorous gestures or the exaggerated imitation of recognizable musical styles. Hand-clapping and body percussion, in conjunction with vocalization, are the earliest forms of combined musical expression known to humanity. In modern times hand-clapping activities have become important components of fundamental music pedagogy. Since the latter part of the 20th Century, numerous composers have written pieces exclusively for hand-clapping and pieces for hand clapping in combination with body percussion and vocalization. Both types of compositions have become widely performed and have collectively emerged as a recognized sub-genre of the percussion ensemble medium. They are logistically uncomplicated, as no instrumental set-up is necessary. Furthermore non-percussionists with good reading skills and accurate rhythmic ability may effectively perform them, provided that they are able to master the necessary percussive techniques essential to these idiomatic compositions. The works exhibited on this poster are a sextet composed by Greg Steinke in 1972 entitled *A Flight of Virtuosity*, and three quartets: *Music for Hand Clapping* by Soichi Konagaya (1981), *Palmas Rojas* by Tommy Fowler (1998), and *Applause* by Michael Rhodes (1999). The formal structure, style elements, and notational details of each piece will be compared, with an emphasis on the idiomatic performances challenges characteristic of each piece.

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). Adams is the composer of

numerous published musical compositions and the author of several articles and reviews on various topics related to Twentieth Century percussion music, musical pedagogy, and the music of Texas. His music is recorded on Capstone Records and Summit Records and has been performed throughout the United States, and internationally.

Diana Allan, University of Texas at San Antonio

Life Beyond School: How Teachers Can Help Students Successfully Transition to the Next Stage of Their Lives

diana.allan@utsa.edu

Many students have a difficult time establishing independence and developing the strength to move to the next stage of growth beyond the undergraduate degree. This dependency may be most obvious in the private lesson studio. Because of the nature of applied instruction, it is easy to see how students can become dependent and find it difficult to move past this stage in their development. Dependency can also occur in other disciplines, however, as when student teachers are reluctant to take a teaching position or budding theorists or historians may feel safer continuing in a master's program at the same school rather than moving on to another institution for graduate work. Of course, developing self-reliance cannot wait until the student has graduated or even in the final semester before graduation. Ideally, teachers should plan for moving students through the coursework with an eye toward facilitating independence in a gradually unfolding process. How can teachers assist students in developing more self-reliance in thought and action? The purpose of this presentation will be to present a number of strategies that music faculty members from any discipline can incorporate into their curricula to facilitate helping students continue to develop and to make the transition from dependent learner to independent young professional.

Linda K. Antas, Missouri Western State University

L'an Trentiesme de Mon Eage

lantas@missouriwestern.edu

L'an Trentiesme de Mon Eage is the first in a series of simple songs with instrumental accompaniment. The form, pacing, and character of the intertwining melodic lines are inspired by Archibald MacLeish's beautifully crafted poem. The melodic content was created by generating rotating patterns of intervals and "filtering" them by ear and intuition. This process has been expanded through the composer's LISP algorithms in Common Music and is used in later pieces for chamber ensemble and electronic sounds.

Dr. Linda Antas serves as the Director of Audio Technology at Missouri Western State University, where she teaches composition, theory, flute, and electronic music. Her compositions have been performed and broadcast around the world and are published on the Centaur, Media Café, TauKay, and EMS labels. Her work has been recognized by organizations including the Fulbright Foundation, The International Music Contest Citta' di Udine, the International Computer Music Association, and the Atlantic Center for the Arts. She has performed as a flutist for the National Flute Association Convention, the Phonos Foundation (Barcelona), the Seattle Chamber Players' "Icebreaker Festival", and in recital with clarinetist Eric Mandat for a 100th birth-year performance of Carter's Esprit Rude / Esprit Doux.

Dr. Susan Carter, soprano, currently serves as Associate Professor of Voice and Director of Vocal Studies at Missouri Western State University. Dr. Carter has performed internationally with companies including Dallas Opera, Rochester Opera, Syracuse Opera and BAM in leading operatic roles including “Lucia”, “Queen”, “Constanza”, “Donna Anna”, “Vitellia” and “Leonora”. Oratorio includes soprano soloist in Mozart’s Coronation Mass at Carnegie Hall, Webber’s Requiem, Orff’s *Carmina Burana* with the Dallas Ballet, Verdi’s Requiem and Messiah. Dr. Carter is certified as a Kundalini Yoga Instructor and is the co founder of The Well-Tempered Body, an organization providing workshops and master classes nationally on body awareness for performers.

Ilka Vasconcelos Araujo, Texas Wesleyan University

Il Crociato in Egitto: The opera that defies Rossini’s monopoly of the Italian operatic stage

ilka.v.araujo@gmail.com

The purpose of this paper is to introduce, describe, and analyze Giacomo Meyerbeer's (1791-1864) last and most successful opera written in Italian style: *Il Crociato in Egitto*. Successful premieres of the opera led Meyerbeer into the world of fame during the nineteenth century. A contemporary London critic in *The Harmonicon* wrote in 1825: "...Meyerbeer is the one who most happily combines the easy, flowing and expressive melodies of Italy, with the severer beauties, the grandeur accompaniments of the German School." Indeed, that fact helped him to establish his own voice and distinguish himself in a period when Rossini dominated the Italian operatic stage. The paper intends to show characteristics found in Meyerbeer's Italian style, which are original and different from what is found in the style of Rossini. These evidences will support the idea that Meyerbeer should not be respected only as a major composer of French Grand Opera. He is truly on the same level as Rossini, Bellini and Donizetti with regard to his Italian contributions. The opera reveals influences derived from Rossini, but, at the same time, it looks forward to the French Grand Opera style later developed by Meyerbeer. *Il Crociato in Egitto* is the last opera in which the principal role was written for a castrato, Giovanni Battista Velluti (1780-1861), the last of the great castrati. Musical examples and excerpts will be used to illustrate the presentation and elevate Meyerbeer's distinguishing style to the status of that of a master composer.

Brazilian pianist and musicologist Ilka Vasconcelos Araujo holds a B.M. in piano performance from State University of Cear in Brazil, a M.M. in piano performance and pedagogy, and a Ph.D. in musicology from the University of Florida. A first prize winner in several piano competitions, Dr. Araujo has performed and taught master classes in Brazil, the Czech Republic, France, Germany, and the United States. She has been featured at several regional and national broadcast programs in Brazil. She has presented lectures and lecture-recitals before organizations such as the CMS, the International Hawaii Conference in Arts and Humanities, the American Musicological Society and the Musicology Lecture Series. Besides holding a faculty position in musicology and piano at Texas Wesleyan University, Dr. Araujo also works as an independent piano teacher, scholar, and as treasurer at the Fort Worth Music Teachers Association.

Carole Blankenship, Rhodes College and Irene Herrmann, University of California Santa Cruz

The Songs of Paul Frederic Bowles: A Centennial Celebration

blankenship@rhodes.edu

The songs performed in this lecture-recital will represent more than fifty years of composition by Paul Frederic Bowles (1910-1999), and will celebrate this centennial year of his birth. In 1992, Ned Rorem wrote, "No American in our century has composed songs lovelier than Paul Bowles's." These songs are little known today largely due to that fact that in 1947 Bowles left America for Morocco, living in Tangier until his death, leaving many of his songs in manuscript form and scattered among friends and possible publishers. After Bowles's departure from America he composed only a few songs. Best known as a novelist, Bowles was also a music critic, poet, translator, and official recorder of native North African music for the Library of Congress. His first and most celebrated novel, *The Sheltering Sky*, was published in 1949. The earliest creative interests of Paul Bowles were many but included poetry and music. Favorite composers from his youth were as varied as Duke Ellington and Igor Stravinsky. As early as 1930 Bowles was setting his own poems to music and soon writing songs to the poems of Jean Cocteau, Federico Garcí-a Lorca, Georges Linze, and Gertrude Stein. In 1939 he was paid to set folk songs by the Federal Music Project of the WPA. The songs performed on this lecture-recital will reveal Bowles's treatment and synthesis of experimental harmony, French *mélodie*, and the folk song style.

Soprano Carole Blankenship is heard regularly in performances in the Mid-South region. She is Assistant Professor of Music at Rhodes College where she serves as Coordinator of the Voice Division. She completed the Doctor of Musical Arts degree in vocal performance at The University of Memphis. Currently Dr. Blankenship serves as the Tennessee Governor for the National Association of Teachers of Singing. Her research is dedicated to American song, particularly the songs created under the direction of the Federal Music Project (1935-1940), to songs by Women composers, and to the development of her new course, *Twentieth-Century American Music and Politics*.

Irene Herrmann, accompanist and lecturer at UCSC, is executor of the Paul Bowles music estate. Her musical acquaintance with Bowles began in 1992 with a visit to the composer in Tangier. It quickly grew into a lively friendship of discussing, editing, disseminating, and performing his music. Her CD of Bowles' music includes chamber music and solo and duo piano works and features several performance premieres. She has continued to champion Bowles' music with many concerts, including unpublished works (still available only in his original manuscript). These recitals often use a lecture/performance format, replete with Bowles anecdotes and personal insights into his music and with readings from his essays and works of fiction. These performances have been part of Bowles festivals in Berlin, Lisbon, and New York City, and at the University of Delaware. In addition to performing Bowles' music, she has co-edited with Timothy Mangan a book of his music criticism.

Patrick D. Bonczyk

Genderless Bodies: The Attractive Gender in Baroque Opera

patrick.bonczyk@gmail.com

The castrato was one of the greatest phenomena to ever participate in Western opera. Not only could these elegant creatures sing with shocking grace and ability but these men were also an alarming social marvel during the golden age of the castrati, some 250 years ago. Castration of pre-pubescent boys was an openly objectionable procedure in most of Italy during the Eighteenth century, but the fact that the castrati were "missing" valuable equipment does not prove that they were robbed of their sexuality. The surgeon Benedetto Mojon proclaimed in 1804 that not only were castrati sexually mature but that they experienced erection more frequently than non-castrated men. Indeed, the castrati's intense popularity on the opera stage and long standing myths of sexual promiscuity also suggest otherwise. Honoré de Balzac illustrates one such case of passionate lust for a castrato in his 1830 novella, *Sarrasine*. In it, the title character falls madly in love with the Italian castrato, *La Zambinella*, and returns to the opera house each night for the enraptured bliss he experiences in his private box seat. The castrati were not just a vocal aesthetic unique from other "natural" vocal mediums, but part of a new gender niche, spear-headed by their gender elasticity and androgyny and reinforced by the celebrity they enjoyed because of it. This paper will discuss how the circumstances of their sexual modification and social perceptions of the castrati came to shape their socio-sexual identity in Europe's Baroque period.

Patrick D. Bonczyk is currently pursuing an undergraduate degree in vocal music at Central Michigan University where he studies voice with Mary Stewart-Kiesgen, harpsichord with Steven Egler, and musicology with Keith Clifton and Jennifer Campbell. He has been published in the University of Western Ontario's undergraduate musicological journal, *Nota Bene*, Fall 2009.

Martha Braswell, San Jacinto College Central

Use of Five-Finger Patterns in Advanced Blocking Analysis and Hymn Playing

magtoc@aol.com

Many piano method books and pedagogues promote the teaching of five-finger patterns to beginning college keyboard students. Piano methods such as *Progressive Class Piano* by Elmer Heerema and *Contemporary Class Piano* by Elyse Mach identify the first five notes of the major scale, assigned to both right and left hand, as a good method for students to begin their instruction. This technique successfully motivates the student to play and acquaints the student with the beginning patterns of scales and key signatures. However, an opportunity is often missed when this basic technique is abandoned after the student has progressed to the scale patterns. Analysis of patterns in a piece, especially familiar patterns, creates a basis for sight-reading with ease. Sight-reading is more a process of pattern recognition than note recognition. This proposal suggests that the five-finger pattern is a very useful method for students to begin their learning process and creates good sight-reading skills. Traditional hymnody covering no more than a span of a 10th in each hand and written in blocked chords is often used for teaching sight-reading at the piano. Analyzing the hymn in five-note finger patterns quickly allows the performer to execute the piece with minimal practicing. The presentation will use several

examples of hymnody and classical literature for analysis purposes to demonstrate the value of these patterns in developing sight-reading skills.

Martha Braswell holds a Bachelor and Master's Degrees in Piano Performance from Texas A & M at Commerce, and a Doctor of Education from the University of Georgia. Her piano teachers included Ken Frerichs, Celia Mae Bryant and Dr. Max Camp. She has held teaching positions at Marymount College of Kansas, Kansas Wesleyan University, University of Georgia, Blinn College in College Station, Wharton Junior College and at San Jacinto College in Pasadena, where she presently teaches Music Theory, Organ and Piano and directs the Pre-College program in piano. She maintains an active research and performance schedule.

Mark Brill, University of Texas at San Antonio
Depiction of the Exotic Other in the Films of Ray Harryhausen

mark.brill@utsa.edu

Starting in the 1950s, the producer and visual effects designer Ray Harryhausen perfected the art of stop-motion animation, and with it took the fantasy film to new heights, producing several films that have become legendary. This paper examines the music of some of these films, concentrating on *The 7th Voyage of Sinbad* (1958) and *Jason and the Argonauts* (1963), both scored by Bernard Herrmann; *The Golden Voyage of Sinbad* (1974), scored by Miklos Rozsa; and *Clash of the Titans* (1981), scored by Laurence Rosenthal. Herrmann, who collaborated with Harryhausen on four projects, composed scores that add several levels of complexity to these films. On the one hand, he made use of some of the popular devices that almost became stereotypical of 1950s historical epics: triumphant pseudo-Greek (or Roman) militaristic music, or amorphous harp-and-panpipe effects to represent Mount Olympus, both of which, in typical Herrmann fashion, blur the line between the diegetic and non-diegetic worlds. But in other sections, Herrmann aimed for—and achieved—the psychological complexity that was his trademark in dramas and suspense films. Often, Herrmann avoided straightforward melodic material or even motivic development in favor of a more psychological and emotional sound base. In one particularly effective scene, Herrmann made use of the "Epitaph of Seiklos," a Greek melody that is over two thousand years old and one of the earliest notated pieces of music. The oddly modal melody conveys an exotic other-worldly feeling that is at odds with the more familiar material 1950s audiences could identify with. Herrmann also returned to previously perfected scoring techniques, for example amorphous thirds aimlessly wandering over an insistent drone that he used in films such as *Vertigo* (1958), or stagnant chords in the low brass and woodwinds that accentuate moments of suspense, and which he used effectively going back to his first film, *Citizen Kane* (1941). By contrast, the scores of Rozsa and Rosenthal revert to full fantasy mode, with lush chords that make use of the full orchestra and melodic passages that often serve as leitmotifs and contribute to the narrative. Rozsa's music in particular has a much more structural function than did Herrmann's over a decade earlier. What all three composers have in common is the embracing of the literary and/or classical aspects of each film, the depiction of heroism in relation to principal characters, and, especially, the representations of fantastical and mythological creatures and events that Harryhausen was famous for.

Mark Brill has earned degrees from Oberlin College, Tulane University and the University of California-Davis. He is currently assistant professor of musicology and world music at the University of Texas at San Antonio. His expertise is in Latin American music, and he has published numerous articles on the colonial music of the Oaxaca Cathedral in Mexico. He is also the author of a forthcoming textbook on Latin American music. His other area of interest is film music, and he has written extensively on this subject, including articles on the Hollywood Golden Age composer Leith Stevens. He is currently examining the music of fantasy films and is writing an article on James Newton Howard's music in the 2005 film King Kong.

Susan Dill Bruenger, University of Texas at San Antonio
Using Personal Investment Theory to Interpret Student Behavior

susan.bruenger@utsa.edu

Classroom management is typically cited as one of the most troublesome problems teachers face. Non-select choir teachers frequently find themselves asking such questions as: Why is this student behaving in this way? What does this student expect to get out of this choir? How can I influence her behavior? Personal investment theory gives us a tool for addressing these questions. It suggests that attempting to understand and influence motivation behavior calls for both the observation and the interpretation of the behavior patterns of students. This presentation will demonstrate how to use personal investment theory to interpret an actual student's behavior by determining the relationship of observed personal investment behaviors to the meaning a non-select choir member attached to her choral experience.

Susan Dill Bruenger is currently Associate Professor of Music Education at The University of Texas - San Antonio where she serves as music education area coordinator. She currently serves as president-elect of TMEC, music education chair for the Southwest CMS chapter and is a member of the Music Educators Journal editorial board. Her research interests lie in the areas of non-select performers, motivation and recruitment.

Amy K. Bullington
African Influences in Brazilian Musi

akb132@msstate.edu

This paper explores the influences of African dances on the nationalistic movement in Brazilian music. Composers such as Camargo Guarnieri, Francisco Mignone, and Ronaldo Miranda based their compositions directly on slave dances, which is evidenced by the use of rhythmic ostinatos, cross rhythms, monothematic melodies, and scales, all of which can be traced to the tribal dances brought by the Brazilian slaves from Africa. Guarnieri's "Dansa Negra" for two pianos, and Mignone's "Congada" and Miranda's "Tango" for piano four hands will be analyzed with regard to their relationship to the African dances, the 20th century compositional style of each composer, and the Post-Nationalistic school in Brazil. These relationships are evidence of these pieces' rich African heritage.

Amy K. Bullington is a senior at Mississippi State University. She is pursuing a double major in Music and Industrial Engineering with a minor in Mathematics, and expects to graduate in August 2010. She studies piano with Dr. Rosângela Sebba.

Joe Ella Cansler, West Texas A&M University

Does Stress and Tension Have to Alter the Quality and Production of the Singer/Presenter Voice? Stress Management and Fear Mastery for Acoustics Sake!

jcansler@mail.wtamu.edu

Most would agree that the primary means of communication are the human voice and body language and that there is nothing more critical than effective communication. Healthy voice production is based on efficient athletic coordination of respiratory, phonatory, resonating, and articulatory subsystems. But in many cases, when a singer/presenter is not relaxed, the voice tends to “go up”, sound tight and/or waiver. The vocal instrument is a complex combination of the power source (respiratory system), the oscillator or tone generator (vocal folds/phonatory system), and the resonator or quality maker (supraglottic vocal tract, or area above the vocal folds—comprised of the supraglottic larynx, tongue, lips, palate, pharynx, and nasal cavity). Along with this is also the articulatory system. Singers, in particular, work toward developing a balance of these systems to create a dependable vocal technique. In order to perform, a singer needs to know that when he opens his mouth, what he wants to come out, **will**. Could there be a method to reduce the level of perceived performance apprehension and thus improve the quality and acoustics of the voice? One method could be biofeedback, usually a type of training in relaxation and "stress management" using biofeedback instruments to increase your awareness and control of your physiological performance. Another is the work of Merritt, Richards and Davis from the National Voice Center, University of Sydney, Australia which indicates positive results in reducing the level of perceived performance anxiety in an experimental group (over the control group) assessed by four judges using visual analog scale (VAS). The control group consistently scored higher in eight features considered: physical ease, physical presence, effective gesture use, effective eye contact, correct breath use, suitable pace, vocal variety, speech clarity, and perceived performance anxiety. A musical performance/presentation is a form of self-disclosure and is subject to inhibiting influences. This study focuses on ways to improve acoustic vocal quality through interference of performance apprehension, a source of concern that can cause many problems including voice change. We offer exercises and insight to enhance an ideal performance and help create the "presence" for 100% use of your abilities including optimal vocal quality.

Joe Ella Cansler, West Texas A&M University

Transcend from Performer to Artist What is the difference between a Master Technician and an Artist?

jcansler@mail.wtamu.edu

Performers tend to focus on whether the performance proceeds well or not and thus, miss a deeper significance that can be right before them. To grasp this hidden dimension is to transform the very meaning of Artistic Performance. This is the place where the conscious mind shuts off, deliberate intent is transformed, and the Zone reveals itself. The conditions are ripe for an optimal or “Peak Performance”. This involves strategic

thinking and an understanding of the mental and cognitive processes behind behavior. As scientists study and learn more about the brain, they find new techniques for overcoming fears by accessing our nervous system in unique ways. One of these is “eye accessing cues”, a tendency for the eyes to look in a certain direction when thinking in a certain way. (<http://www.nlpinfo.com/intro/txintro.html>). Another processes to consider is Neuro-Linguistic Programming (NLP), a how-to technology that can provide tools and skills for the development of states of individual excellence at one level and at another level are about self-discovery, exploring identity and mission. (http://en.wikipedia.org/wiki/Natural_language_processing). It also provides a framework for understanding and relating to the 'spiritual' part of human experience. Bernard Turgeon’s work has been helpful as a developer, trainer, and consultant in the field of Neuro-Linguistic Programming (NLP) since 1997 at McGill University in Montreal, Quebec, Canada. (<http://www.bernardturgeon.ca/intro.html>). An individual’s ongoing experience is comprised of some combination of information from each of his or her senses: the auditory, visual, kinesthetic, olfactory, and gustatory senses help learn and create his model of the world. We will investigate what makes the peak experience in learning so satisfying and how to spend more of our time working at that level. We can identify the appropriate resources and the applications that will lead to the desired state.

Dr. Joe Ella Cansler teaches studio voice, musical theatre, and empowerment classes at West Texas A&M University in Canyon, Texas. She holds the Bachelor of Music Education degree with all levels certification, Master of Music degree and Ph.D. in Fine Arts, with an emphasis in vocal performance, from Texas Tech University. As a recipient of the Faculty Development Grant, she performed and conducted in Italy and Switzerland with the University of Sienna and has been the Colloquium Guest Professor and Grant Recipient with Western Carolina University, and plans to present and participate this summer in the Athens Institute for Education and Research in Greece. As past musical director of the Outdoor Drama Musical TEXAS, she has worked with celebrated artistic directors auditioning, casting, and producing professional theatre. She has taught Honors and IDS Classes pertaining to Empowerment through Apprehension Management and facilitates workshops and master classes through out the United States.

Aaron Carter-Cohn, University of Texas at San Antonio

A New Tune for an Old Rhyme: Mother Goose Rhymes as Art Song Texts

cartercohn@gmail.com

I discuss three song cycles based on Mother Goose Rhymes. Despite many commonalities in these works they were apparently conceived and written in isolation from each other. The composers, Henry Cowell, Donald Draganski and Ken Metz, all produced song cycles of similar proportions (five or six movements of one to two minutes in duration) with similar assortments of rhymes. Yet the compositional idiom of each composer is unique despite the other similarities. Conclusions will be drawn about what is appealing about Mother Goose rhymes as a text as well as the benefits and challenges for composers selecting familiar texts like Mother Goose, especially when the text may already be associated with a melody. After a discussion of the historical context of each work and a comparison of formal structures and compositional techniques a single movement from each work will be listened to in its entirety.

Aaron Carter-Cohn is currently pursuing a masters in choral conducting at the University of Texas at San Antonio where he is a presidential scholarship recipient and assistant to Dr. John Silantien, director of choral activities. He has presented papers and compositions at regional and national conferences of the College Music Society, the Society of Composers and the National Association of Composers. He is organist and choirmaster at St. Francis Episcopal Church of San Antonio.

Yi-Chiu Rachel Chao, Rice University

Narrative Structure and Meaning in Schumann's *Fantasia in C Major*, Op. 17

rachchaoyi@gmail.com

The expressiveness, freedom, and spontaneity in Robert Schumann's *Fantasia*, Op. 17 result in ambiguity and complexity in meaning and structure. They have also led to numerous interpretation of the work by different performers and scholars. With the idea of the unity toward the *Fantasia* as a whole (a controversial issue that will be discussed), the presentation focuses on the features, both musical and extra-musical, that contribute to the underlying coherence of the work as a whole. My approach to the analysis of the *Fantasia* integrates the understanding of Schumann the man and his life, musical influences, as well as the circumstances he was experiencing during the time the *Fantasia* was written. The analytical approach is associated with the idea of narrative, as is largely prompted by the importance of literature in Schumann's life. This narrative reading, which not only guides me to understand the structural and formal significance, but also the thematic evolution and motivic association among the movements, leads me to follow of the course of the musical ideas, feelings, and thoughts, with the focus on the mode of continuation and the temporal aspect of the music. It guides me to perceive the improvisatory idea that is hidden. Such a way of "reading" the *Fantasia*, which is fused with the understanding of Schumann and his life, enables me to understand how the *Fantasia* as whole complete the narrative suggested in the first movement, providing a full picture of Schumann's gazing into the future and imagining his union with Clara.

Yi-Chiu Rachel Chao has performed in solo and collaborative recitals in Taiwan and the United States. She has won prizes from numerous competitions including Taiwan National Piano Competition and MTNA Competition, and was recently awarded fellowship to Tanglewood Music Festival this summer. Rachel currently serves as a staff pianist for the voice and opera program at Rice University. She has taught at California State University, Bakersfield. She studied with Alan Chow at Northwestern University where she obtained her Masters and Doctor of Music in piano performance, and with Walter Cosand at Arizona State University, from where she holds a Bachelor of Music.

Jennifer L. Cahill Clark, University of Texas at San Antonio
Comparing string teacher self-efficacy with string student self-efficacy, practice, and achievement

jennifer.cahillclark@utsa.edu

This study will set out to examine the self-efficacy beliefs of approximately 12 South-Central Texas string teachers and make comparisons to the self-efficacy beliefs, practice habits, and achievements of their students. The private instruction teachers will be chosen based on both convenience and recommendation of local orchestra directors, taking three recommendations from at least four main local schools or string programs. To keep the teacher sample varied, the researcher will attempt to have representation from the local professional symphony, union, and universities, as well as a category of other, which might include regional orchestra participation, reputation, or Suzuki listings. Because these teachers will be chosen based on recommendation and reputation, it is likely that this study will be focusing on higher self-efficacy along with higher achieving students. Self-efficacy has been considered in past music research for both string students and string teachers, but at minimum compared to other fields. Therefore, the purpose of this study will be to examine the self-efficacy beliefs of private string teachers and descriptively compare these results to the self-efficacy beliefs, practice habits, and achievement of their string students.

Soloist, Johann Nepomuk Hummel, Fantaisie for Viola and Orchestra

Jennifer Cahill Clark, secretary for the CMS South Central Regional Chapter, is Assistant Professor of Viola and String Education, as well as String Area Coordinator at the University of Texas at San Antonio. She received her PhD in Music Education from the University of North Texas and Viola Performance degrees from Texas Christian University and UNT. Dr. Clark is principal violist of the Corpus Christi Symphony Orchestra, performs in many chamber music collaborations, and substitutes in the San Antonio Symphony. Dr. Clark is also Co-Director of the UTSA String Project and an active American String Teachers' Association member.

Rebecca A. Coberly, University of Texas-Pan American and Regina Shea, Texas Tech University

Stephen Paulus's Art Songs for Soprano and Piano: An Overview

rebeccacoberly@sbcglobal.net

Regina_shea@hotmail.com

Proposed Repertoire: Selections from Three Elizabethan Songs (1973), All My Pretty Ones (1984) and Songs of Love and Longing (1992) by Stephen Paulus (1949–) This lecture recital explores Stephen Paulus's contribution to vocal art song literature for Soprano and Piano, and investigates interpretive, musical, and vocal elements of his songs applicable to their study and performance. Stephen Paulus is a prolific and highly successful composer who is well known for his choral music, and who has also written substantially for orchestra, chamber ensemble, solo voice, and the operatic stage. He composes musically and textually sophisticated vocal literature which is deserving of exposure to a wider audience. In this lecture recital, I will focus on three song cycles for Soprano and Piano: Three Elizabethan Songs, All My Pretty Ones, and Songs of Love

and Longing. I will perform selections from each cycle, and discuss the circumstances of the composition of the songs, including the commission, the premiere, and the origins of the texts. I will also discuss musical and textual characteristics of these works, exploring elements unique to each cycle as well as elements common throughout the vocal works, characterizing Paulus's vocal writing. Stephen Paulus's songs are a valuable contribution to the soprano art song repertoire. Exploration of these songs will inform and encourage singers who may be interested in performing these works.

Regina Shea holds a degree in piano performance from the Oberlin Conservatory of Music and a Master's degree in piano pedagogy from the University of Illinois. She performs as a collaborative pianist with student and faculty soloists at the School of Music at Texas Tech University. She was soloist with the Lubbock Symphony Orchestra in Saint-Saëns' *Carnival of the Animals*. Other credits include staff accompanist at McMurry and Hardin-Simmons Universities, and work with the Lubbock Moonlight Musical's *The Secret Garden*, the Abilene Opera Association's *The Merry Widow*, the Abilene Collegiate Opera's *Don Giovanni*, and the Abilene Philharmonic Orchestra's *Carmina Burana*.

Wendell R. Davis, University of Texas-Pan American
Can You Learn to Sing from a Computer?

davisw@utpa.edu

Learning how to sing has always been an education in nomenclature as much as technique. Describing how to make the sound, what the sound should be like, and what term to ascribe to it make up the 'technical' part of every lesson. Every vocal studio's techniques for producing placement, open throat, or cover are different. Voice teachers, because they're in the business of making aesthetic choices, choose sounds to fit those techniques based on their own aural palate. Not only is their way of producing a tone different from studio to studio, so is the judgment of which one sounds the best. Despite these problems, people have learned to sing by the studio method for 400 years. It is hard to say whether or not the method has become more or less efficient in that time owing to the variation in demands on the profession, vagaries of talent available as singers and teachers, the accretion of error, and development of new techniques. However, we can say that learning to sing aided by sensing devices connected to computer software is a twenty-first century development. VoceVista developed by D.G. Miller uses real-time spectrum analysis in several different forms and the output of an electroglottograph to provide a visual reference for changing a student's sound. This presentation will consider the results of a term of teaching with VoceVista on five parameters of my students singing: male registers, female registers, upper male extension, female middle voice, and formant tuning.

Richard Davis, baritone, has combined a career as both singer and teacher. After a successful season at Wolf Trap he acquired management in NYC and sang roles in regional opera houses for three years. As a teacher he has served on the faculties of Columbus University, Eastman School of Music, Nazareth College, Oberlin, Penn State, University of Louisiana at Lafayette, and Pittsburg State (KS). His book, *A Beginning Singer's Guide* is in its second printing and available from Scarecrow Press. Richard

Davis holds the DM from Indiana University, and teaches voice and opera at the University of Texas-Pan American.

Robert A. Duke, University of Texas at Austin

Keynote Address: How Little Can I Teach?

bobduke@mail.utexas.edu

Robert Duke is the Marlene and Morton Meyerson Centennial Professor in Music and Human Learning, University Distinguished Teaching Professor, Elizabeth Shatto Massey Distinguished Fellow in Teacher Education, and Director of the Center for Music Learning at The University of Texas at Austin. He is the founder of the National Forum on Research in Motor Learning and Music, a research collaborative devoted to the study of motor skill development and procedural memory consolidation. A former studio musician and public school music teacher, he has worked closely with children at-risk, both in the public schools and through the juvenile court system, and he directs an active research program in motor skill learning and procedural memory at UT. Dr. Duke has served on the editorial boards of the *Journal of Research in Music Education*, the *Bulletin of the Council for Research in Music Education*, *Psychomusicology*, and other publications, and he has directed national research efforts under the sponsorship of such organizations as the National Piano Foundation and the International Suzuki Institute. He lectures frequently on the topics of human learning, systematic observation and evaluation, and behavior management, presenting workshops and teaching demonstrations throughout North America. He is the author of Scribe 4 behavioral analysis software, and his most recent books are *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction* and *The Habits of Musicianship: A Radical Approach to Beginning Band*, which he co-authored with Jim Byo of Louisiana State University. *The Habits of Musicianship*, released in the spring of 2007, is distributed online cost-free through the Center for Music Learning.

Matthew R. Dunne, University of Texas at San Antonio

Five Miniatures for Guitar

matt@stic.net

I composed the 20 Miniatures for Guitar in the summer and fall of 2009 as a result of winning a grant from the Artist Foundation of San Antonio to compose a set of small guitar pieces that would be accessible to a wide variety of classical guitarists. Much of the guitar music I had written previously was for specific virtuoso performers or ensembles. Consequently, I wanted to contribute to the much needed body of guitar repertoire appropriate for performance by serious students, amateurs, and professionals. My inspiration for this work has been the few sets of very high quality short compositions for guitar composed in the 20th century, especially the 24 Preludes by Manuel M. Ponce and the 20 Estudios Sencillos by Leo Brouwer. The compositional style of the Miniatures reflects my jazz influences, interest in harmonic development, and admiration for implied counterpoint. I have tried to stay quite focused with regards to textural and rhythmic settings, relying on those to provide continuity while (hopefully!) allowing melodic and harmonic development to provide variety and a sense of formal development.

Matthew Dunne, guitarist and composer, was the 2008 winner of the Tobin Grand Prize for Artistic Excellence from the Artist Foundation of San Antonio. He has performed and taught throughout the United States and Mexico in both the classical and jazz genres. The San Antonio Express News has called his playing beautiful...elegant, well crafted and sophisticated. He received the DMA degree in guitar performance, jazz emphasis, from The University of Texas at Austin, the first guitarist to receive this degree. Since 1992, he has been on the faculty of the University of Texas at San Antonio. He is a frequent collaborator with the Los Angeles Guitar Quartet, having composed music for three consecutive LAGQ CDs on Telarc, including the GRAMMY winning Guitar Heroes. He has recorded three compact discs; one of which won an award in Acoustic Guitar Magazine's Homegrown CD contest for self produced CDs of any style featuring acoustic guitar. Dr. Dunne has directed the Southwest Guitar Festival bi-ennially since 1995.

James D. Fidlton, University of Texas-Austin
Attention and automaticity during improvised jazz

jfidlon@mail.utexas.edu

In this paper, I report findings from two experiments that sought to clarify the generative mechanisms and means of action control involved with the production of improvised musical sequences in jazz. In the first study, I examined the influence of jazz experience on prospective thinking during improvised performance. I found that skilled improvisers were concerned with abstract and distal features, and novices more attentive to the explicit and temporally proximal elements of the music they were about to play. In a second study I investigated the degree to which improvisation is mediated by processes associated with working memory, the cognitive resource identified with conscious decision-making and the temporary storage of perceptual memories. Using a dual-task methodology, I found that jazz improvisers can generate improvised music while simultaneously performing an unrelated cognitive task. This finding suggests that the genesis and motor control of improvised music can occur independently of conscious regulation, a proposal consistent with some subjective accounts described by improvisers as well as findings from recent brain imaging studies. I propose that tonal jazz improvisations emerge from an extensively automatized motor repertoire specialized to manage the demands of a time-constrained and interactive performance environment. A key feature of this repertoire is a set of generative procedures that support the execution of novel but musically idiomatic sensorimotor sequences.

James Fidlton is a Ph.D. candidate in Music and Human Learning and Jazz Studies at The University of Texas in Austin. His research explores the cognitive, motor, and neuropsychological substrates of improvisation, and he has presented his findings at professional conferences in the United States and abroad. Prior to beginning his doctoral studies in Austin, he was the Director of Jazz Studies at Clark University in Massachusetts. In addition to his scholarly pursuits, James is a seasoned guitarist, and can be heard selling his musical soul at various dive bars, catering halls, and hotel lobbies around Austin. He received his master's degree in jazz studies from Indiana University in Bloomington.

Robert Frank, Southern Methodist University
Special Session: Technology in the University Classroom and Studio

robfrank@mail.smu.edu

www.robertfrankmusic.com

As a former professional computer consultant, long-standing proponent of using technological advances in the teaching of music, co-author of a technology-rich music fundamentals textbook with co-author Ken Metz, and a faculty member under Dean José Bowen, who has urged us all to "Teach Naked" in the classroom, there might seem to be a great deal of conflict in my personal classroom teaching. However, I have great peace of mind when addressing all of these issues when taking a "transparent technology" approach to both my writing and teaching. By following this principle, where technology is kept in a supporting role both in and out of the classroom, and when used, occupies a role no greater or less than a piano, handout, or chalkboard, making it appear "transparent" to our students who have been immersed in it their entire lives. This principle also guided us in preparing our textbook/hypertext: Fundamentals for the Aspiring Musician. I will share our experiences in developing and applying this to the teaching of music at both the undergraduate and graduate levels.

Robert Frank is Associate Professor of Composition and Theory in the Meadows School of the Arts at Southern Methodist University. He has lectured on the topic of the use of technology in music at universities in South Korea and is a frequent guest lecturer on that topic at conferences in the US. He is co-author of Fundamentals for the Aspiring Musician (Routledge, 2010), author of Materials for the Contemporary Musician (Linus Publications, 2010), and his music is published by Brixton Publications, Robert Frank Music, and recorded on several CD labels.

Donald Callen Freed, Sul Ross State University
Stroke and Voice Therapy: One Singer-Conductor's Personal Journey

dfreed@sulross.edu

It has been nearly ten years since the author had an ischemic cerebrovascular brain attack, otherwise known as a stroke. The author will describe his experience as a voice pedagogue with this particular type of stroke, which occurred over ten years ago. Included in this discussion will be: (1) stroke in general; (2) the size and scope of this particular stroke (each stroke is different); (3) hospitalization and rehabilitation; (4) speech therapy, including assigned exercises; (5) vocal fold paresis and singing therapy, developed mostly by the victim; (6) use of falsetto, the upper register, and diction and singing exercises in one's own rehabilitation; (7) breathing and therapy; (8) public performances less than a year after the stroke; (9) effects of medications; (10) mental attitudes; (11) how one's pedagogy has changed since the stroke; and (12) the victim's regular exercise regimen. Tables, figures, and charts will be presented, including a schematic illustration of the victim's stroke, speech and singing exercises for rehabilitation, and literature used on the first recital after the stroke. Finally, the effect of the stroke on the victim's choral conducting will be presented.

Donald Callen Freed, Associate Professor at Sul Ross State University, Alpine, Texas, previously served Hastings College, Peru State College and the University of Nebraska.

He holds advanced degrees from UNL, studying with Donna Harler-Smith, and the B.M. from Nebraska Wesleyan University, where he studied composition with Robert Morrow. He has participated in the NATS intern program, and has sung in several master classes with the late Richard Miller. He is a published composer and has received ASCAP awards. His articles appear in *Choral Journal* and the *Journal of Singing*. He has presented at The College Music Society South Central and Great Plains chapters.

Ryan Gardner, University of Arkansas-Fort Smith

Vincent Penzarella: Pedagogical Philosophies and Techniques

ryanbgardner@gmail.com

Vincent Penzarella, former second trumpet player with the New York Philharmonic has over forty years of playing and teaching experience. From his many experiences, Penzarella has developed unique pedagogical philosophies and techniques that have not only benefited his own playing, but many of his students who now work and perform worldwide. Sharing these ideas will help benefit generations of trumpet and brass players and musicians for years to come. This presentation will analyze in depth Penzarella's viewpoints as well as document one of the greatest and most effective teaching styles in trumpet history. With the presentation of these ideas, Penzarella's teaching will be able to reach and help many more trumpet and brass players. Topics will include: breathing, practicing, the art of music, trumpet/brass related issues, confidence, auditions and job training. Although it is true that great players do not always make great teachers, this is not the case with Penzarella. He grew up with an aural approach to music and was a very natural player until his car accident that through him face first from a Jeep. Penzarella was placed in a full-body cast and required reconstructive dental surgery. Essentially, Penzarella had to start from scratch after this tragedy in order to relearn what was once so natural. It was through the help of great teachers, a great understanding of music, a great knowledge of the trumpet and great patience that Penzarella was able to rise to the top once again, and that gave him his unique pedagogical perspective.

Dr. Ryan Gardner is the Assistant Professor of High Brass at the University of Arkansas – Fort Smith. Originally from Santa Monica, California, Dr. Gardner received his BM from the Eastman School of Music with highest distinction. His MM is from Rice University – Shepherd School of Music and he earned his DMA in trumpet performance from the Manhattan School of Music. Here, he worked with former principal trumpeter Mark Gould and the former second trumpet player of the New York Philharmonic, Vincent Penzarella. Dr. Gardner also serves as the trumpet professor at a summer chamber music festival, “Manhattan to the Mountains” at Snow College in Ephraim, Utah. Dr. Gardner continues to enjoy a successful free-lance and teaching career in Fort Smith and New York City, where he performs regularly.

Cynthia I. Gonzales, Texas State University-San Marcos

From Lost in [Pitch] Space to [Notating] the Sound of Music

cigonzales@aol.com

If the goal of an aural skills curriculum is to develop a musician's ear, then how do the activities in an aural classroom transform the learner who is lost in pitch space into one who can notate the sound of music? This paper will explore a model that describes

possessing aural skills as the unification of three discrete bodies of knowledge: (1) musical sound, (2) musical notation, and (3) musical labels (i.e., solfege, pitch names, numbers). Whether reading music, that is, transforming a musical score into audible sound, or taking dictation, that is, transforming invisible sound into visible notation, the learner who has intertwined these three bodies of knowledge is described as having a "good ear." Activities in the aural skills classroom that are designed so as to increase knowledge and to combine these areas of knowledge will give learners functional, transferrable skills.

Cynthia I. Gonzales is a music theorist and a professional soprano with degrees from the University of North Texas and from Harvard University. She is an Associate Professor at Texas State University-San Marcos where she serves as Coordinator of Theory. Dr. Gonzales's primary research topic is text-music relationships, particularly in the songs of Arnold Schoenberg. She has also given several presentations about the application of technology to music instruction. Since 1996, she has performed with the Austin-based Grammy-nominated professional choral ensemble *Conspirare*. Dr. Gonzales has twice been a member of authoring teams for choral textbooks published by Hal Leonard and Glencoe/McGraw-Hill, and recently contributed materials to the Teacher Resource Binder on teaching dictation skills.

Carol McNabb Goodwin, University of Texas-Brownsville
Gradable Chorale-Style Composition Assignments from Beginning Part Writing through Modulation

carol.mcnabb@utb.edu

Theory text books often contain composition assignments that are so open ended that they are difficult to grade objectively, or that are too time consuming to grade when classes are large. To address this problem, a set of chorale-style composition assignments has been developed and will be displayed. The chorales start with root position part writing, progress to inversions and non chord tones, and go through altered chords and modulation. Students create each chorale within strict guidelines, with the compositions becoming more complex as their theory knowledge and part writing skills grow. The assignments were developed for use with Kostka and Payne's *Tonal Harmony*, but may be used with other textbooks. Included for each is a detailed grading rubric. Also displayed will be a chart of part writing error markings in shorthand and examples of student work.

Dr. Carol McNabb Goodwin is an associate professor at University of Texas at Brownsville and Texas Southmost College, where she has taught since 1999. She teaches double reeds, theory and aural skills, and serves as theory and aural skills coordinator. Dr. McNabb Goodwin holds degrees in bassoon performance from the University of North Texas, the University of Louisiana at Monroe, and the University of Arizona. She has performed for over twenty years in orchestras such as the Fort Worth Symphony and Opera Orchestras, the Shreveport Symphony, the Tucson Symphony, and at the Arizona Music Festival in Scottsdale, Arizona.

Betty Anne Gottlieb, University of Arkansas-Fayetteville
The Relationship of Ensemble Environment to Music Student Self-Esteem in College Music Students

betty.anne@mac.com

The purpose of this study was to investigate the relationship of the nature of the high school ensemble learning environment to the musical self-esteem of college music students. Satisfaction with the high school ensemble environment, influence of the teacher as an inspiration for continuing with musical studies, and the degree to which the environment in the ensemble was collaborative were investigated for their relationships to students reported perceptions of their musical self-esteem on the Self-Esteem of Music Ability scale (SEMA) (Schmitt, 1979). Students (N=146) in 7 large performing ensembles at a large Midwestern university completed three criterion measures: a researcher-devised background questionnaire, SEMA, and a researcher-devised measure of ensemble environment—Measure of Competition in the Ensemble Environment. The relationship between student ratings of the extent to which their high school ensembles were collaborative and student satisfaction with the ensemble environment, as well as the relationship between students' self-esteem and the influence of their teacher were statistically significant. These data suggest that students who continue to study music tend to come from more collaborative high school environments and that the teachers who create these collaborative classrooms may be influential in their students' perceptions of their musical ability as well as their decisions to continue making music.

Betty Anne Gottlieb recently joined the Music Department at the University of Arkansas bringing over 10 years of experience teaching in the public schools and university-affiliated music programs. She teaches undergraduate and graduate courses in music education as well as supervises a university sponsored preparatory orchestra run mostly by music education majors. Ms. Gottlieb received degrees from Case Western Reserve University, Vandercook College of Music, and is currently ABD in her doctoral studies at Michigan State University. Her research interests include democratic learning environments, sociology in music, identity formation, healthy musicianship, and the nature and meaning of music for beginning instrumentalists.

Brian Hanson
The Dancing Trees

bghanson85@gmail.com

The Dancing Trees for flute, clarinet, violin, cello, and piano was completed in the summer of 2009. The music was inspired by the spooky almost hypnotic, metaphysical movement of trees preceding a violent, summer convection thunderstorm, when the sky is black, and the wind is swirling in every direction. *The Dancing Trees* evokes this dark imagery of the uneasy calm before the storm. The form of this piece is similar to common practice ground bass forms like the passacaglia and chaconne, where there are a series of variations over a fixed bass ostinato or harmonic progression. Continuous glissandi, pitch bending, flutters, trills, swells, arpeggios, and clustered harmonic drones help evoke the movement of wind that makes the trees dance.

Composer, Brian Hanson, resides in the greater New Orleans area. Hanson has written the music for various video games, documentaries, and films. Hanson has won several awards for his compositions including the National New Music Symposium, for *Creatures of Habit*, and the Mid-Atlantic Chapter Most Outstanding Student Composition Award, for *Pier for the Changing Sun*. Hanson's recent media projects include the score for the independent film, *In The Absence of Saints*, and the score for the documentary, *American Crisis, American Shame*, which recently won Best Documentary at the International New York Film Festival. Hanson is currently working on a master's degree in music theory at Southeastern Louisiana University.

Jyoti Hench

Variation Form in Francis Poulenc's Les Soirées de Nazelles

jmhench@ou.edu

In the preface to his solo piano work, *Les Soirées de Nazelles* (1930-36), Francis Poulenc writes: "The variations that form the center of this work were improvised at Nazelles over the course of long soirées in the country, where the author played 'portraits' with his friends grouped around his piano." Poulenc clearly refers to the movements of this work as variations. However, these variations are not unified by a clear harmonic progression or melody. This sets *Les Soirées de Nazelles* apart from many of the seminal works in the long tradition of keyboard variation sets, including Bach's Goldberg Variations, Beethoven's Diabelli Variations, Mendelssohn's Variations Sérieuses, and Rachmaninoff's Variations on a Theme of Corelli. On the surface, *Les Soirées de Nazelles* seems like a suite of unrelated character pieces. Each variation uses a different key, features a different musical style, and portrays a different character or 'portrait.' However, the variations are unified by several musical elements, including motivic content, gestures, and stylistic references. This lecture-recital will discuss the musical elements that unite the eight variations in Francis Poulenc's *Les Soirées de Nazelles*.

Jyoti Hench is originally from Northern California. She holds degrees from the University of California at Santa Cruz and California State University, Sacramento. While living in Sacramento, she established a successful piano studio and also served as rehearsal pianist for Sacramento Opera. She is currently a doctoral candidate in Piano Performance and Pedagogy at the University of Oklahoma, where she teaches group and applied piano as a graduate teaching assistant. She is happily married to her husband Mark, an environmental engineer.

Irene Herrmann, University of California Santa Cruz and Carole Blankenship, Rhodes College

The Songs of Paul Frederic Bowles: A Centennial Celebration

(see entry under Carole Blankenship)

David Heuser, University of Texas at San Antonio

"I knew coming back here was a mistake" from *A Brief History of Root Vegetables*

dheuser@sbcglobal.net

<http://www.davidheuser.com>

Composer David Heuser's music has been called "all-American music at its most dynamic and visceral," and "just the sort of music classical music needs more of." His over 70 compositions range from exuberant orchestral works to intimate chamber pieces. The San Antonio Symphony, Texas Music Festival Orchestra, Cactus Pear Music Festival, Pittsburgh New Music Ensemble and SOLI Chamber Ensemble have all recently premiered new works. A native of New Jersey, Heuser has resided in San Antonio since 1997, where he is a Professor at the University of Texas at San Antonio. His first full-length opera premiered last week.

Speaking of which, *A Brief History of Root Vegetables* is David Heuser's first full length opera. It is a comic opera which dares to ask the question "If a turnip falls in the garden, does anyone pick it up?" Actually it doesn't ask any profound questions, but there is a trophy wife named Trophy, a gardener with a limited vocabulary, lawyers singing about billable hours, a mysterious stranger from Napal, and a thorough explanation for how carrots caused Napoleon's loss at Waterloo. Faye's aria, "I knew coming back here was a mistake", is from the middle of the opera, so there really isn't any point in trying to explain to you what's going on at this moment in the story—it's far too complicated. I can tell you that she has an older brother whom she loathes, a clinging ex-husband, and a son named Travis who keeps saying "condensation" when he means "condescension." And she drinks. A lot. I mean, just constantly. Not that I think that's funny, although some people may, but still, she just doesn't stop.

Timothy Kramer, Trinity University

Key Fragments

tkramer@trinity.edu

Key Fragments was written for and dedicated to clarinetist Stephanie Key. I composed a work for her ensemble, SOLI, in 1996 and have relied on her advice throughout the years on number of pieces of mine. Embedded in this work are some key fragments from my many discussions with her. The principal motive heard at the beginning of this piece, however, is a new fragment: one that cements itself in our memory at different levels of perception, including a reference to a musical key. Broadly cast in three sections—slow, fast, slow—this piece takes us through a landscape where the concept of "key" is pushed to its limit.

Timothy Kramer's works have been performed widely throughout the world by major ensembles. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the AGO, among others. His degrees are from Pacific Lutheran University and the University of Michigan, and he was a Fulbright Scholar to Germany. Originally from Washington State, he is now Professor at Trinity University in San Antonio where he also runs CASA (the Composers Alliance of San Antonio). His works are published by Southern, Earnestly Music, Hinshaw, and Selah and are recorded on Calcante, North/South, and Capstone.

Soojeong Lee, Texas Women's University

Performance Practice: selected Korean art songs written in folk idioms

sopranolee@gmail.com

The purpose of this lecture recital is to contribute comprehensive studies on performance practices in Korean songs written in folk idioms. Many Korean traditional folk songs have been transcribed in Western musical notation. Also, new generation composers, as they strove to find their musical identity, have developed their works in the unique combination of Western musical techniques and Korean folk melodies, idioms, and expression. These folk song arrangements and new folk-influenced art songs are steadily being introduced to Western society. There are, however, very few studies on the authentic interpretation and performance practice of these songs available. The Western methods of transcribing old Korean folk songs or notating new folk-style art song compositions are deficient in delivering proper sounds and styles of these songs, and pose performance practice problems for Western-trained singers. In the lecture-recital the presenters will bring up, among other things, the details of these problems, and discuss the rhythmic characteristics, metrical patterns, vocal embellishments, singing styles, and dictions from selected Korean songs. The presenters will also provide the audio examples of Korean traditional singing to further illuminate the characteristics of their traditional singing styles. Finally, the presenters will perform the selected songs to demonstrate the performance practices discussed during the session.

Dr. Soojeong Lee joined Texas Woman's University as Associate Professor of Music and Coordinator of Vocal Studies in 2008. Dr. Lee has performed in many concert halls including Alice Tully Hall, Merkin Hall, and Carnegie Weill Recital Hall in New York, North Shore Center for the Performing Arts and Krannert Center for the Performing Arts in Illinois, and Douglas Wilder Performing Arts Center in Virginia. As a soloist, she has sung Carl Orff's *Carmina Burana*, Handel's *Messiah*, Haydn's *The Creation*, Mozart's *Vesperae solennes de confessore*, Brahms's *Ein Deutsches Requiem* and Fauré's *Requiem*. Her operatic repertoire includes Pamina in Mozart's *Die Zauberflöte*, Despina in Mozart's *Così fan tutte*, Valencienne in Lehar's *The Merry Widow*, and Antonia *Les Contes d'Hoffmann*. Dr. Lee has also been active in developing special research topics in vocal music. Her projects concerning Korean folk songs and modern art songs, as well as French singer Jane Bathori's recital program "Première Exposition de Mélodies Françaises, Paris, 17 May 1926," have been selected for presentation and lecture recital at several international conferences held by the College Music Society. Prior to her appointment to TWU, she taught at the University of North Alabama.

Brooke Lyssy

George Antheil's Ballet mécanique and the machine aesthetic

brooke.lyssy@gmail.com

In the 1920s, machines were beautiful and terrifying instruments that enabled humans to be more productive and therefore more powerful, and whose societal implications were just beginning to be coped with and understood. They had efficiently generated previously unprecedented capital, and in the case of WWI, unprecedented destruction. Peoples' perceptions of the world around them were changing rapidly as their work became Taylorized and a culture of distraction became pervasive. In musical works that

coped with the ramifications of an increasingly mechanized culture, stylistic innovations and audiences' reception and memory of them tell much about how a person in the 1920s might have listened to music differently than we listen to music today, as well as why some pieces have more longevity in public memory. George Antheil's *Ballet mécanique* is a work that, despite its seemingly direct confrontation with the timely issue of mechanization, is largely forgotten by the public today. This paper compares the *Ballet mécanique* to other machine-oriented pieces before and after WWII, noting stylistic differences between them and considering reviews written in the contemporary press in order to judge audiences' reactions to and perceptions of the piece, as compared with their reactions to contemporaneous pieces like Stravinsky's *Rite of Spring*. Antheil places the musical instrument and mechanical instrument on the same stage, and the comparison sheds light on the role of music in a mechanized world. What would our instruments say about society if they could speak, and how do we reconcile humanity with machinery?

Brooke Lyssy is a soprano and a junior at Southwestern University, where she is pursuing a B.A. in Music. She presented an early version of this paper at Southwestern's annual Student Works Symposium in April 2009. For the past semester, she worked as an administrative assistant to Dr. Michael Cooper, publicizing and performing in a project to reconstruct *tableaux vivants* of Claude Debussy's *Chansons de Bilitis*, with text by Pierre Louÿs. Brooke plans to pursue graduate studies in musicology.

Samuel Magrill, University of Central Oklahoma

Odyssey Etude

smagrill@uco.edu

Odyssey Etude (2001) for flute and piano was composed as a short virtuosic work depicting a scene from Ulysses's exotic journey home from the Trojan Wars—the Song of the Sirens. According to legend, the Sirens were beautiful nymphs who sang so magically that sailors who heard them were hypnotized by the beauty of their songs and crashed their ships onto the rocks along the shore of their island.

Samuel Magrill is Composer-in-Residence and Professor of Music at the University of Central Oklahoma where he has taught music theory and composition since 1988. He received a Bachelor of Music in Composition from Oberlin Conservatory and a Master's and Doctorate from the University of Illinois, Champaign-Urbana. His compositions have been premiered in Russia, Australia, Italy and Germany, at the National Flute Association Convention, the National College Music Society Conference, the Oklahoma Opera Festival, the National Society of Composers' Conference, Chennai, India, Chile and Costa Rica. In 2009, he began a three-year term as CMS National Board Member in Composition.

Dr. Emily J. Butterfield, Assistant Professor of Flute and a member of the UCO faculty wind quintet, is president of the University of Central Oklahoma's Pi Kappa Lambda chapter. A native of Michigan, Dr. Butterfield received a B.M. from Michigan State University, M.M. from Florida State University and a D.M.A. from The Ohio State University. She has performed in the Southeast Ohio Symphony, Ashland Symphony, Columbus Bach Ensemble, and The New Sousa Band. In 2005, the National Flute

Association selected Dr. Butterfield's D.M.A. document as a winner in its Dissertation Competition.

Victor R. Markiw, University of New Haven

Partita No. 5 (1975) composed by Myroslav Skoryk

vmarkiw@newhaven.edu

The primary objective of this performance is to introduce music of one of Ukraine's leading living composers to scholars, performers, and educators in the music field. Internationally renowned composer Myroslav Skoryk stands at the forefront of well-known composers from Ukraine. Skoryk was born in Lviv, Ukraine, on July 13, 1938, but his family members were deported to Siberia in 1947, a result of Stalin's ongoing system of ethnic cleansing that focused on the Ukrainian people and those from other former Soviet republics. It was in the town of Antero-Sudchensk of Kemerova Oblast in Western Siberia where the young Skoryk began his formal musical training. Later, in 1960, Skoryk began his graduate studies in composition at the Moscow Conservatory, studying with the celebrated composer Dmitri Kabalevsky (1904-1987). Skoryk's early creative path is an outgrowth of the Lviv School of composers, which includes Mykola Lysenko, Stanislav Liudkevych, Lev Revutsky, Mykola Kolessa, and Boris Lyatoshynsky. Skoryk's music is tangentially related to this school of composers because of its use of folk song. Later, his interaction with other composers and teachers at the Moscow Conservatory, such as Alfred Schnittke, Rodion Shchedrin, and Edison Denisov, provided a fruitful exchange of ideas that would inevitably evoke some stylistic parallels between Skoryk and these composers. Historically, Skoryk may be considered as stylistically eclectic, along with composers like Alfred Schnittke, Sofia Gubaidulina, Arvo Pärt, Luciano Berio, and Krzysztof Penderecki. In contrast, however, Skoryk's consistent use of Ukrainian folk elements clearly indicates a closer link to the music of Bartók, which is heavily reliant on folk material. This use of indigenous music from his native country is an important distinguishing factor as compared to Schnittke, who relies much more on collage and borrowing. Like many of his Soviet predecessors, Skoryk uses standard forms such as sonata, rondo, suite, fugue, and theme and variation within his compositions but often manipulates certain aspects of these forms to create unique hybrids. Within this framework, the tonal language of Skoryk's compositions remains original in spite of its eclectic tendencies. Ukrainian folk music and, in particular, folk melodies and rhythms from Ukraine's Carpathian region find a place in Skoryk's music. Another side of Skoryk's music is the influence and utilization of jazz and popular music. In the former Soviet Union, jazz was forbidden until its prohibition was ended by the ruling party in 1956. As Skoryk searched for his own style after the lifting of this prohibition, jazz came to play a significant role in the language of his music. Skoryk's use of quotation finds its way into many of his works, thus showing the eclectic mix of different styles within his peculiar musical language. The Partita No. 5 shows Skoryk utilizing quotation in two ways: thematic cross reference between varying sections of a work; and quoted passages borrowed from different works. The Partita No. 5 represents the primary example of this composer's use of thematic cross reference from movement to movement, culminating in the finale's direct quotation from all previous movements. The finale also uses "borrowed" quotation; however, the tonal language remains original in spite of its eclectic tendencies. Myroslav Skoryk (Lviv, Ukraine, b.1938) is the author

of a very diverse and impressive oeuvre. Although contemporary in its vocabulary and means of expression, his music often draws from the rich well of Ukrainian folklore. The Partita No. 5 for Piano (1975) is one of the most popular and frequently performed piano works by Skoryk. Subtitled “In Modo Retro” (“In Old Style”), it is a composition from Skoryk’s middle period, saturated with Neo-Romantic tendencies, including the composer’s ability to fuse different extremes of musical material taken from several centuries and styles. The Prelude introduces thematic material that is expanded upon and developed in its succeeding movements. Several motives from former movements (Waltz, Chorus, Aria) are re-introduced in the Finale, producing a musically-inspired, kaleidoscopic web. In addition, quotations (as used in jazz) of different music include a Gypsy dance, the tune “Santa Claus Is Coming to Town,” the opening accompanimental motive from Chopin’s Etude in F Major Op. 10 No. 8, and a fragment of the former USSR anthem. The coda contains chord clusters alternating between D minor and E minor chords, imitating the sound of a harmonica.

Pianist Victor Markiw earned his Bachelor’s, Master of Fine Arts, and Doctor of Musical Arts degrees from the Hartt School of Music, SUNY Purchase, and the University of Connecticut, respectively. He has studied with internationally renowned pianists Paul Rutmsn, Luiz Castro, Peter Pertis, Vladimir Feltsman, Paul Ostrovsky, Volodymyr Vynnytsky, and Neal Larrabee. His dissertation Myroslav Skoryk: Life and Solo Piano Works, which will be published by the The Edwin Mellen Press in 2010, has received numerous accolades and has positioned Mr. Markiw as a significant Skoryk scholar. He has performed extensively throughout the United States and abroad and is a sought-after recitalist and chamber musician. In addition to his present faculty position at the University of New Haven where he teaches piano, music theory and music history, Mr. Markiw has taught at the University of Connecticut and continues an active schedule as a private piano instructor.

John R. McGinn, Austin College

A Tad Low Strung

jmcginn@austincollege.edu

Since the heyday of the grand and diverse *viol* family in the Renaissance and Baroque periods, the viola has experienced something of a steady decline in public awareness and attention, overshadowed by its (slightly higher strung) cousin, the mighty violin. I myself have always felt a special fondness for the viola; indeed it is perhaps my favorite of all the traditional strings. *A Tad Low Strung* of course avails itself of plenty of the instrument’s signature low notes (a vital indication that it is *not* a violin, thank you very much), but just as much looks to the instrument’s more extended range and techniques. Though the piece is not overtly humorous per se, I do still hope that its varied sections will bring across many different shades of the viola’s potential for quirky playfulness, as well as gritty power and quietly eloquent expressiveness.

John McGinn received his doctorate in composition from Stanford University in 1999. His works have won several honors including two BMI awards and have been performed nationwide, including a premiere of his *Score for Score* by the Inscape Chamber Orchestra of Bethesda, MD in October 2009. As an arranger, McGinn has created piano

reductions of several large-scale works for Boosey & Hawkes, including John Adams' *Nixon in China*, *Gnarly Buttons* and Violin Concerto. As a pianist and music director, he has appeared on more than a dozen commercial recordings, including a critically acclaimed solo album, *The 20th Century Piano* (AmCam).

Kenneth Metz, University of the Incarnate Word

Special Session: Twenty-First-Century Technology in the University Classroom and Studio

metz@uiwtx.edu

Ken Metz is an associate professor of music at the University of the Incarnate Word in San Antonio, Texas. There he teaches music theory, composition, and other theory related courses. His main scholarly focus is composition and his music has been performed across the United States. His piece *Musica visto que Villa Lobos* for percussion ensemble, won the 2008 Celebrating Villa Lobos Composition competition. His piece *Insect Music*, was selected for the finals of the Zeltsman Music Festival composition competition and is published by Honeyrock Music. He is currently a member of CMS, SCI, ASCAP, NACUSA, and CASA (Composer's Alliance of San Antonio). After serving as a co-host of the 2006 Society of Composer's Inc. national conference he was appointed co-chair of SCI Region VI. He was also recently re-elected vice-president of the Southwestern conference of the CMS. The textbook, *Fundamentals for Aspiring Musicians* by Robert J. Frank and himself, is being published by Routledge and should be available in April 2010

Donald Miller, University of Texas at San Antonio

Fantaisie for Viola and Orchestra by Johann Nepomuk Hummel

donald.miller@utsa.edu

Donald Miller has been a member of the University of Texas at San Antonio faculty where he conducts the Symphonic Band, Chamber Winds and is coordinator of the Athletic Bands. He is also Conductor of the Starlight Symphony of Wimberley, Texas and the San Antonio Symphonic Band and hosts *Wind Visions*, a Texas Public Radio broadcast featuring the best music for wind bands. Dr. Miller has been responsible for commissioning over 20 compositions and has given presentations at many state and national conferences. He has music degrees from Southwestern Oklahoma State University, Wichita State University and The University of Iowa.

Si Millican, University of Texas at San Antonio

Using Technology to Enhance the Undergraduate Music Education Experience

si.millican@utsa.edu

University professors in undergraduate music education programs can take advantage of the advancements in computing power, increased speed and efficiency in multimedia communication, and student familiarity with the digital domain as a means of learning and communication to help create an environment that allows their students to engage subject matter and develop their roles as professional music educators in new and exciting ways. This session will feature live demonstrations in three areas in which technology may be used to enhance the undergraduate music education experience: 1. Students can connect the realities of public school teaching to their experiences in

university classrooms through online video sharing sites (e.g. YouTube), through live, remote viewing of master teachers in action (e.g. iChat), and through archived digital video footage of teachers and students in action 2. Students have opportunities to more frequently and accurately reflect on their own teaching by working with digital audio and video files collected in the field or in the university classroom and posted online. This feedback process can be facilitated by electronic communications between the student and professor, anonymous peer review, and by using guided self-reflection materials presented online 3. Students engage the material and communicate with their peers and professors through online, digital means as a way to enhance the face-to-face class sessions. Each of these three areas will be presented with detailed examples and supportive background literature for those interested in investigating these technologies further.

Si Millican joined the University of Texas at San Antonio in the fall of 2007. He received his bachelors and masters degrees in Instrumental Music Education from the University of North Texas in Denton. He received a Ph.D. in Music Education from The University of Oklahoma in Norman. For thirteen years prior to his university work, Dr. Millican was a public school teacher at the high-school and middle-school levels. Dr. Millican's wife, Sherry, is a choir director at Marshall High School in San Antonio. They have a son and a daughter in elementary school and a cat named Elvis

Nicole L. Molumby, Boise State University
Introduction, for solo flute by Stojan Stojkov
nicolemolumby@boisestate.edu

I will perform Introduction, for solo flute by Stojan Stojkov. Mr. Stojkov is a Macedonian composer who wrote this piece in 1988. He was born in Podaresh, Macedonia in 1941. He received a BA in music composition from the University of Arts, Belgrade, Yugoslavia. He is currently Professor of theory and composition at UKIM in Skopje, Macedonia. I gave the world premiere of Introduction at the July 2009, International College Music Society Conference in Split, Croatia and will give the American premier in October 2009 at Boise State University. The composer used a theme inspired from the Macedonian music folk tradition (esgija - an instrumental folk melody based on variation) in the opening of this through-composed piece. The second section of this piece is a wild dance in triple meter and ends in a flurry of technique.

Dr. Nicole Molumby joined the Department of Music at Boise State University as the Assistant Professor of Music in the fall of 2005. She is a member of the Boise State University Faculty Woodwind Quintet. While at the University of Northern Iowa she won the National Flute Association Master Class Competition at the National Convention in Orlando, Florida in 1996. In 1998 Dr. Molumby was awarded a Rotary Scholarship to attend The Royal Northern College of Music in Manchester, England graduating in 2000. In June 2004, she graduated with her D.M.A in flute performance from The Ohio State University. Currently, she is an active performer, clinician, and adjudicator. Performance engagements include: principal flute - Classical Music Festival in Eisenstadt, Austria (2002-2009), substitute flute - Boise Philharmonic Orchestra (2008-10), guest piccoloist - Williamsport Regional Symphony in Pennsylvania (2005), and baroque flutist at the

Norfolk Early Music Festival in Norfolk, England (2000). Her primary teachers include Dr. Janis Boland, Dr. Angeleita Floyd, Mr. Peter Lloyd, and Professor Katherine Borst Jones. In the fall of 2008, she performed the Pied Piper Fantasy by John Corigliano with the BSU Symphony Orchestra. Currently, Dr. Molumby is president of the Pacific Northwest Regional Chapter of CMS. During the summer of 2009 she performed in Split, Croatia at the College Music Society's International Conference.

Kevin E. Mooney, Texas State University-San Marcos

Louise Tobin (b.1918): Documenting Her Place in the History of Jazz

km30@txstate.edu

Texas-native Louise Tobin (b.1918) has a remarkable story to tell about her life in jazz. Exhibiting vocal talent at a very early age, by 1934 she was performing throughout Texas with orchestras directed by Hyman Charninsky, Ligon Smith, and Art Hicks, the latter of which was where she first met future husband, Harry James. In 1939, shortly after James left Benny Goodman to form his own band, Tobin replaced Martha Tilton as Goodman's primary vocalist. A divorce in 1943 left Tobin solely in charge of their two children. After they left home for college in the early 1960s, George Simon invited her to perform with Louis Armstrong at the Newport Jazz Festival, where she met clarinetist and former Glenn Miller Band member, Peanuts Hucko, to whom she married and performed with until shortly before his death in 2003. While her name appears in many jazz history books and most specialized publications on women in jazz, her archives and oral history have only recently been collected and housed at Texas A&M University-Commerce. Drawing on interviews and the Tobin Collection, this paper will highlight the extent to which Tobin's story informs our understanding of the challenges and achievements of a working, female jazz vocalist during the swing era and beyond, contributing both to our knowledge of Texas women in music specifically and, more broadly, women in jazz.

Kevin Mooney, Assistant Professor in Musicology and Director of Graduate Studies in Music at Texas State University-San Marcos, has articles and reviews published in *Notes*, *The Journal of Texas Music History*, the *Bulletin of the Society for American Music*, *Great Plains Quarterly*, *The New Mexico Historical Review*, and the *Handbook of Texas Music*. He also authored the *Instructor's Manual* for the 2nd and 3rd editions of *American Music: A Panorama* (2004; 2006). His current research focuses on music and identity issues related to American nationalism and southern regionalism, with a particular emphasis on Texas music history.

Andy Paney, University of Mississippi

Directing Listening in a Contextual Dictation Assessment

apaney@olemiss.edu

Researchers have isolated four phases involved in taking dictation: hearing, memory, understanding, and notation. Would directing students through these phases improve their score on a dictation assessment? Subjects were university music students in their second, third, or fourth level of aural skills training. Two matched groups were formed based on subjects' scores on a dictation of a recorded melody. Though subjects in both groups took a second dictation individually, only those in the treatment group received recorded instructions before and after each hearing. These instructions directed their attention to

basic musical aspects of the selection and asked them to respond to questions regarding those aspects. Responses were evaluated based on rhythm, pitch, and overall scores. In every comparison the control group scored higher than the treatment group. Comparisons of the whole group in rhythm, pitch, and overall scores showed a significant difference favoring the control group. Results suggest that receiving direction during a dictation was not helpful to music students. This may be a result of a disruption of students' established routines. It may also indicate a lack of basic musicianship skills requisite for successful mastery of dictation.

Andy Paney is Assistant Professor of Music specializing in elementary music education at The University of Mississippi. He holds a BME degree from Wheaton College, Illinois and a Master of Music Education and a PhD in fine arts with an emphasis in music education from Texas Tech University. He taught public school music in Illinois and Texas and worked with children's choirs in Lubbock, Texas. He teaches in the Portland State University Summer Kodály Certification Workshop (OAKE endorsed). He has presented research at regional and national conferences and performed around the nation as pianist for the vocal ensemble Sweet Peas.

Wesley R. Peart, Texas State University-San Marcos
Advances in Orchestral Scoring: Trends from 1866 to 1922

WRPeart@msn.com

Emphasis on early 20th Century compositional techniques frequently overshadows the more subtle changes that occurred in music of the time period. As new devices for writing music developed, orchestration practices were changing too. Composed in 1874, Modest Mussorgsky's *Pictures at an Exhibition* has undergone numerous re-arrangements and re-orchestrations. A thorough comparative analysis of these interpretations allows for a greater understanding of the changes that took place in scoring technique from Mikhail Tushmalov's arrangement in 1886 until Maurice Ravel's 1922 version. As a student of Rimsky-Korsakov, Tushmalov scored the piece in a traditional Russian style while Ravel's setting reflects the coloristic French impressionist style. Both considered skilled orchestrators, these two arrangements provide a unique opportunity to see the piece through differing historical perspectives, allowing for a greater understanding of the changes occurring in music at the turn of the century. This Northeastern State University poster session will present a detailed comparison of these scores, addressing applicable similarities and differences between the two and drawing straightforward conclusions to better understand this evolution of practice.

Mr. Wesley Peart is a graduate student in music composition at Texas State University – San Marcos. His compositions have been performed by ensembles across the state of Texas, including those at Stephen F. Austin State University and Texas State University. He currently serves as a graduate research assistant to Dr. Kevin Mooney and works as a staff composer/arranger for the Austin-based jazz band, the *Vintage 15*. Mr. Peart is currently a member of the American Society for Composers, Authors and Publishers, Texas Music Educators Association and the College Music Society. Mr. Peart is also an active theorist and educator.

Tommy Poole, Northeastern State University
Metric Modulations in Contemporary Jazz Improvisation

tommy_poole2001@yahoo.com

Over the last decade, metric modulations have become much more prominent in recorded jazz. Recordings such as Dave Holland Quintet's *Extended Play: Live at the Village Vanguard* (2003), Jean Michel Pilc Trio's *Together: Live at the Sweet Basil Vol. 1-2* (2000-2001) and Chris Potter Quartet's *Lift: Live at the Village Vanguard* (2004) are showing that metrically modulating is the "new thing" and is here to stay. This being said, research and pedagogy on this topic are, at present, sparse. Throughout this paper, terms will be defined. Examples of specific types of metric modulations will be extrapolated from current jazz artists' improvised solos for purposes of analysis. Finally, pedagogical approaches to achieving these concepts, on one's own, will be shown.

Dr. Tommy Poole is Director of Jazz Studies and Assistant Professor of Music at Northeastern State University in Tahlequah, Oklahoma. He is an active saxophonist and woodwind doubler in a variety of genres. He has performed and/or recorded with such luminaries as Rosemary Clooney, Jack Jones, Maynard Ferguson, The Woody Herman Orchestra, Diane Schuur, Maureen McGovern, Joe Williams, Mercer Ellington, and Dianne Reeves. Poole can be heard playing saxophones on Spoon's critically acclaimed CD, *Ga Ga Ga Ga Ga* (2007). Poole has composed and arranged works for a variety of settings from commercial showbands, to jazz big bands, to full-sized studio orchestras. His orchestrations have been featured on at least five commercially available CDs. He received his BM and DMA from The University of Texas at Austin and his MM from The University of Miami

Luis Sanchez, Texas A&M University-Commerce
The Gaucho's Legacy: Nationalism in the Piano Music from Argentina

luis@sanchezpianist.com

www.sanchezpianist.com

The piano compositions by Argentine composers are a significant contribution to piano literature. They represent the voice of a nation that has enjoyed a strong musical tradition, with noted European influence and a unique fusion of Argentine folk dances and songs. As a result of this synthesis of styles, these works possess distinctive qualities and an incomparable sound. Few Argentine composers have reached international recognition. Notable exceptions are Alberto Ginastera and Juan José Castro. Many other talented musicians remain to be discovered. With a few exceptions, Argentine composers reflect their nationalistic inclination by incorporating the harmonic, melodic and rhythmic elements of the folk dances and songs of their country. Argentina's folk music is an inexhaustible source of inspiration that shapes their musical language and contributes to their distinctive voice. Literal quotations or mere suggestions of songs and dances, such as the zamba, chacarera, gato, vidala, and malambo are often found in these works. This presentation focuses on the folk elements found in the piano works of four representative Argentine composers: Alberto Ginastera (1916-1983), Julián Aguirre (1868-1924), Alberto Williams (1862-1952), and Juan Jose Castro (1895-1968). Through slides and recordings of authentic folk music ensembles I will discuss the songs and dances these composers used most frequently. The engaging musical examples extracted from

Ginastera's Malambo, Aguirre's Aires Criollos, and Alberto Williams's Nostalgia of the Pampa will further reveal the use of such elements. The awareness of the inherent characteristics of Argentina's folk music will enhance the appreciation and increase the understanding of these piano works and their composers.

Born in Argentina, pianist Dr. Luis Sanchez, leads an active career as soloist, collaborative artist, and teacher. Praised for his artistry, dazzling technique, and inspiring performances, he has presented recitals and master classes in the United States, South America, Europe, and Asia. Dr. Sanchez holds degrees from the National Conservatory of Music "Carlos López Buchardo" and Ball State University. His CD "A Piano Recital" is available on www.cdbaby.com, www.amazon.com, and can be downloaded on iTunes. He is currently Assistant Professor of Piano at Texas A&M University-Commerce.

Michael Scheuerman

Rhapsodie (1979) by Giacomo Miluccio (b. 1928)

michael.scheuerman@gmail.com

Giacomo Miluccio (b. 1928) was a clarinetist, teacher, and composer in Italy during the 20th century. Miluccio worked primarily in Milan and Naples where he performed in the opera orchestra. He composed this work, Rhapsodie for clarinet, in 1979 and dedicated it to his friend Jean Leduc. As the title suggests, this is a one movement free-flowing work that generates a number of different colors and moods.

Michael Scheuerman is completing his final year as a doctoral student at Texas Tech University. After this semester he will have completed his Doctor of Musical Arts degree in Clarinet Performance studying with Dr. David Shea. In addition to his academic and performing responsibilities at Tech, Michael is a Part-Time Graduate Instructor. In this position he teaches undergraduate clarinet lessons and has performed with the Texas Tech Graduate Wind Quintet. Michael also holds degrees in performance and music education from Eastern Michigan University and Oklahoma State University where he studied with Dr. Kimberly Cole-Luevano and Professor Babette Belter.

Nico S. Schuler, Texas State University-San Marcos

Unifying Twelve-Tone Music and the Music of New Objectivity: The German Composer Hanning Schröder (1896-1987)

nico.schuler@txstate.edu

Two of the major developmental streams of Modern music are streams that originate in the 1920s: Twelve-Tone Music and the music of New Objectivity. These streams are generally seen as contrary developments in musical aesthetics and composition. However, already famous authors of the early 20th century (such as Tiessen and Adorno) assumed some connections between these streams. This paper focuses, for the first time, on the integration of elements of both streams in the compositional work of the German composer Hanning Schröder (1896-1987). Schröder's music brought compositional as well as aesthetic elements of both streams uniquely together in his music after World War II. Thus, this paper lays ground for re-thinking the music-historical developments of modern music. While maintaining the emphasis on artistic and technical aspects of making music, on concerns for the audience, and on "Music for Use" (New Objectivity),

Schröder combined this emphasis with the use of Schoenberg's and Webern's twelve-tone technique(s) freely, in that he constructed his twelve-tone rows in a way to achieve his aesthetic goals; among other features, he made use of tone row rotations for higher flexibility of vertical and horizontal music structures. This paper provides detailed historical accounts of this "unification" of the two streams by focusing on influences on Schröder. Furthermore, an analytical approach is based on intra- and inter-disciplinary music analysis as it relates to music-theoretical, social, political, historical, and other developments. Summaries of these analytical findings will specifically show how aesthetic concepts are expressed with a specific compositional technique.

Dr. Nico Schöler is Professor of Music Theory and Musicology at Texas State University and Co-Chair of Texas State's Common Experience, which is an initiative of year-long themes with more than 100 events per year across the disciplines. His main research interests are interdisciplinary aspects of modern music, computer applications in music research, music theory pedagogy, and methodology of music research. Dr. Schöler is the editor of the research book series *Methodology of Music Research*, the editor of the peer-reviewed journal *South Central Music Bulletin*, the author or editor of 18 books, and the author of more than 80 articles.

**Rosângela Yazbec Sebba, Mississippi State University and Andrea Teixeira
Brazilian Nature in Almeida Prado's Music for Four Hands**

rys3@colled.msstate.edu

teixeira.andrealuisa@gmail.com

This presentation will be an analysis of Almeida Prado's *VI Episódios de Animais (VI Animals Episodes)*, a work for piano four hands inspired by Brazilian animals. Like Messiaen, Saint-Saëns, and Debussy, Almeida Prado was inspired by nature, and though this set is equal in quality and technical difficulties as any of his peers, it is less known. *VI Animals Episodes* will be presented by comparing six animals from the Brazilian fauna and how the composer humorously portrait them. On the first page Prado wrote: The first movement is the call of the great kiskadee, described with juxtaposed rhythms between the four hands and the pedal. Cross-rhythms and ostinatos make a thick texture recalling the noise of the hornets in the second movement, followed by a crab-like rhythm in a rude and dry atmosphere describing the golden king crab habitat in the third movement. The fourth movement is a free and ethereal remembrance of blue and green, depicting the dragon flyer movements and colors. The rattlesnake has a terrible and horrific noise that comes as a continuous pattern punctuated by quarters and eighth notes motives throughout the fifth movement. The final movement, Prado describes the marmoset using irregular rhythms of triplets and quintuplets. Because of its highly critical and cynical character, the other animals' melodies are recalled though in different dances: tangos, waltzes, polkas and "dobrados." This set is a testimony of the composer's love for music and nature, with an impish humor, craftsmanship and a variety of ingenious musical devices.

Dr. Rosângela Yazbec Sebba has been performing solo, chamber music and concerts in the United States, Brazil, Costa Rica and Mexico. Besides performing as a pianist, her lectures and lecture/recitals about Brazilian music have been presented in national and

international conferences. In the fall of 2008 she participated in David Dubal's lecture at the Cervantes Institute in New York, which was broadcasted live on WQXR. While in New York, she took classes at the Juilliard School. Her major professors were Belkiss Carneiro de Mendonça and Stanley Waldoff. Her biography has been featured in Who's Who in America, Who's Who in Emerging Leaders, Who's Who in Education and she is on the Mississippi Arts Commission roster, Mississippi Music Teachers Association and Mississippi Alliance for Arts Education. Dr. Sebba teaches at Mississippi State University where she is the founder of the Brazilian Music Festival

Andrea Luísa Teixeira is studying Musical Science (Doctor Degree) in Coimbra University-Portugal and received her Master's degree from Conservatório Brasileiro de Música in Rio de Janeiro and her Bachelor degree in Piano Performance at the Universidade Federal de Goiás in 1992. Currently she teaches classes at the graduate program at the Escola de Música e Artes Cênicas da UFG and coordinates the Centro de Folclore e História Cultural at the Universidade Católica de Goiás where she is also a researcher. She received several national and international awards in Piano Competitions such as the first prize and the best interpretation of Villa-Lobos' music. Her articles have been published and presented in many countries. She studied with Belkiss Carneiro de Mendonça, Lilian Carneiro de Mendonça and master-classes with Barbara Hesse, Piotr Kurkowiak, Sergei Dorensky. She has performed in USA, Mexico, Spain, German, Austria, France, Holland, Portugal and Belgium. She won an award from Goiás government in 2008 for all her research and concerts.

Gary Seighman, Trinity University

Gestural Variety and Rhetoric in the Choral Music of Jan Pieterszoon Sweelinck: A lecture-recital featuring the Trinity University Chamber Singers

gseighma@trinity.edu

Jan Pieterszoon Sweelinck was regarded as one of most prominent musicians of the late sixteenth and seventeenth centuries. As a performer, composer, and teacher, he was influential not only toward the establishment of the North German organ school, but also his contributions to the choral repertory. The Cantiones Sacrae of 1619, the fifty-two Italian and French secular works, and the monumental setting of the entire Psalter represents the work of a composer apt in experimentation with musical style. This may be evidenced especially by analyzing the varied use of musical gesture within individual compositions. Like his organ music, Sweelinck's vocal works incorporate a constant unfolding of rhetorical gestures resulting in an assortment of interesting rhythmic and melodic figurations. These can range from long, flowering melodies often associated with Palestrina to shorter, cellular motives strung together to form a cohesive whole. Most important, this creates a sense of organic development which is astutely informed by the text and change in mood. This 25-minute lecture recital, featuring the Trinity University Chamber Singers, will (1) present a short stylistic background of the composer; (2) introduce specific musical gestures while examining analytical and rhetorical reasons for their use; (3) describe implications for performance; (4) present them in a performance of 3 short sacred works; and (5) offer pedagogical techniques so these understandings may be adapted to other works by the composer and his contemporaries.

Gary Seighman is Director of Choral Activities at Trinity University where he conducts four ensembles and teaches conducting and choral methods. Prior to this appointment, Dr. Seighman directed the resident professional choir at Church of the Ascension and Saint Agnes in Washington, DC where he conducted weekly polyphonic settings of the Mass, plainchant, anthems, and motets all within the context of the liturgy for which they were composed. He has published various articles on choral score preparation and has presented work for the College Music Society and American Choral Directors Association. He holds music degrees from Westminster Choir College, the University of Oklahoma, and the University of Maryland.

Regina Shea, Texas Tech University and Rebecca A. Coberly, University of Texas-Pan American

Stephen Paulus's Art Songs for Soprano and Piano: An Overview

(see entry under Rebecca Coberly)

J. Drew Stephen, University of Texas at San Antonio

Who Wants to Live Forever: Glam Rock, Queen, and Fantasy Film

drew.stephen@utsa.edu

Despite the ubiquity of rock music in film during the 1980s, Queen's contributions to *Flash Gordon* (1980) and *Highlander* (1986) stand out remarkably for the band's direct involvement in the creative process and their ability to write music aptly suited to the dramatic situations of both movies. Queen, as one of the most versatile and engaging bands to emerge from the British glam rock scene of the 1970s, was already well-versed in theatricality and drama. The band's forays into film music in the 1980s were thus a logical extension of their musical ambitions in the 1970s and a means to expand the scope of their creative activities. This paper examines Queen's music in both movies to demonstrate the ways the stylistic codes, generic conventions, and cultural meanings of glam rock and heavy metal contribute dramatically and scenically to further the creation of the fantasy worlds, dramatic situations, and characterization in both films. A brief overview of glam rock provides a meaningful context in which to discuss Queen's music as a highly theatrical mixture embracing the excesses of glam rock and heavy metal. Individual songs in both films are examined for their narrative placement and their function in enhancing dramatic situations and character. A significant relationship is established between musical gesture and the meaning of on-screen action and the development or establishment of character and setting. The result is a deeper understanding of the dramatic elements in Queen's music and an awareness of the ways that rock music style and gesture contributes to audience understanding.

J. Drew Stephen is an assistant professor of musicology at the University of Texas at San Antonio. He holds degrees from the University of Western Ontario, the Staatliche Hochschule für Musik in Freiburg Germany, and the University of Toronto. His research interests include the cultural significance of the hunt in Romantic opera, the history and performance practices of the horn in the eighteenth and nineteenth centuries, Canadian music, film music, and rock music. He is currently preparing a rock textbook, *Rock This Way*, for publication in 2012 by Schirmer Cengage.

Gregory Straughn, Abilene Christian University
Special Session: Twenty-First Century Technology in the University Classroom and Studio

gregory.straughn@acu.edu

Google and iPhones have become ubiquitous on college campuses. This presentation centers on creative uses of Google Earth and a newly developed iPhone application in the music history and music appreciation classroom. Google Earth allows for dynamic interaction with geographic data throughout the planet. This is particularly helpful in generating discussions about reasons why various locations are important in the study of music history and the effect geographic dispersal or concentration has on reception history. MindWire is an iPhone app that allows professors to create virtual flashcards and multiple choice quizzes with text, images, audio, and video directly and intuitively from their web browser. Stacks of flashcards can be customized for individual classes, to allow for maximum relevance.

Gregory Straughn is an Associate Professor of Music and Interim Dean of the College of Arts and Sciences at Abilene Christian University, where he teaches courses in music history. His dissertation centered on ensemble forms in the operas of Jules Massenet. Recent publications include articles in *Harmonia*, *Arthuriana: The Journal of Arthurian Studies*, *Ars Lyrica*, and entries in *Woman and Music in America Since 1900*. Research interests include French opera, Wagner, minimalism, and Southern Gospel Music. As a cellist, he currently performs in the Abilene Philharmonic Orchestra; over the last ten years he has performed in several early music ensembles in the Dallas Metroplex including the Denton Bach Society and the Dallas Bach Society

James Syler, University of Texas at San Antonio
A Blue Streak for Chamber Winds—*Premiere Performance*

james.syler@utsa.edu

To “talk a blue streak” is an American expression meaning someone who talks in a never ending stream of words. Something like the person at the party who talks in a continuous stream to the point of noise. Inspired by this idea, the work is a continuous stream of sound and energy using speech patterns, gestures and the exasperation heard in this type of conversation. It is “talking music”. As it proceeds, the music builds in energy to a point of distortion and loss of communication. The music is a hybrid constructed from a fusion of the linear energy of bebop jazz, with the 12-bar blues, and the virtuosity and contrapuntal techniques of Classical music. In this regard, it is somewhere between chamber music, third stream music and chamber jazz. The work was completed February 17, 2010. A Blue Streak was commissioned by a consortium of 20 conductors from the College Band Directors National Association. Special thanks to Dr. Donald Miller of the University of Texas at San Antonio for organizing this commission. My sincere appreciation goes to all the conductors below for making this music possible and their commitment to new music.

James Syler was born in Hyde Park, NY and raised in New York and Florida. He was educated at Northern Illinois University (B.M.), the University of Miami (M.M.) and the University of Texas at Austin. He has studied composition privately with composers

Alfred Reed, Karl Korte and Pulitzer prizewinner Michael Colgrass. Equally at ease with modern and traditional techniques, his compositions have been noted for their lyricism, energy and drama. His works have been performed throughout the United States, Europe and South America. Since 2001 he has been on the adjunct music faculty at the University of Texas at San Antonio.

Andrea Teixeira and Rosangela Yazbec Sebba, Mississippi State University
Brazilian Nature in Almeida Prado's Music for Four Hands
(see entry under Rosangela Yazbec Sebba)

Chris Thompson, Williams Baptist College
Moderator, Open Forum on the CMS National Topic for 2010: Music =
Communcation

cthompson@wbcoll.edu

I. Definitions

A. Music: "The art of organizing tones to produce a coherent sequence of sounds *intended to elicit an aesthetic response in a listener.*" (emphasis added) (*The American Heritage Dictionary of the English Language, New College Ed.*, 1979)

B. Communication: "The act of communicating; transmission." To communicate is "To make known; impart: *communicate information.* [from the Latin *communicare*, "to make common," make known, from *communis*, common] (*The American Heritage Dictionary of the English Language, New College Ed.*, 1979)

II. Perspectives

A. Music as Communicating Culture

B. Music as Communicating Emotion

C. Music as Communicating Experience

D. Music as Communicating History (time/place)

E. Music as Communicating Identity (personal/group)

F. Music as Communicating Language

G. Music as Communicating Meaning (see quote B. below)

III. Quotes

A. "*Communication* is, I guess, the most written-about, the most discussed word of the twentieth century, and I don't just mean telegraphy. Everybody wants to get close to somebody else. Erich Fromm keeps writing books about how incapable we are of love, and how love is the only way we can obtain any warmth of communication in the world; and I suppose this is the truth. The only thing is that love isn't the only way. Art is also a way. Communication via art. So I suppose you could say that when you listen to a warm phrase of Mozart coming at you, something akin to love is reaching you." ("Something to Say..." a lecture by Leonard Bernstein, quoted in *The Infinite Variety of Music*, 1966).

B. "And now we can really understand what the meaning of music is. *It's the way it makes you feel when you hear it...* We don't have to know everything about sharps and flats and chords to understand music. If it tells us something—not a story or a picture, but a feeling—if it makes us change inside, then we are understanding it. That's all there is to it. Because those feelings belong to the music. They're not extra...they're not outside the

music. They're what music is about...[M]usic has its own meanings, right there for you to feel inside the music; and you don't need any stories or pictures to tell what it means. If you like music at all, you'll find out the meanings for yourselves, just by listening." ("What Does Music Mean?" in *Leonard Bernstein's Young Peoples Concerts*, 1970).

Dr. Chris Thompson, a native of Kansas City, Missouri, is an Associate Professor of Music at Williams Baptist College (Walnut Ridge, Arkansas) where he has taught since 1998. At Williams, he teaches the music theory and aural skills curriculum as well as courses in music appreciation, music fundamentals, applied piano, and applied composition. He is a founding member and faculty advisor of the Williams-based Zeta Alpha Chapter of Mu Phi Epsilon International Music Fraternity. Chris currently serves as President of the Schubert Music Club (National Federation of Music Clubs) and Vice-President of the Delta Music Teachers Association of northeast Arkansas. He is the state coordinator for the annual Student Composition Competition, and co-coordinator for Student Auditions, both sponsored by the Arkansas State Music Teachers Association. From 2009-2011, he will serve as President of the South Central Chapter of The College Music Society.

Michael Thrasher, University of Texas-Tyler
The Clarinetist-Composers of Nineteenth-Century Italy: An Examination of Style, Repertoire and Pedagogy

michael_thrasher@uttyler.edu

Since the eighteenth century, clarinetists who doubled as composers have made many contributions to the instrument's repertoire. In addition to solo and chamber works, many clarinetists produced significant pedagogical literature. In Italy, Ernesto Cavallini became a prime example of the Romantic clarinetist-composer, producing numerous 'tudes, caprices and solo works. However, many other clarinetists throughout Italy made major contributions to clarinet literature, and these works present a striking picture of both a unique musical style and an original approach to pedagogy and instruction. The purpose of this study is to identify and examine the distinct characteristics of the concert and pedagogical literature produced by twelve nineteenth-century Italian clarinetists. Vinatier Adami produced one of the earliest Italian clarinet method books in 1802. Giovanni Bimboni, Gaetano Labanchi, Ferdinando Busoni, Romeo Orsi and Aurelio Magnani wrote other clarinet tutors. In addition to routine scales and arpeggios, many of these methods also discuss matters of performance practice, style and interpretation. Performers such as Gambaro, Cavallini, Bimboni, and Magnani composed etudes, many of which illustrate the profound influence of the bel canto operatic style. Among solo repertoire, many works consist of variations or fantasias on Italian operatic themes, particularly those by Rossini, Bellini, Donizetti and Verdi. Domenico Liverani dedicated his clarinet concerto to Rossini, while Labanchi wrote a concerto based on themes from Verdi. Most of the concert works by Italian clarinetists illustrate the profound influence of the Italian operatic style.

Michael Thrasher currently serves as Director of the School of Performing Arts at the University of Texas at Tyler. He performed the premiere of Daniel Pinkston's Clarinet Concerto, and has appeared as clarinet soloist and recitalist in North Dakota, South

Dakota, Montana, Texas, Iowa, Missouri and Minnesota. As a researcher, Dr. Thrasher has presented papers and lectures at conferences of TMEA and MENC, and at conventions of the International Clarinet Association in Columbus, Stockholm and Atlanta. Dr. Thrasher's research appears in *The Clarinet*, *Saxophone Symposium*, *Medical Problems of Performing Artists*, and *NACWPI Journal*. He has also edited a variety of chamber works for Rosewood Publications.

Harry Gilbert Trythall , Brookhaven College

Shareware Materials for Integrated Sight-Singing, Dictation, and Theory Classes

htrythal@yahoo.com

The presenter will demonstrate a scaffolded, integrated sight-singing and music dictation method (melodic, harmonic, intervallic and rhythmic) developed at Brookhaven Community College, Dallas, Texas during the previous seven years. This method uses four shareware Windows programs (PitchID, RhythmID, ChordID, and MelodicID) that provide unlimited, scaffolded dictation and sight singing exercises with immediate feedback, scoring, and self testing. The class meets twice a week in a MIDI keyboard/computer lab for 80 minutes, 30 minutes of solfège followed by 50 minutes of CAI dictation and self testing. A 98 page Sight-Singing .pdf ebook bundled with the melodic dictation program has 8 bar exercises correlated to melodic dictation questions. The sight-singing exercises contain the same pitches, intervals, and beat patterns as dictation questions at the same level. The student's sight-singing grades and achieved program levels determine his/her term grade. The poster session will demonstrate the sight-singing exercises, dictation programs, and the 'levels' required for freshman first and second term grades of 'A', 'B', or 'C'. Repeated, successful self-evaluations with self-testing indicate excellent student motivation and continuous student achievement. The presenter will describe a proposed companion music theory class, lecture/recitation (harmonization, composition and analysis) followed by CAI with self testing. A 154 page Music Theory .pdf ebook bundled with the SpellID program covers scales through chromatic harmony (including scales for improvisation) in 26 units correlated to the Windows programs. As above, class work and achieved program levels determine term grades. Instructor/Facilitator Activities: The Instructor/Facilitator: (1) Directs and coaches sight-singing. The instructor examines each student individually in sight-singing twice each semester OR the student may use the PitchID program to record his sight singing and submit the recording to his/her instructor for evaluation. (2) Determines keys, scale-steps, intervals, beat patterns, chords, number of questions, criterion scores and allowed repetitions for melodic, harmonic, interval, and rhythmic dictation self-testing that satisfy unit level requirements. When a student achieves a criterion score, instructor observes and records score on the student record. (3) Presents paper and pencil dictation exercises (correlated to scaffolded program levels) to facilitate transfer of dictation skills. Student Activities: The Student: (1) Participates in class, small group, and individual sight-singing. (2) Responds to the computer dictation exercises with mouse clicks on screen keyboards, MIDI keyboards, or paper and pencil. (3) Practices and self-tests at the computer at his/her own pace. Student may repeat self-testing for improved grades. (Repeated tests at each level contain new questions with the same variables.) (4) Achieves a criterion score and proceeds to the next programmed (or instructor determined) difficulty level in one of the programs of his/her choice. 2. (Unique Value of

Presentation) The demonstrated methods and materials are unique in that: (1) Sight-singing and melodic dictation are integrated and organized in scaffolded levels that reinforce each other. (2) The described materials provide students with precise goals and methods for reaching these goals. (3) The method provides individualized instruction. Students teach themselves. 3. (Resources for participants) (1) Teachers considering adoption receive demo programs on CD upon request. (2) Adoptions will receive a free site license for their school and complete programs upon request.

Dr. Gilbert Trythall taught music theory and composition at Knox College, Peabody College for Teachers (Nashville, now part of Vanderbilt University), West Virginia University, Universidade Federal do Espírito Santo in Vitória, Brasil, and Brookhaven College, Dallas for more than 40 years. He is best known as the synthesist of the electronic country music albums *Country Moog* and *Switched on Nashville* and orchestral and chamber music compositions. He is a graduate of the University of Tennessee, Northwestern and Cornell Universities. Books include *Sixteenth Century Counterpoint* and *Eighteenth Century Counterpoint* (published by McGraw-Hill, out of print) and *Principles and Practice of Electronic Music* (Grossett and Dunlap, out of print).

Robin Wallace, Baylor University

Special Session: Twenty-First Century Technology in the University Classroom and Studio

Robin_Wallace@baylor.edu

Dr. Robin Wallace is Professor of Musicology at Baylor University, an appointment that commenced in August of 2003. Dr. Wallace received his Bachelor of Arts degree from Oberlin College, where he studied piano with Thomas Simons and Leon Bates. He holds a Master of Philosophy and a Doctor of Philosophy in Music History from Yale University. He is the author of *Beethoven's Critics* (Cambridge University Press, 1986), a widely praised, groundbreaking study of the critical reception of Beethoven's music, is co-editor and translator for the series *The Critical Reception of Beethoven's Compositions by his German Contemporaries*, and has published articles and reviews in *Music and Letters*, *The Journal of Musicology*, *The Journal of Musicological Research*, *Beethoven Forum* and *Music Library Association Notes*. He is currently writing a music appreciation textbook for Oxford University Press. He has a long-standing interest in questions of musical aesthetics, musical expression, and intellectual history. Before coming to Baylor, Dr. Wallace taught at the Petrie School of Music at Converse College in Spartanburg, South Carolina. He has also held teaching appointments at Yale, California State University at Long Beach, Scripps College, and Concordia University. He is a past president of the Southeast Chapter of the American Musicological Society. In addition to being a collaborative pianist, he is also an accomplished harpsichord and recorder player, as well as a composer.

Stephanie Teply Westney, University of Texas at San Antonio

Silvestre Revueltas: The compositional style of a virtuosic violinist and nationalistic composer as evident in his work, Three Pieces for Violin and Piano (1932)

stephanieteply@yahoo.com

This lecture recital will focus on the composition, *Three Pieces for Violin and Piano*

(1932), by Mexican composer, conductor and violinist Silvestre Revueltas (December 31, 1899 - October 5, 1940). A champion of contemporary Mexican music like his colleague Carlos Chavez, both Revueltas' virtuosity as a violinist and his nationalistic compositional style are evident in this work. This lecture will explore both the technical virtuosity of the work as well as his unique compositional style. Revueltas spent time in San Antonio, Austin and Chicago as a both a classically trained violin student and professional violinist and conductor. At the time of this composition, Revueltas was the Assistant Conductor of the Mexico Symphony Orchestra and taught violin and composition at the National Conservatory of Music in Mexico City. Based on his compositional style for the violin, Revueltas was clearly a well-trained violinist, and I will also discuss his classical training and the demanding technique needed to play this work. The 10-minute lecture will be followed by an 8-minute performance of the three-movement work.

Marian Kay Williams, Abilene Christian University
A Common Musical Culture: David Guion and the Merging of Classical and Vernacular Traditions

williamskay@acu.edu

David Guion grew up in Ballinger, Texas where he learned the rudiments of piano playing from a local teacher and developed a taste for the cowboy songs and western music of his childhood. Guion's musical journey led him from Ballinger to Vienna and, eventually, to New York. In the 1920s, changing dynamics in American music culture allowed popular vernacular to merge with an existing European-influenced cultivated music tradition. For almost a quarter of a century these two traditions merged, producing a musical community that included both classical and vernacular practitioners who shared technique, performers, and audiences. This era of merging traditions coincided with Guion's early training and his entry into the musical marketplace. Dubbing himself the "Cowboy Composer," Guion brought West Texas cowboy songs and fiddle breakdowns to his work in New York where great performers from every venue sought to include Guion's music on their programs. After World War II, the two musical traditions once again separated, and Guion's popularity began to decline. Over the course of the next half century, Guion gradually disappeared from the musical scene as new generations of musicians began to concentrate on either popular or classical music, unaware of the previously combined musical traditions. The musical portion of this presentation will illustrate David Guion's joy in showing America what music meant to him, while the lecture portion will address the reasons for Guion's success as a performer/composer of both vernacular and classical music.

Kay Williams joined the faculty of Abilene Christian University in Abilene, Texas in the fall of 1989 and is associate professor of elementary theory, class piano, private piano, and introduction to music. She holds a Ph.D and a M.M. from Texas Tech University and a B.M.E. from Abilene Christian University. In addition to her assigned collegiate duties, Dr. Williams is active in accompanying student and faculty recital performances and accompanying community events such as UIL solo and ensemble contest and community musical theater productions. Dr. Williams also maintains a private Suzuki piano studio.

Stephen S. Yip**Sonic Grove**

yshukin@yahoo.com

Sonic Grove (Short Piece for Bass Clarinet) was composed and finished at New Smyrna Beach, Florida in the residence program of the Atlantic Center for the Arts. The composer was inspired by the nature sound in that rural town, New Smyrna Beach. In this piece, he tried to imitate many different sounds from the grove by some sound effects made from the bass clarinet. This is a single movement and short piece for bass clarinet.

Stephen Yip was born in Hong Kong and now living in U.S.A. He received his D.M.A from Rice University and B.F.A from the Hong Kong Academy for Performing Arts. He has attended music festivals and residency include: Aspen Music Festival, Asian Composers' League, Music X, June in Buffalo, IMPULS Ensemble Akademie, California E.A.R. Unit Composer Seminar, and Atlantic Center for the Arts, Florida, Kimmel Harding Nelson Center for the Arts, Nebraska, Virginia Center for the Creative Arts and Yaddo Colony, NY. Yip's works have been performed in the United States, Canada, Costa Rica, Israel, Austria, Croatia, Czech Republic, Luxembourg, Korea, Hong Kong, and Philippines. He has received several composition prizes, included "Haifa International Composition Prize", the ALEA III composition Competition and the fourth NACUSA Texas Composition Competition. His works are recorded in the ERM-Media, PARMA, Capstone, North South recording, ATMA Classique and Beauport Classical labels. Yip is a member of the SCI, NACUSA, and ASCAP. Currently, he serves music faculty at Houston Community College and freelance composer.

Michael J. Young, Morehead State University**Prelude and Fugue No. 6 in B-flat major—*Premiere Performance***

tamiliana@gmail.com

This work will be premiered by the composer at the conference. This work is part of a cycle of 24 Preludes and Fugues in all the keys. The Prelude has a walking bass throughout that imitates a pizzicato double bass accompaniment to a syncopated treble part that revels in an amalgamation of jazz and classical harmony. The bass's apparent spontaneity is deceptive; in fact, it is entirely derived from 16 different motives from the fugue, the first of which returns 3 times as a refrain. In the key scheme of both the prelude's bass part and the fugue, the first 3 appearances of the home key are immediately followed by 3 pairs of tonalities in contrasting mode that share the third scale degree. These pairs correspond to the "blue note" inflections in the fugue's subject (d-flat to C, C-sharp to d, and a-flat to G). The lively fugue is in sonata-rondo form (ABACAB Coda). The mostly slow, lengthy, free-voiced, fantasy-like C section is based entirely on 34 motives (including the 16 from the prelude) extracted from the free counterpoint in the A and B sections. These motives trace a gradual evolution in the chromatic embellishments of major and minor triads. The prelude's walking bass refrain also reappears briefly in the C section. The exciting, elaborate coda begins with the principle subject continually modulating up by half step. It then reorders its motives in retrograde in a final fiery outburst of alternating dyads between the hands, multi-layered orchestral textures, and quasi-canonic octaves.

Pianist and composer Michael Young earned his BM degree in piano at Northwestern University and his MM in piano at the University of Cincinnati College-Conservatory of Music. He is the staff accompanist at Morehead State University (MSU), and has performed duet/duo recitals with pianist Chia-Ling Hsieh in several US cities. Selections from his first 12 preludes and fugues have been performed at Feng-Chia University in Taichung, Taiwan, the 2008 Ball State University Festival of New Music, the 2007–2009 MSU Keyboard Festivals, the 2006 College Music Society Great Lakes Regional Conference, and the 2006 Rising Star Concert Series in Taipei, Taiwan.

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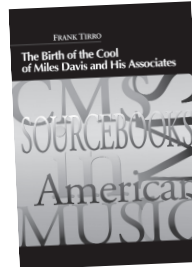
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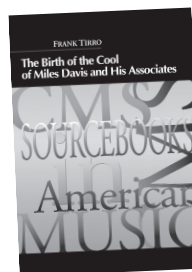
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