



Southern Chapter  

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THE COLLEGE MUSIC SOCIETY

27th Regional Conference  
February 9–11, 2006

Conservatorio de Música de Puerto Rico  
San Juan, Puerto Rico

# THE COLLEGE MUSIC SOCIETY

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Greetings everyone!

Thanks to you, Maria del Carmen Gil, and many others who have spent numerous hours helping to organize our conference, we have what promises to be a very stimulating and rewarding event. This year the conference is slightly longer with a wide and interesting range of offerings, as well as four concerts featuring CMS performers and composers. Of course, due to the number of concurrent sessions and a packed schedule, it will be obviously impossible for anyone to attend all presentations. However, this is a sign of health and energy in our region and, as usual for large conferences, the many offerings provide a generous variety of choices for our musical enrichment.

Like other chapter conferences, we will have an opportunity, as a group, to discuss this year's national topic: *Education is Every Musician's Responsibility*. I look forward to seeing you at the discussion session and will appreciate your thoughts on the subject. There was some vigorous discussion on the topic at the national conference in Quebec during November, but I am anticipating some interesting input from you.

Please feel free to see me anytime during the conference. I will be on hand to help you in any way that I can.

Have a good conference!



Dennis Kam  
President, CMS Southern Chapter



CONSERVATORIO  
DE MÚSICA DE PUERTO RICO

January 19, 2005

Dear Southern Music Chapter members and colleagues:

It is a real pleasure for the Puerto Rico Conservatory of Music to host the 2006 annual conference of the Southern Chapter of the College Music Society. Our institution is truly honored and excited to be part of this very special event.

This year's conference promises to be an exciting and enriching one, offering a wide variety of sessions full of interesting topics which are sure to enlighten you and performances that will make your participation a truly enjoyable experience. As a built-in, special highlight of this meeting, we are very happy to offer for your pleasure and enjoyment our beautiful island's lovely year-round warm climate. We are certain that all those who are currently submerged in winter weather will very much appreciate and enjoy this special feature.

We would like to congratulate Dennis Kam, president of the Southern Chapter and all Southern Chapter board members for their leadership, wonderful teamwork and organizational skills, all of which have been instrumental in making this event possible. It has been our privilege to work with such a wonderful, diligent and professional group of people.

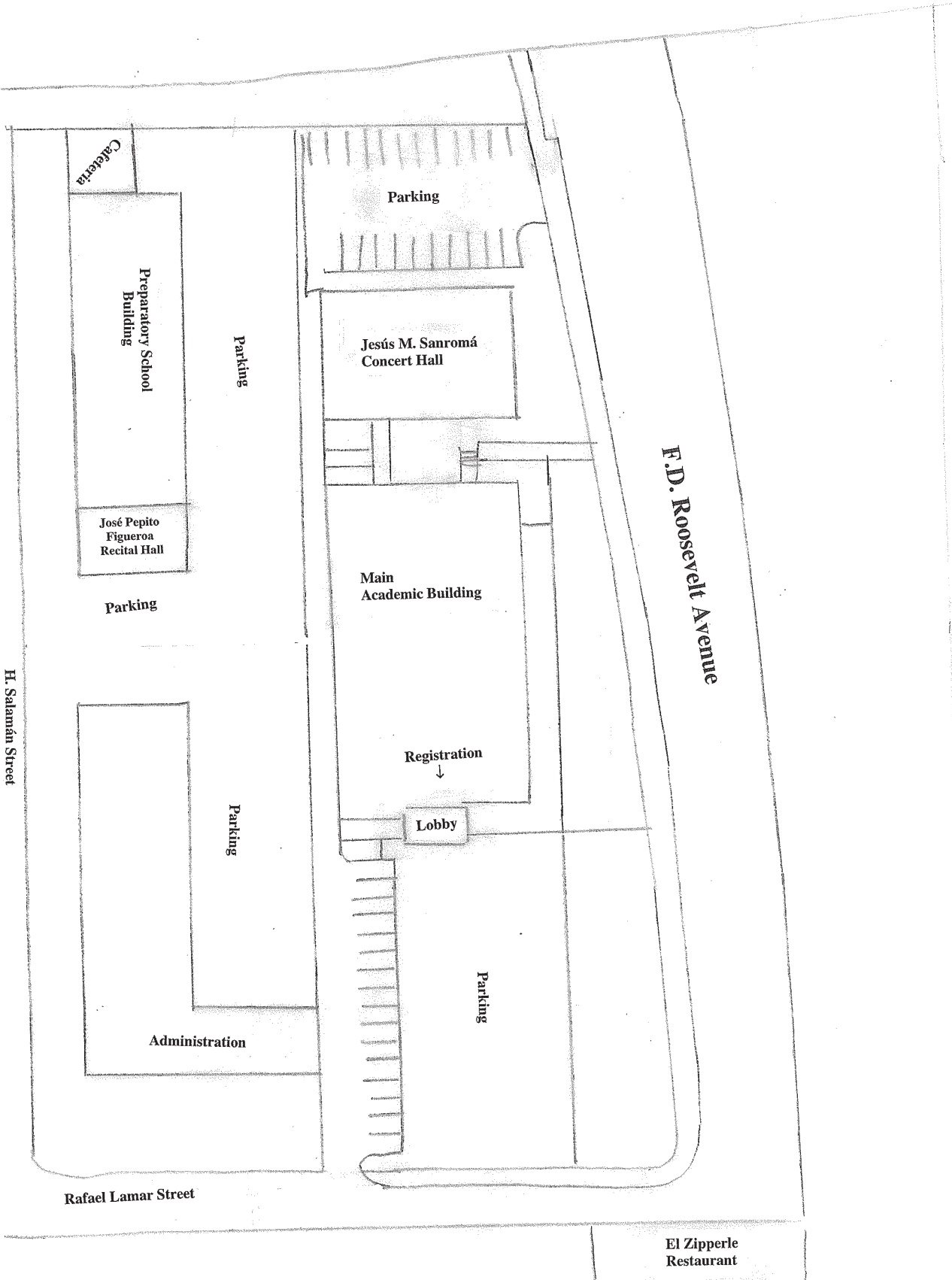
On behalf of the Puerto Rico Conservatory of Music, our academic community and the Puerto Rican people, we extend our warmest welcome to all of our distinguished conference guests and participants. We thank you for your participation and support, and look forward to a truly wonderful and enriching 2006 Southern Chapter Conference.

*Que disfruten.* Enjoy.

María del Carmen Gil  
Chancellor  
Puerto Rico Conservatory of Music

MCG/gcd:letterdSoutherChapterMembers

Las Américas Expressway



# Campus Map



# Southern Chapter

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## THE COLLEGE MUSIC SOCIETY

### ACKNOWLEDGEMENTS

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

María del Carmen Gil (Conservatorio de Musica de Puerto Rico), Conference Host

Faculty, students, and support staff of the Puerto Rico Conservatory of Music

The Puerto Rico Tourism Company

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Verizon Information Services Puerto Rico

Peter Park of the CMS National Office

### CMS Southern Chapter Executive Board

President:	Dennis Kam (University of Miami)
President-Elect:	David Royse (University of Tennessee, Knoxville)
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Performance:	Kevin Orr (University of Florida)

S T E I N W A Y

IS THE OFFICIAL PIANO

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THE COLLEGE MUSIC SOCIETY'S

NATIONAL CONFERENCE



S T E I N W A Y   &   S O N S

# 2006 SOUTHERN CONFERENCE SCHEDULE

## **Room Codes:**

**JMS = Jesús M. Sanromá Concert Hall**  
**JPF = José “Pepito” Figueroa Recital Hall**  
**MAB = Main Academic Building**  
**TBA = Location to be announced**

## **Thursday, February 9**

### **8:00 a.m.–1:30 p.m.**

Registration – Lobby of MAB

### **9:30 a.m.**

Welcome – (Sanormá Hall)

Dennis Kam, President, CMS Southern Chapter

María del Carmen Gil, Host, Conservatorio de Música de Puerto Rico

President of the Board of Directors of the Conservatorio de Música de Puerto Rico

Dr. Javier Colón, Governors Advisor on Arts and Culture

### **10:00 a.m.**

Break/Refreshments (TBA)

### **10:30 a.m.**

Session IA Educational Perspectives I (JMS)

Chair: David Royse (University of Tennessee, Knoxville)

Beyond Course Design: Student Accountability in the Undergraduate Music Classroom

Stephanie Rea (Murray State University)

Preparing Music Educators in the Third Millennium

James Ackman (Limestone College)

Applications of Music Theory and Music History to Performance Practice: Proposed Additions to Performance Degree Curricula in Higher Education

Nathalie Hristov (University of Tennessee Libraries)

Miroslav Hristov (Associate Concertmaster, Knoxville Symphony Orchestra)

Session IB 20th/21st Century Music and Composers I (JPF)

Chair: Joe Alexander (Louisiana Tech University)

Exploring Argentina’s Folk Music: The Piano Works of Alberto Ginastera

Luis Sanchez (St. Petersburg College, Florida)

Spanish Dance Rhythms in the Solo Piano Music of Joaquin Turina (Lecture-Recital)

Linda Apple Monson (George Mason University)

Music Graffiti: William Ortiz & his 2nd Piano Concerto

Alberto Hernández-Banuchi (University of West Florida)

# 2006 SOUTHERN CONFERENCE SCHEDULE

*Thursday, February 9 (continued)*

## **NOON**

Lunch (on your own)

## **1:30 p.m.**

Session II Concert of Works by CMS Southern Chapter Composers I (JMS)

Chair: Ryan Garber (Carson-Newman College)

See page 14 for full concert program

## **3:00 p.m.**

Coffee/Refreshments (TBA)

## **3:30 p.m.**

Session IIIA Historical Perspectives I (JMS)

Chair: María del Carmen Gil (Conservatorio de Música de Puerto Rico)

A Musicological Examination of "The New Century Hymnal": Implications for Multiculturalism in Music and Education

Patricia Reeves-Johnson (Bethune-Cookman College)

James Reese Europe, His WW I Hellfighters Band, and the Puerto Rican Connection

Donald Thompson, Professor Emeritus

(University of Puerto Rico)

Héctor Campos-Parsi and his Sonatina No. 2 for Violin and Piano (Lecture-Recital)

Francisco J. Cabán-Vales (Conservatorio de Música de Puerto Rico)

Session IIIB Student Papers (JPF)

Chair: Stephen Zdzinski (University of Miami)

Sound Exposure for University of Tennessee Applied Music and Ensemble Professors: A Study of Sound Pressure Levels

Ashley Waller (University of Tennessee, Knoxville)

Cowell in Cartoon: A Pugilistic Pianist's Impact on Pop Culture

Gary Galván (University of Florida)

Bach to Bop: Comparing Baroque Music and Bebop Jazz

Mike Edelman (University of South Florida)

## **5:00 p.m.**

Dinner (on your own)

## **7:30 p.m.**

Session IV Concert Featuring CMS Southern Chapter Performers (JMS)

Chair: Kevin Orr (University of Florida)

See page 15 for full concert program



# 2006 SOUTHERN CONFERENCE SCHEDULE

## Friday, February 10

### 8:00 a.m.–1:30 p.m.

Registration - Lobby of MAB

### 9:00 a.m.

Session VA Educational Perspectives II (JMS)

Chair: David Z. Kushner (University of Florida)

Utilizing Lesser Known Piano Works for Assessing Style Comprehension and Repertoire Development in the Senior Undergraduate Piano Major  
Beverly Serra-Brooks (Bethune-Cookman College)

The Development and Implementation of a Database-Driven Website to Facilitate Music Department Functions  
Richard Repp (Georgia Southern University)  
Joseph M. Ferguson (Georgia Southern University)

The University Music Technology Lab  
Sanford Hinderlie (Loyola University New Orleans)

Session VB 20th/21st Century Music and Composers II (JPF)

Chair: Fred De Sena (University of Miami)

Looking for Grock and 'Why?' in Performing Luciano Berio's "Sequenza V" (Lecture-Recital)  
Arthur Jennings (University of Florida)

Karlheinz Stockhausen, the Father of Techno?  
Stuart W. Gerber (Georgia State University)

Electronic Music at the Turn of the Millennium: Repetition, Pulse and Noise in the Music of Popp, Depedro and Akita  
John Latartara (University of Mississippi)

### 10:30 a.m.

Break/Refreshments (TBA)

### 10:45 a.m.

Session VI Keynote Address (JMS)

David Elliott, Guillermo L. Martinez Chair at the Conservatorio de Música de Puerto Rico and New York University

### NOON

CMS Luncheon - El Zipperle's Restaurant (across the street from the Conservatory) Features a group of folkloric dancers and musicians performing Bomba y Plena, Afro-Caribbean rhythms authentic of the Puerto Rican folklore.

### 1:30 p.m.

Session VII Concert of Works by CMS Southern Chapter Composers II (JMS)

Chair: Ryan Garber (Carson-Newman College)

See page 16 for full concert program

# 2006 SOUTHERN CONFERENCE SCHEDULE

*Friday, February 10 (continued)*

## **3:00 p.m.**

Session VIII (JMS)

Discussion of National Topic: Education is Every Musician's Responsibility

Dennis Kam (University of Miami), facilitator

## **3:45 p.m.**

Break/Refreshments (TBA)

## **4:00 p.m.**

Session IXA Historical Perspectives II (Song) (JMS)

Chair: Raymond Barr (University of Miami)

Reflections on the State Songs of Florida

David Z. Kushner (University of Florida)

The African-American Spiritual: The Heart of the Slave Community

(Lecture-Recital)

Rosephanye Dunn Powell (Auburn University)

William C. Powell (Auburn University)

Art Songs of Latin America: A Brief Overview of and Introduction to Selected 20th and 21st Century Latin American Art Songs (Lecture-Recital)

Maya Hoover (Clayton State University)

Session IXB Music and Meanings (JPF)

Chair: Keith Koons (University of Central Florida)

The Months of the Year: Piano Perspectives by Fanny Mendelssohn and Judith Lang Zaimont (Lecture-Recital)

Rebecca Sorley (University of Indianapolis)

Towards France (1900-1940): Touchstones; Transdisciplinarity (Lecture-Recital)

Elizabeth Moak, (University of Southern Mississippi)

Jean-Claude Coquempot (Independent)

Belief and Doubt: Musical and Poetic Relationships Between Hugo Wolf and Eduard Mörike (Lecture-Recital)

Moon-Sook Park (Palm Beach Atlantic University)

## **5:30 p.m.**

Dinner (on your own)

Executive Board dinner/meeting (El Zipperle's Restaurant)

## **7:30 p.m.**

Session X Concert of Works by CMS Composers III (JMS)

Chair: Ryan Garber (Carson-Newman College)

See page 17 for full concert program

# 2006 SOUTHERN CONFERENCE SCHEDULE

## Saturday, February 11

### 8:00 a.m. – 9:00 a.m.

Registration - Lobby of MAB

### 9:00 a.m.

Southern Chapter Business Meeting (JPF)

Refreshments (TBA)

### 10:30 a.m.

Session XIA Educational Perspectives III (Technology and Skills) (JMS)

Chair: Dennis Kam (University of Miami)

One is Not the Loneliest Number: Recent Play-Along Materials for Clarinet (Lecture-Recital)  
Keith Koons (University of Central Florida)

Relative Pitch and Tempo Acuties Recognitions  
Olin G. Parker, Professor Emeritus (University of Georgia)

Rediscovering the Library: New Developments for Music Research and Teaching  
David M. Royse (University of Tennessee, Knoxville)  
Molly P. Royse (University of Tennessee Libraries)

Session XIB World Music Perspectives (JPF)

Chair: Ryan Garber (Carson-Newman College)

New Music for Korean Traditional Instruments: Recent Contributions by Six South Korean Women Composers  
John O. Robison (University of South Florida)

Turkish Folk Music: Its Roots and Westernization After the Republic  
Dilek Göktürk (University of Florida)

Harmonious Worlds in the Music of Carlo Domeniconi  
Christopher W. Cary (University of Florida)

### NOON

Lunch (on your own)

### 1:30 p.m.

Session XIIA 20th/21st Century Music and Composers III (JMS)

Chair: Joe Alexander (Louisiana Tech University)

A Dash of Jazz, a Touch of the Romantic: A Lecture-Recital on Leonard Bernstein's "Touches" for Solo Piano  
Amy E. Zigler (University of Florida)

"A Window to the Past": Revisiting Aaron Copland's "Hear Ye! Hear Ye!"  
Aaron C. Keebaugh (University of Florida)

# 2006 SOUTHERN CONFERENCE SCHEDULE

Saturday, February 11 (continued)

Ernst Kunwald, World War I, and American Composers at the Cincinnati Symphony Orchestra, 1912-22  
Charles S. Freeman (Palm Beach Atlantic University)

Session XIIB Educational Perspectives IV (JPF)  
Chair: David Royse (University of Tennessee, Knoxville)

“Despertar Musical” (A Spanish Language Music Activity Guide for Preschoolers and Kindergarten Students)  
Marta Hernández-Candelas, Gisela I. García, Soraya Lugo – Conservatorio de Música de Puerto Rico’s  
Preparatory School

Active Learning: Performance and Improvisation Assessments in Undergraduate Harmony Courses  
Tim Thompson (Palm Beach Atlantic University)

Mixed Chamber Music in the College Curriculum  
Kurt G. Gorman (University of Tennessee at Martin)

END OF CONFERENCE

## THE COLLEGE MUSIC SOCIETY

**The College Music Society**  
*is a consortium of college,  
conservatory, university  
and independent  
musicians and scholars  
interested in all  
disciplines of music.*

**Its mission is to promote**  
*music teaching and  
learning, musical creativity  
and expression, research  
and dialogue, and diversity  
and interdisciplinary  
interaction.*

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THE COLLEGE MUSIC SOCIETY

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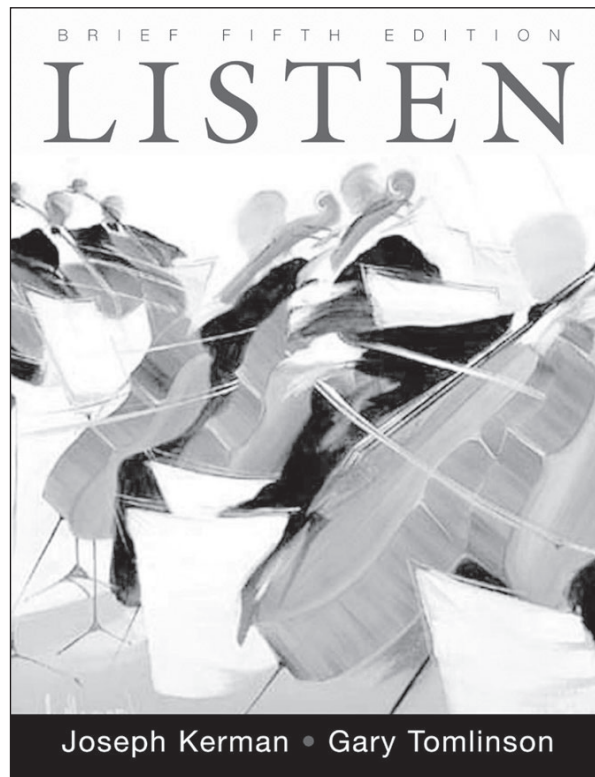
**Gary Tomlinson**

*University of Pennsylvania*

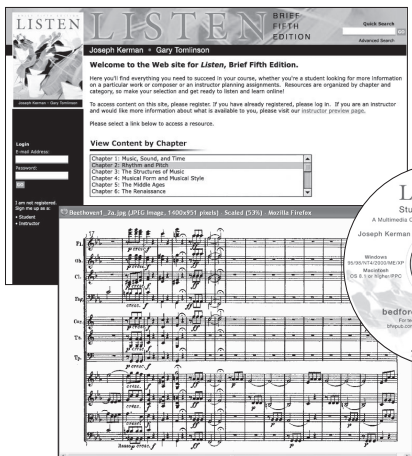
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# Concert of Works by CMS Southern Chapter Composers I

Thursday, February 9, 2006, 1:30 p.m.

Puerto Rico Conservatory of Music

## Suite for Horn and Piano

- I. Moderato
- II. Andante
- III. Allegro ma non troppo

**Kenneth Benoit (Broward Community College)**

*Manuel Collazo, horn  
Luis F. Rodriguez, piano*

## Cycle of Prayer

- I. Great and Holy is the Lord
- II. O Lord, in Mercy Grant My Soul to Live
- III. Arabic Prayer
- IV. Prayer
- V. The Moon
- VI. God Be in My Head
- VII. Lord, Enfold Me
- VIII. Praise Be to Him Who Alone Is To Be Praised

**Scott Roberts (University of Tennessee, Martin)**

*Amy Yeung, soprano  
Scott Roberts, piano*

## Sonata for Piano

- I. Allegro con Espressione
- II. Allegro Energico

**Sean A. Moore (St. Andrews Presbyterian College)**

*Sean A. Moore, piano*

## Silly Rhymes

- I. Merle the Squirrel
- II. Tony the Pony
- III. A Monkey in the Zoo
- IV. Donna the Iguana
- V. Claire the Bear
- VI. Laura Bell the Gazelle

**Don Bowyer (University of Alabama, Huntsville)**

*Ana Maria Deseda, mezzo soprano  
Prof. Pedro Juan Jiménez, piano*

## Inspiraciones

*Stephen Robinson, guitar*

**Manuel de Murga (Stetson University)**

## Suite for Marimba

(in five movements)

**Kenneth Benoit**

*Miguel Rivera, marimba*

## epiphanies

**Nickitas Demos (Georgia State University)**

*CMPR Symphony Orchestra, Prof. Roselín Pabon, conductor*

## Fantasy for Euphonium and Orchestra

**Doug Bristol (Alabama State University)**

*Demondrae Thurman, euphonium  
CMPR Symphony Orchestra, Prof. Roselín Pabon, conductor*

**Concert Featuring CMS Southern Chapter Performers**

Thursday, February 9, 2006, 7:30 p.m.

Puerto Rico Conservatory of Music

**Tres Danzas Argentinas, Op. 2**

- I. Danza Del Viejo Boyero
- II. Danza de la Moza Donosa
- III. Danza del Gaucho Matrero

**Alberto Ginastera (1916-1983)**

*Luis Sanchez, piano, St. Petersburg College*

**Hurricane!**

**Howard J. Buss (1951- )**

- I. Approach
- II. Wave
- III. The Eye
- IV. The Second Wave

*Nora Lee Garcia, flute, University of Central Florida*

**Vibra-elufa for Vibraphone**

**Karlheinz Stockhausen (1928- )**

*Stuart Gerber, vibraphone, Georgia State University*

**Tocatta for Piano**

**Emma Lou Diemer (1927- )**

*Eunjung Choi, piano, Georgia State University*

**Triaia**

**Gregory Wanamaker (1968- )**

*Stephanie Rea, flute, Murray State University*  
*Aaron Hilbun, oboe*  
*A. Matthew Mazzoni, piano, Murray State University*

**Breathless Lover**

**Houston Dunleavy (1964- )**

*Kevin Orr, piano, University of Florida*

**Swamp Song**

**Michael Burns (1963- )**

*Elaine Peterson, bassoon, Mississippi State University*

**Fantasia in C Major, Op.17**

**Robert Schumann (1810-1856)**

- I. Durchaus phantastisch und leidenschaftlich Vorzutragen
- Jung-Won Shin, piano, Lane College*

**3 Latin Dances**

**Patrick Hiketick (1953- )**

- I. Charanga di Xiomara Reyes
- II. Merengue Sempre di Aychem sunal
- III. Dansa Latino di Maria del Real

*University of Tennessee Clarinet Quartet:*  
*Heather Klenow, Jessica Harrie, Jeffrey Sherwood, clarinets*  
*Will Casada, bass clarinet*

## Concert of Works by CMS Southern Chapter Composers II

Friday, February 10, 2006, 1:30 p.m.

Puerto Rico Conservatory of Music

### Magnificat and Nunc Dimittis

(for SATB chorus and organ/piano)

**James Carlson (The University of the South)**

*CMPR Chorus, Prof. William Rivera, conductor*

*Prof. Victor Melendez, piano*

### Celebration and Chorale, op.24

(for percussion ensemble)

**Jess Hendricks (University of Tennessee, Knoxville)**

*Etienne Rivera, Miguel Rivera, Renuccio Dominicci, Andres Mattei*

### Kumba-Kim\*

**Alfonso Fuentes**

*Prof. Luis Fred, trombone, Puerto Rico Conservatory of Music*

### Immensity on the Loose

**Jonathan McNair (University of Tennessee, Chattanooga)**

*Prof. Wilfredo Corps, Alto Saxophone*

*Prof. Harry Aponte, piano*

### Sonata for Flute and Guitar

(in three movements)

**Peter Fraser MacDonald (University of Miami)**

*Robert David Billington, flute*

*Rene Gonzalez, guitar*

### Appalachian Variations

I. Arkansas Traveler

II. Uncle Joe

**Thomas Harrison (University of Central Florida)**

*Viviana Diaz, flute*

*Xiomara Mass, oboe*

*Liza Nazario, clarinet*

*Roberto Rivera, horn*

*Myrmarie Valez, bassoon*

### Macondo Poems

**Sylvia Constantinidis (Miami Dade College)**

*Carlos Torres, flute*

*Camille Cintrón, oboe*

*Luis Flores, clarinet*

*Manuel Collazo, horn*

*Yahaira Nieves, bassoon*

### Symphony for Winds

I. Fanfare

II. Chaconne

III. Rondo

**J. Ryan Garber (Carson-Newman College)**

*CMPR Symphonic Band, Prof. Raphael Irizarry, conductor*

### Behind the Blue Sky

**Nickitas Demos (Georgia State University)**

*CMPR Symphonic Band, Prof. Raphael Irizarry, conductor*

*\*This selection was submitted for the performers concert. Alfonso Fuentes was born in 1954.*



**Concert of Works by CMS Southern Chapter Composers III**

Friday, February 10, 2006, 7:30 p.m.

Puerto Rico Conservatory of Music

**Directed Ambiance**

(for harp and computer sound)

**Ferdinando De Sena (University of Miami)**

*Valerie Von Pechy Whitcup, harp*

**Two Roethke Songs (Theodore Roethke)**

I. Song

II. Love's Progress

**Mark Francis (Mississippi Symphony Orchestra)**

*Ricardo Sepúlveda, baritone*

*Prof. Luis E. Juliá, guitar*

**Acordes Cotidianos**

**William Ortiz (University of Puerto Rico, Bayamón)**

*CMPR Clarinet Ensemble*

*Jonathan Aquino, Elizabeth Cintrón, Solymar Pérez, Rene Santos*

**Remembrance**

(in two movements)

**David Horace Davies (University of Miami)**

*Tracey Siepser, bassoon*

*David H. Davies, piano*

**Love Songs (John Keats)**

I. The day is gone, and all its sweets are gone!

II. This living hand

III. I cry your mercy, pity, love!

**Shawn Hundley (Florida State University)**

*Ricardo Sepúlveda, baritone*

*Prof. Pedro Juan Jiménez, piano*

**Konflikt**

**Antonio L. Rice (Mississippi State University)**

*Cynthia Wharton, clarinet*

**Naribue**

**Kristen Stoner (University of Florida)**

*Kristen Stoner, flute*

**Choragus Revisited**

(for trumpet and audio CD)

**David Z. Durant (University of South Alabama)**

*Peter Wood, trumpet*

**Three Songs of Shattering (Edna St. Vincent Millay)**

I. The First Rose on My Rose Tree

II. Let the Little Birds Sing

III. All the Dogwood Blossoms are Underneath the Tree

**Mark Francis**

*Paula Gonzalez, soprano*

*Prof. Pedro Juan Jiménez, piano*

**Nocturne**

**Laurence Sherr (Kennesaw State University)**

*Liuba Pupo, piano*

**Sapphire Heat**

(in four movements)

**Paul Osterfield (Middle Tennessee State University)**

*Stuart Gerber, percussion*

## 2006 Keynote Speaker



Dr. David J. Elliott is Guillermo L. Martinez Chair at the Conservatorio de Música de Puerto Rico and Professor of Music Education at New York University. He held the same position at the University of Toronto for twenty-five years. He has also served as a Visiting Professor at several university music schools, including Northwestern, North Texas, Indiana, and the University of Limerick (Ireland). He is the author of *Music Matters: A New Philosophy of Music Education* (1995) and editor of *Praxial Music Education: Reflections and Dialogues* (2005). He has published extensively in music education philosophy, and he is an active and award-winning composer/arranger.

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## Abstracts of Papers

### **BEYOND COURSE DESIGN: STUDENT ACCOUNTABILITY IN THE UNDERGRADUATE MUSIC CLASSROOM**

Stephanie Rea, Murray State University

Accountability for the university professor has never been emphasized more than it is today. Student evaluations of courses, peer reviews of teaching, evaluations by the chair and dean, review of new courses by various committees are all commonplace in public and private institutions. Particularly in the public sector, administrators must justify dollars to state governments and boards of higher education, which trickles down to individual faculty as they are required to prove the worth of their courses and programs and document their individual contribution to their school or department of music and university as a whole. While the National Association of Schools of Music sets many standards for music curricula in academia, each individual institution has its own requirements as well. Balancing NASM requirements and individual institution curricular issues with personal philosophies in music education can be quite an endeavor.

New courses and changes to existing courses are scrutinized carefully through various academic councils and curriculum committees at the department, school, college, and/or university level. Faculty members are expected to uphold high standards, and contingencies are in place to ensure that this happens. The conscientious professor is then certain to examine his or her own courses for organization, content, relevance, and institutional fit. Thoughtful course design is a necessity, but it is not enough.

Faculty should not be the only party responsible for student success, and in many cases students should take on more responsibility themselves, but faculty can implement methods to affect student motivation and accountability. Many questions arise when considering this issue. Are tests and pop quizzes the only methods by which faculty can hold students accountable? Is the grade all that matters enough to motivate students to learn? What about the student who is satisfied earning a "C"? When is it the fault of the professor if students do poorly, and when does it become the fault of the student?

Music history, music theory, music education, or a performance class might use different pedagogical methodologies, but all courses can benefit from similar use of behaviorism to create an atmosphere of personal responsibility and accountability. Succinct methods of incorporating these teaching strategies will also be given emphasis in this presentation by focusing on behavioral techniques that can be easily integrated into the classroom environment regardless of the course content.

In this paper, the author explores methods for not only motivating students, but also holding them accountable for their own learning. The information is organized in three sections: 1) the setting of and communication of expectations to students, 2) daily assessment of expectations in the classroom, and 3) actions based on the assessment which will either reinforce the desired behavior or influence change of the undesired behavior. Specific types of tests, attendance policies, assignments, and teaching strategies will be presented with supporting rationale. Examples of each will be given, with reasoning given to demonstrate why each example would create accountability.

**PREPARING MUSIC EDUCATORS IN THE THIRD MILLENNIUM**

James K. Ackman, Limestone College

The student teaching paradigm has undergone few significant changes in the past fifty years, with the result that new music educators often experience disillusionment when attempting to apply the skills learned during their professional education sequence to the public school environment.<sup>1</sup> The purpose of this essay is to explore and to suggest some reshaping, rethinking, and expanding of the professional teaching sequence, including virtual experiences.

Virtual Student Teaching (VST) may be defined as a learning environment designed with computer software and encompassing mentor/intern input and feedback.<sup>2</sup> Virtual experiences should provide pre-field experience situations that are part of the methods courses and designed to prepare the teacher-in-training for the challenges ahead.

In order to prepare music education students for student teaching, it is necessary to provide appropriate pre-professional experiences in a variety of educational settings. This includes exploring the possibility of expanding the teacher education sequence to include virtual student teaching and two semesters of in-field teaching experiences. It is my intent that the concepts and procedures discussed in this essay will provide new insight into teacher training in music education.

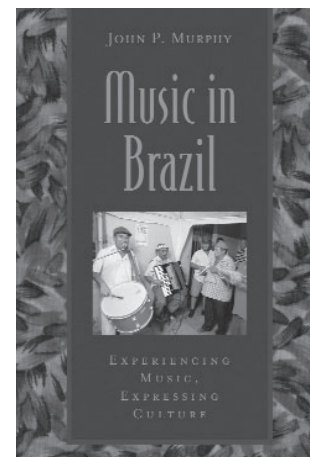
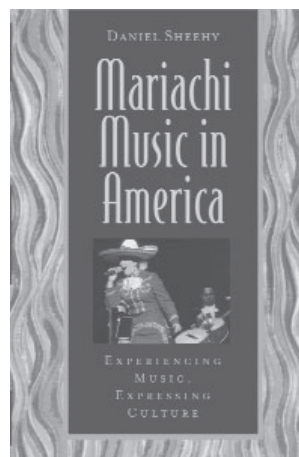
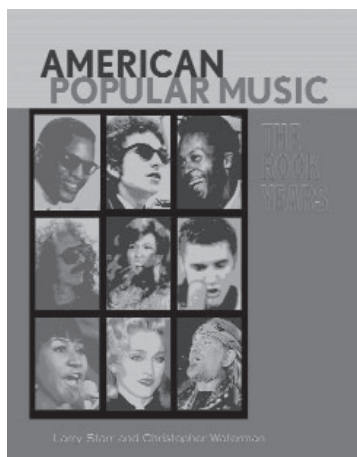
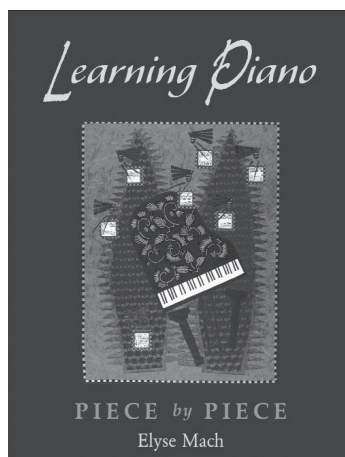
One advantage of virtual student teaching is that music education majors are able to have pre-student teaching experiences in unfamiliar areas of emphasis to help them learn specific tasks and concepts. This allows the methods class instructor to provide immediate feedback without the distraction of interrupting a lesson or rehearsal. Thus, mentor teachers can guide their students through a wide variety of learning/teaching situations under controlled circumstances, further enhancing the learning curve of each individual student. Virtual student teaching would also allow professors to more adequately prepare music education students for their initial field experiences because of the possibility of immediate peer/mentor feedback, and collaborative learning. Such things are difficult to achieve in the more traditional onsite field experience.

Within this educational model for student teaching, it is my opinion that appropriate assimilation of technology into teacher training could help establish rapport between mentor teachers and student teachers by providing common ground for implementing teaching and learning strategies. This would also give student interns more resources to use during the professional experience semester. Incorporating these resources into the student teaching semester would be educationally beneficial in helping to create a fertile learning environment. This can be accomplished by fostering a spirit of cooperation between interns and their students in working towards mutual education and musical goals.<sup>3</sup>

1 Estelle R. Jorgensen , *Transforming Music Education* (Bloomington, IN: Indiana University Press, 2003), 8-9.

2 Starr Roxanne Hiltz, "Teaching In A Virtual Classroom," 1995 International Conference on Computer Assisted Instruction, National Chiao Tung University, Taiwan, 7-10 March 1995.

3 Darwin E. Walker, *Teaching Music: Managing the Successful Music Program*, 2nd ed. (New York: Schirmer Books, 1998), 40.



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**APPLICATIONS OF MUSIC THEORY AND MUSIC HISTORY TO PERFORMANCE PRACTICE: PROPOSED ADDITIONS TO PERFORMANCE DEGREE CURRICULA IN HIGHER EDUCATION**

Nathalie Hristov, University of Tennessee Libraries

Miroslav Hristov, Associate Concertmaster, Knoxville Symphony Orchestra

Through the course of a typical undergraduate/graduate program in music, performance majors are in varying degrees exposed to the underpinnings of the compositions they will intend to interpret through applied lessons, music history, theory, analysis, and possibly coursework dedicated to style. However, in searching the catalogs of various higher education music programs, there are few courses that even peripherally address the applications of music history and theory to performance practice. Part of the problem is that music majors of all specialties are often required to take the same courses rather than courses tailored to their career objectives. Performance majors are often unenthused by classes where the applicability to their performance emphasis is not immediately recognized. Perhaps it is assumed that it is the responsibility of the applied instructor to tie everything together. Perhaps it is assumed that students would learn the interconnectivity of the different components in their curriculum more profoundly through self-discovery. However, there are dangers of developing musical ideas in complete isolation, without the benefit of collective wisdom. For instance, no one would expect a person to learn a new language without the ability to interact with others versed in the same language.

To address these issues, this presentation will propose a move towards a music performance curriculum that would include higher level theory and history courses performance majors can identify with such as, Applications of Music Theory to Performance Practice, and Applications of Music History to Performance Practice. Ideally, these courses would promote discussions among students concerning the theoretical and historical concepts that directly relate to how certain types of music should be interpreted and performed.

From a music theory standpoint, the purpose would be to offer ideas for lectures and seminars that would connect specific theories and music theory treatises to performance practice. Some of the treatises of Christoph Bernhard, Heinrich Koch, Jean-Philippe Rameau, and Heinrich Schenker will be discussed as primary source materials for developing a performance practice curriculum. Likewise, a seminar on the applications of music history to performance practice can serve as a platform for an exchange of ideas that encourage the well-rounded development of performing musicians.

Controversial issues such as “historical” vs. “modern” performance practice, illegal gestures and/or ornamentations added to music of a particular style and period, strict adherence to tempo markings, “modernized” vs. “traditional” performances of staged works, as well as other issues can be formally addressed and debated over in a formalized classroom setting. Additionally, methods for presenting students with the history of art, literature, and prevailing philosophies of particular time periods and geographic regions, and how this history influenced composers and their works will be discussed. In a classroom setting, the role of the instructor may simply be to require background readings so that students can form their own opinions based on documented fact rather than music school legend. Instructors can then facilitate debates among students, and possibly fill in gaps in their understanding and/or correct erroneous notions.

The common thread among these proposed additions to performance degree curricula is that they all promote an understanding of the music history and theory that allow performers to incorporate this understanding into the development of individual, sound performance practices based on a well-rounded musical education. It is hoped that the nature of the presentation is interactive and thought-provoking.

**EXPLORING ARGENTINA'S FOLK MUSIC: THE PIANO WORKS OF ALBERTO GINASTERA**

Luis Sanchez, St. Petersburg College, Florida

Few Latin American composers have reached the international recognition of Alberto Ginastera (1916-1983). A dominant figure of nationalism in Argentina, he remains one of the most widely performed Latin American composers of all times. His piano compositions possess a unique fusion of Argentine folk dances and songs with a contemporary harmonic language.

Ginastera divided his oeuvre into three stylistic periods: Objective Nationalism (1937-1947), Subjective Nationalism (1947-1957), and Neo-expressionism (1958-1983). While in his first period the composer incorporated Argentinean folk songs and rhythms, these elements were less distinct in Subjective Nationalistic period. The Neo-expressionistic style is characterized by the use of the twelve-tone method, polytonality, and microtonal music.

During the Objective Nationalistic style, Ginastera composed most of his piano works: *Danzas Argentinas* op. 2, *Tres Piezas* Op. 6, *Malambo* Op. 7, and *Twelve American Preludes* Op.12. In these earlier works, he successfully evoked the folk tradition of Argentina. Literal quotations of songs and dances are often avoided, but melodies and harmonies illustrate a clear influence of his homeland's folk music. Additionally, he recognized in them the influence of Debussy, Ravel, Stravinsky, and Bartók.

The *First Piano Sonata*, Op. 22 is Ginastera's only piano work composed during the Subjective Nationalistic style. At this time, the use of folk material had fallen into the background, taken over by the polytonal and twelve-tone techniques. However, the melodic and rhythmic ideas have a recognizable Argentine accent.

Almost thirty years after the premiere of the *First Piano Sonata*, Ginastera composed his last two sonatas for piano. These works, written in 1981 and 1982 respectively, belong to the Neo-expressionistic style. By now, the folk melodic and rhythmic elements are omitted. However, the energetic and obsessive rhythmic drive along with the pensive slow sections, remind us of Ginastera's fascination with the folk music of his country.

Alberto Ginastera drew rhythmic, melodic and harmonic elements from Argentina's folk music; this was an inexhaustible source of inspiration that shaped his musical language. Additionally, the legendary figure of the Gaucho and his instrument, the guitar, contributed to his distinctive voice.

This presentation focuses on the folk elements found in the piano works of Alberto Ginastera, in particular, those written during the Objective Nationalistic style. During that time, Ginastera employed folk elements from Argentine typical dances and songs such as the *zamba*, *chacarera*, *gato*, *vidala*, and *malambo*. Through musical examples and slides, I will discuss the dances Ginastera used most frequently. The awareness of the inherent characteristics of Argentina's folk music will enhance the appreciation and increase the understanding of Ginastera's invaluable contributions to twentieth-century piano literature.

**SPANISH DANCE RHYTHMS IN THE SOLO PIANO MUSIC OF JOAQUIN TURINA**

LECTURE RECITAL

Linda Apple Monson, George Mason University

This lecture-recital will illustrate how Spanish composer Joaquin Turina (1882-1949) creatively used native dance rhythms as an integral compositional device in his piano music. As author Linton E. Powell has indicated, examples of Spanish dance rhythms incorporated by Turina in his piano compositions include the habanera, malaguena, tango, sevillana, bolero, fandango, guajira, pasodoble, Jota Valenciana, polo, seguidilla, seguriya, tirana, zapateado, petenera, sardana, and zortziko.<sup>1</sup> Many of the dance rhythms were labeled by Turina himself in the scores. While Granados, Albeniz, de Falla, and Turina all wrote piano music that used native dance rhythms to some extent, only Turina employed so many different colorful dance rhythms in his keyboard music. In addition, the typical melodic, harmonic, and textural features of how these particular dance rhythms are used in Turina's piano music will be explored.

The numerous native dance rhythms of the Andalusian composer Turina will be demonstrated via explanation, theoretical analysis, and performance of excerpts of Turina's piano works. Through copious visual and aural examples from the scores, the various Spanish dance rhythms that Turina used in his keyboard music will be highlighted with attention given to the dance's derivation and specific region (locale), unique characteristics of that particular dance rhythm, similarities and difference between the dance rhythms, and possibilities for combining certain dance rhythms to provide contrast. Particular analytical and performance emphasis will be given to Turina's Suite Pittoresque: Sevilla, opus 2, composed and published in Paris in 1809. This suite is a series of three extended pieces where several contrasting Spanish dance patterns are used for structural purposes. In the first movement, Sous les Orangers (Under the Orange Trees), Turina gives the primary melody the malaguena rhythm and the secondary melody the habanera rhythm, therefore creating an interesting rhythmic contrast. The second movement, Le Jeudi Saint a Minuit (Holy Thursday at Midnight), is truly remarkable for its imagery and its use of Spanish rhythms to lend a feeling of mysteriousness. The third movement, La Feria (Holiday), contains two contrasting dances, a joyous sevillana and a graceful tango. A complete performance of the 3-movement work will follow the theoretical analysis of the work. A brief overview of the use of Spanish dance rhythms by Hispanic and non-Hispanic composers will also be presented. Specific composers to be cited include: Albeniz, Granados, and de Falla; as well as Scarlatti, Bizet, Offenbach, Liszt, Louis Moreau Gottschalk, Debussy, and Ravel. Many of the Spanish dance rhythms give the impression of a meter change, even though the score does not indicate it. This use of the hemiola pattern is an identifying feature of many of the Spanish dances.

Spanish dance rhythms have been a means of inspiration to both Hispanic and non-Hispanic composers over the years. For the Hispanic composers, using native dance rhythms in their music is one of the most important ways of creating a "nationalistic" pride. Joaquin Turina, more than any other composer, took great pains to label his seventeen types of Spanish dance rhythms in his piano music. Understanding the various types of Spanish dances will aid greatly in a performer's interpretation of any score that utilizes Spanish dance rhythms. In addition, the teaching of Spanish dance rhythms is useful for introduction and analysis for classes in music history, music theory, and music appreciation.

1. Linton E. Powell, Jr., The Influence of Dance Rhythms on the Piano Music of Joaquin Turina, *Music Review*, 37 (May 1976), p. 151.

**MUSIC GRAFFITI: WILLIAM ORTIZ & HIS 2ND PIANO CONCERTO**

Alberto Hernández-Banuchi, University of West Florida

A considerable number of works by Puerto Rican composer William Ortiz (b. 1947) depicts the Latino culture in the United States, mainly that of New York City. Raised in a Barrio, the composer's musical roots are meshed with the metropolis' culture of the oppressed and with those unemployed and marginalized Latinos who gather in the streets in search of a musical outlet in order to forget their miserable condition of life. Ortiz is not deaf to this social reality, on the contrary he grasps it and works with it and generates a fascinating 'sound graffiti' in part product of his craft as a trained classical composer. Ortiz calls this musical canvases *belleza violenta urbana* or urban violent beauty; a music graffiti where elements of the two cultures collide to create a new authentic and legitimate musical language. Within the last three decades, Ortiz has written over 115 compositions for almost all musical instruments; from simple percussion to electronic media, and from ballads to opera. The titles he coins for his compositions testify to his roots: Street Music, Graffiti Nuyorikan, Subway, and Bolero and Hip-Hop on Myrtle Avenue.

Ortiz's second piano concerto, *Ciudad in Tropical Jubilation* (2004), marks the zenith of his urban graffiti style. The one movement composition is characterized by contrasting unabashed romantic and rhythmic elements of salsa music with a mesh of atonal piano virtuoso passages. The musical themes are transformed and permuted throughout the concerto producing a series of remarkable episodes and variations for both soloist and concert band.

**A MUSICOLOGICAL REVIEW OF "THE NEW CENTURY HYMNAL": IMPLICATIONS FOR MULTICULTURALISM IN MUSIC AND EDUCATION**

Patricia Reeves-Johnson, Bethune-Cookman College

Marked by profound social changes of the mid-to-latter twentieth century, multiculturalism has emerged into the twenty-first century with a continuing agenda that seeks to acknowledge the diverse needs of a socially and culturally pluralistic society. Music and education are two entities in which multiculturalism has been continuously addressed. "The New Century Hymnal", a contribution of the United Church of Christ and the United Board for Homeland Ministries, is a contemporary collection of hymnody that aims to welcome and celebrate the diversity of all people of God. Incorporating more than six hundred songs and drawing over sixty percent of its material from traditional European sources, The New Century Hymnal strongly represents the classical hymn tradition, but also expands its hymnody to include poetry and music from Africa, Asia, the Pacific Islands, and North and South America. It is an inclusive-language hymnal in which one can find the poetry and music of St. Ambrose, Hildegard von Bingen, Martin Luther, Isaac Watts, Charles Wesley, Sarah Flowers Adams, and Charles Tindley, as well as modern poets and composers Duke Ellington, Thomas Dorsey, Jean Janzen, and Kirk Franklin. In terms of social awareness aspects that pertain to multiculturalism, the hymnal includes poetry and music addressing such issues as social justice and peace, gender acceptance, and the inclusion of women, ethnic minorities, and people with disabilities.

Production of "The New Century Hymnal" was guided by specific theological principles that for many imply a "multiculturalistic" viewpoint. A working document adopted by the UCC Hymnal Committee in 1992 testified that the hymnal should "affirm that people of all ages, tongues, races, genders, and abilities are created in the image and likeness of God."<sup>1</sup> James Crawford, chair of the UCC Hymnal Committee spoke that, "in Christ, we attest that women and men of all races, cultures, and abilities are created in the image of God. The poetry we sing must be faithful to that biblical truth."<sup>2</sup>

The aim of this study is to exam hymn selections in "The New Century Hymnal" originating from ancient and European sources, traditional and non-traditional American (United States) hymnody, and hymnody originating from diverse cultures throughout the world. Discussion of these various hymn selections as implications for multiculturalism in music and education will center on: 1) the concept of cultural pluralism as prevalent in the ideology of "The New Century Hymnal", 2) the incorporation of music of different groups of peoples whose songs were previously excluded, and 3) issues of social awareness as found throughout the ages from the ancient beginnings of hymn writing to some of the "new," contemporary poetry and music of "The New Century Hymnal."

1 Andy Lang, Office of Communication, United Church of Christ, Cleveland, Ohio (internet), (<http://www.ucc.org/hymnal/hymnfac.htm>), April 17, 1998.

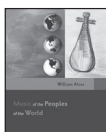
2 Ibid.





Thomson Schirmer.

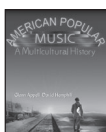
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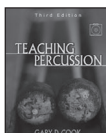
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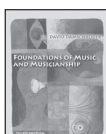
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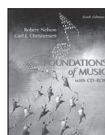
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***JAMES REESE EUROPE, HIS WW I HELLFIGHTERS BAND, AND THE PUERTO RICAN CONNECTION***

Donald Thompson, Professor Emeritus, University of Puerto Rico

James Reese Europe was an important figure in the history of music in the United States, and an extremely important one in the music of black America. Born in Mobile, Alabama, in 1880 and raised in Washington, D.C., Europe came to dominate a good part of the New York popular music scene in the period before World War I. As war approached a black regiment of the New York National Guard was raised, based in Harlem, and Europe joined it as a private, soon passing the examinations for commission as a lieutenant. He accepted a challenge by the regimental commander to form a band, and this ensemble attained great renown while on active duty in France. A curious aspect of that famous band has been vaguely mentioned from time to time, but has never received focused attention: from a third to half of the Hellfighters Band was made up of young musicians recruited not in the U.S. but in Puerto Rico.

The question of the Puerto Rican recruits focuses on four subjects: (1) their identities, unknown until the present investigation revealed their names and the instruments they played; (2) their recruitment, of which nothing was known; (3) their military records and general military experience; and (4) what happened to them after the war. San Juan newspapers from 1917 have revealed the men's names and their instruments, with valuable information regarding their recruitment as well. U.S. Army and New York State National Guard records have provided the recruits' home towns, their ages, their ranks, and data regarding enlistment into and discharge from the service, while the unpublished draft of an early attempt at a James Reese Europe biography has shed the only existing light on the human side of the Puerto Rican recruits' life in the military. Information regarding the men's postwar lives has been gleaned from passenger ship manifests, U.S. census records, interviews, oral history documents and other sources. The picture that has emerged, while incomplete, documents the island's contribution to the important accomplishments of James Reese Europe's renowned WW I Hellfighters Band.

***HÉCTOR CAMPOS-PARSI AND HIS SONATINA NO. 2 FOR VIOLIN AND PIANO***

LECTURE RECITAL

Francisco J. Cabán-Vales, Conservatorio de Música de Puerto Rico

Héctor Campos-Parsi was one of the leading figures of Puerto Rican music for almost forty years. His work as composer, teacher, arts administrator, and musicologist contributed to an increased projection of our musical culture. The *Sonatina #2* for Violin and Piano was written in Paris, while the composer was a pupil of Nadia Boulanger. It received the Maurice Ravel Prize in 1953. The work shows a neo-classicist aesthetic while retaining elements of Puerto Rican folk music.

The aim of this lecture/recital is two-fold. First, it will bring awareness of the importance of Campos-Parsi's musical output through the performance of one of his best compositions; then it will put in perspective the scope and historical significance of Campos-Parsi's artistic contributions. His influential work as musicologist, creating the first Historical Musical Archive of Puerto Rican music; and his directorship of the music division of the Institute of Puerto Rican Culture, created a fertile ground for Puerto Rican artists.

### **SOUND EXPOSURE FOR UNIVERSITY OF TENNESSEE APPLIED MUSIC AND ENSEMBLE PROFESSORS: A STUDY OF SOUND PRESSURE LEVELS**

Ashley Waller, University of Tennessee, Knoxville

The purpose of this study was to determine the presence of excessive sound pressure levels in the classrooms of four music professors at the University of Tennessee. Each professor was chosen based upon his or her exposure to various sound pressure levels (SPL). A minimum of 10 SPL recordings were taken during the classroom instruction of each professor, and an average SPL (Leq) was calculated. Recordings were taken using a Brüel & Kjær Integrating Impulse Sound Level Meter, Type 2226, set to record decibel (dB) levels based on a 60-second Leq A-weighted (slow response) scale (reported as dBA). The meter was placed next to each director's ear, approximately one to two feet behind each director.

Typical Leq values ranged from 79.4 dBA to 93.8 dBA. The highest overall SPL measurement was 97.0 dBA, whereas the overall minimum SPL measurement was 54.5 dBA. Only one professor experienced a percent daily noise dosage that placed her at risk for noise-induced hearing loss (NIHL) based upon the scale used by the National Institute of Occupational Safety and Health (NIOSH) and the American Conference of Governmental and Industrial Hygienists (ACGIH). A great discrepancy was discovered between the scale used by the NIOSH and the ACGIH, and that of the Occupational Safety and Health Administration (OSHA), resulting in drastic differences between the calculated percent daily noise dosages for each professor.

### **COWELL IN CARTOON: A PUGILISTIC PIANIST'S IMPACT ON POP CULTURE**

Gary Galván, University of Florida

Maverick American composer and pianist Henry Cowell (1897-1965) embarked on several highly acclaimed and controversial concert tours through Europe and the U.S. in the 1920s and 1930s and attained worldwide fame and notoriety with his percussive pianism. Controversy surrounding Cowell's techniques quickly manifested in the visual culture. First appearing in printed media along with written criticism, Cowell's characteristic clubbing soon became a standard, if surprisingly tacit, part of animated cartoon sight gags.

Reviews of Cowell's performances, which ranged from invective to accolades, invariably focused on his unconventional and characteristic tone clusters – combinations of notes achieved by depressing immediately adjacent notes on the piano with an open hand, closed fist or entire forearm. For example, two days after Cowell's debut at Aeolian Hall in London on December 10, 1923, the *Glasgow Evening Times* accompanied a sarcastically slanted stab at Cowell's unusual technique with the image of a pianist banging away at a keyboard with his elbows. Published criticism commonly included visual depictions of Cowell assailing pianos.

While Cowell established an animated reputation in contemporary classical music culture, pioneers such as Hugh Harman, Rudolf Ising and Dave Fleischer endeavored to create their own legacies in American animated art during the 1920s and 1930s. Looking for substance beyond simple sight gags, these directors and others like them turned to commentary on contemporary music culture. While some tacit references, such as those to renowned conductor Leopold Stowkowski, remain easily recognizable even today, allusions to Cowell have fallen into virtual obscurity.

Quoting contemporaneous articles and concert reviews, I shall clearly reveal Cowell's controversial standing, identify specific examples of cultural commentary in printed media, and trace his establishment in the popular perspective as a "pugilistic" pianist. Turning to the emerging art of animated cartoon, I shall show specific examples in which animators have incorporated popularly recognized Cowell-isms into the repertoire of cartoon characters.

This multimedia presentation employs PowerPoint with embedded sound files, images, and film clips. The lecture concludes with a showing of *The Spinach Overture* (1935), a Popeye cartoon which clearly characterizes Cowell in an allegorical parallel to the composer's controversial role in 20th century classical art music.

Cowell's unique piano style in the early 20th century challenged the staunch formality of European traditions, and like the spinach-scoffing sailor, Cowell the piano punching performer clearly left an indelible impression on American visual culture - an impression in which he aptly offers, "I yam what I yam."

**BACH TO BOP: COMPARING BAROQUE MUSIC AND BEBOP JAZZ**

Mike Edelman, University of South Florida

Baroque music and bebop are worlds apart, both literally and figuratively. Baroque music embraces a wide gamut of musical styles that were cultivated mainly by white, educated Western European musicians in concert halls and churches from the late 16th century to the mid-18th century. Bebop is a style of jazz spawned from American popular music by black musicians with little formal music education in New York City nightclubs during the 1940s and 50s.

This research addresses some of the similarities and differences between Baroque chamber music and bebop-based jazz music in regards to historical context, musical structure, and stylistic development. I make connections in distinct musical devices, practices, and aesthetics that appear as prominent characteristics of each era. They include basso continuo-style of accompaniment, functional improvisation within a stylistic framework, specific melodic ornamentation (half-circle, mordent, etc.), use of sequences, and monophonic expression of harmonic motion. I use analyses of musical examples from the works of J.S. Bach (1685-1750) and Charlie Parker (1920-1955) to demonstrate the parallels in the two genres and to show how some features of Baroque music appear in bebop-related jazz.

In this presentation, I offer points of reference for understanding the mechanics of modern jazz performance practice by comparing the elements with instrumental Baroque music. The audience is challenged to consider the role of jazz in a comprehensive music curriculum.

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**UTILIZING LESSER KNOWN PIANO WORKS FOR ASSESSING STYLE COMPREHENSION AND REPERTOIRE DEVELOPMENT IN THE SENIOR UNDERGRADUATE PIANO MAJOR**

Beverly Serra-Brooks, Bethune-Cookman College

As an added dimension to traditional methodologies and applied repertoire assessment via the jury event at the end of a college term, the focus of this presentation is to introduce additional strategies for evaluation and assessment of style comprehension in senior undergraduate piano majors that intersects with creative decision making and repertoire development.

One of the issues facing applied piano professors in today's college environment is in how to successfully assist the senior undergraduate piano major to integrate intuitive, analytical, and stylistic keyboard skills and to successfully apply them to repertoire not previously studied. Oftentimes, students seem to grasp principles of style as they work on a piece with their professor, or in a piece they have heard before, but are not confident when asked to independently employ stylistic elements to unfamiliar works from the same era. Professors also have little time in the applied curriculum schedule to expose students to lesser known works, exercises in making independent creative decisions, and exploration of repertoire from other cultural backgrounds.

With the understanding that the ability to make independent interpretative choices is a central aspect of becoming a successful musician, this presentation introduces professors to additional avenues for style comprehension assessment through utilizing lesser known works. Most students have heard many of the definitive works for piano and have a stylistic interpretation of them in their ears, so to speak. Selecting lesser known repertoire encourages students to make interpretative choices based on experiences with other works.

The presenter will introduce a project curriculum and models that test the student's integration of concepts and independent interpretative decisions. The discussion introduces guidelines for selecting project repertoire, and the professor's role in the project. The presentation illustrates how project curriculums can be a time effective resource for developing personal style, widening cultural horizons, and future repertoire specialties, while providing assessment criteria for the applied instructor.

Examples of lesser known repertoire are featured in the presentation, such as the Opus 20 "Variations" for piano by Clara Wieck-Schumann, and "Troubled Water", a solo piano work by an African-American composer, Margaret Bonds.

The presentation explores aspects of successful projects, and strategies for interweaving stylistic criteria, time management skills, analysis, and research in conjunction with the students' individualized level of study and progress. Discussion of various presentation options and feedback for the student are also addressed. The presentation concludes with recommendations of evaluation tools for assessing style comprehension and technique in independent applied projects.

Students that have participated in these project based learning modules find it challenging, and relevant to the senior level piano major making the transition to graduate school and / or professional engagements. Independently crafting the interpretation of an unfamiliar work for presentation provides the student with a sense of their own emerging style, repertoire alternatives, essential time management / practice skills and experience with making independent interpretative decisions which are the hall mark of all successful musicians. The goal of this approach is to integrate the 'whole' person; their learning styles, and intellectual / emotional temperaments, while at the same time providing essential real world experiences and repertoire options for students to call upon as they transition to graduate school and the professional world.

**THE DEVELOPMENT AND IMPLEMENTATION OF A DATABASE-DRIVEN WEBSITE TO FACILITATE MUSIC DEPARTMENT FUNCTIONS**

Richard Repp, Georgia Southern University

Joseph M. Ferguson, Georgia Southern University

In the Fall of 2005, the Georgia Southern University Department of Music initiated a redesign of its World Wide Web (WWW) site to facilitate its operations. In addition to traditional content such as academic information, faculty biographies, and ensemble highlights, the site features an interface that allows faculty and staff to manipulate and add information without knowledge of Web page Hyper Text Markup Language (HTML) coding.

The site allows faculty members to edit data on their personal faculty Web page, their ensembles pages, concert events, and classroom allocation. Faculty members log on to the site using their password, giving access to relevant features of the site. The user can then select the items to change or add via a simple Web form. The programming does the formatting, interpretation, and presentation automatically.

The most valuable facet of the design is the dynamic Web calendar. When faculty members wish to schedule a concert, they log in to the site, enter concert information, and submit the information for approval. The department secretary then receives an email stating that an entry is awaiting approval. If no conflicts exist, then the secretary approves the event, which is then automatically posted to the department's Web site. The programming keeps the calendar current automatically, so the departmental site only displays upcoming events. Events are organized into specific areas, so that pages display only relevant events (for example, the band pages only display the next few band concerts and instrumental recitals, while vocal pages display only upcoming choir and vocal recitals). If an event is cancelled or rescheduled, the faculty member who entered the event can change the information; the system automatically adjusts each time a user visits the site.

The pages function using a combination of modern Web design techniques. Traditional HTML pages are enhanced with features from a language called Hypertext Preprocessor (PHP). PHP allows for advanced dynamic coding of Web pages, including many functions from programming languages such as JAVA and C++. The most useful function of PHP in this project is its ability to interface with another modern Web phenomenon known as MySQL (My Structured Query Language). MySQL is a database function designed to function on the Web. With the combination of HTML, PHP, and MySQL, faculty users without advanced technical skills are easily able to access and change the database. The user sees only the resulting page; none of the PHP or MySQL code is transmitted.

The demonstration at the CMS conference is intended for novices. We will demonstrate the workings of the site's interface and back-office, describing how the system has improved departmental collaboration and facilitated a more productive recruiting strategy. Information on PHP and MySQL programming is simplified to be accessible to the average college professor without programming experience.



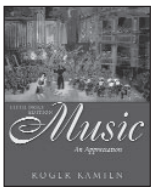
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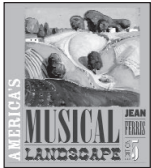


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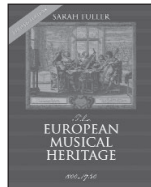
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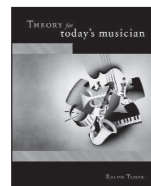


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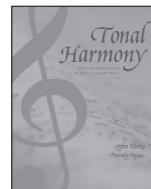
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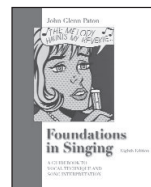
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**THE UNIVERSITY MUSIC TECHNOLOGY LAB**

Sanford Hinderlie, Loyola University New Orleans

Twenty years ago this author built his first educational music technology lab utilizing six Apple II computers, working in conjunction with rudimentary ear training CAI software and a program accompanying Bruce Benward's theory textbook. The lab evolved through several grants and generations to what is presently used at the university where I teach: a 24-seat G-5 Mac Lab and a 13-seat Windows lab, fulfilling needs for several music disciplines.

Although I will discuss labs for all levels of music education, my Power Point presentation will focus mainly on the composition of a university music technology lab, who will build it and what disciplines will use it.

Before a lab can be built, a music learning system needs to be identified using instructional objectives. What subjects will be taught and is there a multidisciplinary curriculum? Examples of disciplines include music theory, music education, music therapy, music business, electronic music, recording, multimedia, WEB design, video and visual graphics, all important in the development of a music student in higher education. Software will be fuel for the composition of the lab. Topics to discuss with faculty and administration include financing, grants, future support and software updates, scheduling, Mac versus Windows and continuity for the future of the programs involved. Using existing space, remodeling or building new facilities are questions to be asked in this early phase of planning.

There are several levels of music technology labs, beginning with basic student and teacher stations consisting of only a computer to advanced multimedia workspaces including 16X9 projection for HD video and surround sound. The typical teacher station includes a computer, synthesizer, interface (MIDI and audio), Internet access, rack-mounted audio (CD player/burner, sound modules, amplifier, and mixer), a patch bay that can include audio and computer I/Os, and furniture. The student station is substituted with headphones for audio in a similar setup. Because digital audio is a key element in today's music programs, an audio interface is necessary for higher sampling rates than is provided by computers alone. A two-channel interface such as the Digidesign M-Box is adequate for most labs because they are mainly used for monitoring audio but can be used to record a stereo input. If multi-tracking recording is necessary, then multiple input interfaces such as the Digidesign 002 or several different MOTU interfaces can be bought for a moderate price. An important advanced element for a lab is the ability to have screen to screen capability and have audio heard from each student station through the main sound system. Advanced equipment includes CD/DVD combination player/recorders (can be installed in many computers, but external equipment is useful at times), other video equipment (VHS, SVHS, Beta, and cable television) and other audio equipment (SACD, DVD-Audio, turn table, i-Pod, Mini-disk and cassette players).

Printers, scanners and video converters are important in multimedia and video programs. One of each is recommended, with a scanner and video converter perhaps on a moveable cart used at each individual station.

A server can greatly enhance a lab in two ways. "Mailboxes" can serve as a storage depot for students' projects and files. The teacher can access all files for grading and evaluation, where the student can "drop" their files into a drop box. Fiber optics and Ethernet are important issues, as well as imaging one hard drive for all local drives.

If digital recording is a component of a lab (teaching Pro Tools, or digital audio in conjunction with a sequencer), connection of the lab to a recording studio is essential. This can be accomplished by utilizing an Ethernet or fiber network in place at most universities.

Overhead projection is not necessary but found in most advanced labs. Using two systems allows for multiple screen projection, enabling demonstration of a program on one screen and an explanation via Quicktime, Power Point or a text program on another screen simultaneously. As mentioned earlier, screen to screen is another powerful tool for students to see demonstrations at their own station or overhead for all students to see.

Administration and maintenance of the lab is vitally important. IT support from a university can keep the lab running and updated with the latest software and hardware. Dedicating full time IT personnel to a lab is a necessary luxury in support of teaching by faculty. Budgetary considerations from the university for the maintenance and upgrades cannot depend on grants alone. Also, work study students are needed to staff the labs open hours for individual work outside of class.

My Power Point presentation provides bullets with photos and diagrams of the narrative above. Beginning with instructional objectives and listing equipment, I explore the details of a simple lab and a "dream" lab. Support is an important consideration in the planning of a lab as well. If you have no plan for the future, you need one to succeed.



**LOOKING FOR GROCK AND 'WHY?' IN PERFORMING LUCIANO BERIO'S "SEQUENZA V"**

LECTURE RECITAL

Arthur Jennings, University of Florida

Imprinted in the score of Luciano Berio's "Sequenza V" for solo trombone is the following: "dedicated to the memory of Grock (Adrien Wettach)." In the prefatory remarks, the soloist is instructed to come on the stage dressed in formal "white tie" and act as if he were a "variety showman about to sing an old favorite." Written into the score at specific moments are indications for gestures to point the bell either up or down, to sit and, at one point, to vocalize "Why?" in a "bewildered" manner. A trombonist intent on coming to terms with the work then encounters two sheets containing a total of eleven music staves filled with a mix of standard musical symbols and unconventional graphics. Questions inevitably arise. Among them: "Why?" Why the formal attire? Why the gestures? Why the 'why'? To find answers, we must come to know something of Grock: who he was, what he did and how he did it.

Finding Grock is, I believe, an essential objective of the "Sequenza V." It is not enough to simply know that Grock was a great clown, or that he was a virtuoso musician as well. He must be seen if he is to be known in a way that is useful to a performer intent on evoking something of his persona. The "search" for Grock has been a transformational experience, changing both my concept of the piece and my approach to preparing it.

Adrien Wettach became "Grock" in 1903 and within a few years became one of the leading entertainers in Europe. He gave his last performance in 1954 and is remembered as one of the greatest clowns of all-time. This presentation begins with a viewing of several minutes of rare film footage of Grock and his "straight man," Max van Embden in a Berlin performance from around 1931. Here he is doing one of his famous musical skits. His costume, the stage setting, his attitude, and his gestures in this act all resonate vividly with Berio's minimal instructions and provide an invaluable visual reference. Grock's and his partner's antics in this "send up" of the behaviors of the "serious" classical musician are analyzed and provide the basis for constructing the realization of the "Sequenza V" that concludes the presentation.

**KARLHEINZ STOCKHAUSEN, THE FATHER OF TECHNO?**

Stuart W. Gerber, Georgia State University

The German composer Karlheinz Stockhausen (b.1928) is one of the most well-known and influential composers of the past fifty years. From his earliest pieces, dating from the early 1950s, he has been a vigorous proponent of electronic music, and has, therefore, contributed immensely to the growth of the genre.

It is well documented that in the field of electronic "art music" his contribution and influence have been enormous. Even more interesting is the fact that although many composers of his generation had experimented with electronic music in the early days most eventually returned to writing purely acoustic music (i.e. John Cage, and Luciano Berio), Stockhausen has continued to work in the field creating some monumental works in the recent past (i.e. "Oktophonie" 1990/91). In addition, he composes purely acoustic music as well as music utilizing both electronics, and human performers. It is in this last genre that he is perhaps most well known. Works such as "Kontakte" (Contacts 1959-60), and "Mantra" (1970) utilize pairs of performers (a pianist and percussionist in the former, and two pianists in the latter) and he augments the acoustic instruments with electronic manipulated sounds.

Although one may argue the aesthetics and artistic statement of his work, art is, after all, largely subjective, it is undisputable that he has been an important figure in the growth of the electronic art music field. The interest of this paper, however, is not his influence in the field of art music, but instead I will examine his influence on the work of popular musicians.

Since his earliest electronic pieces, such as "Studies 1 and 2" from 1953 and 1954 respectively and "Gesang der Juenlinge" (Song of the youths) from 1955/56, many popular musicians have been influenced by Stockhausen's work, especially in the field of electronic music. Musicians such as John Lennon, Paul McCartney, and Björk, as well as bands like Pink Floyd, Kraftwerk, and more recently Aphex Twin and Autechre that have embraced technology in their work have all cited Stockhausen as an influence.

This paper will examine the numerous popular musicians influenced by Stockhausen over the past four decades. Further, it will examine the specific pieces cited by the musicians as influential and will examine the artistic and technological advances of these works and explore how popular musicians have used these in their work.

**ELECTRONIC MUSIC AT THE TURN OF THE MILLENNIUM: REPETITION, PULSE AND NOISE IN THE MUSIC OF POPP, DEPEDRO AND AKITA**

John Latartara, University of Mississippi

This presentation explores the music of contemporary electronic composers Markus Popp (Oval), Miguel Depedro (Kid606) and Masami Akita (Merzbow), and discusses salient compositional features that emerge from analyses of their work. Popp, Depedro and Akita are all important representatives of three distinct genres within the electronic music field. Popp is one of the pioneers of the so-called "glitch" movement, which uses the sound of CD skips as the structuring element for compositions. Depedro is one of the leaders in the "idm" or intelligent dance music movement (although much of his music cannot be danced to), which employs complex beats and grooves to structure the music. Akita is considered to be the most important proponent of the "noise" movement, which uses highly complex bands of sound, or noise, to create compositions.

Because no scores exist for these works computers are used to create visual pictures of the music revealing the entire sonic signal including fundamentals, overtones and complex noise-like sounds.

I identify and discuss three characteristics common in the compositions "Untitled #8" (Popp), "Total Recovery is Possible" (Depedro) and "Cow Cow" (Akita). The first is the prevalent use of repetition, operating on both the small and large-scale, and often existing in the form of sequenced loops. The second is the importance placed upon pulse, used as both an all-encompassing tempo, and more abstractly as irregular rhythms without a consistent beat. The third is the use of wide, complex frequency bands or what has traditionally been called noise, which often saturates the musical texture. Although their surface textures are diverse, Popp, Depedro and Akita reveal specific similarities that help place their music at the turn of the millennium.

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**REFLECTIONS ON THE STATE SONGS OF FLORIDA**

David Z. Kushner, University of Florida

"The golden fruit the world outshines  
Florida, my Florida,  
Thy gardens and thy phosphate mines,  
Florida, my Florida,  
Yield their rich store of good supply,  
To still the voice of hunger's cry,--  
For thee we'll live, for thee we'll die,  
Florida, my Florida"

These sentiments appear in the first of Florida's two state songs. The words, written by the Reverend Chastain V. Waugh in 1893, were set to the music of the German air, "Der Tannenbaum." On May 12, 1913, Florida's Governor, Park Trammell, signed the bill that made "Florida, my Florida" the first state of song of Florida. It remained thus until 1935, the year Waugh died.

"Way down upon de S'wanee ribber,  
Far, far away,  
Dere's wha my heart is turning ebber,  
Dere's wha de old folks stay.  
All up and down de whole creation,  
Sadly I roam,  
Still longing for de old plantation,  
And for de old folks at home."

On May 29, 1935, Florida's Governor, David Sholtz, signed the bill that made "Old Folks at Home," a so-called plantation song with words and music by Stephen Collins Foster, the second and current state song of Florida. While the song dates to 1851, the political climate in Florida during the Great Depression was such that the sentiments and dialect of the text were not seen as inappropriate; indeed, the legislators and the general populace gave no heed to the notion of elevating or ennobling the Negro race.

This paper traces the historical background of the state songs against the backdrop of racial history in the United States. It also sheds light on those who have performed the songs and the circumstances under which these performances took place. The second song's inclusion in the song books used in the public schools, with the textual sanitation that occurred in the 1950s and beyond, provides a glimpse into how cultural evolution and musical correctness have created a tension that is with us today.

**THE AFRICAN-AMERICAN SPIRITUAL: THE HEART OF THE SLAVE COMMUNITY**

LECTURE RECITAL

Rosephanye Dunn Powell, Auburn University

William C. Powell, Auburn University

The African-American spiritual (traditionally referred to as the Negro spiritual) represents a significant body of vocal literature in classical music. Considered by many anthropologists as the first true American folk song, spirituals have been exploited by composers and arrangers of every generation and in every genre of classical music. They are a staple in art song literature and their melodies have served as the melodic material for copious chamber and orchestral works, as well as operas and musicals. Prior to their first appearance on the concert stage in 1871, spirituals were created and sung by the slave-poet out of necessity rather than for artistic purposes or entertainment.

In this lecture-recital, Dr. Rosephanye Powell addresses the importance of song (i.e., the spiritual) in creating a sense of community for the African-American slave. From the perspective of the spiritual as the “heart” of the slave community, Dr. Powell addresses the religious and sociological contexts of these songs in the everyday lives of the slaves. Beginning with a historical backdrop of slavery, she explores the slave-composer’s resourcefulness in composing songs that addressed the community’s needs, including education, communication, self expression, shared moral values, and religious beliefs—all of which were discouraged or forbade by the slave system. Apparently sacred in text, Dr. Powell examines how the spiritual was much more than a “religious” song. She delves into the importance of mask and symbol in the African-American spiritual as the means by which religious texts served to conceal the forbidden, secret activities and true intensions of the slaves. Selected spirituals will be performed that demonstrate the specific functions of the spiritual in the slave community, as well as the use of mask and symbol.

The primary purpose of this lecture-recital is to provide insight to singers, voice teachers, and choral and instrumental composer-arrangers of diverse cultures. Hopefully, an understanding of the deeper, hidden meanings of the spiritual will encourage a greater appreciation for these songs, the slave-poet-composer, and the ingenuity of the slave community. Subsequently, it is hoped that as singers of diverse cultures gain greater appreciation for and a deeper understanding of the spiritual, they will become more comfortable regarding the spiritual as serious vocal music to be studied and performed by singers of all races and cultures. In the same regard, it is anticipated that arrangers will gain insights that enable them to arrange spirituals and employ spiritual melodies in a manner that demonstrates an understanding of and appreciation for the culture from which these songs were birthed.

**ART SONGS OF LATIN AMERICA: A BRIEF OVERVIEW OF AND INTRODUCTION TO SELECTED 20TH CENTURY AND 21ST CENTURY LATIN AMERICAN ART SONGS**

LECTURE RECITAL

Maya Hoover, Clayton State University

Latin America is a broad term used to encompass Central America, South America, and the islands of the Caribbean. It is an area of the world that is rich in culture and whose societies are intricately laced with the sounds and sights of music and art. Although known more for its folk and popular music, Latin America is also home to many wonderful classical composers whose literature is virtually unknown on the North American continent. The subjugation of Latin American classical music has especially had an impact on the field of song literature, resulting in an enormous loss in the past yet presenting an incredible opportunity for the future.

The sheer quantity, coupled with the outstanding quality, of this body of work render it suitable for many levels of singers. Especially enjoyable for their aesthetic value, these songs are also valuable for their pedagogical possibilities. In the past few years, there has been a blossom of interest in this repertoire, and several new anthologies of art song have been published which now pave the way for singers to further explore this repertoire.

This presentation will give a brief introduction to the modern art song in Latin America, and will present a selection of songs from Argentina, Bolivia, Colombia, Costa Rica, Cuba, Peru, and Puerto Rico. Songs will be presented in a lecture-recital format. Due to time constraints, this presentation will serve as a general introduction to and overview of this repertoire, although included songs will be chosen for their illustration of compositional techniques, ideas regarding the setting of Latin American texts, and challenges facing North American singers of Latin American songs. Most of the presentation will feature a live performance, although the presenter may also use recordings of her own work in order to include examples of songs for voice and guitar.

Finally, we will take a brief look at large collections of Latin American music in the United States and discuss the challenges facing musicians in search of this repertoire.

This lecture-recital will be given by mezzo-soprano Maya Hoover, and will be presented together with her long-time musical partner, José Meléndez, originally of Puerto Rico.

**THE MONTHS OF THE YEAR: PIANO PERSPECTIVES BY FANNY MENDELSSOHN AND JUDITH LANG ZAIMONT**

LECTURE RECITAL

Rebecca Sorley, University of Indianapolis

Both Judith Lang Zaimont's "A Calendar Set" and Fanny Mendelssohn's "Das Jahr" include pieces named for each month of the year. This lecture-recital would feature performances of solo piano selections of music from these sets including "May" and "July" by each composer. Although containing the same name, these pieces have very little in common with each other. The facts that both composers wrote calendar pieces and that they are women are about the only similarities. Zaimont's "May" is a whirlwind piece full of enthusiasm and vigor. Mendelssohn's "May" subtitled "Spring Song" employs beautiful soaring melodies with exciting accompanimental figures. Zaimont's "July" is an obviously American selection quoting Sousa's "Stars and Stripes Forever," (in a 5/4 meter!) "Columbia the Gem of the Ocean", and "Yankee Doodle." Mendelssohn's "July" describes a summer storm with rumbling bass thunder throughout.

Neither collection of piano selections is particularly well-known. Although the Mendelssohn collection was composed in 1841, it was not published until 1989. Zaimont's Collection was written in 1979, but is not widely performed today.

This lecture-recital will introduce some excellent rarely performed repertoire to the CMS audience. The lecture portion will include information about each composer and comparisons of their styles. Brief samples of writing styles contained in these selections will be performed prior to the entire compositions.

This 25-minute presentation includes 13 minutes of music and 12 minutes of lecture.

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**TOWARDS FRANCE (1900-1940): TOUCHSTONES; TRANSDISCIPLINARITY**

LECTURE-RECITAL

Elizabeth Moak, University of Southern Mississippi

Jean-Claude Coquempot, Independent

- Did the Surrealists lose a chance to have surrealist music by clashing with Erik Satie?
- Why did the Surrealists shun Matisse, yet welcome so many other painters?
- How could the neo-classic composer Francis Poulenc write melodies on poems by the surrealist, then communist, Paul Eluard?

These three questions are certainly naïve to the expert eye or ear, while they are puzzling to the layman or student who takes up studying the first part of the French twentieth-century.

In this presentation, without going into depth on Matisse or his works, we assign him the role of introducing us to other artists—mainly Apollinaire, Satie, Poulenc and Eluard. And for each of these four artists, we will note the interest Matisse aroused. Among the range of facts and criteria used by specialists to support their analysis of France between 1900 and 1940, which ones would equip us for a preliminary approach?

The following choice is arbitrary and subjective but, as for the artists we investigate, it may be helpful as a set of “touchstones”:

- 1) A trend towards simplicity.
- 2) A change in religious faith, either voluntary or instinctive: an evolution noticed by Ernest Ansermet, conductor of the Ballet Russes and philosopher.
- 3) The mixing of heroism and common—but driven to pleasure—life, due to the proximity of the battlefield and “la vie parisienne” (the Parisian lifestyle).
- 4) A transformation of language, that is to say the use of working class expressions and words by the upper and middle class.

The four touchstones are briefly applied to the questions that open the presentation. Musical illustrations are drawn from works by Erik Satie and Francis Poulenc.

**BELIEF AND DOUBT: MUSICAL AND POETIC RELATIONSHIPS BETWEEN HUGO WOLF AND EDUARD MÖRIKE**

LECTURE RECITAL

Moon-Sook Park, Palm Beach Atlantic University

Scholarship on Hugo Wolf's 1888 "Mörike Lieder" compares and contrasts major themes within the music and text, often concentrating on religious elements. Within such serious themes the philosophical ideas of belief and doubt frequently occur. Many songs within the "Mörike Lieder" are typical of late nineteenth-century Romantic ideals (such as longing for hope and the escape from one's own suffering) and focus specifically on these abstract theological questions of belief and doubt.

Current research on Wolf and his settings of Eduard Mörike's poetry focuses on differences between the composer and poet, typically through biographical issues concerning psychology and religious influences. Despite these differences, "Mörike Lieder" present a synthesis of Mörike's religious philosophy and Wolf's musical symbolism. Connections between the composer and poet also appear in discourse on religious imagery within the music and poetry, which I will expand to include the ideology of belief and doubt found specifically in four songs from Wolf's "Mörike Lieder."

In the lecture-recital, I will discuss the historical information surrounding the "Mörike Lieder", including pertinent biographical and psychological relationships between Wolf and Mörike, the importance of Wolf's style of declamatory writing for the voice, the discrepancies and the correspondences between Mörike's poetry and Wolf's musical settings, and the importance for the professional vocalist of understanding these concepts for proper interpretation of some of the most complex poetic and musical relationships in the history of song literature. Before my performance of the selected Lied, I will highlight and expand on some points in the extant literature and provide some detailed musical analysis illuminating the concepts. For this presentation, I will include "Auf ein altes Bild," "Der Genesene an die Hoffnung," and "Wo find'ich Trost." I will conclude the lecture with a performance of the Lied "Gebet," in which Wolf successfully unifies Mörike's questions of faith and doubt in this one short yet profound composition. Unlike other Lied composers, Wolf absorbed the essence of the poet's verses before attempting to realize any musical setting, placing himself as a servant of the poet's intentions and thereby creating a revolution in Lied composition of the late nineteenth century.



**ONE IS NOT THE LONELIEST NUMBER: RECENT PLAY-ALONG MATERIALS FOR CLARINET**

LECTURE RECITAL

Keith Koons, University of Central Florida

There are many benefits for an instrumental player to play along with prerecorded or interactive media. These can include intonation practice and preparation for the important skills involved with playing with an accompanist.

The easy access to excellent professional, staff, or student accompanists is rare for most college students of woodwind performance. Learning how to play with a pianist is an important part of the education of woodwind students, but unfortunately, when a live accompanist is available, the limited time does not allow for complete learning of the necessary skills of playing with another musician.

In addition to practicing alone, many students find that the transition to playing with a live accompanist is easier when a play-along system is used. This preparation enhances knowledge of the accompaniment part, hearing how the parts fit together, comprehension of the complete work, better technical preparation, and awareness of tempos, intonation, breathing, cues, and phrasing. The advantages can be realized in solo and concerto repertoire, as well as recently published etude accompaniments.

Woodwind players have a constant challenge to control their intonation, to achieve a more exact scale, and to adjust notes if necessary. Rather than looking at the dial of an electronic tuner, it is often better to learn by doing: to have pre-recorded sounds available to tune with. The use of The Tuning CD provides drone sounds including octaves and pure fifths, and is an excellent way to practice intonation adjustments.

Recently available play-along materials for woodwind solos have improved the ability of students to learn how to play with piano, chamber and orchestra accompaniment. These fall into two main types: computerized interactive systems with adjustable tempos, and pre-recorded discs, sometimes with several tempos included. It is the object of this lecture-recital to display and “perform” with several brands of accompaniment materials, including The Tuning CD, SmartMusic Studio, BRS Music, Dowani, and Music Minus One. Advantages and disadvantages, repertoire, and teaching strategies will be discussed. Works to be played (in part) include the Mozart Clarinet Quintet, 32 Etudes by Cyrille Rose, Weber Clarinet Concertino, and the Carl Stamitz Clarinet Concerto in Bb.

In the current times, when almost every college student is wearing earphones from a personal music playback device, using these materials is a way to take advantage of the technological skills of today's students.

A handout with full contact information for the products will be distributed.

**RELATIVE PITCH AND TEMPO ACUITIES RECOGNITIONS**

Olin G. Parker, Professor Emeritus, University of Georgia

How do we process and store musical stimuli? The human brain is sometimes hailed as the most complex object in the universe. Recent investigations by neuroscientists have detailed how the process of psychoacoustics (transforming the physical sound waves into electro-chemical stimuli) does result in establishing particular memory systems, and does become localized in separate parts of the brain. Neuro-psychologists keep finding new ways in which we process and store information. This paper discusses how memories are put into (encoded) long-term memory. The purpose of this study was to investigate whether young adult musicians could significantly improve their musical skills (acuity judgments), viz., judgments of pitch and tempo accuracies. Over 17 previous academic years (1987-2004), a total of 228 students enrolled in Psychology of Music classes participated in the on-going investigation. Students were instructed to use a tuning fork (A=440 Hz) several times daily over the term of the class to improve their memory, i.e., pitch acuity. Also, they were to use their watches daily to calculate tempos in various musical settings where they could check with their music's indicated tempo labeling. At the beginning of each class a randomly selected tone (between C4 and C5) of 8 seconds duration was sounded and a metronome ticking a certain tempo sounded for 16 seconds. A comparison of first day/mid-term and last day judgments showed that: 1) 66% of the students showed significant improvement in their pitch identifications, while the other 24% did exhibit noticeable improvement in their pitch judgments, and 2) in tempo judgments the students, as a whole, made a modicum of improvement in their tempo accuracies. The results of this study reveal the need of more effective pedagogical techniques in teaching music skills. These would be based on understanding and employing data from research reports from the technologies (e.g., MRI and PET) which are opening up new ideas of "training the brain." New ways will be coming by the neurosciences merging with psychology and which then will be extended into the field of music education. Further, knowing that musical stimuli will execute shifts of localization of brain activities, thereby associating musical behavior with brain conditions, it will be shown that there is a link between sensory processing and the cognitive processes happening in the entire brain. Most of all, we need to realize that the "jargon" of the 1970's and 1980's should be discarded and replaced with the realization that we should be teaching music as an endeavor of educating the brain, relying on the psychological principles of how and where learning takes place.

**REDISCOVERING THE LIBRARY: NEW DEVELOPMENTS FOR MUSIC RESEARCH AND TEACHING**

David M. Royse, University of Tennessee, Knoxville

Molly P. Royse, University of Tennessee Libraries

Over the past 15 years new technologies have revolutionized the way music scholars and students conduct library research and access information. Some of these technological changes include the digitization of once hard-to-find resources, full-text availability of journal articles and books, powerful search capabilities of online databases, and the archiving of historical and primary music documents in digital form. With these changes come both opportunities and challenges for college music teachers. Available now are new ways of teaching and easier access to hard-to-find research materials. There are also challenges, such as the issues of copyright and fair use, equal access, cost, and the increased need for state-of-the-art “smart” classrooms. These technological innovations have also affected the role and services of the university/college library in a major way. The word “transition” has been used for years to describe the state of the academic library environment. In reality, however, college libraries have moved beyond transitioning to new and different ways of doing library research, serving a new generation of technologically savvy students. Traditionally seen as a place to go to access information, the library has evolved into a service conduit, connecting users to resources and materials via the Internet and available directly to the office PC or classroom, with wireless capability becoming more common and with the potential of extending online learning environments to any area of campus. This transformation is being accelerated by the rapid increase in the number of databases and their advanced searching capacities being brought online by academic organizations and private companies, some for free and others through library subscriptions. Most colleges and universities have made special efforts to educate their faculties about these resources as they become available. Unfortunately, there is commonly a time lag in information sharing between the library and university community, resulting in under use by the average college music professor. There are many reasons for this, lack of adequate time for in-service training being one of the biggest. Consequently, there is a need for discussion about these exciting new resources at professional music gatherings. This presentation will address library resources currently available for support of music research and classroom teaching, and their potentials and limitations.

Submission Deadline—Call for Scores:  
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**NEW MUSIC FOR KOREAN TRADITIONAL INSTRUMENTS:  
RECENT CONTRIBUTIONS BY SIX SOUTH KOREAN WOMEN COMPOSERS**

John O. Robison, University of South Florida

Since the end of the Korean War, musically-inclined South Koreans have become increasingly attracted to the discipline of composition as their chosen profession. Composers are encouraged to study modern Western composers and to write in a Western style, and they often have little background in Korean traditional music. But a small number of composers, usually after years of recognizing their Korean identity through their advanced studies in foreign countries, have become interested in learning about Korean traditional music and musical instruments. Over the past decade, this renewed interest in Korean traditional music has led to a rapid increase in new compositions for Korean instruments such as the daegum (transverse flute), haegum (two-string bowed instrument) and kayagum (twelve-string zither) – works in which the instruments are used by themselves, or combined in new and unusual ways with Western instruments in an effort to experiment with new tone colors.

This paper will be a brief survey of some the recent chamber and orchestral compositions utilizing Korean instruments by six Korean women composers – Kim Eun-Hye, Paik Young-Eun, Min Yun-Hwa, Lee Yun-Kyung, Byeon Gweyeon, and Lee Gui-Sook. It will include a discussion of dualism in Kim Eun-Hye's "Arari I" for haegum and cello, which transforms the well-known folk song "Arirang" by placing it within the context of the styles of Bach, Mozart, Schumann, and other Western composers. Two duets for daegum and kayagum by composers Paik Young-Eun and Min Yun-Hwa will also be discussed to demonstrate ways in which elements from Korean traditional music can be incorporated into modern compositions. Avant-garde composer Lee Yun-Kyung will be represented by her "Vibration" for kayagum, daegum, saenghwang, guitar and cello to demonstrate the use of extended techniques on Korean traditional instruments. Ethnomusicologist Byeon Gweyeon has composed numerous works for Korean traditional instruments, including a very successful chamber work for piri (loud double reed instrument), taegum, cello and percussion, one that utilizes traditional Korean ornaments and melodic contours. Contemporary works for Korean traditional orchestra will be represented by Lee Gui-Sook's Hope Resurrected, written in 2002 for the World Cup soccer games in South Korea. As Korean women composers strive to come into closer contact with their cultural roots, the interest in writing new music for Korean traditional instruments will undoubtedly continue, leading to experimentation with extended techniques and new sound possibilities.

**TURKISH FOLK MUSIC: ITS ROOTS AND WESTERNIZATION AFTER THE REPUBLIC**

Dilek Göktürk, University of Florida

Anatolia, also called as Asia Minor, has a nine thousand-year old cultural history. Occupied by the Republic of Turkey today, Anatolia has seen the rise and fall of many unique civilizations. This ancient land has been the recipient of many cultural influences, as each nation has left remnants of its artistic heritage. Turks, as the latest and current inhabitants of Anatolia, have preserved their cultural heritage in a distinctive folk music tradition that recalls their origins from Middle Asia and pays homage to the civilizations that preceded them.

This paper consists of two sections: an investigation of traditional Turkish folk music and its elements, and a discussion of folk music influences upon contemporary composers after the foundation of the Republic of Turkey. In the first section, I will explore the folk music tradition in terms of the musical system (including rhythmic and melodic rudiments that are different from Western music), musical instruments, and performers. One of the most prominent and respected artists, Asık Veysel, will be discussed, along with “Asık” or troubadour tradition. The Anatolian people have been creating folk music that reflects their experiences and emotions for centuries. The musical subjects include aspects of daily life, such as love, happiness, humor, sorrow, birth, death, and war. This tradition continues today as contemporary troubadours in Anatolian villages hand down their practice to emerging generations.

In the second section, I will talk about cultural changes after the establishment of the Republic of Turkey on October 29, 1923, by the legendary leader Mustafa Kemal Atatürk. Following the foundation of the Republic, Atatürk adopted an aggressive program of social and cultural change in Modern Turkey. He achieved these reforms by using European countries as models. One of Atatürk’s goals was to synthesize monophonic Turkish folk music with Western polyphonic textures. With this purpose in mind, he sent talented Turkish musicians such as Ulvi Cemal Erkin (1906-1972), Cemal Resit Rey (1904-1985), and Hasan Ferit Alnar (1906-1978) to European conservatories for musical training. This section will point out the stylistic qualities of these composers, who are known for their unique fusion of Western art music and Anatolian folk music. Music theorist and composer Kemal Ilerici (1910-1986) will also be investigated. He is notable for developing a remarkable system for the harmonization of Turkish folk music with intervals of fourths and fifths. Ilerici’s system continues to be used by the new generation Turkish composers, such as Nevit Kodallı (1924) and Fazıl Say (1970). This presentation will shed light upon the international palette of musical materials exploited by contemporary musicians in an effort to build a better understanding of contemporary Turkish music.

**HARMONIOUS WORLDS IN THE MUSIC OF CARLO DOMENICONI**

Christopher W. Cary, University of Florida

The music of composer and guitarist Carlo Domeniconi (b. 1947) holds a unique place in the guitar repertoire of the late 20th century. During the early stage of his career, Italian-born Domeniconi visited Turkey, and he became enamored with its people and their culture. After obtaining an appointment as the first guitar teacher at the Istanbul Conservatory, he spent many years living in the legendary city. Owing to his familiarity with Turkish and Arabian rhythmic and tonal systems, he subsequently endowed his compositional style with a highly distinctive idiom.

"Harmonious Worlds" will focus on Domeniconi's unique fusion of Anatolian and Western musical elements. The influence of Turkish folk instruments, tuning systems, and traditional folk melodies will be demonstrated. Most importantly, Domeniconi's emulation of the ba lama (a four-string Turkish folk instrument) in his compositions will be examined.

Among the works discussed are two his most successful solo guitar compositions. The theme of his Variations after an Anatolian Folksong Op. 15 is based upon "Uzun ince bir yoldayim," a popular folk ballad written by the famous blind Turkish musician A ık Veysel. Veysel was one of the most renowned representatives of the "asik" tradition in the 20th century, which dates back to the 15th century in Anatolia. The title of Domeniconi's Koyunbaba Op. 19 is translated "sheep-father" or "shepherd," but the enigmatic inscription has other interesting connotations. Based on fantasy and variation, this work gradually builds in intensity throughout continuous sections using a unique tuning system to hypnotic effect. This presentation will also discuss one of Domeniconi's many guitar concertos. The title of his concerto for two guitars, Oyun, may be translated as "game" or "dance." The opening movement is a musical hybrid, vigorously revealing bicultural characteristics and effectively capturing the quasi-improvisational character of Turkish folk music.

Domeniconi's compositions reflect an important tendency among contemporary guitar composers to draw musical materials from a variety of ethnic resources. An understanding of these eclectic works lead to an enhanced appreciation of new sonic landscapes, as innovative composers such as Carlo Domeniconi lead us into the 21st century.

Volume 2

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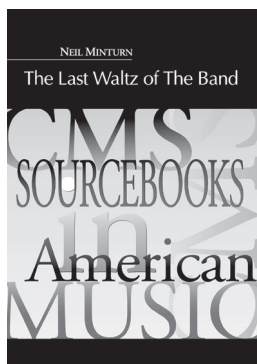
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**A DASH OF JAZZ, A TOUCH OF THE ROMANTIC: A LECTURE-RECITAL ON LEONARD BERNSTEIN'S "TOUCHES" FOR SOLO PIANO**

LECTURE RECITAL

Amy E. Zigler, University of Florida

Leonard Bernstein (1918-1990) is generally not known for his solo piano compositions. Popular and scholarly reception has a tendency to focus on either his conducting accolades or his contributions to musical theatre. *The New Grove Dictionary of Music and Musicians*, in fact, makes no mention (except in the 'Works' listing) of any piano music composed by this diverse figure. Admittedly, he wrote very little for solo piano despite beginning his career as a talented pianist. A majority of his pieces for piano are grouped into collections called "Anniversaries" and are dedicated to a variety of people in his life. Most of these are very brief and resemble the character pieces of such composers as Robert Schumann and even Francois Couperin.

However, in 1980 Bernstein was commissioned to compose a compulsory piece for the 6th Annual Van Cliburn International Piano Competition to take place in Ft. Worth, Texas. The work would be performed by all participants as a measure of their interpretive and technical abilities. That year was also one of Bernstein's last sabbaticals from conducting and a productive year compositionally.

Bernstein took the Cliburn project to heart as well as mind. Titled, "Touches: Chorale, Eight Variations, and Coda" for solo piano, the work explores the pianistic, humanistic, and linguistic interpretations and variants of the word, "touch." He offers in the score several different 'definitions,' ranging from the superficial to the sublime. Physically, a variety of articulations and manners of playing the piano are explored in the short work. Psychologically, each variation creates a different emotion or character through subtle and/or drastic changes to tempo, rhythm, dynamics, and the manipulation of melody and harmony. Bernstein's creative application of these many definitions to the piano can best be examined in a lecture-recital format.

This lecture-recital will also examine the work as a worthy addition to the standard repertoire. Although there have been few recordings and little written aside from reviews about the work, it is an excellent alternative to the standard repertoire that has been taught and performed for decades. The author will reveal through discussion and demonstration (concluding with a full performance of the 9-minute work) that the variation techniques which Bernstein employs aligns the work with other standard applications of variation form. As well, the author will delineate the manner in which the work adheres to the tradition of the keyboard toccata, which extends from the works of Froberger to Poulenc and beyond. Yet the piece itself is fresh and modern.

Bernstein's use of jazz elements such as syncopation, cross-rhythms, secondal harmony and blues scales are combined with traditional (and non-traditional) piano techniques such as finger legato, non-legato, and the employment of all three pedals. The detail with which the composer instructs the performer on matters of articulation, dynamics, tempo, and character creates an opportunity for the teacher/student/performer to fully explore the many possibilities of the instrument.

The lecture-recital will 'touch' on the most significant aspects of the above-mentioned topics pertaining to this piece. A substantive hand-out will supplement the presentation.



***“A WINDOW TO THE PAST”: REVISITING AARON COPLAND’S “HEAR YE! HEAR YE!”***

Aaron C. Keebaugh, University of Florida

When the manuscripts to an array of Aaron Copland’s early works, including “Hear Ye! Hear Ye!”, were prepared by Boosey and Hawkes in the early 1990s, Copland enthusiasts were able to catch a first-hand glimpse into the depths of the composer’s involvement with popular music. Music history textbooks, themselves influenced by Cold War, anti-populist historiography, wrote off Copland’s early works as mere juvenilia. And by the time of the composer’s death in 1990, such pieces as well as the composer’s preoccupation with socialist issues in the 1930s, which provided the foundation for his populism, fell into neglect. The ballet score to “Hear Ye! Hear Ye!”, perhaps more than any other work of the time, best exemplifies Copland’s ideology and flirtation with popular music due to the fact that the musical material derives from a variety of lesser-known works that exhibit a jazz style. In order to examine this music in its proper context, however, it is instructive to retrace the footsteps that Copland trod before he was deemed “America’s Composer.”

The score to “Hear Ye! Hear Ye!” acts as a proverbial window into Copland’s past; indeed, it has a recent history of being performed as a suite than as a theater work, like his other well-known ballet scores. The orchestrated revisions of “Ukelele Serenade”, “Dove Dance”/ “Four Piano Blues”, and “Grohg”, as well as original music such as the “Jungle Jazz” offer the listener works of the “American Composer’s” oeuvre seldom performed and otherwise forgotten, or at least swept under a rug. As the early, more controversial years of Aaron Copland’s life are brought into new light, “Hear Ye! Hear Ye!” will likely take its place of one of the composer’s major musical accomplishments.

***ERNST KUNWALD, WORLD WAR I, AND AMERICAN COMPOSERS AT THE CINCINNATI SYMPHONY ORCHESTRA, 1912-22***

Charles S. Freeman, Palm Beach Atlantic University

The arrest of Cincinnati Symphony Orchestra conductor Ernst Kunwald in December 1917 occurred in the shadow of the Karl Muck controversy at the Boston Symphony Orchestra. While Muck had played much American music during his tenure, Kunwald had played very little. Curiously, Kunwald’s arrest appears to have interrupted a nascent increase in the amount of music by American composers featured on CSO concerts; Kunwald played four such works in the four concerts he led before his arrest. The remainder of the season, led by a series of guest conductors, produced only two more American works.

Violinist Eugene Ysaye was secured as the orchestra’s new music director. Under him, the presence of American composers on CSO programs declined to previous levels, while Ysaye played a significant number of works by composers of Belgium, his native country.

The American composers represented on CSO concerts in this period often had local connections. However, the internationally regarded Ohio-based composer Edgar Stillman Kelley is represented surprisingly slightly on programs, and such national figures as George Chadwick and the late Edward MacDowell are also represented sparingly. Also, many of the composers represented were in fact immigrants to the US, including such figures as Herbert and Charles Martin Loeffler as well as many of the local faculty and players. The role of the American composer at the Cincinnati Symphony Orchestra, fitful and uncertain at best in this period, was ultimately not enhanced by his departure and the disruptions aroused by US entry into World War I.

**“DESPERTAR MUSICAL” (A SPANISH LANGUAGE MUSIC ACTIVITY GUIDE FOR PRESCHOOLERS AND KINDERGARTEN STUDENTS)**

Marta Hernández-Candelas, Gisela I. García, Soraya Lugo  
Conservatorio de Música de Puerto Rico’s Preparatory School

In this presentation the clinicians will be introducing “Despertar Musical”, a Spanish language musical activity guide designed to support the preschool, kindergarten, and music educator’s lesson plans.

Facing the actual reality that there is basically no formal music education in Puerto Rico’s early childhood educational programs and the lack of high quality instructional materials, the authors worked together from 2001 to 2004 to research, compose, and collect children’s music, as well as develop written /audio materials for Puerto Rican children and educators. The authors combined several early childhood music education methods including Gordon, Kodaly, and Dalcroze. The project also included a pilot program in which the authors modeled all musical activities previously developed in various preschool and kindergarten classrooms. Then they trained the educators to continue working with the activities by themselves. The final product was “Despertar Musical.”

Intended as an activities supplement, this book presents exploratory musical activities for preschool and kindergarten children, ages 3 to 5 years. These activities contribute to the development of general musicianship, including tonal aptitude, rhythmical awareness, and expressiveness. The introductory chapter of the book describes the purpose, philosophical and historical background, how to use the guide (teaching modeling and strategies) and an overview of the components of music learning objectives for vocal, auditory, kinetic, rhythmic, and expressive development.

The next part of the book is organized in two sections. Section 1 includes 24 activities using original and traditional Latin-American songs, and Section 2 is comprised of 9 original and traditional rhymes. Each activity includes the following components: title, type of activity, tonality, meter, purpose of the activity, activity descriptions (prelude, development, and variations), materials, suggested lesson plan, music score, and space for comments and ideas. The remainder of the book contains tables that describe the characteristics of musical development in early childhood, a lesson plan model, special instructions for some activities, a glossary of terms, and a bibliography. A musical score booklet and a compact disk containing the songs and rhymes are included with the book.

**ACTIVE LEARNING: PERFORMANCE AND IMPROVISATION ASSESSMENTS IN UNDERGRADUATE HARMONY COURSES**

Tim Thompson, Palm Beach Atlantic University

The principles of “active learning” are most often applied to lecture courses where hands-on activities can readily enhance the student experience and allow for deeper learning. While undergraduate music theory courses (hopefully) involve much more interaction than a typical lecture course, it is possible to similarly enhance learning by having students apply concepts to real music making with a variety of exercise types. One method is to emphasize individual student performance (usually vocal or piano) and improvisation, but this presents a number of challenges. With creativity and careful planning, the teacher can introduce performance and improvisation exercises and assessments throughout the curriculum and establish the appropriate class culture to support it.

### **MIXED CHAMBER MUSIC IN THE COLLEGE CURRICULUM**

Kurt G. Gorman, University of Tennessee at Martin

In the college curriculum, the teaching and performing of chamber music is usually partitioned into the different instrumental families. Most music schools have a plethora of brass and woodwind quintets, percussion ensembles, and string quartets, due to practicality and overspecialization. Mixed chamber music, if performed at all, is peripheral. New music ensembles occasionally program works like Stravinsky's "Histoire du Soldat", and select players of wind ensembles perform wind chamber music with a conductor. Nevertheless, I would speculate that many performance majors receive degrees with little or no experience playing compositions for small mixed ensembles. (My definition of mixed chamber music is music written for instruments of different instrumental families, for example, flute, violin, and piano. There are many examples in the repertoire including vocalists.)

I have two primary goals in this presentation. The first is to present the benefits of performing and teaching mixed chamber music. The second is to discuss practical issues of including mixed chamber music in the college curriculum. A third related objective is to provide an overview of the repertoire from the perspective of a performer; I will draw upon my doctoral dissertation (2001), which is a survey of twentieth century mixed chamber compositions including trumpet.

Mixed chamber music has both artistic and pedagogical benefits. Among these is the stylistic diversity of the repertoire. Though mixed chamber music is mainly a twentieth century phenomenon, there are examples from the baroque and classical eras. The greatest artistic challenge presented is the stylistic diversity of the repertoire. On one end, performance practice and period instruments might be an issue, and on the other, it could be aleatoric practices in avant-garde compositions. Also, performing in an ensemble of unlike instruments and voices demands a great deal of flexibility beneficial to all music students, whether they are future music educators or training for an orchestral career.

The practicality of performing mixed chamber music is facilitated by its inclusion in the curriculum. The essential element to success is the recruitment of students who are interested in playing challenging and rarely performed works of chamber music. Where implementing a curricular change is not possible, I will suggest how mixed chamber works can be included in an existing curriculum. I will offer several resources for making programming decisions and provide sample programs for unusual groupings of instruments. Finally, I will discuss the benefits of producing chamber music performances that are performer rather than conductor driven.

I have heard that chamber music is for connoisseurs only, and it is definitely true that many mixed chamber compositions are not commercially viable. Nevertheless, my research revealed a repertoire of high quality compositions, in my opinion, worthy of repeat performances. The rediscovery of the unusual work of excellent composers can be an exciting prospect for young performers. There is no better setting than a college or university to present such works; a proliferation of such productions would be a great service to the world of music and musicians.

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