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Message from the Editor

Nico Schüler, Texas State University-San Marcos, E-Mail: nico.schuler@txstate.edu

Although this is already the third issue, it is the first that is refereed, as suggested at our CMS South Central general meeting this past March. We also received an International Standard Serial Number (ISSN) from the library of congress for this journal (and newsletter). In addition, this issue is the first that is relatively large, containing three articles, three reviews, a conference report, and some CMS South Central news.

I would like to thank our peer-review board members for their hard work and wonderful comments on all submitted articles. They surely set the bar high. At the same time, I would like to encourage new submissions, or revisions of those that were rejected. The Spring 2004 issue, to be released in January 2004, will again contain articles and announcements in the following categories (please, not the extended lengths):

- **articles** that deal with any aspect of music, but especially with issues related to the mission of CMS and / or to our region (length: max. 3,500 words);
- **interviews** with composers, musicians, educators, scholars, etc. (length: max. 2,500);
- **short responses** to articles published in this issue (length: max. 1,000 words);

- **short reviews** of books, printed music, CDs, and software (length: max. 1,500 words);
- **short reports** on recent symposia, conferences, and concerts (length: max. 1,000 words);
- **announcement** of our 2004 chapter meeting program;
- **news** and **announcements** of regional conferences, concerts, festivals, research activities, honors, etc.

I would like to call for submissions that fit any of these categories. The submission deadline for the Spring 2004 issue is November 15, 2003. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format.

I would especially like to encourage submissions on “Local Music Traditions”, which may include local research and composing & performing music with a local idea / program. Points of discussions could be, for instance: what are areas of interest regarding the musical life of a specific geographical area; what are the methodologies for local music research; how do musicians and composers express local “ideas” and “programs”; examples of, and reports on, such activities; etc.

Visit the CMS South Central Website:

1. Go to <http://www.music.org/southcentral.html>
2. Log in with your CMS user ID and password.

Visit the South Central Music Bulletin (SCMB) Website:

1. Go to <http://www.txstate.edu/scmb/>
2. No log-in necessary.

President's Message

[Note from the Editor: This message was written for our website in March 2003. Since websites will be updated and President's Messages will change from time to time, we will preserve them here in our Journal / Newsletter.]

Welcome to the College Music Society South Central Chapter's Web Site. Our chapter has been very fortunate to procure the services of Nico Schüler who has graciously volunteered to run the Chapter's web site. Please send him information, such as articles on CMS-related subjects, reviews of books, CDs or conferences, or announcements of conferences or festivals in the South Central Region. It would be a shame to have a web site with no content.

Our South Central Regional Meeting was held at Baylor University in Waco, Texas, February 28 - March 1, 2003. Terry Lynn Hudson organized a very effective meeting that made good use of Baylor's extensive resources. The composer's concert presented on Friday night in Jones Concert Hall by the Central Oklahoma Orchestra and the Guest Lecture by Peter Webster stand out as unique features in the history of our chapter meetings. As always, the presenta-

tions by our members represented the depth and scope of our chapter. At the business meeting, it was decided that the chapter would pursue the electronic publication of a refereed journal which would contain, in article form, the presentations made at the Regional Conference. This publication would allow our members refereed publication credit, and would stand somewhere between the CMS Newsletter and the Symposium in scholarship. Only presenters at the Regional Conference would be invited for inclusion, leaving those who desired a wider audience for their work to either the CMS Newsletter or the Symposium. Submission guidelines and an invitation to publish will be sent to all who presented at Baylor.

Elections were held at the business meeting and the results appear below. The South Central Chapter is still looking for board members in general studies and jazz studies. If you are interested, please let me know.

Richard Davis
President, College Music Society South
Central Chapter

CMS Information on Car Rentals

Our national CMS office negotiated special car rental rates. They worked with Avis to offer on-line reservations for our upcoming South Central chapter meeting in March 2004. The URL is:

<http://www.avis.com/AvisWeb/html/meetings/go.html?1231>

Members can go to this site to reserve the discounted meeting rate. Under the section 'Discount Codes' while making the reservation, members should check 'Check Lowest Rate' and not 'Check My Corporate Rate' to receive the applicable rates. For those who would like to make their reservation by phone for the meeting, contact Avis at 1-800-331-1600 and use the CMS Avis Worldwide Discount (AWD) number T623899.

Annual Meeting 2004: Call for Papers, Compositions, and Performers

The College Music Society - South Central Chapter

March 11-13, 2004 • Henderson State University, Arkadelphia, Arkansas

Call for Research Papers and Lecture Recitals

Submission Guidelines:

1. Proposals on any topic are welcome.
2. Presenters are allowed 20 minutes, followed by a five-minute question-and-answer session.
3. Please include the following: a cover letter containing contact information, three copies of the proposal, a list of equipment needed for the presentation, and a biography or vita.

Topics and proposals for panel discussions are strongly encouraged, and a 50-minute session will be scheduled if required.

Call for Performers and Compositions (2 concerts)

Concert 1: open to all performers presenting music of any style.

Submission Guidelines:

Please include the following: complete information for a concert program – the title, composer, year composed, composer birth / death, movements, performers, etc., a biography for each performer, and a recording of the submitted music and performers if available.

Concert 2: new compositions, chamber music.

Submission Guidelines:

Please include the following: complete information for a concert program - the title, composer, year composed, composer birth,

movements, performers, etc., a biography for each performer if the composer is providing players, and a recording of the submitted music if available.

Available instruments include: piano(s), organ, flute, clarinet(s), bassoon, saxophone, trumpet(s), trombone, horn, euphonium, tuba, percussion, and soprano, mezzo-soprano, and baritone voices.

Composers are encouraged to submit proposals that include providing performers.

*

Please send all proposals and submissions with supporting materials **postmarked no later than Friday, October 31, 2003**, to:

Phillip Schroeder, coordinator
CMS South Central Regional Conference Committee
Department of Music
Henderson State University
Arkadelphia, AR 71999-7671

Presenters, performers, and composers will be notified no later than Friday, December 12, 2003. Biographies and a short presentation synopsis or program note will be required for the conference program via e-mail or attachment.

Please feel free to contact Phillip Schroeder at schroep@hsu.edu or 870.230.5253 if there are any questions.

Articles

Gianfrancesco de Majo (1732-1770): A Case of a Forgotten Eighteenth Century Composer

by Sheryl K. Murphy-Manley
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As music educators we are painfully aware that there are hundreds of composers about whom we know very little. There are thousands of pieces of music that lay collecting dust in libraries and collections around the globe. We are not so naïve to believe that the works in our musical canon that we present to our students in Music Appreciation are the only 'good' pieces of music from our historical past. (How we came to arrive at our present canon is the subject of yet another discussion.) We also know that these pieces do not necessarily represent the mainstream musical style of a particular generation. Our famous pieces of today are often the ones that were exceptional in some way, and therefore not the clearest examples of an era's more successful music. So, the conclusions and assumptions that we have made about the aesthetics and conventions of a particular time period's musical style have, for the most part, been based on our limited knowledge. We musicologists realize that it is our duty to the musical community of educators to constantly re-examine and verify these conclusions, making our findings available to scholars who then educate the students of our musical future.

In the second half of the twentieth century, researchers tried to increase our understanding of the style and general musical language of the eighteenth century, particularly of those years that saw the classical

style (one that we see as Mozart's) developing. One invaluable piece of information that we have extracted from this effort is the observation that Mozart rose above the typical conventions of the day, stylistically, and created his masterworks by extending the musical language, on many levels, beyond the norm. We also observe that he was not always the most favored composer by his contemporary audience, especially in the field of opera, and often received less acclaim than did his fellow composers. What, then, did eighteenth-century audiences look for in their music? We find the answer to this question, and many others, by examining the works of the many busy and successful composers who worked in the mainstream music business of the eighteenth century. The most successful music and its conventions, even though popular, was not necessarily beneath greatness or even genius, and indeed, the compositional practices of the day were used in a variety of ways by the majority of composers, including the great composers in our musical canon today, such as Haydn and Mozart. One of these many conventions, for example, is use of the tonic-dominant alternations and the hammering of the tonic chord in cadential figures. (See Mozart's Symphony No. 8, K. 48, movement I, mm. 32-33 as one of many examples). Against the backdrop of the more popular musical style, we can see the uniqueness of the canonized composers whose music has come down to us today and has taken a place in our concert repertoire.

When we focus on the lesser-known composers (those who are often included reluctantly on music-history exams as another *name* the student must remember), we can enlighten our perception of the musical

style of the eighteenth century as a whole. Then, we can recreate the musical scene into which our young Mozart was submersed, thereby recognizing with greater accuracy the genius of his accomplishments, compared to the other successful composers who have not yet made it into our present musical canon.

One of those successful musicians, who often has been referred to as a member of that large group of "Lesser Composers" in the 18th century, is Gianfrancesco de Majo, born in Naples in March of 1732, making him an exact contemporary of Franz Joseph Haydn. During the eighteenth century, De Majo was a respected and sought-after Italian opera and church-music composer. He was especially active in the 1750s and 60s. De Majo has been recognized in several modern textbooks (including Gerald Abraham's *The Concise Oxford History of Music*, published in 1985) as one of the Italian-opera composers who was responsible for bringing a reform to serious opera. (As a side note, De Majo, along with Niccolò Jommelli [1714-1774], and Tommaso Traetta [1727-1779] were the three most influential reform opera composers, even though Christoph Gluck [1714-87] still gets most of the credit for these reform achievements today.)

De Majo probably received his training from his father, the successful Neapolitan composer Giuseppe de Majo (1697-1771). Gianfrancesco was often referred to as "Ciccio de Majo," meaning the "little one" so as to distinguish him from his father. De Majo's mother, Teresa Manna, also came from a family of successful Neapolitan composers. De Majo might have studied with his uncle, Teresa's brother and professional composer Gennaro Manna (1715-1779). Additionally, Teresa's uncle was also an important Neapolitan composer, and De Majo might have studied with this great uncle of his as well, Francesco Feo (1691-

1761). It is interesting to read that Charles Burney (1726-1814) wrote that Francesco Feo was "one of the greatest Neapolitan masters of his time." (Burney 1782, II: 919)

By 1747, the young De Majo was performing as a harpsichordist in performances at the Royal Chapel in Naples, where his father had been appointed primo maestro in 1745. That same year, the 15-year-old boy was appointed organist (without pay) in the Royal Chapel.

As evidence of De Majo's successful adult career, we see that he received commissions for his operas from Livorno, Venice, Turin, Naples, Vienna, Mannheim, and Madrid. He was included in the circle of musicians of such fame as that of Metastasio (1698-1782), the court poet and important librettist in Vienna. De Majo also knew Farinelli, the famous castrato and brother of Riccardo Broschi, both subjects of the film from 1995 entitled "Farinelli." (Farinelli's real name was Carlo Broschi.) Also included in the circle of De Majo was the well-known youngest son of Johann Sebastian Bach, Johann Christian Bach (1735-1782), who was in Italy in 1756 and settled then in London in 1762.

Another central figure in eighteenth-century Italy was Padre Giovanni Battista Martini (1706-1784). Living in Bologna, he was a Franciscan priest, theorist, historian, teacher, composer, and the prime defender of the older style of sacred counterpoint. He was a teacher to, and mentor of, many composers and musicians through his personal instruction and also through the art of letter writing. These musicians under his tutelage included the young Johann Christian Bach (who coincidentally converted to Catholicism), Mozart, André-Ernest-Modeste Grétry (1741-1813), De Majo, and Jommelli. This list is abbreviated here, for he actually taught 69 composers and, additionally, 35 others received some sort of instruction, although perhaps not on a regular basis.

Martini wrote to, and received letters from, important eighteenth-century musicians. Many of these working musicians were his students. Additionally, he corresponded with the English historian and critic Charles Burney (1726-1814), the Italian violinist and composer Pietro Locatelli (1695-1764), the German theorist Friedrich Wilhelm Marpurg (1718-1795), Metastasio (1698-1782), the flutist and composer in Berlin Johann Joachim Quantz (1697-1773), the French theorist and composer Jean-Philippe Rameau (1683-1764), the theorist, priest, monk, and extremely prolific Spanish composer Antonio Soler (1729-1783), and the Italian composer, violinist, and innovator Giuseppe Tartini (1692-1770). This impressive list of composers, theorists, and musicians includes De Majo.

Perhaps the most interesting, although brief, connection that De Majo had with our more well-known circle of eighteenth-century musicians occurred in Naples in 1770. The then 14-year-old Mozart heard De Majo's music in Naples and wrote back to his sister, Nannerl, on 29 May, 1770, that he had been to a church to hear some of the composer's music. He wrote to her that it was "a most beautiful music" ("una bellissima Musica"). (Deutsch and Bauer 1962-75, I: 355) By this time De Majo was already recognized as a successful opera composer. We observe in Mozart's letters that he was mostly honest in his musical opinions and judgments. So, to hear Mozart specifically complimented De Majo's church music, demonstrates Mozart's appreciation of his musical style and an admiration of its mainstream conventions.

Well, today we have forgotten about De Majo and his music, but this was not so directly following his death. In fact, we have copies of De Majo's music dating as late as the 1860s. The following demonstrates just how popular this young composer was to some of his contemporaries. There was an

art critic and important author of early Romantic literature named Johann Jacob Wilhelm Heinse (1746-1803). He had a passion for Italian art and music. In 1795 and 1796 (25 years *after* De Majo's death), he wrote a novel entitled *Hildegard von Hohenthal*. In this partly autobiographical novel, Heinse praises De Majo as a "true living source of natural genuine melody and harmony; and overall, the most favorable original composer." He goes on to say: "No other composer has awakened such cheerfulness in my soul." (cited in Di Chiera 1962, 3) It is also interesting to note that Heinse groups the reform opera composers together, that is, Jommelli, Gluck, Traetta, and De Majo, and he says: "I pass my time at the piano with the great works of Jommelli, Gluck, Traetta, and Majo, and with reading the exalted Greeks. . . ." (Heinse 1796, 260) We can remind one another that the 1790s were a time in which Haydn was revered among all musicians, and the death of Mozart, in 1791, was still being mourned by many. Yet, it is not Haydn or Mozart, but rather De Majo, who Heinse praises as his most favored composer. (Heinse does mention Mozart twice in his novel and praises his keyboard works. But, he never compliments Mozart's operatic music like he does De Majo's.)

We have other contemporary accounts of De Majo's success as an opera composer. For instance, in 1759 when his semi-serious opera *Ricimero* was performed in Rome, the famous librettist Carlo Goldoni (1707-93) recorded in his *Memoirs* the great success of the performance. He said that the audience at Rome had "hissed, laughed, and yelled rudely at the previous performance (which was by the way, also a semi-serious opera by Baldassare Galuppi [(1706-1785) *Melite Riconosciuta*]) but when De Majo's opera was performed, Goldoni writes: "A part of the pit [audience] went out at the close of the entertainment, to conduct the musician home in triumph, and the remain-

der of the audience stayed in the theatre, calling out without intermission, 'Viva Mayo!' till every candle was burnt to the socket." (Goldoni 1877, 330)

After discovering the success and praise that was awarded De Majo in his lifetime and the decades following, and reading Mozart's praise of the composer's church music, one cannot help but wonder, what does this music sound like? We have about 74 sacred works by De Majo and 17 operas, the last of which remained incomplete at his unfortunate death at age 38, from tuberculosis. The operas and De Majo's biography have been studied by David Di Chiera in his dissertation of 1962, entitled "The Life and Operas of Gian Francesco de Majo." This dissertation still remains the ultimate source concerning De Majo's operas.

The multi-movement sacred works roughly include 20 motets, each containing arias and recitatives, 10 *Salve Reginas*, each also containing multiple arias and recitatives, four Choral Masses, three *Dixit Dominus* for choir and soloists, 10 large-scale oratorios or cantatas, and a number of other smaller works, some only one movement in length. The majority of his music remains in European libraries. (See Murphy 1996 for detailed locations.) Only two of his operas have been published, and only one of his sacred works has been published in a format useful for performance. None of his music has been professionally recorded.

De Majo composed much of his music for well-known performers. These famous musicians were the same celebrities that Mozart knew. For instance, De Majo's *Salve Regina* in D Major was composed for the celebrated castrato Caffarelli, whose real name was Gaetano Majorani (1710-1783). Caffarelli sang his last operatic performances in 1754. Winton Dean's research shows that Caffarelli was in Madrid in 1756,

visiting Farinelli, and then returned to Naples, retiring from the stage, but continuing to sing in cantatas and serenatas (Dean 2001, 794). Some writers rank Caffarelli second only to Farinelli in skill; others rank him equal in ability. Porpora trained both Caffarelli, and Farinelli and was a well-respected teacher and composer of vocal music. He hated Caffarelli for his insolence, but, according to Charles Burney, Porpora used to say that Caffarelli was the greatest singer Italy had ever produced. It is likely that Caffarelli sang De Majo's *Salve Regina* that was specifically written for him, as the title pages indicate, sometime after 1756.

Below, is an example from the first movement of this *Salve Regina* in D Major. The soprano line demonstrates a beautiful and lyrical quality.

When making judgments about De Majo's music, one is placed in a juxtaposition to the Baroque style (the characteristics that include the use of basso continuo, quick harmonic changes, and, generally, the style embodied in the music of Vivaldi, Handel and J. S. Bach), and to the Classic style. The new Italian operatic style that emerged early in the eighteenth century demonstrated characteristics which included more emphasis on the melodic shape and the Italianate singable quality of the melody, slower harmonic rhythms which often gave way to overlapping cadences of the tonic and dominant, and the shaping of the melodic phrase into antecedent and consequent phrases. The latter describes the style of Mozart, although we know it emerged long before he was born. The music "between" Mozart and Bach offers us a chance to gain insight into the changes that were taking place in eighteenth-century musical style. And, it is the music of these neglected composers that will direct our conclusions with greater piquancy.

Salve Regina in D Major, before 1756, Movement I, measures 46-52:

The musical score consists of four staves. The top staff is for violin I (vni), the second for violin II (vni), the third for soprano (sopr), and the fourth for bass (basso). The key signature is D major (two sharps) and the time signature is 4/4. The soprano part has lyrics: "et spes nos - tra Sal" and "ve". The music is in D major and 4/4 time.

One finds in De Majo's music a beautiful gift for melody and an equally sophisticated gift for phrasing. This classical style of De Majo that Mozart heard in Naples was already in full swing by the 1750s and 60s. De Majo's music, along with many of his equally neglected contemporaries, is refreshing in its simplicity of harmonic language, clarity of phrasing, and beauty in expressive phrasing. Early on, Hermann Abert pointed out the relationships between De Majo's operatic style and that of Mozart. Both composers presented continu-

ity in their dramas that the more common composer could not deliver. Paul Henry Lang also said that the daring chromaticism of De Majo's melodic lines might have made a strong impression on the young Mozart in 1770. One could argue the point for and against this suggestion, but if one examines just the vocal writing of the two composers, one does discover striking similarities.

De Majo composed within the popular musical style, offering innovations in melodic chromaticism. His music offers us

graceful melodies, indicating a genius for phrasing. However, his seemingly rapid compositional practice sometimes exposes a lack of refinement in cadential aspects. As a composer in the 1750s, he is among the best. When compared to Mozart and the refinements of the following decades, his music will be criticized by those who still hold to the belief that this earlier music is "Pre-classic". When, however, we view De Majo's music in context of the 1750s and 60s, we find him every bit the genius as Mozart was in the 1770s and 80s.

De Majo was merely one of the mainstream composers, with whom Mozart was acquainted and for whom he held respect. Mozart recognized the lyrical chromaticism and beauty in De Majo's music, not as a popular convention to be avoided, but rather as a musical language to embrace as his own. In studying the music of this one forgotten composer, we find that Mozart not only appreciated this Neapolitan's music, but was also influenced by the beauty of its style.

Published Works

Majo, Gian Francesco de. *Ifigenia in Tauride*, ed. by Paul Corneilson. Recent Researches in the Music of the Classical Era vol. 46. Madison: A-R Editions, 1996.

Maio, Gian Francesco de. *Adriano in Siria*, ed. by Howard Mayer Brown. New York and London: Garland Publishing, 1978.

Majo, Gian Francesco de. *Sicut cerva, quae per valles* für Sopran und Konzertierende Orgel, ed. by Rudolf Ewerhart. In *Cantio sacra, Geistliche Solokantaten*. vol. 36. Köln: Edmund Bieler, 1962.

Murphy, Sheryl K. "The Sacred Music of Gian Francesco de Majo." Ph.D. disserta-

tion. The University of Texas at Austin, 1996. The following sacred works are published in score format in the dissertation:

- Motet in G Major for Soprano: *Clamando a spes*
- *Salve Regina* in D Major for Soprano
- *Salve Regina* in F Major for Soprano
- *Et Jesum benedictum* in D Major for Soprano
- *Kyrie*, from Mass in G Major for SATB
- *Qui sedes* in E-flat Major for Soprano, 1749
- *Qui tollis*, from Mass in D Major for SATB / SATB
- *Virgam virtutis*, from *Dixit Dominus* in F Major for SSATB
- *Domine ad adiuvandum* in G Major for SSAA
- *Tantum ergo* in F minor for Soprano

Discography

Gian Francesco De Majo: *Ipermestra* (in the series "Teatro in Musica") (to be issued). This is a planned CD, produced by the *Discoteca di Stato*, for use by libraries. As of June 2003, the project has been put on hold for financial reasons.

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Online Music Appreciation: A New Course at UTPA

by Richard Davis
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Distance learning has moved from high concept buzz-phrase to pedestrian reality at many colleges and universities. The technology behind online learning has advanced to the point that many courses which would have been impossible just a few years ago, are now staples of the educational landscape. Who would have thought that chemistry and biology lab could be delivered online, much less media driven courses like art and music appreciation? This article will discuss the background, design philosophy, and technical execution of a new online music appreciation course at the University of Texas-Pan American (UTPA).

Background

Music appreciation courses of the past have been dominated by the inspired texts of Kamien, Ferris, and many others. These broad,

general courses, offered as part of the liberal arts core curriculum, have been expanding their aural and visual media components by vending cassettes and CDs with their texts. Further media enhancements have been offered by McGraw Hill's online course, *OnMusic*. It is very rich in audio / visual material which is supplied via CDs, coordinated with an online text from the company's servers. This particular model assures a rich multimedia environment for the course, while conserving bandwidth. *OnMusic* is the text for one of our general music appreciation courses, and inspired the creation of the new course.

While these general courses make up the majority of university offerings, many schools have developed specialized music appreciation courses that reflect the interest of individual faculty members. Courses on the Beatles, movie music, Latino popular music, Mexican folk music, the Broadway musical, and so on are popping up everywhere. In line with the trend, the online course considered here is a survey of music theatre from the ancient Greeks to *Rent*, and is offered as a traditional course as well as online.

Design Philosophy

Why would a course exist in traditional and online form at the same time? The answer is that they benefit each other. A good online course builds upon the successful activities, discussion topics, classroom interactions, reading and writing assignments, and lectures of the traditional classroom. The traditional course benefits from trend data obtained from the online course. In the online course, students are evaluated by assignments or quizzes every day. It is easy to tell which materials and methods are successful, based on the daily feedback. Similarly, learning readiness as reflected in student enthusiasm and prior knowledge is easier to assess, because students are more candid in discourse with peers and teachers in the online environment than they are in the classroom. Perhaps the greatest benefit of offering the same content in two mediums is the creativity inspired by having to solve the same educational challenge from two different perspectives.

While the traditional and online music appreciation course serves the same student population (undergraduates from all majors), the online student population has different needs. The population for online classes includes (1) adults reentering school, particularly those with day jobs, (2) concurrent enrollees from other schools, including high school students, (3) students who are pursuing distance education because they live far from campus, (4) students with disabilities, and (5) free spirited students who want to study anywhere and anytime. For these students, the online class is not only the best educational solution, it may be the only one available to them.

Although the same data is offered in the online and traditional class, the learning method must be oriented to the medium. The earliest online classes were little more than correspondence courses transferred from paper to the small screen. It is still easy to

find online classes that are just Powerpoint® presentations and a few tests bound together by a snazzy piece of authorware. These courses were produced with little thought about the students' learning experiences or interactions.

Online teaching is different from the traditional classroom in many ways. Communication in the majority of 'seat-time' classes is often one-way, from teacher to student. Online classes, thanks to discussion topics, chat, and email are more likely to be student to teacher and student to student. Interaction through the electronic medium is likely to have both qualitative and quantitative differences from the classroom. Students, particularly the reticent ones, tend to interact more and are refreshingly candid online. Every facet of a student's work can be monitored online. Page visits, time logged on, web assignments, discussion and chat transcripts, and of course quizzes are easily monitored by the professor. Asynchronous work (logon in your pajamas) is addictive to both the student and the teacher.

Web-based instruction conforms to the same models of interaction found in the traditional classroom (Moore, 2001), but uses the medium to accomplish them. The most important learning interaction is that of the learner with the content. If we define learning as a change in understanding and perspective, then interacting with the course material affects most of this change. Some learning programs, like self-help books or do-it-yourself guides are entirely based on learner to content interaction. Learners interact with the content in this music appreciation course by reading from the texts (di Gaetani, 1986; Green, 1996), viewing pictures and video from musical theatre, and listening to excerpts. The second type of interaction, the proof of the value of teachers, is learner to instructor. Modern students have access to all the knowledge in the world. It is the teachers job to motivate the

student to access information, to help the student understand its significance, to relate it to knowledge already acquired, and apply knowledge with character and discrimination. The teacher uses evaluative procedures to judge how well both teacher and student are doing at accomplishing the learning outcomes. Learner to instructor interaction is accomplished by reports, presentations, discussions, email, quiz results, and teacher evaluations. The last, and often latent, instructional interaction is learner to learner. Students learn from other students. (Notice how fast students get the 'low-down' on new music file swapping sites on the internet!) Students interact learner to learner, learner to group, and group to group. Because memory is enhanced by the uniqueness of stimuli, students often retain large amounts of data presented by many different personalities. Learner to learner interaction is accomplished in the present class by discussions, email, chat, and presentations.

Interactivity has evolved into a hot topic among online designers. Many have noted that early courses focused on student-content interaction, and that the medium could support the other two modes of interaction. Interactivity as expressed by on-line reading and writing promotes cognitive and metacognitive skills (Hannafin, Hill & Land, 1997). Students must translate their ideas and the depth of their knowledge into narrative interesting enough to hold an audience (Greenberg, 1988; Repman & Logan, 1996). Online courses develop skills in writing and critical thinking that are so often listed as outcomes for the liberal arts core curriculum. Some of the writing and critical thinking outcomes of this course are :

1. Students will be able to write a detailed history of music theatre, noting how prevailing aesthetic concepts and technology resulted in specific genres, names of shows, dates of first productions, a description of the show which includes a

plot synopsis, names of important musical numbers, names of composer and librettist, and names of source material and so on.

2. Students will discourse on theatre technology, musical styles and forms, and performance practice (periodization).
3. Students will be able to write an informed (not scholarly) critique on music theatre production.

The learning outcomes that express the facts are important, but perhaps the most important outcome, and the one most difficult to measure, is the change in the student's attitude and perspective toward music. While students can write about how they view musical theatre after they have had the class, no one can be sure they will support it with their donations, time, and attendance.

Student assessment is an important part of any course design. Research (Rowntree, 1995) has shown that the following competencies are necessary for students to succeed in an online course.

1. *Computer skills* -- students should be able to effectively use the word processing and communication software that is required for on-line discussions.
2. *Literacy / discussion skills* -- students should be able to read and respond critically to complex and sometimes lengthy messages. The students must be able to use relevant written comments to develop ideas, raise questions, challenge students thoughts, and share their feelings.
3. *Time management skills* -- students must have flexible education plans that assist them in completing assignments in a timely manner. The students should have the necessary skills to read, comprehend, and discern written course materials and a host of on-line discussion messages.
4. *Interactive skills* -- students must have the cognitive ability to create alternative ideas or illustrations while encouraging

other classmates by being patient and by respecting their needs to share online (net etiquette). Students must display respect for others by being flexible in the amount of, and frequency of, their online comments. Students should be willing to work with other students and help foster a dynamic learning group.

Technical Execution

The technology used for delivering a course, which is heavy in audio and visual content, and interactivity, is considerable. The author was very fortunate to have at his disposal the advice of an instructional designer and a media staff to apply the content in an online environment. This course is delivered via an easy to navigate authorware program called WebCT®. Many other authoring programs are available, but this is the one supported by UTPA. The basic elements of WebCT® -- syllabus, instructions, assignment templates, quizzes and tests, presentation area, email, chat, and calendar are supplemented with a fairly detailed timeline. The timeline has fields that make the development of music theatre easier to assimilate. The fifteen week course encourages students to login 3 times a week by dividing the content in roughly forty-five minute modules. Sometimes the day's logon is nothing more than a reading assignment and a quiz. At other times all the reading and activities (writing, discussion posting, presentation, e-mail, web research, listening, and viewing) are online. One of the pivotal technologies of the course is supplying audio and video, not by streaming from the server (as the rest of the course is), but through CDs the student gets with the course. Scripting in WebCT® and RealNetworks® call up the compressed audio and video from the CDs instead of downloading it, saving time and bandwidth. The high compression technologies used are MPEG1, MPEG3, and MPEG4. Course content currently fills 5 CDs which incorpo-

rates 40 video clips, 42 audio excerpts, and many pictures and diagrams. One of the high-tech features of the course is a diagram of the orchestra wherein individual instrumental sections are highlighted as the Britten *Young Person's Guide to the Orchestra* is played.

Summary

Designing and building an online course requires a rethinking of the whole course. Student assessment, content selection, activities, and evaluation all have to be considered in light of the strengths and weaknesses of the medium that delivers it. Online learning can be superior to the traditional classroom, if (1) the content and activities are well thought out, (2) a superior delivery system is used, (3) and the students are motivated to succeed via an attraction to the delivery system or the subject matter. Distance learning has progressed to the point that few classes need to be excluded from the medium. Like it or not, distance learning is a part of everyone's future, whether as a teacher or a student.

Note:

Screen shots of the course are available at: <http://homepage.mac.com/wendellrdavis/MusApprecScreenShot/FileSharing13.html>

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Judging the Effectiveness of Music Methods Courses for Elementary Classroom Teachers

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Musical training for the elementary classroom teacher was introduced in certain teacher training schools as early as 1839. This musical training continued, with various instructional goals, for the next 172 years. There has always been interest on the part of researchers and training institutions as to how effective this musical training was for students who were, for the most part, non-musicians. Those educators with an investment in the course, such as preservice teachers, in-service teachers, course instructors, and course administrators, do not always agree upon how to judge effectiveness. Stakeholders should recognize that eventually those with the most vital link to the course will be the countless elementary school students who are influenced by their classroom teachers. The literature seems to indicate that the effectiveness of a course is measured by the amount of time a classroom teacher uses music in the classroom or the

classroom teachers' perception of ability or willingness to teach music. The attitude of the classroom teacher toward the importance or value of elementary general music has often been of secondary or only incidental interest; yet this may be the most significant outcome of the course and the true measure of course effectiveness.

Don Coffman (1987) capsulated the history of the classroom teacher and various aspects of music education from 1885 to 1905. Teacher training in music during the earliest years usually consisted of the recreational singing by the students between classes. It was hoped that this practice would establish "a habit which will be of great service to them in leading their schools in this exercise" (Coffman 1987, 94). As music instruction was added to training requirements in the next few years, the course of study focused on music fundamentals with no real effort to show how to translate these fundamentals into lessons for children. Music training for teachers in the State Normal Schools ranged from twenty minutes a day for six weeks during a summer teaching institute, to as much as thirty minutes a day for twenty weeks in the two-year normal college program. Coffman suggested that students were "presented an extensive amount of

theoretical material in an exceedingly short amount of time” (Coffman 1987, 102). This corresponds with comments by Hilary Apfelstadt (1996) who also voices concern with the amount of material in courses and the relatively little time to successfully master it.

Jesse L. Fleming (1953) worked to determine what musical competencies were needed by classroom teachers in order to lead musical activities, and what music experiences should be provided for preservice elementary school teachers in their music training courses in the state of Maryland. A list of eighty-eight musical competencies was compiled and this list was then used as a basis to determine the musical experiences that should be taught at the teachers colleges in Maryland. A sampling of elementary school teachers, principals, general supervisors, and music supervisors in Maryland completed the rating sheet. Fleming thought it significant that experiences in music theory and music history and literature made up only about one third of the list created by the classroom teachers, yet a much higher proportion of time was spent on these experiences in the current course offerings. Jesse L. Fleming (1953, 60) lists the following musical experiences that should be provided in courses for elementary classroom teachers:

- Experiences involving singing (with 10 subsets)
- Experiences involving the piano (11 subsets)
- Experiences involving instruments other than the piano (5 subsets)
- Experiences involving rhythms and rhythmic activity (8 subsets)
- Experiences involving conducting (7 subsets)
- Experiences involving music theory (19 subsets)
- Experiences involving elementary school musical materials (6 subsets)

- Creative experiences (5 subsets)
- Experiences involving music history and literature (17 subsets)

Later studies, in other colleges and regions, would find that many of these same course components were taught in music courses for preservice elementary teachers. Gary A. Kinder (1988) completed a survey of classroom teachers who were elementary education majors graduating from Indiana University from 1971 to 1973. The purpose of the study was to gather information on the music teaching activities of classroom teachers with implications for undergraduate music courses for elementary education majors at Indiana University. There were fifteen music skills and experiences that more than 75 percent of the graduates rated as “Important” or “Very Important” for the classroom teacher to possess. Combining some of the common experiences, Kinder’s list (Kinder 1988, 105-106) is similar to Fleming’s experience list and includes:

- How to use game or action songs to teach music concepts
- How to organize musical activities around a holiday
- Ability to use rhythm and melody instruments to accompany songs
- Ability to sing
- Knowledge of rhythms
- How to correlate music with other subjects
- How to read notation and have knowledge of rhythms
- How to use a piano to teach songs & play a melody on the piano.
- How to use a record player to teach songs
- Knowledge of musical terms, scales and key signatures.

According to Kinder, the classroom teachers wanted the opportunity to observe music being taught to students in an elementary school by a music specialist and by a classroom teacher. They also wanted an opportu-

nity to teach music lessons to students in an elementary school.

A study by T. Clark Saunders and Dawn S. Baker (1991) to identify the music skills and understandings that in-service early-childhood and elementary classroom teachers perceived as useful was intended to gather information helpful in developing a music course. The course needed to address both fundamentals and methods in a three-credit-hour course, and be focused on the competencies that in-service teachers consider the most useful. An underlying premise of this study was the belief that preservice teachers were most likely to be motivated if they considered the content useful, and in addition, if these preservice teachers were successful during the course of study, they would develop a positive attitude toward music. The sample group (N = 159) was comprised of in-service elementary classroom teachers randomly selected in four Maryland counties. Eighteen competencies were listed and respondents marked whether they received undergraduate instruction in that competency and if that competency was used or considered useful. The nine skills and understandings the majority of teachers indicated they had studied and actually used were:

- a) using music to supplement other curricular areas (83%),
- b) providing creative experiences (80%),
- c) developing movement activities (78%),
- d) selecting recordings for children (75%),
- e) selecting appropriate songs (74%),
- f) developing listening lessons (70%),
- g) leading and teaching songs (64%),
- h) characteristics of children's voices (62%), and
- i) using rhythm instruments (60%).

Music theory and reading notation were the highest listed competencies that had been studied in music courses and were not used by classroom teachers.

Saunders and Baker (1991) concluded that preservice elementary teachers are more motivated to acquire skills that they consider to be useful, and that leads to better feelings about themselves, about their success in the course and the development of a positive attitude about the discipline.

Delores Gauthier and Jan McCrary (1999) surveyed 530 NASM schools to examine the types of courses offered to elementary classroom teachers, the content of the courses, the instructors' purposes for each course, and factors that influenced curricular decisions. Questionnaires were returned from 316 schools. Respondents were divided into three course categories: 1) 103 taught fundamentals courses, 2) 101 taught methods courses, and 3) 132 taught courses combining music and fundamentals. Most of the fundamentals teachers stated that developing basic music skills and understandings was the most important objective. Most of the methods teachers reported that teaching students how to use music in the elementary classroom, developing basic music skills and understandings, and developing teaching skills were the most important objectives. The respondents who taught combined courses believed that developing basic music skills and understandings, and learning to use music effectively were the important objectives for the course. None of the teachers believed attitude to be a high priority. The statement of purpose, "Increase positive attitudes for working with the music specialist" was ranked much lower by all the instructors. Combined course teachers and methods course teachers ranked it fifth, while fundamentals course teachers ranked it fourth.

Gauthier and McCrary also looked into the backgrounds of the instructors. They found that 7% of respondents had never taught K-12 music courses, 34% had taught K-12 music for 1 to 5 years, 31% had taught K-12 for 6 to 8 years and 28% had taught

this level for at least 11 years. It is unknown, however, how many of those college instructors had taught only in secondary (grades 7-12) positions and had never been involved with elementary general music. It may well be that the instructors with no K-6 general music experience do not understand the fragile relationship between the classroom teachers, the administrator, and the music teacher. The strength of support from each component of this triangle builds the framework for the success of the entire general music program.

Research shows a mismatch between what classroom teachers indicate the value of music is and the philosophies of music education being promoted by the profession (Gray 2000). By far, the majority of research has had as its focus the elementary classroom teachers' attitude toward teaching music (Picerno 1970; Gelineau 1960; Reifsteck 1980; Goodman 1985; Lewis 1991; Barry 1992; Kvet & Watkins 1993; and Gray 2000). There is limited research primarily focused on the study of attitude toward the value of elementary general music, as separate from attitude toward ability to teach music, or attitude toward the student's own perceived musical ability. Researchers have suggested that this positive attitude formation of elementary classroom teachers is vital to the wellbeing of the general music program (Kritzmire, 1991; Barry, 1992; Austin, 1995; Loring, 1996 and Gray, 2000).

The primary purpose of my recent research was to determine whether a university music fundamentals / methods course for elementary education majors does, in fact, affect a change in attitude of preservice elementary classroom teachers toward the value of general music in the elementary school. Subjects in the sample population for this study were preservice elementary teachers enrolled in music methods / fundamentals courses at selected universities in the United States. It was assumed that they

represented a sample of the prospective classroom teacher population at the universities surveyed and that the courses were representative of offerings at similar institutions in the regions selected. Students in these classes were of varied age, gender and ethnic background. They represented sophomores, juniors, and seniors in their respective programs at the time of participation in this course.

Thirty universities were selected to participate in this study. Five sites were selected from each of the six national divisions of the Music Educators National Conference: Eastern, North Central, Northwest, Southern, Southwestern, and Western. Selected universities had several common characteristics. All institutions were state supported public universities, with accreditation from the National Association of Schools of Music, and had an enrollment of 10,000 students or more.

Each university instructor was to administer the attitude behavior survey, using a pretest / posttest method, to their sections of the basic music course intended for elementary education or early childhood majors. The courses were classified as music fundamentals, teaching methods, or a combination of both. In many institutions, the same instructor did not teach all sections. Of the original 30 selected universities, 29 sponsoring faculty agreed to participate. Participants for the survey were then recruited from sections of the music course taught at 29 universities, with approximately 1,500 elementary education majors, in 58 classes.

The Attitude Behavior Scale - Elementary General Music (ABS-EG), developed by Thomas Tunks in 1973, had a proven reliability (.91) based on Hoyt's internal consistency measure and validity determined by the known-group method (Tunks 1973). Additional reliability on the instrument was established with data from

both the pretest and posttest and was calculated at .90 using Cronbach's index of internal consistency.

The survey tool included 40 statements that the respondent was asked to rank on a four point Likert-type scale. Statements were grouped in two sections, with two different response scales. On part one, respondents indicated a level of agreement from strongly agree to strongly disagree to statements concerning elementary general music and what they would do if they were in charge. The second section concerned actual feelings that respondents had about elementary general music. Response options ranged from very good to very bad. Difference on pretest / posttest scores provided class means to answer the research question: Does an elementary music methods course for classroom teachers affect a change in attitude toward the value of elementary general music?

During the semester prior to data collection, Institutional Review Boards at the selected universities were contacted to complete protocols for Human Subjects Compliance and secure permission to survey students. One Music Education faculty member was contacted at each university about willingness to participate and to gather information about the number of course sections, the number of instructors, dates of the course, and the estimated number of students. The ABS-EMG survey questionnaire, instructions, electronic response forms, and a postage paid return mailer were compiled in a packet and sent to the sponsoring faculty member at each university in December 2001 and early January 2002.

The course instructor or the faculty sponsor administered the pretest during the first week of spring semester 2002, with the classes meeting at the normally scheduled time and place. Students used a university code and the last four digits of their Social Security number for purposes of matching

pre- and posttest. During the final week of the course, the ABS-EGM was repeated as a posttest.

Data from this population sample indicated that a university level music course could have a positive effect on preservice elementary teachers attitudes toward the value of music. A gain of 2.33 points occurred between the pretest and posttest scores, and while that was statistically significant, it only represented a standardized mean difference of $d = .2$. According to Jacob Cohen (1988), this small effect size of .2 indicates two tenths of a standard deviation difference, which is not extremely meaningful. Therefore, while it was statistically significant, it was not of great practical importance. Our university classes should be able to bring about a more substantial gain over the course of the semester. It was interesting that in some specific sections of the course, the attitude scores actually were lower in the posttest.

Support for the elementary music program must come from a wide base of educators. Classroom teachers will influence the value base of the next generation of learners in a more profound manner than most music educators, because of the limited contact time afforded to music instruction each week. Students spend the majority of every day with the classroom teacher, whose attitude about each subject area, including music, will have influence upon the student attitudes. Teacher training institutions cannot afford to graduate teachers who are unaware of the value of music in the lives of young students and do not understand their important role in supporting and funding viable programs of music instruction.

If classroom teachers and administrators were firm in their attitudes toward the value of a comprehensive music program, then support at both the building level and district level would be much easier to maintain. Unfortunately, music specialists must

constantly justify music's place in the curriculum, fight for funds and teaching positions, and seek assistance from community members who might be able to influence administrators, teachers, and school board members toward the value of retaining and funding music programs. Cutbacks of elementary music programs in public schools run in cycles, and although we experienced a resurgence of support for these programs in the 1990s, world events in 2001 redistributed tax priorities and reduced education revenues. Music educators must be proactive and prepare for this downward cycle as music once again faces program cuts. Understanding how to build and foster positive attitudes in the future administrators and teachers who eventually will form the educational community would seem of utmost importance. These are the educators who are in a position to make a major difference in music programs and influence society at a very fundamental level (Malin 1987; Gamble 1988).

Due to the fact that the elementary music methods class is perhaps the pre-service teacher's last structured involvement with music and because of their potential impact on the attitudes of the next generation of students, it would be prudent for researchers to determine effective strategies for building positive attitudes toward elementary general music. Attitude should be a primary goal of the course and steps should be taken to limit the amount of theory that is presented in one semester. We should build in opportunities to observe and to teach music lessons in local schools. Research into instructor characteristics and course components that correlate with improved attitude would also help to improve university curriculum and design effective courses for this important population of non-majors.

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Reviews

Tosca's Talent Shines Through *Tia Pamelita*

by Jenny Raschke

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Tia Pamelita by Tosca. Noris Records, 1905 Goodrich, Austin, TX 78704; Web: <http://www.buymusichere.net/stores/waterloo>

The Tosca Tango Orchestra, an Austin-based string and percussion ensemble, has expanded the popularity of tango music. *Tia Pamelita*, recorded in 1998, is the second of four albums and has not been awarded the attention it deserves. The compositions for *Tia Pamelita* are written by the accordion and piano player Glover Johns Gill, with the exception of one piece which is credited to violinist Thomas Michael Sender.

The Tosca Tango Orchestra has broken up since this recording was released. Glover Gill formed a new ensemble named Glovertango. The string musicians, Leigh Mahoney, violin, Thomas Michael Sender, violin (later replaced by Laura Hicks), S. Ames Asbell, viola, and Sara K. Nelson, violoncello, formed the Tosca String Quartet. All studied at the School of Music at the University of Texas at Austin, completed a year long tour with David Byrne (of the former pop band Talking Heads) and for the second time won Austin Chronicle's Music Award for Best Strings in Austin in 2001. The quartet is currently the Armstrong Community Music School of Austin Lyric Opera's string quartet in residence. Additionally, they continue to give concerts in the Austin area.

The Tosca Tango Orchestra became known for having played Glover Gill's music in Richard Linklater's animated film

"Walking Life." Gill has also composed music for several student films in Austin. He continues to make his living as a professional performing musician and as an arranger of music for pop bands. Gill is still affiliated with the Tosca String Quartet through the arrangements and original compositions he provides for them. Also featured in *Tia Pamelita* are contrabass player Luis Amado Guerra, pianist Jeanine Ataway, and slapstick player Robert Ashker Kraft.

Track one, titled "Lastima Grande," is essentially a theme and variation. The first statement is played by the accordion and piano, after which other instruments gradually join in. The theme has an almost overpowering bass line that forces the listener to feel the beat. The element of surprise is present through the use of a six measure theme (often presented twice), followed by a break which sometimes consists of quick runs and slides, both very characteristic of Tosca's style. This division is especially dramatic, because it does not occur after every variation, and it only sometimes is filled with runs. The length of the break is also variable. The crafty theme and the form are slightly deterred by the high pitched accordion in the final variation, which is reminiscent of a nagging mosquito, but all other variations are very entertaining, and the pauses force the listener to be attentive.

"Noche de la Iguana" is multi-thematic with a piano introduction. The first theme features fabulous sforzandos. Beginning with the solo bass, the second theme personifies an iguana creeping through the night. The last theme is more symbolic of a circus than an iguana and the final ending creates visions of a bumblebee hive. Although the melodies of both the first and

second themes are very tasteful, the inner parts are not agreeable to a tonally trained ear, but those more accustomed to 20th century music will probably appreciate them more. Overall, this composition lacked unity. A pause always serves as the transition from one part to the next which makes it difficult to understand how the themes relate to one another.

Track 3, titled "Mignon 2," opens with a violoncello melody which is followed by a second theme. Theme one is repeated on three different occasions, and the second theme twice, in rondo form (ABABA). Because of this construction, the piece does not suffer from any lack of a unifying element, as the previous one did. Additionally, the transitions don't have extreme breaks; the transition from theme two back to theme one is especially fluent with the melody note in the cello carrying over from one theme to the next. When the second theme begins, there are several measures in which the piano plays a stationary chord repeatedly, establishing the tempo and key, however the passage is quite lengthy and verges on trance music. A similar feeling is evoked later in this section as well with the upper string and bass.

The fourth piece, "Humoresque," is in ternary form with a slow A section, featuring both the piano and accordion with two very rhythmically free themes. With an ingenious transition, the listener is launched into a world of seduction in section B, which utilizes the other instruments in the ensemble. As a transition back to the A section, the solo piano plays the theme at the tempo of the first section a final time. The fluency of the sections in this composition stands above all others on this album.

"El Omnibus" is a set of variations on a single theme, each with different articulation, tempos, and instrumentation. The simplicity of the eight measure theme, repeated for almost five minutes, becomes re-

dundant, however the ending is very clever and surprising: the theme begins again at a very slow tempo but ends prematurely. This section really boasts the group's cohesiveness as an ensemble, because of the frequent tempi changes and exact articulations played by each instrument.

The first violinist has her moment in "Holiday." Accompanied by a thudding bass, the violin's enchanting melody carries the listener up to the stratosphere and back down with gracious slides and impeccable intonation. Just before the conclusion, the violin performs a solo, bringing out the instrument's beauty and fabulous tone. As a transition from theme two to theme one, a 16 measure piano and bass interlude occurs, with the last eight measures receiving ornamentation from other instruments. This part might have not seemed so lengthy had the violin, playing a single note, not been mixed as loudly. Although the pitch did transition nicely into the first theme, the bass line is much more interesting than this overpowering stationary sound.

"Gil 2 2nd Mov't" begins with strings in forte and the feelings of anger, and restlessness are brought on by rhythmic passages with exact sforzandos. String slides serve as a transition into the next section, which prepares for a developmental portion and for the restatement of the first theme. The first two themes are both undergoing variation processes. The mixture of anger and sadness elicits a very unsettled reaction. However, the arpeggiation of the final chord seemed too generic for an ending to such a powerful piece.

In great contrast to the previous piece, "Tracy Baliando" is a more lyrical work. The first melody has relatively little direction, but fortunately is short enough that there is not much time to lose the listener's interest. The tempo for the next part, set by the slapstick, is much more lively. The first theme is entertaining, but becomes

more and more scalar, until it verges on monotony. At the very end, the first section is referenced, fusing the piece together.

“Mignon 3”’s first notes are slow string sounds like “Mignon 2,” but all resemblance is instantly annihilated with the violoncello and violin entrance. This portion with repetitious chords played consecutively by violoncello and upper-strings includes the first melodies Gill has produced on this album that are undeniably catchy. On several occasions, the melody is passed from the cello upward through the instruments with perfectly matching articulations. In the middle as well as just before the final ending, deceptive pauses fool the listener. This piece is well-constructed; however, the introduction has little to do with what follows and could have been omitted.

“Capriccio Valentino” has a catchy first theme, traded off between the violin and piano, perfect for this rondo-like piece in ABACABAC form. The B and C sections are not as impressive; the B section theme is excessively scalar, and although the C section begins with a moderate tempo, it slows to an unreasonably lethargic tempo. The contrast between the beginnings of the B and C sections adds an artistic touch. In ad-

dition, the slowly ending episodes contrast nicely with the A section. The C section is an unusual ending, especially since it is far less crafty than the A section. However, the beauty of the last chord justifies the arrangement.

The last track has a slow, gypsy-like quality. Being the title cut, it would be expected that it would somehow tie the entire album together, either by a thematic link or the group’s musical style. As in other pieces, “Tia Pamelita” exemplifies Tosca’s style of slides and rhythms, but it is quite different from the other works. The almost tranquil quality of the instruments is unmatched by the other pieces. At certain points, it is reminiscent of soap-opera background music.

The CD *Tia Pamelita* is definitely worth listening to. As with any CD it has its imperfections, but the ensemble plays together flawlessly and, for the most part, the mix is excellent. Although many melodies tend to be overly scalar, it still has a beat that forces the listener to tap along. A few tracks have enough surprise elements to keep the listener’s undivided attention, but overall the recording is more appropriate for background music.

»Duo Savage« Performs Music by Phillip Schroeder

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all rivers at once: Duo Savage performs music by Phillip Schroeder. Music for Oboe, English Horn, Piano, Synthesizer, and Electronics. Capstone Records CPS-8709.

In *all rivers at once*, composer Phillip Schroeder presents an hour of very

attractive, sensuously appealing music for oboe, English horn, and piano. The five works represented on the disk have in common a rich and open harmonic language based on extended triadic structures with carefully ameliorated dissonance. The resulting harmonic dimensions are spacious and colorful, and exemplify one of the most successful aspects of the composer’s style.

If the five works on this recording are generally representative of Schroeder’s writing, then we may count him among those currently active composers who are

seeking a rapprochement with modern audiences by writing in a harmonically accessible musical language. In other respects, however, listeners might find the music more challenging. In four of the works (the exception being *Songs Without Words*), long caesuras of musical activity separate quite similar musical gestures, causing the music to unfold at a leisurely pace sometimes verging on stasis. The lack of concise and quickly comprehended musical statements might deter those not willing to adjust their temporal scale.

For instance, in *From the Shadows of Angels*, one of two works on the CD for solo piano, very quiet and gently swirling arpeggios in the middle register are framed by long sustained tones in very low and very high registers. This basic harmonic / textural idea is sometimes varied or extended, but rarely substantially changed. Incremental alterations to the harmonies of each gesture, subtle changes in rhythmic flow, and an overall increase in the density of musical events are the primary means of musical progression. The culmination of the piece occurs when a repeated C-sharp leads into a new harmony played *mezzo piano* (a remarkably extroverted dynamic level in this context). The piece is framed by the return of the opening material, ultimately stated an octave higher than at its initial appearance. This tripartite structure unfolds over an unhurried span of just over nine minutes.

The other, shorter solo piano work, *Stillness*, is similarly structured, although here the prevailing texture is built from simultaneously-struck chords, with simple rising arpeggiations providing a textural contrast in the middle section.

Borne by Currents, for English horn, piano and synthesizer, and *No Longer a Stranger*, for oboe and piano, present a more complex textural space than the relatively austere piano works, partly because the solo wind instrument provides a melodic line ab-

sent in the solo piano pieces, and also because both employ a digital delay system that echoes the performers' live playing at a predetermined time interval. The digital delay is especially effective when utilized with the arpeggio patterns that dominate the piano part, creating successive waves of diminishing ripples underneath the solo part. The solo line in both pieces is constructed from long tones and repeated melodic motives consisting of relatively few notes. Change is incremental, sometimes caused by an evolution of the motives of the solo line, sometimes by the harmonic progression, and occasionally by alterations in the underlying piano textures. As in the solo piano works, dynamic levels are restrained so that each piece progresses according to the slow undulations created by the rising and falling patterns of the piano textures and the broad melodic gestures of the solo line.

In these four works, the composer is clearly aiming for an articulation of musical time that stretches the boundaries of much of Western art music. One is reminded of the relative stasis encountered in the early Minimalist works of Phillip Glass and Steve Reich, although the absence of a clearly audible process and the quiet rhythmic surface differentiate Schroeder's approach. "Meditative" is a term that could easily be used to describe the character of these works, although the New Age connotations of that term do a disservice to the subtle care with which the composer handles the ebbs and flows of his material.

Given the systematically unorthodox way in which time is articulated in the previously mentioned works, the five pieces that make up *Songs Without Words* for oboe and piano are strikingly conventional in this regard. This could be due to their origins as songs for soprano and piano, where perhaps the composer felt that a text setting was not well suited to the extended time fields of his other works. Thus, not only are the pieces

much shorter here, more dynamic musical processes also take place: greater variety in accompanying textures, melodic participation in the piano part, stronger dynamic contrasts, greater rhythmic variety, and a clear sense of direction in the phrase structures. Although the level of dissonance is moderately increased in comparison to the other works on the disk, Schroeder's ear for rich and interesting harmonic combinations remains a constant.

The composer has found two able interpreters in oboist Susan Savage and pianist Dylan Savage. Ms. Savage's rich and nicely modulated tone contributes much to

the mood of the two longer works, and her sense of line and shape convincingly convey the more urgent musical message of the *Songs Without Words*. Mr. Savage balances the need for clarity in accompanying textures with a keen ear for harmonic color, tonal beauty, and supple rhythmic pacing. The solo piano works are likewise beautifully colored and subtly shaped.

Composer Phillip Schroeder displays a distinctive compositional voice in this recording. Patient listeners will be rewarded with an interesting and appealing soundscape.

A Critical View at *Tonal Harmony* by Stefan Kostka and Dorothy Payne

by Ryan Davis

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Stefan Kostka & Dorothy Payne: *Tonal Harmony: With An Introduction to Twentieth-Century Music*. Boston: McGraw-Hill, 2004 (ISBN 0-07-285260-7); with CD-Set (ISBN 0-07-285262-3), Student Workbook (ISBN 0-07-285261-5), and Finale Workbook (ISBN 0-07-291822-5).

According to the "Music Theory Undergraduate Core Curriculum Survey - 2000" conducted by the College Music Society (coordinated by Richard B. Nelson and published at <http://www.music.org>), *Tonal Harmony with an Introduction to Twentieth-Century Music* by Stefan Kostka and Dorothy Payne is one of the most popular music theory textbooks in the United States. The textbook's first edition, originally published in 1984, has gone through many revisions and additions, culminating with the recent publication of its fifth edition. This newest edition retains many user-friendly aspects of

the previous edition, but has undergone revisions of the text and musical examples which help to clarify the main issues.

As in the fourth edition, twenty-eight chapters of this text encompass six major sections: Fundamentals, Diatonic Triads, Diatonic Seventh Chords, Chromaticism I (Secondary Functions, Modulatory Techniques, and Simple Forms), Chromaticism II (Mode Mixture, Neapolitan and Augmented Sixth Chords), and Late Romanticism and the Twentieth Century. Each chapter is subdivided into smaller sections, separated by Checkpoints, sets of review questions, or Self-Tests. The answers to all Self-Tests are given in the appendix of the book. Each chapter also includes a concise summary for further reinforcement or for a quick review. In the latest edition, the authors have slightly revised the format by placing the chapter summary after the last Self-Test of the chapter. This improvement makes the Self-Tests more of a challenge, but also gives students easier access to a previous chapter summary, located on its final page, before beginning a new one.

Already in the fourth edition, several additions and alterations were made. The authors included jazz and pop music examples to illustrate the use of common-practice harmonies. Information concerning forms and genres, such as the twelve-bar blues and the American Popular Ballad, was also added. Other additions included sections on "Consonant and Dissonant Intervals," "Harmonizing a Simple Melody," and "Resolutions to Tonic." A section concerning Set Theory was also revised, but remains, unfortunately, very difficult to understand. Excerpts from Clara Schumann and Fanny Mendelssohn Hensel were included. Furthermore, each chapter was equipped with at least one Checkpoint.

In the most recent fifth edition, additional 20th Century musical examples have been included. However, the most significant revisions in this edition involve the larger text size and attributes, such as the bold print now associated with important terms. These terms are also often given their own paragraphs, which makes it much easier to locate them. Also, the text itself has undergone a slight revision, usually involving the reorganization of material presented or the rewording of modifiers such as "never" or "sometimes" when appropriate. Generally, the text revisions are slight. Most importantly, the musical examples have been highlighted to illustrate the important aspects. This is a wonderful addition and makes new material very easy to see in a musical context.

Several examples in the text have a headphone icon beside them, which indicates that the example can be heard on the accompanying CD-set. This is a necessary tool for students, especially those lacking piano skills, who otherwise would not be able to hear these examples. The CD-set has been revised with new recordings of popular and jazz examples which are more appropriate to the style. However, much more could

be utilized through this teaching tool. First of all, it would be easier for the students to find the excerpt on the CD if the track numbers were located in the textbook rather than only in the CD insert. Also, there are a number of very basic musical elements which are not contained on the audio discs. For example, the various scale types are not available on the disc. Some students, particularly vocalists and percussionists not accustomed to pitched instruments, might find it useful. In addition, examples of folk tunes, for which students must determine the time signatures in Chapter 2, should be included. Some students and even instructors may not be familiar with some of the traditional American folk songs; even students who are familiar with them may have a unique rhythmic interpretation of them. If these examples were recorded then all students would hear the same interpretation. Another important addition to the listening CDs should be several of the musical examples written specifically for the textbook. Often, students are asked to play at the piano various examples and compare them. These examples may illustrate weak versus strong part writing or improper resolutions of the leading tone, yet since they are not specifically from a composer's work, they have not been recorded. Certainly, not every piece of music in the textbook should be contained on the CD, but several important examples should be.

Another important accessory for the Kostka & Payne textbook is the workbook. The Tonal Harmony Workbook is organized in chapters which parallel the textbook, but also includes review exercises. The new edition also comes with the Finale workbook software to aid students in composition exercises, though at the possible expense of notational skills. The Tonal Harmony Workbook gives the students various exercises which reinforce the lessons from the text and encourage them to apply that

knowledge. The authors have made a few additions to the workbook as well. A few more simple alterations could clarify some assignments and make grading these assignments easier. Some of the assignments contain a completed example which demonstrates what the student is to complete. The appearance of these examples are somewhat erratic and a more uniform use of them, especially in early chapters where this is more appropriate, would clarify what information was required of an assignment or at least give them one more example to compare their work against.

One of the most important aspects of the study of music theory is part writing. This subject is first addressed in the fifth chapter of the textbook, "Principles of Voice Leading." The specific sections of Chapter 5 concern building strong melodic lines, notating chords, voicing triads in open or closed structure, and avoiding parallel fifths and octaves. The information contained in Chapter 5 serves as a building block for part writing and analysis in later chapters of the book. It is therefore paramount that the student comprehends the information fully. However, this also seems to be one of the most confusing chapters for students. The confusion may come from a lack of necessary explanations which are extremely difficult to express with text. There is little mention as to why composers "avoid augmented intervals" (p. 72), why the seventh scale degree has a strong tendency to move up to tonic, etc. Later in the chapter, there is no explanation as to why parallels were avoided or why exactly unequal fifths involving the bass and another voice are considered unacceptable. Perhaps the simplest explanation might be provided on the listening CD. As mentioned earlier, students should be given examples of strong and poor tonal writing, so that they can begin to differentiate the two aurally. They should hear the significance of good voice leading and possibly

learn to aurally identify weak spots in their own writing. Chapter five also contains passages which may seem contradictory to a student. On page 79, students are informed that "consecutive perfect 5th and 8ves by contrary motion were also generally avoided, at least in vocal music." At the bottom of the same page, the text states: "Octaves by contrary motion are occasionally found at cadences in instrumental music and especially in vocal writing." On page 81, we find the following passages: "You should use parallel 5ths and 8ves sparingly, if at all, and in such a way that the listener's attention will not be drawn to them." and "In piano writing accompaniment figures frequently outlined 5ths or 8ves." These last two statements provoke questions such as "How often is sparingly?" or "How do I draw the listener's attention away from my (sparingly used) parallel fifth?" These statements also present a rule and its exceptions.

Although the highlighted musical examples provide a great deal of clarity, perhaps Chapter 5 could be improved with even simpler musical examples. For instance, the first examples demonstrating parallel fifths and octaves are four-part chorales. Parallel fifths and octaves can be demonstrated with more clarity and simplicity with two-part writings. The text should also include a part writing checklist of things to avoid and tendencies of the scale degrees near the chapter summary. This would allow the student to spend more time working on part-writing exercises, rather than hastily rereading the chapter. A student practically has to reread the entire chapter to do a part writing assignment correctly. This checklist could also help the student to remember all the various rules by giving them an ordered visualization of them.

Another concept which is often misunderstood by students is presented in Chapter 16, "Secondary Functions 1." In general, the text here is much more clear

than in Chapter 5. Again, some of the musical examples might be the root of some uncertainty. For instance, example 16-3 is titled "Secondary dominants in F major" (p. 247). There are three staves in this example: the top staff contains the diatonic chords that can be tonicized; the second staff contains the secondary dominant triad of the chord in the top staff directly above it; and the third staff shows the secondary dominant seventh chord of the diatonic triad that is two staves above. Reading these staves linearly will not help the student grasp the concept. The secondary functions do not resolve to the next chord but rather to the top staff. Perhaps arrows could help illustrate the example, or example 16-7, in which secondary dominants are introduced in context, could be introduced earlier in the text. A student, possibly discouraged by not understanding the concepts originally introduced, might not read that far in the text. Unfortunately, the highlighted musical examples new to this edition do not help a student early in this chapter. The first secondary dominant is not highlighted in example 16-2. Also, the nature of the confusing examples 16-3 and 16-4 do not lend themselves to being highlighted.

Kostka & Payne's textbook is mainly concerned with the concept of harmony, as the title suggests, which is an extremely important aspect of theory. There are only two chapters of the book which concern musical organization and form: Chapter 10, "Cadences, Phrases, and Periods," and Chapter 20, "Binary and Ternary Forms." It is unfortunate that so little attention and time is spent on this important aspect of music theory. Chapter 10 is concerned with cadence types, motives, phrases, and periods. Chapter 20 builds off this information (though it has been about one semester since students have studied Chapter 10) to deal with larger forms. Form relies heavily on harmony, therefore form should play an important

supporting role in a text concerning harmony. Generally, the information concerning form is insufficient, and the information which is presented needs more reinforcement throughout other chapters in the text. The workbook at times does help to reinforce this information and the textbook at least offers references to further information in Chapter 20. There is very little information regarding counterpoint, though the online resource at the publisher's website (<http://www.mhhe.com/kp5>) should contain additional information. (At this time, however, the online resource is not functioning.) There is no description of rhythmic augmentation or diminution. Although it is defined, there is little discussion of motivic development or melodic development, and these elements which have remained common in 20th Century compositions should be included to help demonstrate connections between the old and new styles.

Several topics in the Introduction to 20th Century Music (chapter 28) are also lacking. Some features of 20th Century music, such as modern treatment of cadences or lack of them, double pedal tones, passing chords over a sustained harmony, micro tonality, and multimedia works, are not mentioned. Bimodality, bitonality, and polytonality are discussed very briefly and should be clarified. Improvisation and jazz is addressed only with regard to chance music and the locrian mode in the 20th Century music chapter. The influence of jazz rhythm is not mentioned. Minimalism and some unique musical notations are located under Aleatory or Chance Music, when they should have their own sub-chapters. Electronic music is mentioned, but computer music is not included. The 20th Century chapter is extensive, spanning 80 pages, but not extensive enough for an introduction to the music (theory) of modern times.

The Kostka & Payne *Tonal Harmony with and Introduction to Twentieth-Century*

Music is extremely popular, and, admittedly, it remains one of the best theory books available today. The Fifth edition surpasses the previous editions with its additions of highlights and easily accessible definitions, online resources for students and teachers,

and the inclusion of Finale Workbook software. However, there are still numerous elements which can be improved, and important 20th Century contributions should not be overlooked.

Report(s)

Philosophy of Music Education International Symposium V

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The Fifth Philosophy of Music Education International Symposium took place this year between June 4th and 7th at Lake Forest College, a small but enchanting liberal arts institution located a mere 30 miles north of downtown Chicago, Illinois. Central to the goals of the symposium is the exchange and circulation of current thoughts on music philosophy and practice as an essential aspect of music education, as well as the promotion of philosophical debate and research at an international level to help widen the scope of the music profession. All in all, 57 participants representing 11 countries and consisting mainly of university professors and doctoral students attended this tri-annual conference.

This year's symposium featured 16 paper presentations, each preceding two or three responses, which in turn provided further opportunities for shared anecdotes and stimulating dialogues in the audience. An array of significant issues concerning music teaching and learning were discussed and augmented upon, such as those relating to the perception and meaning of music, the domain of theory and practice, phenomenology, paradigm shifts in music education, the ecology of musical experience, choral and general music programs, race and feminism, and teacher education.

During the warm, welcoming speech given by the symposium program co-chair Iris Yob, it was announced that two Iranian scholars were sadly unable to participate in

the event due to wartime travel restrictions. Nevertheless, their note of regret and paper presentations (on Iranian music education and music philosophies) were shared and distributed to all, so that attendees were able to cherish the Iranians' good will and keen determination in forging international bonds. (Due to space constraints, I have resorted to highlighting a cohort of papers based on their contrasting themes and approaches.) The conference officially commenced with the presentation by Kingsley Price (Johns Hopkins University), who gave an interesting and thought-provoking account on *How Can Music Seem to be Emotional?* Having explored and challenged Susanne Langer's theory of music meaning, Price drew the conclusion that the seeming emotionality of music remained a quandary that was not easily explicable via its perception, meaning, and expressive context. Still, music teachers should be indefatigable in their pursuit to cultivate well-trained ears and well-informed minds, so that students can intuitively identify the emotional content of music without explicit instruction.

In the discussion on *Four Philosophical Models of Theory and Practice*, Estelle Jorgensen (Indiana University) examined the relationship between theory and practice by means of four philosophical models comprising dichotomy, polarity, fusion, and dialectic. Notwithstanding its inherent weaknesses and limitations, each model uncovers new and different perspectives on theories and practices as well as the nature of praxis. Taken together, all four philosophical models are crucial in conserving and reshaping the path of music education, which is as multifaceted as it is filled with possibilities. On the domain of phenomenology, Swedish scholars Eva

Alerby and Cecilia Ferm (Luleå University of Technology) jointly presented their article *Learning of Music from a Life-World Approach*, based on the view that learning is constituted through bodily experience, which occurs in temporal, spatial, and cultural contexts. From this vantage, music learning may be broadly construed as intersubjective formation of meaning, or to sum up in two words, living music.

In his paper *Once More with Feeling: Reconciling Discrepant Accounts of Musical Affect*, Bennett Reimer (Northwestern University) put forth the age-old debate concerning the dichotomy between inherent and delineative meaning in music, along with two personal stories illustrating the two positions. According to Reimer, while the distinct characteristics of each view were identified, the possibility of their coexistence in music offered a profound insight into subject-specific themes as well as life-centered themes. In marked contrast to Reimer's approach, June Boyce-Tillman (King Alfred's College, England) gathered in her research article *Toward an Ecology of Music Education* a collection of interviews and narratives from pupils, music teachers, head teachers, music inspectors, and parents in London to investigate the ecology of people's musical experience. Adhering to a more holistic view of music education, Boyce-Tillman created a five-fold model, consisting of value, construction, expression, materials, and spirituality, that encompasses the broad spectrum of life.

Danish academic Frede Nielsen (Danish University of Education), in his extensive writing on *The Domain of "Didactology" as a Field of Theory and Research in Music Education*, delved specifically into two problematic areas: the examination of the practical (didactics) versus theoretical (didactology) character of music pedagogy, which forms a necessary criterion for the aim and rationale of teaching and learning;

and the selection of content in music education through a study of the interrelationship between subject and pedagogy, as well as between the four levels of didactica, scientia, ars, and natura. Turning to postmodern and feminist themes in *The Nomadic Turn: Epistemology, Experience and Women College Band Directors*, Elizabeth Gould (University of Toronto) made a strong call for substantive research studies that address the prevalent issue of occupational gender and racial segregation in the music profession, including that in university band settings. Conversely, Masafumi Ogawa (Joetsu University of Education, Japan) offered a distinctive window that shed light upon *Music Teacher Education in Japan: Structure, Problems, and Perspectives*. In his closing remarks, Ogawa reiterated the importance of a music curriculum that not only enhances students' self-growth and intuitive knowledge, but also one that affords music teachers the freedom and courage to teach with passion.

Besides attending daily paper presentations, participants of the symposium were given the rare treat to enjoy the youthful, charming sounds of the Second Presbyterian Chamber Choir of Noblesville, Indiana. Yet another highlight of the four-day event was a scrumptious picnic dinner at the Ravinia Festival, while listening to the Chicago première of *El Nino* by John Adams. Indeed, the symposium was filled with superb memories, in both a mindful and soulful way. The delightful setting at Lake Forest College was most conducive to informal conversation and intellectual exchange among international scholars at different stages of their career path. Late 19th-century stone buildings, along with some modern but remarkable architecture scatter across the spacious and wooded college grounds. Towering oak trees line the pathway from North Campus toward Middle Campus. A happy hour could be spent meandering along

the wooded ravines and then taking a short walk to either picturesque Lake Michigan or the cozy town of Lake Forest. Often times these short walks turn easily into long ones, as one admires and gazes in awe at some of the most beautiful and grandiose mansions that line the winding roads away from campus territory. Most of the presentations took

place in a lovely chapel, which added a special tint to the whole event.

Details of the Philosophy of Music Education International Symposium and its society can be found at the Indiana University website

<http://www.indiana.edu/~ispme/index.html>.

Southwest Texas State University Re-Named to “Texas State University-San Marcos” / New Director of its School of Music

by Nico Schöler

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Texas Governor Rick Perry signed a name-change bill on June 18, 2003, that changed Southwest Texas State University's name to Texas State University-San Marcos, effective September 1, 2003. The name change, according to the authors of this legislative act, reflects a reputation of excellence that has broadened in scope and strengthened over the years. Texas State University-San Marcos has more than 25,000 students and offers programs through the doctoral level. The School of Music has more than 400 students, and offers Bachelor's and Master's degrees in music education, most performance areas, conducting, music theory, musi-

cology, jazz studies, sound recording technology, and a Kodaly certification. The university will celebrate its new name at a ceremony on September 9, 2003 -- the 100th anniversary of the first day of classes at “Southwest Texas State Normal School” (initial name). New university logos and signs are now being designed. The new website address is <http://www.txstate.edu>.

Texas State's School of Music also hired a new director, the composer Dr. Joe Stuessy. Dr. Stuessy was Professor and Director of the Division of Music at the University of Texas at San Antonio until 2003. His music has been recorded by the Moscow State Orchestra, the Dallas Symphony, the Bolshoi Orchestra, the Eastman-Rochester Symphony, Voices of Change, jazz trumpeter Clark Terry, and various other soloists and ensembles. Dr. Stuessy's book *Rock and Roll: Its History and Stylistic Development* is currently in its fourth edition (2003), published by Prentice Hall.

For more information, visit <http://www.finearts.txstate.edu/music/>.

Upcoming Regional Conferences

2004 TMEA Clinic / Convention

Henry B. Gonzales Convention Center
San Antonio, TX
February 11-14, 2004
<http://www.tmea.org>

Texas Society for Music Theory (Annual Meeting)

Texas State University-San Marcos
San Marcos, TX
February 27-28, 2004
<http://tsmt.unt.edu/>

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