

**2014 JOINT REGIONAL CONFERENCE OF THE  
COLLEGE MUSIC SOCIETY SOUTHERN CHAPTER AND  
MID-ATLANTIC CHAPTER AND  
THE ASSOCIATION OF TECHNOLOGY IN MUSIC INSTRUCTION**

**hosted by**

**The University of Tennessee School of Music, Knoxville, TN**

**PRELIMINARY PROGRAM WITH ABSTRACTS**

**(with program as of 2-9-14)**

**\*\*\*\*\* THURSDAY, FEBRUARY 13, 2014 \*\*\*\*\***

**8:10 a.m. – Concurrent Sessions**

**Powell Recital Hall, Room 101**

**Session Chair:** Terry McRoberts (Union University)

***Acquisition of Keyboard Skills through Bartók's Mikrokosmos: A Pilot Study***

**Courtenay L. Harter (Rhodes College)**

At a time when music theory curricula are expected to include a larger amount of content for fewer credits, how do we meet these demands? The development of strong keyboard skills is particularly important, especially when this is not their primary performance area. It is possible to help students acquire increased keyboard proficiency and sight-reading skills by choosing an efficient pedagogical method. Béla Bartók's *Mikrokosmos* series provides an excellent opportunity for students of various competencies to improve their skills over the course of one volume. After 10 years of use in a music theory curriculum, this paper will discuss a pilot experiment that seeks to answer the following question: does one volume provide enough instruction for students to increase their keyboard facility and sight-reading skills?

***Two Roads Diverged in a Wood: "A Little Night Music," and "A Little Morning Theory" – Should We Take the One Less Traveled By? OR How Theory Helps Students Perform More Musically***

**David Brunell (University of Tennessee, Knoxville)**

This session provides solutions to several common problems:

- Many students come back with the same mistakes week after week, despite teachers' marking the students' scores multiple times.

- Many students become so dependent upon their teacher's marks that once they are on their own they are often unsure how to interpret a work.
- When a composer has supplied few or no interpretative marks sometimes teachers and their students are not sure how to interpret the work.
- Many music students enjoy performing but are frustrated that their required theory study takes time away from their practicing.

After defining music as a meaningful drama of tensions and resolutions, this session explores how music theory, far from being a "necessary evil," actually helps students and teachers alike discover each piece's own "inner logic" of tensions and resolutions and their implications for performance.

By means of a power point presentation, many elements composers use to produce musical tension and resolution are examined, including appoggiaturas, suspensions, leading tones, modulatory leading tones, sequences, and various harmonies including IV, V, vi, vii°, and augmented 6<sup>th</sup> chords. Examples of these techniques are taken from simple teaching pieces in methods books and standard teaching literature by Haydn, Mozart, Beethoven, Biehl, Mendelsohn, Chopin, Debussy and others.

With insights gained from theory, students and teachers more readily ascertain how to approach an unmarked score, students more easily remember to observe their teachers' corrections, and students see the practical value of their theory study.

Result: more musical performance!

### **Room 244:**

**Session Chair:** Emily Crane (Austin Peay State University)

### ***Using Music and Sound for Physical Healing – A Historical Perspective From Ancient Civilizations to Current Practice***

**Kim L. Wangler, Lynde Wangler, and Amanda Vollrath (Appalachian State University)**

Our research examines the history of using music and sound for physical healing - a practice that dates back to the aboriginal tribes of Australia and is evidenced in Ancient Egyptian and Greek writings and art. With the relatively recent acceptance of String Theory - a scientific postulation that all matter is composed of vibrating particles – more credence is being given to the link between life, wellness, and sound vibration. Although viewed as "pseudoscience" by many, a significant number of scientific experiments are currently being conducted to understand this connection better, and current practice embraces sound healing treatments such as ultrasound to break up kidney stones and destroy cancer cells, and sound waves as a non-invasive technique for treating a growing number of neurological disorders. This study attempts to link the intuitive wisdom of ancient peoples with current research that provides a scientific foundation for further study and use of sound and music as a restorative option for certified health care providers.

## ***Harnessing the Power of Habit***

**Naoko Takao (University of Miami)**

After the “decade of the brain” and with the new governmental initiatives to further research in neuroscience, the discipline is moving at an unprecedented speed. By now, it is a commonly accepted fact that music study enhances scholastic achievements through stimulating overall cognitive abilities. Ironically, for practicing musicians, “old habits die hard”: we tend to be the last in looking for answers in neuroscience whether there are ways to enhance practice and performance.

Of all things we do as musicians, the activity we spend the most time, by far, is practicing. By its very nature, it can be thought of as an act of habit formation--a musical as well as a technical one. And at the level of “executive” decision making of our mental processes, the way we practice as well as whether and how we manage our busy lives to get any practicing done at all hinges upon our habits. Most of us can think of a few adjustments we can make to greatly enhance our daily productivity, but does it feel as though it is impossible without help from the pharmaceutical companies?

This presentation will encapsulate a few simple ideas derived from neuroscientific discoveries on habit formation and cognition to use the power of habit to our advantage. Simple steps that have been proven successful in modifying habitual behavior will be examined in light of everyday practicing and teaching scenarios.

## **Julian Band Room, Room 135:**

**Session Chair:** Katie Carlisle (Georgia State University)

## ***Practice Makes Perfect: Re-Envisioned***

**Peter Hamlin (University of Miami)**

Musicians invest an extensive amount of time practicing their instruments to acquire and refine their skills as performers. Musical achievement is directly influenced by the amount of quality individual practice engaged in by a performer. Effective practicing is not an innate ability but a learned skill. The purpose of this presentation is to provide music educators with effective practice strategies based on current research. These are relevant contemporary strategies aimed at building practice habits and fostering independent learning.

It is essential that the selected goals for improving performance match the skills and perceived capabilities of the student. Musicians need to feel equipped to face obstacles and apply the necessary skills and strategies for success during practice. Effective practicing is also significantly influenced by environmental factors. Students must learn how to navigate the potential distractions and unwanted environmental conditions that would impede practice.

It is also important that students develop the ability to select appropriate practice strategies. Students who fail to have a repertoire of effective practice strategies or lack the understanding of how to use them in context specific situations will lose efficiency and learning will be impeded. Students then need to be taught to self-assess their progress and redirect their learning. Only by increasing student's cognitive understanding will students fully reach their potential.

Intrinsic motivation for musical study flourishes in learning contexts that allows for personal autonomy. When both intrinsic goals and teacher support for self-autonomy are present in the learning process, student persistence, performance, and learning are facilitated.

***Choices and Teaching: Applications of Psychosocial Theory of Development to Music Teacher Development***

**Steven N. Kelly (Florida State University)**

Researchers have suggested that numerous musical, social, and personal factors influence a music teacher's development. Studies have shown that influences frequently begin at an early age. Yet, over a lifetime, experiences continue to shape how individuals evolve as teachers. Experiences influence choices such as a teacher's instructional style and attitudes toward student diversity. Erik Erickson's psychosocial theory of development helps to explain the many influences on a teacher's career. According to Erickson, choices made at significant stages of life, which, when applied to teacher development, are vital to an individual's construction of "teacher" identity and societal views that influence teacher success. The stages illustrate how identity and personality develop within a social context. By examining these stages, it is possible to explain factors that influence teacher development from the initial interest in music, to musical growth, to role identity and career development, and finally career sustainability through retirement. Better understanding influences on teacher careers can assist individuals in devising methods to better recruit and retain music teachers. This paper will apply Erickson's psychosocial theory of development to explain the interaction of social variables on music teacher growth and success throughout an individual's career. Specific questions to be addressed include: (1) what influences initiate the desire to pursue becoming a teacher, (2) what experiences help foster musical growth, (3) what factors help transition individuals from student to teacher, and (4) what influences help retain teachers throughout their careers.

**9:40 a.m. – Concurrent Sessions**

**Powell Recital Hall, Room 101:**

**Session Chair:** Patti Edwards (Coastal Carolina University)

***The Hippest Etudes in Town: Twenty-Six Etudes for Solo Piano, Part II, by H. Leslie Adams***  
**Thomas J. Otten (University of North Carolina, Chapel Hill)**

The session will be a lecture recital, exploring Part II of Twenty- Six Etudes for Solo Piano by renowned African- American composer H. Leslie Adams (b. 1932). These fourteen etudes were written between 2000 and 2007. Adams' style, though classically rooted, incorporates strong elements of jazz and pop music, giving it a "crossover" vibe that is most engaging and very current in feel. It is also highly melodic and gorgeously crafted in terms of sonority and texture, invoking a sound world that is strongly reminiscent of Rachmaninoff.

The etudes are significant pieces, both in terms of what they can teach a pianist technically (e.g., study of chordal playing, thirds, sixths, octaves, legato line, syncopation, voicing, etc.) and their strong emotional content: these are works from which students and professionals alike will reap many rewards! This is important, as we need music of our time with which younger people can connect, and which will ensure that the venerable tradition of studying challenging pieces such as etudes will not fall by the wayside.

The presenter will speak about the etudes as a whole, highlighting key technical and musical issues to be found in the work, and how to negotiate them successfully. To close, he will perform selected etudes in their entirety, demonstrating that Adams' magnum opus for the piano is rewarding from a listener's and performer's standpoint alike, and richly deserving of a place in contemporary piano repertoire.

***The Music Man: As American As Apple Pie, Or Is It?***

**La Wanda Blakeney (Louisiana State University, Shreveport)**

Although described by critics “as American as apple pie,” Meredith Willson’s musical, *The Music Man*, does not initially seem to espouse American ideals. The main character is a fast-talking con artist, the townspeople are ignorant and intolerant, and there are scenes filled with ethnic stereotypes and jibes at authority, religion, and patriotism.

Upon close examination, however, a number of American values do become evident. This paper will present these values by placing *The Music Man* alongside other works of this genre and by exploring Willson’s own life and experiences, with an emphasis on elements that make this musical not only very successful but also very “American.”

**Room 244:**

**Session Chair: Kristian Klefstad (Belmont University)**

***Baccalaureate Degrees in the Field of Jazz***

**Jeremy Carter (West Virginia University)**

**Ruskin Cooper Outstanding Student Paper Award Finalist**

This paper addresses the nature, not quality, of 4- year Jazz Studies Baccalaureate degrees across the country using a research sample of public, NASM- accredited degree- granting institutions. This paper also serves a secondary purpose of internet evaluation through meticulous examination of the music department webpages of nearly 150 different schools.

The research concludes that the study of Jazz is a vastly diverse and growing academic presence, and that schools of music everywhere differ greatly in their abilities to maintain an informative, easy-to-use interface for prospective students eager to participate.

### ***Teaching Improvisation through Awareness of Meter, Scales, and Chords***

**Terry McRoberts (Union University)**

Many of our students feel that learning how to improvise is an impossible task. When a student develops an awareness of meter, scales, and chords he has the tools and confidence needed to improvise with fluency. It is the responsibility of the teacher to systematically develop these skills sequentially so that the student succeeds in this task. If the exercises are developed in a way that students can be graded systematically on them, they will practice and develop these skills. This workshop will present a group of exercises created for this purpose.

The exercises are eight bars in duration and are played in a variety of meters with the student counting out loud. In these exercises the student develops a sense of phrase structure in eight measure units. The first exercises focus upon playing with a steady beat without trying to create a tonal or pleasing melody. This allows the student to give undivided attention to developing a sense of meter. Later exercises establish tonality by using five note and octave scales ending measure four on the dominant and measure eight on the tonic. Further exercises have both hands playing together with the left hand establishing the sense of tonality with the use of dominant and tonic notes. Next, chord progressions are used in the left hand with the right hand improvising above it. Further experience in gaining chordal familiarity is gained by playing scales up and down harmonized by chords.

### **Room 25:**

### ***Ethel Smyth's String Quartet in E Minor (1902-1912): One Composer's Decision to "Lean in"* Amy Zigler (Salem College)**

While the string quartet played a less prominent role in the oeuvres of many composers of the early twentieth century, writing a string quartet was still one way that a composer might claim his or her place in the canon. In 1902, after a decade of focusing on opera, Ethel Smyth composed the first two movements of her String Quartet in E minor. Ten years and two operas later, she added two more movements. The work was quite successful, obtaining several performances including the premiere by the Ros Quartet.

Although scholars have correlated the work's completion to Smyth's Suffragette years, none have speculated why she started her string quartet, or why it took her 10 years to finish it. At a time when the string quartet was anachronistic, why did she bother? An examination of letters, memoirs, and contemporary accounts reveal that Smyth composed her quartet as a way to "lean in".<sup>[1]</sup> Smyth wrote in 1902, "I want women to turn their minds to big and difficult jobs, not just to go on hugging the shore, afraid to put out to sea."<sup>[2]</sup> Her decision to

finish the work is further testament to her ambition and foresight: with this String Quartet, Smyth intended to become an exemplar for future women composers.

[1] Sheryl Sandberg's recent book, *Lean In: Women, Work, and the Will to Lead* (New York: Alfred A. Knopf, 2013), has made the phrase a slogan in the current discussion regarding women's roles in the work force (and why there are so few women in leadership positions).

[2] Ethel Smyth, *What Happened Next* (London: Longmans, Green and Co. Ltd., 1940), 210.

### ***Danish Diction Basics for Solo Singers and Choral Conductors***

**Anna Hersey (University of Miami)**

Works in English, German, French, Italian, and Latin have long dominated the canon of classical vocal music. As a result, valuable repertoire in less commonly studied languages has been neglected. The small nation of Denmark has produced a rich body of vocal works, both for solo singers and choral groups. The Danish art song repertoire contains many gems that are musically accessible to beginning students, as well as masterful art song cycles for advanced singers. In addition, Danish composers are at the core of the great Scandinavian choral tradition, producing a wide variety of works for choir. Due to the lack of resources on Danish lyric diction, however, these works have remained out of reach for solo singers and choral conductors alike. This presentation will give attendees the practical resources they need to perform Danish vocal music: 1) instructions for transcribing Danish into the International Phonetic Alphabet, including sample transcriptions; 2) practical and interactive tutorial on the pronunciation of unfamiliar Danish phonemes; and 3) handouts with repertoire suggestions for both solo singers and choirs of varying voice types/voice combinations and skill level.

**11:15 a.m. – Lunch (*on your own*)**

**12:40 p.m. – Grand Opening**

*Sandra G. Powell Recital Hall*

*Natalie L. Haslam Music Center*

*1741 Volunteer Boulevard*

### **Program**

#### ***Trepidations***

**Douglass Harbin (Arizona State University)**

Performers: David Brunell (University of Tennessee, Knoxville), piano; David Northington (University of Tennessee, Knoxville), piano

*Trepidations* comes from a collection of four works composed as part of my doctoral dissertation. Each work is a different realization of a new systematic form of composition that I created called the Take-Away System. *Trepidations* was premiered at the Banff Centre in the fall of 2012.

## **WELCOME**

University of Tennessee Administrators  
Chapter Presidents  
Conference Hosts

### ***No Balm in Gilead***

#### **Michael Rickelton (Peabody Conservatory of Music)**

Performers: Marjorie Bennett Stephens (University of Tennessee, Knoxville), Soprano; Cecily Nall (University of Tennessee, Knoxville), Soprano; Lorraine DiSimone (University of Tennessee, Knoxville), Mezzo-Soprano; Andrew Skoog (University of Tennessee, Knoxville), Tenor

In Edgar Allan Poe's most famous poem, "The Raven," the narrator laments the loss of his beloved Lenore and begs the question: "Is there no balm in Gilead; is there no physician here?" These are undoubtedly questions that plagued Poe himself throughout his life, most notably following the deaths of his mother, foster mother and wife.

"No Balm in Gilead" imagines Edgar Allan Poe's last night in a Baltimore bar where, drinking absinthe and barely lucid, he imagines that the barmaid is his wife Virginia, who died of tuberculosis only two years earlier. Two other women appear, who introduce themselves as Lenore and Annabel Lee, figures from his poems who accuse him of depriving them of life and love, but creating them only to have them die. Tormented between tragic reality and fierce illusion, Poe staggers out into the night.

## **2:10 p.m. - Concurrent Sessions**

### **Powell Recital Hall, Room 101:**

**Session Chair:** Ann Silverberg (Austin Peay State University)

### ***A Musical Celebration of Women Poets***

**Loralee Songer (Lee University)**

**Perry Mears II (University of Memphis)**

Gender roles have played a part in music for decades. Women composers and poets have had to fight to become equal to their male counterparts. The purpose of this lecture-recital is to bring to light the poetry of women, set to music in a variety of styles.

A performance of several songs will be included in this lecture-recital. A proposed program is below:

- If I had a fine white horse – Music by Lucy Simon/Text by Marsha Norman
- Bee! I'm expecting you - Music by John Duke/Text by Emily Dickinson
- If I... - Music by Lori Laitman/Text by Emily Dickinson
- Boy's Lips - Music by Libby Larsen/Text by Rita Dove
- The Empty Song - Music by Libby Larsen/Text by Liz Lohead
- Paper Wings - Music by Jake Heggie/Text by Frederica von Stade
- A Route to the Sky - Music by Jake Heggie/Text by Frederica von Stade

A discussion of each poet, including her life and writing style will be discussed, as well as information about each song on the proposed program. The song cycle by Libby Larsen, *Love After 1950* will be discussed in depth, since the cycle was purposely set to poetry written by women. I have coached this cycle and performed it in concert for Larsen, so I feel I have important information to offer.

***A Performer's Approach to Sonata for Violin and Piano by Jeffrey Wood***  
**Emily Crane and Jeffrey Wood (Austin Peay State University)**

The Sonata for violin and piano is American composer Jeffrey Wood's first large work for the duo, dedicated to the violinist who will be premiering it in 2013. Excerpts from this 17-minute work, as well as other works by the composer, will be performed during the lecture recital. The presenter will examine the intricacies of the work from a performer's perspective, analyzing the intricate ensemble challenges, highlighting the harmonic language, and demonstrating the technical and musical challenges presented in the violin part. An interview with the award-winning composer gives insight into the genesis of the work, comparisons to earlier works for strings, and general and specific composing processes.

**Room 22: Student Paper Session**

**Session Chair: Julia Mortyakova (Mississippi University for Women)**

***Gender Distribution: History of Women in the College Band***  
**Natalie Renfroe (University of Tennessee, Knoxville)**  
**(Southern Chapter Student Paper Contest Finalist)**

Although anti-discriminatory legislation has been passed and it has been over 30 years since the civil rights movement, an inarguable imbalance continues to exist in regards to employment equality between male and female faculty members in the field of music, especially in wind-band conducting at the collegiate level. In efforts to understand this phenomenon, researchers have examined: a) the history of the band-the cultural context from which collegiate bands were created, b) the study of male to female employment percentages in 1967, (before the passage of Title XI: anti-discrimination legislation), as well as c)

numerous studies spanning the last thirty years to assess trends in gender employment distribution.

***The Dalcroze Method: Integration Into American Music Education***

**Amanda Lovell (University of Tennessee, Knoxville)**

Emile Jaques Dalcroze was a Swiss music educator and composer from who lived from July 6, 1865, to July 1, 1950, and he is known as one of the major innovators in the music education field for developing and implementing a progressive way of educating students in music now known as the Dalcroze Method. The Dalcroze Method is an approach to teaching musical skills through hearing, feeling, and expressing music holistically by utilizing child-centered training rather than teacher-driven instruction. Dalcroze believed that in order to fully develop one's musicianship it was essential to study three pillars or elements of music including solfege, eurhythmics (rhythm), and improvisation of the voice and keyboard. This paper will address his method and its development in American music education.

**Haslam Music Center Hallway, 2nd Floor: Poster Session**

**Session Chair: Jennifer Sterling-Snodgrass (Appalachian State University)**

***The Prevalence of Congenital Amusia: How Many People Really are Tone Deaf?***

**Gaile Stephens (Emporia State University)**

***Improvisation in Group Piano Curricula: A 10-Year Study***

**Mark Laughlin (Georgia Southwestern State University)**

Researchers over the last thirty plus years have been examining a condition known as congenital amusia. This term applies to individuals who are unable to perceive changes in pitch nor correctly reproduce pitches even though they have no hearing or vocal disabilities. This poster will explore the literature related to this condition including tests developed to detect amusia in individuals and reasons why some people may be more susceptible than others. Additionally, research regarding the estimates of the prevalence of amusia in the general public will be reviewed. Finally, an account of the on going scholarly debate regarding the nature of the perception problem that brings about congenital amusia will be examined. The goal of this presentation will be to help educators and musicians alike understand ways to identify this phenomenon and how our knowledge of amusia may lead to a better understanding of how humans perceive music.

***Teaching Sacred Music at Public Universities***

**Jonathan Hehn (Tallahassee, FL)**

This presentation will give the results of a recent study of sacred music programs in *public* universities across the United States. The study examines current pedagogical practices, compares these practices with the curriculum standards set by the National Association of Schools of Music and the Association of Theological Schools, and suggests changes to the

curricula which are needed to meet the unique educational needs of today's sacred music students. The study covers select undergraduate programs as well as each of the six master's level programs (East Carolina University, Florida (UF), Indiana (IU), Kansas (KU), Kentucky (UK), and Michigan (UM).

***Inviting the Widest Possible Audience; An Analysis of Community Outreach and Engagement Techniques Used to Introduce Classical Music to New Listeners***

**Valentin Mihai Bogdan (Mississippi University for Women)**

It is the unfortunate truth that classical music is increasingly ignored by the general public. Fewer radio stations feature it, many orchestras and performance organizations are closing down. A cause for this lack of interest is the apparent disconnection between this genre and most audiences. In the past, concert goers were aware of musical forms and performance practices, thus they could understand and appreciate the works for their intellectual value in addition to their sheer beauty. This is not the case today, when many audience members, especially younger ones, regard classical music as ambiguous and, often times, too demanding.

It is important that classical musicians change this perception. One method that can be employed is an aggressive outreach campaign to introduce classical music to young audiences, so they can develop and maintain an appreciation for this genre. This presentation will examine a number of effective outreach and engagement techniques which were used to introduce classical music to public school students. They will include but not be limited to: collaboration with public schools in order to create a performance series, and the development of forums where school children engage the artists in spirited discussions. The presentation will also discuss definite cases where classical music was used as an inspiration for school children to write poetry or paint, and how this cross over activity allowed students to become familiar with significant classical music repertoire. The most common financial challenges will also be presented and a number of solutions will be introduced.

***The Beginning Piano Artistry Method***

**Patricia Carter (University of Tennessee, Knoxville)**

The challenge facing many undergraduate class piano programs is to provide students with opportunities to use the music skills they already have learned in order to maximize an efficient and interesting learning experience.

*Beginning Piano Artistry* quickly and efficiently teaches secondary piano students in group piano classes how to sight-play piano music without looking at the keyboard. The fundamental challenges undergraduate group piano students face as they begin to read music on a grand staff include reading multiple clefs, coordinating hands and feet, memorizing black and white keyboard patterns of twelve major keys, overcoming insecurities that arise from the task of learning a new instrument. First, students establish an "energetic-relaxed" sitting position at the keyboard. Second, students improvise to promote freedom from muscular tension. Next, students are introduced to twelve major five-finger patterns that

support reading continuously on the grand staff. The lessons in *Beginning Piano Artistry* provide an environment of creative experimentation built on a foundation of solid music skills that provide students with a vibrant learning experience.

### ***Movement in Piano Playing***

**Ka Man Ng (University of Alabama, Huntsville)**

**Joshua Straub (University of Texas, Austin)**

In this digital age, both students and teachers are spending hours in front of computers, tablets, and smartphones. This helps us to efficiently connect with others virtually, but decreases our efficiency in expressing and discovering ourselves in physical space. In this workshop, we will use various genres of repertoire to demonstrate the benefits and possibilities of movement to improve musicality at the piano. We will demonstrate, through musical examples, various applications of movement in a wide array of genres and settings. Through different physical gestures and activities, we will elucidate how movement not only increases our proprioceptive awareness, but also improves many fundamental and practical aspects of musical performance including rhythm, phrasing, character, and even technique. By physically embodying the different facets of music, performers can better understand visceral as well as analytical aspects of a piece and as a result, communicate the true spirit a given piece more effectively. (Furthermore, studies have shown that the physical ways in which musicians realize a piece in performance changes the audiences perception of a performance through visual cues as the audience relates via motor neurons.) A musician should always approach movement in creative and different ways depending on the music at hand. This includes using different limbs and a variety of simultaneous movements in different spatial planes. We will take also take brief look at the relation of dance to music and show pedagogical clips incorporating movement into piano playing to illustrate the value of movement in teaching as well.

### ***Selecting New Faculty Colleagues: an Administrative Perspective***

**John J. Deal (University of North Carolina, Greensboro)**

In addition to teaching and research/creative activity, one of the most important responsibilities of being a faculty member is participating in the selection of new faculty colleagues by serving as members of department search committees. Hiring new faculty provides a golden opportunity to reinvigorate a stagnant department or academic area. Similarly, selecting top quality new faculty might even have the potential to send the department in new and exciting directions if that is what is desired. Unfortunately, the process is fraught with the potential for disaster; the stakes are extraordinarily high. A bad decision can mean a long period of misery and incompetence; sadly, students are likely to be the ones who suffer the most from such a decision. On the other hand, a good decision can and should result in a lifetime relationship with a highquality, productive faculty member for the department. Thus, great care must be taken in the search and hire sequence, with the goal of selecting faculty who can be moved successfully through the steps toward tenure and promotion. This presentation will examine the complete search process from an administrative viewpoint and will

provide guidance to faculty as they create/review job descriptions, evaluate applications, interview candidates, and make recommendations for hiring. Effective procedures will be outlined and examined, common pitfalls will be identified, and examples of ineffective and effective job descriptions will be shared. Participants will receive a case study that they can use to put the salient points of the presentation into practice.

***George Whitefield Chadwick and the Creation of an American School of Music***  
**Kathryn White (Mercer University)**

In a famous speech denouncing popular music (1876), George Whitefield Chadwick emphasized the importance of creating an American classical school of music. Despite his critique of popular music, however, Chadwick eventually came to embrace a plurality of styles. From the late 1860s through the early 1900s, Chadwick's speeches, reviews, participation in music festivals and editorial committees, personal letters, and ads for the New England Conservatory show that he was an active promoter of American music. One of the highlights of his engagement with the American music scene, and, in particular, the crossover of a variety of styles, came late in his career with his participation in the editorial committee for *Heart Songs* (1907), a collection of the most beloved music in America from a variety of source material, from classical arias to Irish airs. Although at first glance Chadwick seemed opposed to celebrating and recognizing the significance of music popular in the United States, his participation on the *Heart Songs* committee suggests that the idea resonated well with him. Chadwick not only participated in the American music scene as a performer, administrator, and educator but also had a stake in what it meant to be a respectable composer in his native land.

***Achievement Goals of College Musicians and the Implications for Music Educators***  
**David Wilson (Appalachian State University)**

While music curriculums throughout the country demand that teachers give students a thorough knowledge of the music discipline, many directors of music programs focus almost exclusively on preparing for performances. Does this method of teaching encourage a performance- goal orientation in students, in which the primary objective is to sound impressive, to impress the public, or to "get it done?" Or are there ways to prepare for performances that still align with the curriculum and encourage a deeper learning and mastery of music? Are there specific strategies that music educators should implement or avoid to uphold the value of mastery goals in the classroom? Previous research in the area of achievement goal orientations has demonstrated that students who hold performance goals for academic achievement are more likely to experience stress and anxiety than students with mastery goals. Additionally, performance- focused students are more interested in competition than mastery, are discouraged when faced with challenges and criticism, are more likely to cheat, and frequently use study and learning strategies that encourage a shallow understanding of the material. Although such characteristics of performance- focused learners have been

well documented in the area of academic achievement, goal theory has yet to be applied to learning in the music domain. The current study applies goal orientation theory to music learning in college students through a series of anonymous questionnaires. This presentation will include the results of these questionnaires and offer suggestions in how to balance the proportion of mastery and performance goals in the music classroom.

***The Power of Group Dynamics in Musical Ensembles***  
**Carys Kunze (Appalachian State University)**

Directors of musical ensembles may not fully understand the importance of group dynamics in the success of a musical ensemble. Greater knowledge about this phenomenon could be of great use to directors and performers alike in order to create a more successful rehearsal environment. This preliminary research studies how the group dynamics of a musical ensemble may affect the ensemble's musical performance, the quality of student learning, and overall student experiences. Students enrolled in choral ensembles at a state regional university and a university abroad were surveyed about their experiences in the ensemble setting, focusing on student interactions within the ensemble, the director's leadership style, student enjoyment, and rehearsal climate. Rehearsals were observed with a focus on the leadership style of the director, student interactions before, during, and after rehearsal, overall rehearsal climate, and the quality of the music produced. The results of this research were then compiled in order to find relationships between the above listed qualities and the musical success of each ensemble. This presentation will include the results of the student survey, overall qualitative observations made by the researcher, and statements from students. The results of this study may allow directors to gain a better understanding of the importance of group dynamics in musical ensembles, thus allowing directors to tailor their rehearsal and leadership styles so as to maximize student learning, enjoyment, and the quality of musical performance.

**3:40 p.m. - Concurrent Sessions**

**Room 244:**

**Session Chair:** Steven Kelly (Florida State University)

***Out of the Archives into the Classroom: New Models for Music Learning and Research***  
**Deborah Schwartz-Kates (University of Miami)**

How does working in archives engage students and promote their growth as scholars and musicians? In what ways can university librarians and archivists form partnerships with music faculty members to create new learning environments? To what extent is it possible to train students as researchers by using hands-on archival experiences? These and other questions prompted three faculty members at the University of Miami--one a musicologist,

one an archival director, and one a music librarian--to develop a unique course format that aimed to bridge the gaps between their disparate fields and integrate the separate learning spaces of the library, archive, and classroom.

The course they developed centered on music resources at the Cuban Heritage Collection (CHC)--a library and archive at the University of Miami that is devoted to the collection and preservation of materials relating to Cuba and the Cuban diaspora. Students in the course explored CHC music collections and described their significance in an article co-authored by the class. The course met weekly in the CHC, with both the professor and a music librarian or archivist in attendance. All three individuals contributed to the learning environment of the class. In this presentation, I reflect on our collective experiences, highlighting the potential of this course format to serve as a model, as US universities increasingly strive to distinguish themselves by diversifying their course offerings and forging new brands of local scholarship.

### ***A Turn in Music Education: The Tanglewood Symposium***

**Lydia Kabalen (University of Tennessee, Knoxville)  
(Southern Chapter Student Paper Contest Finalist)**

Educational reform became one of the most critical concerns of the nation during the time of the Cold War between the Soviet Union and the United States. This was an era when school music was facing pressing issues due to the emphasis on science education after Sputnik 1 was launched by the Soviet Union in 1957. Because of this, the federal government directed funding to the fields of mathematics and science. However, advocacy for arts and humanities was also brought to attention in reform efforts, and in the early 1960s conferences were held to make changes in music education. Through these conventions evolved new implications for music education, leading to an improved and modernized music curriculum in school education. This was led and initiated by participants at a conference known as the Tanglewood Symposium, which took place in Massachusetts in 1967. This paper will address the significance of the Tanglewood Symposium, the basic issues including committee reports, and its effect on music education in American Society.

### **Room 25:**

#### ***The Intrinsic Value of Performance***

**Julia Mortyakova (Mississippi University for Women)**

In philosophy there are two kinds of actions: instrumentally valuable and intrinsically valuable. Instrumentally valuable actions help achieve an end; they are a process one goes through in order to reach another goal. Intrinsically valuable actions have value in themselves, they are valued for their own sake. The question of what makes life valuable can be attained by focusing on intrinsically valuable actions.

In this presentation, I will use philosopher Mark Rowlands' book, *Running with The Pack* and apply his ideas about running to musical performance. Rowlands describes running as an

intrinsically valuable activity, placing him with the “intrinsic value in life.” He describes the idea of “play,” of thoughts freely exhibiting themselves and formulating ideas during running.

Work is something we do to for an outside goal, play is an action done for its own sake. One’s life, a life pursuing the instrumental work, is redeemed during play. The play of intrinsically valuable actions leads us to defy our problems, our weak bodies and other earthly concerns. They help us understand and celebrate our humanity and the meaning of existence. I will take these ideas and apply them to piano performance in order to establish a philosophy of performance for its own sake, and show how it redeems the musician on stage by defying life’s limitations.

### ***Meet the Community: Presenting Music in Meaningful Ways***

**Ashley Danyew (Eastman School of Music)**

What is the role of a lecture recital or concert in the life of a musician? What is the role of a lecture recital or concert in the life of a community member? Many concerts and educational programs are designed around a central theme or on a topic of interest to the artist. What if programs were built on the desire to create something that benefits and serves the needs of the local community? Recent research suggests that musical experiences play a powerful role in the development of self-identity. Music, at the individual and the collective level, for listeners and participants, offers an opportunity to construct meaning and significance. This indicates a need for musical programs that permit audience members to construct meaningful experiences and take an active role in their own learning. This workshop will present innovative models for presenting high-quality musical experiences that encourage participation and reflection and invite audience members to be a part of the experience. We will examine several case studies, from the perspective of the artist and the audience member, using Hargreaves’ theory of musical identities as a lens.

Workshop participants will explore ways to evaluate and measure the success of these models and will discuss creative ways to connect with and reach their local communities through authentic, audience-centered musical programming.

### **3:40 p.m. – CMS Composers' Concert #1**

**Featuring new works for jazz ensembles and combo (performed by the UT Big Band and UT Jazz Combos)**

*Sandra G. Powell Recital Hall  
Natalie L. Haslam Music Center  
1741 Volunteer Boulevard*

### **Program**

***Nasty Blues***

**Pete McGuinness (William Patterson University)**

Generally inspired by the highly sophisticated and swinging arrangements of the Count Basie Orchestra of the 1950's, as well as including the more modern harmonic sense of composers such as Thad Jones, "Nasty Blues" was composed as an exciting vehicle to showcase the full ensemble as well as a number of improvising soloists in the band. Another important component of the work is the idea of motivic theme and variation, with fragments of the first main melodic statement being reused and transformed in various ways throughout the piece - sometimes as a springboard for material for a new section, sometimes as background material behind an improvised solo. This particular way on composing big band music is inspired by the highly thematic-based work of jazz composers Bill Holman and Bob Brookmeyer (a former mentor of this composer). Mr. McGuinness is a 2008 GRAMMY nominee for jazz arranging, leads his own New York City-based big band and is Professor of Jazz Arranging at William Paterson University in Wayne, NJ. Several of his original works for big band are published by Kendor Music.

### ***Gato Rayado***

**Michael Kocour (Arizona State University)**

"Gato Rayado" is a cha cha that features alto saxophone and electric guitar as solos. In addition to drawing on traditional Afro-Cuban influences this composition also makes clear references to the music of Eddie Palmieri and Eddie Harris.

### ***Boogaloo***

**Clarence Hines (University of North Florida)**

Conveying a strong influences of latin, gospel, and R&B, this piece was inspired by the music of Ray Charles, Horace Silver, and many other hard bop and soul jazz musicians of the 1950s and 1960s. The work features tenor saxophone, trumpet, and piano soloists along with an ensemble soli leading to the climax of the song.

### ***Como Sea***

**Michael Geib (University of Central Oklahoma)**

This work, written in 2010, is named after a phrase that I often heard spoken in Spanish by a friend of mine from Mexico. ¿Como Sea? roughly translates to "What's your deal" in English, and was often said to us when we were being given a hard time. This composition is a blend of Latin American and American Jazz Styles, and represents how different cultures can exist so well in harmony.

### ***Category 4***

**Jeff Jarvis (California State University, Long Beach)**

This exciting original composition is a musical portrait depicting a hurricane or typhoon. As the piece begins, a repetitious rhythmic underpinning supports a deliberate sounding melody that portrays coastal dwellers hustling to secure their properties as the vicious storm

approaches. A driving Afro-Cuban 12/8 feel characterizes the power and tension of Mother Nature's wrath as it makes landfall. The harmonies are sturdy and the melodies are peppered with tritone intervals to create driving intensity of the raging weather event. Throughout the work, various musical grooves represent the constantly changing phases of the storm. This is especially evident during the spirited guitar solo. An exciting ending signals the final blow dealt by the tempest.

***The Mild, Mild Midwest***

**Mike Conrad (Waterloo, IA)**

I was born in the Chicago area, I grew up in Iowa, and I teach at a jazz camp every summer in Wisconsin. After a year of studying at the Eastman School of Music in Rochester, New York, I spent some time back home in the Midwest during the summer, and wrote this piece.

I meant to capture the calming effect that the Midwest has, mixed with the excitement of being back home. The theme is a simple, feel-good melody that transitions into groove which continues to repeat and develop throughout the piece. The ensemble builds into the trombone solo, and then pushes us in a new direction for the tenor saxophone solo. Finally, the journey is completed with a restatement of the theme and one final return to the calming motive that represents the Mild, Mild Midwest.

***(the home of) Happy Feet***

**Jeffrey Rupert (University of Central Florida)**

This orchestration is for a jazz sextet; piano, bass, drums, guitar, tenor sax and trombone. *Happy Feet* is swinging in nature. *The Home of Happy Feet* was of course the nickname of the Savoy Ballroom, arguably the center of the New York jazz scene through the Harlem Renaissance, and well into the swing era.

The introduction centers around an ostinato figure in the bass and piano, while the guitar, trombone, and tenor saxophone play the opening theme. The melody is AABA in form, with an extended B section.

***Door Number Four***

**John Mills (University of Texas, Austin)**

Door Number Four was composed as an energetic opener for a high-profile concert in April 2013. Its intention is to both acknowledge the big band tradition and give it a contemporary spin. While the rhythmic foundation is up-tempo swing, the pervasive cross-rhythmic designs assume the foreground throughout. The harmonic language is likewise rooted in the hard-bop tradition, yet subtle departures from those conventions - both in terms of voicings and chord motion - often lend an ambiguous air. The recurring form has an ABC structure, with contrasting pedal-point interludes. At the climactic arrival of the "C" section, the full ensemble cuts away unexpectedly and the rhythm section establishes the closing, rhythmically displaced, chordal ostinato. The ensemble rejoins rapidly by layers, offering the

syncopation-on-syncopation sensibility that is at the heart of this work, and taking the theme to a quickly rising conclusion. The solo sections for alto sax and guitar move into some fresh territory, incorporating new harmonic areas that are related to, but independent of the original, thematic chord progression.

**5:00 p.m. – School Band Directors’ Clinic**

**Featuring Allen Vizzutti, Vince DiMartino, and Gabriel DiMartino**

**8:00 p.m. – CMS Composer’s Concert #2**

**Session Chair:** William Price (University of Alabama, Birmingham)

*James R. Cox Auditorium*

*Alumni Memorial Building*

*1408 Middle Drive*

**Program**

***In Dreams***

**Roger Petersen (Corpus Christi, TX)**

*Performers:* University of Tennessee Concert Choir

I was unsuccessfully working on a string quartet. At the height of my frustration, I changed direction to work on a choral piece for Schola Cantorum of San Francisco, hoping that poetry would inspire some musical ideas. While browsing poetry anthologies, I read ‘In Dreams’ from *Songs of Travel* by Robert Louis Stevenson and was attracted to its striking imagery and efficient use of language which inspired a dream-like texture with interweaving voices and diatonic dissonances. These threads are a consistent feature of the work, along with staggered entries marking the beginning of most sections. My hope is that *In Dreams*, although not an epic drama, is a nice little place to visit from time to time. One of my former composition teachers once said that not every piece needs to be a cathedral, and that sometimes a tiny bird house is enough.

***Deep 7 - Scenes of Underwater Exploration***

**Peter Learn (University of Miami)**

*Performers:* Shelley Binder (University of Tennessee, Knoxville), flute; Fay Adams (University of Tennessee, Knoxville), piano

A meditation on the wonders of deep-sea exploration, which has always fascinated me, was the impetus for this work. This piece uses extended techniques in both the piano and flute parts, as well as harmonic idioms traditionally associated with water and the sea, to evoke this strange and wonderful world. Each scene is subtitled, and proceeds from one to the next without pause: “Fathometer Readings,” “The Bathysphere,” “Into the Darkness,” “Strange Fishes,” “Deep,”

“Nitrogen Bubbles,” and a coda headed by a quote from one of the iconic figures of this field: “The sea, once it casts its spell, holds one in its net of wonder forever.”- J. Y. Cousteau

***Beauty is Not Enough***

**Suzanne Seals (University of Georgia)**

**(Southern Chapter Student Composition Contest Finalist)**

Performer: Caitlin Bolden (Carson-Newman University), alto

This piece was created with the intention of exploring the process of composition for both a performer and digital playback. Using three short poems by different authors, I wanted to convey my personal feelings toward the themes of nature that run through each. *Spring* depicts the harsh nature of warmer weather. *Fog* demonstrates the mysterious and playful nature of fog settling in. *Snow Toward Evening* portrays the calm and peaceful atmosphere of a snowy night. Three very different sounding movements come together to create a cohesive progression from irritation to peace.

***Duet for Quartet***

**Philip Schuessler (Hammond, LA)**

Performers: University of Tennessee Percussion Ensemble

The generation of this work was motivated by my limited but intense study of ideas and compositions of Herbert Brün, in particular his “ink graphics, drawn by a plotter, under control of a computer, programmed by a composer.” Brün composed over 1,000 of these “computer graphics.” I considered one series of graphics in particular, entitled *Just Two Duet*, as a visual analogue for sonic processes. In this graphic, two apparently disparate objects may appear to be interacting – one encircles the other. My formulation is that both of the graphic objects operate under the same constraints but at different rates or proportions of change. Brün invited such formulations as part of a compositional process. Viewing the work this way led to a sort of circular and palindrome construction of my music, with different instruments pairing off as duos throughout. Some passages of the work intentionally verge on being inaudible due to dynamic level and playing method.

***Valence IV***

**Robert Baker (Catholic University of America)**

Performers: University of Tennessee Contemporary Music Ensemble

The Valence cycle is a group of works that explore the dual nature of continuity and discontinuity in musical discourse and form. Valence IV (2011), the last in the cycle, recalls music from Valence I for solo piano far more literally than material from II or III, often recasting the music for the complete ensemble of clarinet, trumpet, percussion, piano, violin and cello. This quality might suggest a sort of cyclic function and in this way Valence IV serves as a fitting conclusion to the cycle. But the return to the more continuous-discontinuous fluctuating discourse of Valence I produces a much more compressed and

volatile formal design, resisting strong suggestions of stability or conclusion. Thus, the four pieces are not to be interpreted as a progression or a linear statement, rather they may be performed or listened to individually, in any combination, or in any order.

### ***Three Portraits***

#### **I. July Watercolor**

**Elliott McKinley (University of Tennessee, Knoxville)**

Performers: Victor Chavez (University of Tennessee, Knoxville), clarinet; Fernando Schirmer Martins (University of Tennessee, Knoxville), violin; Wesley Baldwin (University of Tennessee, Knoxville), cello; TBD, piano

The feeling I wish to project is one of shifting summer breezes, from stillness, to swiftness. A four chord sequence, each related by descending whole steps, is repeated in the piano and the roots of these four chords also forms a whole-tone tetrachord which becomes the harmonic ground-bass for the entire movement, and sets up a harmonic framework that weaves through the entire work. A propulsive motive unfolds in the cello with a running ostinato, comprised of an arpeggiated harmony, rooted on C#. This harmony also serves as a structural sound-object that is articulated at various spots throughout the movement and the work.

### ***Manhattan***

**Theodore King-Smith (University of Missouri, Kansas City)**

Performers: University of Tennessee Symphonic Band

*Grand Central* depicts the morning rush at New York City's Grand Central Station, one of the busiest train stations in the world. The movement starts in the dark, damp tunnels beneath the station and gradually rises up to the chaos of Vanderbilt Hall. After a chromatic descent back underground the piece moves to the subway for a thrilling ride of door chimes, screeching brakes, and full-throttled energy all the way to the very end when one last major-third door chime signals that the riders are free to end their journey.

\*\*\*\*\* FRIDAY, FEBRUARY 14, 2014 \*\*\*\*\*

**7:30 a.m. – 5:00 p.m. Conference Registration: Natalie L. Haslam Music Center First Floor**

**8:00 a.m. – Concurrent Sessions**

**Powell Recital Hall, Room 101:**

**Session Chair:** David Z. Kushner (University of Florida)

***Bach and the Breath of God: Pentecostal Rhetoric in the Prelude and Fugue in D Major, BWV 532***

**Douglas Buchanan (Peabody Conservatory of Music)**

Affektenlehre, or the doctrine of the affections, frequently refers to the compositional approach of expressing a unitary affect in the (particularly Germanic) Baroque. This is typically supported by motivic unity in such works via musico- rhetorical figures, the use of which became known as Figurenlehre. Bach's Prelude and Fugue in D Major, BWV 532, is therefore unusual due to the prelude's three distinct affects, a unique occurrence in Bach's organ oeuvre at the time. Through comparative analysis of composers within Bach's pedagogical lineage, motivic themes linked to the Holy Spirit and the Feast of Pentecost begin to emerge in Bach's choice of musical depiction: Schütz and Buxtehude use similar motives in their settings of Komm, heiliger Geist, and Bach uses like elements in his Whitsunday cantata O ewiges Feuer, o Ursprung der Liebe, BWV 34, as well as his Kyrie, Gott heiliger Geist, BWV 671. By contextualizing Affekten- and Figurenlehre within the musical and rhetorical values espoused by the Lutheran Lateinschule and examining the roots of musico- rhetorical procedure in writings such as Burmeister's *Musica Poetica*, I argue that musical works of the Germanic Baroque should not solely be viewed as unified via affect and figure (i.e., motive), but rather unified by musico- rhetorical argument. In light of this contextualized understanding, I suggest that the Prelude and Fugue BWV 532 is therefore unified not in affect, but in rhetoric illustrative of the Feast of Pentecost.

***Benjamin Britten's Realizations of Henry Purcell Songs; Two of England's Finest Composers in a Single Repertoire***

**Stephen Bomgardner (Drury University)**

**Rebecca Coberly (University of Texas-Pan American)**

**Daniel Hunter-Holly (University of Texas, Brownsville)**

Benjamin Britten was arguably the greatest English composer of the 20<sup>th</sup> century. While Britten wrote in nearly every genre, he is most known for his songs and operas. Likewise, Henry Purcell was arguably the greatest English composer of the 17<sup>th</sup> century. He, too, is most known for his vocal works, especially *Dido and Aeneas*. Though separated by over 200 years, these two highly gifted English composers combined for a unique repertoire that is rarely performed.

Beginning in 1947, Britten began a series of realizations of Purcell's songs and operas. Britten was a great admirer of Purcell, and he frequently said that he learned to set English poetry by studying Purcell's music. Britten's realizations are a fascinating body of music that represents a 'collaboration' between two of England's most creative composers.

Britten's realizations were made for practical use in his frequent concerts with Peter Pears. He declared that it had been his constant endeavor "*to apply to these realizations something of that mixture of clarity, brilliance, tenderness and strangeness which shines out in all Purcell's music*". As Britten wrote in December 1947:

*‘The Purcell concerts really went well and we are developing ambitious plans about a long series of Purcell realizations by me! It is most wonderful music and gets extraordinary receptions everywhere.*

This lecture recital will include historical and pedagogical information on over 50 songs, duets and opera scenes. These songs are ideal for college students and professionals, and make a wonderful addition to recital programs.

**Room 244:**

**Session Chair:** Kim Wangler (Appalachian State University)

***Fulfilling STEM Objectives through Improvisation and Composition in Elementary Music***

**Eric Branscome (Austin Peay State University)**

As STEM objectives become commonplace in elementary schools, music teachers may feel increasing pressure to emphasize sciences and technology over music content. However, a quick analysis of the STEM curriculum reveals that musicians may have already been *STEMming* all along. Specifically, the art of improvisation and composition involve the same process of creative problem solving, purposeful trial and error, and experimentation that are central to the engineering process of the STEM curriculum. This session will present sample lessons and activities by which music teachers can incorporate STEM objectives into the music classroom through musical improvisation and composition, while maintaining a central focus on the music content.

***Teaching Upside-Down: Inverting the Classroom to Create Significant Learning Experiences***

**Linda K. Thompson and Diette Ward (Lee University)**

The “Inverted Classroom,” currently a focus of interest in higher education as well as K-12, suggests a course structure that attempts to address the growing disconnect between “instructor’s teaching styles and students’ learning styles” (Lage, Platt, & Treglia, p. 30). The traditional lecture format often fails to serve the learning needs of students with learning styles categorized as collaborative, experimental, cooperative, or independent. Additionally, technological advances have had an impact on the range of learning styles of students.

In this workshop session we will share our adaptation of our “Introduction to Graduate Studies in Music” course based on the inverted classroom model. We will first provide an understanding of the theoretical framework of the inverted classroom, which essentially states that “events that have traditionally taken place inside the classroom now take place outside the classroom and vice versa” (Lage, Platt, & Treglia, p. 32). We will provide examples of lectures created to be viewed outside of class prior to the class meeting. In-class time is devoted to what would traditionally have been “homework,” and examples from our class will be shared. This “inversion” allows faculty to facilitate and monitor students’ application of the lecture material, create collaborative environments in the classroom that

reflect the “real world” situations in which they will find themselves, and to facilitate learning connecting theory and practice.

Lage, M.J., Platt, G.J., & Treglia, M. (2000). Inverting the classroom: A gateway to creating an inclusive learning environment. *Journal of Economic Education*, 31(1), pp. 30-43.

## **Room 22:**

### ***The Hunt for Form in Wolfgang Rihm’s String Quartet no. 9 “Quartettsatz”***

**Robert Baker (Catholic University of America)**

Wolfgang Rihm’s ninth string quartet, “*Quartettsatz*” (1993), is a prime example of his post-*Chiffre Cycle* period of the 1980s, and one that characterizes his work of the past two decades. Although his work of this period has gone largely unanalyzed, the composer has offered helpful insights regarding his particular compositional approaches. On two of his most significant works, the *Chiffre* cycle (1982-88) and *Jagden und Formen* (1995/2001) (whose dates of composition frame the ninth quartet), Rihm reveals two of his most important aesthetic positions: first, that a sound following a different sound in time, truly transforms its predecessor; and second, the act of composing is itself a hunt for the form. These comments shed considerable light on how one can better understand the elusive language and form found in his ninth string quartet, and point toward an appropriate analytical method with which to analyze this work.

Based on Jean Jacques Nattiez’s model of paradigmatic analysis, this paper presents an investigation into relationships between musical material within the first major section of Rihm’s quartet, and shows a path through the music that is facilitated by two principal mechanisms: a gradual abating of one musical gesture giving way to a rising dominance of another; and a quasi-cyclical process of reappearing material offering different possible outcomes with each reappearance. In combination these two features create a decidedly unique musical form; a form that is constantly hunting for itself and by which is constantly transforming into a highly directed and distinctive musical expression.

### ***The Art Of Collaborating in the 21st Century - Supporting Your Local Composers***

**Liana Valente (Centreville, VA)**

In order for modern composers to have their works performed, it is imperative that they build relationships with artists who are not only interested in performing contemporary works but also have the necessary skills to do so. Colleges and Universities train aspiring musicians to perform predominantly traditional repertoire from the Western canon. And while some schools do offer degrees in collaborative piano, preparing keyboardists for careers as coach/accompanists, few programs address the profound need for collaboration between composers and performers.

This session will serve as an introduction to the “ins and outs” of commissioning and premiering new vocal works. Strategies offered to performers will include a discussion and

demonstration of specific vocal skills needed in order to handle the rigors of modern music. Pedagogical information about the workings of the voice (including range, timbre, tessitura, and more) will be explored for the benefit of composers. Advice will be offered to all in attendance focused on how to approach a potential collaborator. Finally, time will be spent discussing possible curriculum additions for music educators who would like to include this sort of collaborative work within the courses offered at their institutions.

This session is intended for performers, composers, and arrangers as well as those interested in promoting new music at their institutions.

### **9:05 a.m. – Concurrent Sessions**

#### **Powell Recital Hall, Room 101:**

**Session Chair:** Thomas Dempster (South Carolina State University)

#### ***War, Film, and Futurism: Understanding the Historical Context of Pagine di Guerra***

**Sujung Cho (Clafflin University)**

**Jacob Clark (South Carolina State University)**

The Pagine di Guerra: Quattro “Films” Musicali per Pianoforte a quattro mani is a fascinating work from the piano duet repertoire written by Alfredo Cassella in 1915 while the first World War raged throughout Europe. Although the influence of the war is clearly evident in the title of the work and the vividly pictorial style of the music influence from film, Italian futurism, as well as other contemporary composers can be seen in this work.

Since film technology was just being developed around the time of the First World War, this piece may be one of the first to directly cite film as the driving force behind the composition of the piece. Although it is not clear which films he is referring to specifically, the performance of this work can be enhanced by showing historically relevant films. For the first movement and third movement, actual World War One newsreel footage will be shown during the performance. For the second movement a slideshow of World War One photographs will accompany the music. The last movement, a modern film will be shown that is plausibly similar to the film that Casella might have seen.

The lecture portion of the presentation will not only focus on the role of film in the composition of the work, but also the evident influence of Italian Futurism which was a major cultural phenomenon in the first part of the 20<sup>th</sup> century. The incorporation of the style of other international composers such as Debussy, Ravel, and Stravinsky will also be mentioned.

#### ***The Chamber Music for String Instruments of the Ecuadorian Composer Luis Humberto***

***Salgado: Three Years of Discoveries***

**Juan Carlos Ortega (Ohio State University)**

## **Mei-Hsuan Huang (Iowa State University)**

This lecture recital reports on the chamber music for string instruments by Ecuadorian composer Luis Humberto Salgado (1903- 1977). Though recent scholarship recognizes the value of Salgado's music, his compositions are mostly unknown outside of Ecuador. In fact, the works featured in this project remain unpublished. This study began three years ago with a series of visits to the Historical Archive of the Central Bank of Ecuador which houses Salgado's holograph manuscripts. The fourteen pieces that comprise this project were written between 1943 and 1973 and include sonatas for string instruments, string quartets, a piano quintet, and a group of smaller works for violin and piano. Salgado's chamber music is a true sample of his diverse compositional style and his love for the folk music of his native land. This presentation will contextualize Salgado within Ecuador and Latin America and will then focus on the aspects that make his chamber music unique such as his use of Ecuadorian folk music references. Representative pieces will be performed. Luis Humberto Salgado has been regarded as one of the leading Ecuadorian composers of the twentieth century. Salgado explored a wide variety of genres from solo to orchestral works, and favored an eclectic style of composition that highlights his affiliation with nationalist and avant- garde approaches. Salgado's production remained unsurpassed by his national predecessors and contemporaries, and the extent and variety of his output solidifies his position among some of the most notable Latin American composers of his generation.

### **Room 244:**

**Session Chair:** Brendan McConville (The University of Tennessee, Knoxville)

## ***Reflections on Reflections of Serialism: Three Metaphors that Enhance Student Learning*** **Keith P. Salley (Shenandoah Conservatory)**

This presentation discusses three metaphors that help students in post- tonal music theory courses understand the human impulses that underlie the abstruse and seemingly mechanical practices of total serialism. After briefly reviewing the groundbreaking metaphor theory introduced by Lakoff and Johnson, it considers serialism in terms of the visual arts, language, and nature—three domains that provide metaphors we commonly use when talking about musical meaning.

The first metaphor compares the pre- compositional techniques of serial composers to the technique of palette- knife impasto by twentieth- century painters (de Kooning, Freud, Auerbach) where evidence of the means of applying color is an integral part of a painting's structure. In much the same way, serial music foregrounds technique by evincing the pre- compositional processes that determine pitch class, register, rhythm, etc. directly upon musical surfaces. The second metaphor considers constructed languages (Esperanto, Volapük) and the limitations of conventional, or natural languages that drive linguists to devise innovative systems of communication. It compares these arguments to those made by advocates of serialism. The third metaphor considers philosophical naturalism (Papineau, Merleau- Ponty), and addresses how its perspective of the natural world, where beauty is often the reflection of many processes that interact in unfathomably complex ways, is a

rewarding perspective for appreciating serial music.

As each metaphor requires approximately five minutes of discussion, this presentation does not provide conclusive arguments. Rather, it shares three unique perspectives from which to consider serial music, thereby creating space for further inquiry into metaphor theory and enabling more effective teaching in post-tonal theory.

***Schoenberg's Grundgestalt and Scriabin's Etudes, Opus 8: An Analysis***  
**Laura Mason (Knoxville, TN)**

Theorist Arnold Schoenberg and composer Alexander Scriabin were contemporaries; Scriabin being Schoenberg's elder by two years. Scriabin died in 1915, and was not necessarily aware of Schoenberg's theory of Grundgestalt. This presentation will begin with a discussion of the many definitions of Grundgestalt. Schoenberg's students noted that the notion of Grundgestalt first appeared in his compositional vocabulary early in 1906 and conflicting definitions of the term appeared as late as 1922.[1] (I define the term gestalt [pl. gestalten] as a basic intervallic repetition, a recurring rhythmic motif, or a recurring melodic motif. Grundgestalt is the amalgamation of the gestalten, which may or may not manifest itself as a phrase of the work.) The focus of the presentation will be the analysis of selections from Scriabin's Etudes, Opus 8, which along with his sonatas, are considered some of his most popular pieces. The Etudes were written in 1894, only two years after Scriabin graduated from the Moscow Conservatory, 12 years before the first mention of Schoenberg's Grundgestalt. However, by applying Schoenberg's theory of Grundgestalt, one can view the motivic development in Scriabin's Etudes, through processes such as Liquidation, and realize the similarity of Scriabin's motivic elements that Schoenberg would consider gestalten, which can lend insight into Scriabin's compositional process.

[1] Michael J. Schiano, "Grundgestalt." Grove Music Online. Oxford Music Online. Oxford University Press, accessed May 7, 2012, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11868>.

**Room 22:**

***The Language of Johannes Brahms's Theme and Variation: A Study of His Chamber Works for Strings***

**Joanna Pepple (Florida State University)**  
**(Southern Chapter Student Paper Contest Finalist)**

Critics and musicologists have variously identified Johannes Brahms as a conservative and as a progressive. Many of his innovations to musical style appear within the framework of traditional forms; for example, his variation movements exemplify a continuous development of his musical discourse. Throughout his letters, Brahms advocated for formal unity and the important role of the bass in variation form. In his music, he invented a language of theme and variation capable of creating new structures through old forms. The present analysis

studies Brahms's approach to theme and variation through four representative movements from his chamber works for strings that span much of his career: Op. 18/ii, Op. 36/iii, Op. 67/iv, and Op. 111/ii. Comparing these movements reveals a continuous development of his musical rhetoric in the variation genre through his treatment of figuration, texture, melodic development, and harmonic direction. It also unveils the governing principles for each variation, demonstrating a marked development in Brahms's approach to this compositional process over time. By challenging the historic aesthetics of variation technique through a progressive release of structure, Brahms establishes a discursive, goal-directed language within a recurring framework, contributing an ongoing, teleological dialogue to the genre of theme and variation.

***Contemporary Musicianship: The Integration of Popular Music and Culture into the Music Theory Classroom***

**Bradley Green and Jennifer Sterling-Snodgrass (Appalachian State University)**

Many universities are offering degrees in music business; however, for music theorists teaching this particular population, few pedagogical resources are available to use in the classroom. Because of this, it was imperative for faculty at X University to create a new approach in order to best meet the needs of these students.

The key element of this approach is to teach the basic principles of music theory while incorporating the works of classical performers and popular artists, allowing for in-depth study of the performances or songwriting techniques while understanding how a specific theoretical principle is used in the music. Popular culture, including chart history, interviews, and biographies, are highlighted.

Analysis comes alive for many students when they are given the context for which a piece of music is written.

The tailored YouTube channel enables students to see live performances and critique music videos while analyzing the musical score. Students are encouraged to play progressions on their guitar and keyboard. Theory is no longer just notes on the page and math problems, it is a musical experience that evolves throughout the life of an artist.

Although there is a great deal of research regarding the harmonies used in the classical and popular music genres, there is little research trying to relate the two genres together in terms of teaching. This presentation will focus on the pedagogical approach used in teaching music theory to industry students, including the challenges and successes in reaching this diverse population.

**Choral Room, Room 12:**

**Session Chair:** Gene Peterson (University of Tennessee, Knoxville)

***Common Core State Standards: Implications for Music Methods Courses***

**Sarah E. Burns (Freed-Hardeman University)**

Implementation of the Common Core State Standards in English/ Languages Arts and Mathematics is currently blanketing schools across the country. Incorporating these in the music classroom is being thrust upon music educators at all grade levels. Often music educators are bewildered not only with wondering “Why?” they must teach English and Math in music classes, including performance/ensemble classes, but also with “How?” and “What?” they can do to incorporate the Common Core into their music classes. Proactive music methods instructors can alleviate this distress by preparing pre-service music educators with the foundation, tools, and strategies necessary for incorporating the Common Core into the music classroom.

This session will briefly identify the Common Core Standards for each area – from the music perspective. The crux of the topic will be addressed by answering the “How?” and “What?” questions of incorporating Common Core standards into the music curriculum (*without losing the integrity of the music curriculum*), suggesting steps that can be taken for successful implementation, and concluding with the implications this Common Core movement has for music methods courses.

***Josquin des Prez: A Post-Medieval Composer and the Modern Choir***  
**Carole Ott (University of North Carolina, Greensboro)**

This paper will explore the function of Josquin des Prez s music within the modern choral program. Although Josquin scholarship has grown considerably over the past ten years, performances of his music have generally been left to specialist ensembles and often only reach a niche audience of early music enthusiasts. I have compiled resources which will allow non- specialist singers to access and perform this material.

A secondary objective of this paper is to explore the role of vocal chamber music in higher music education.

Traditionally, vocalists perform with a choir (conducted by one person in an autocratic relationship) or perform as soloists (either in recital or in opera performances). These traditional modes of performing are important, but do not completely address the skill set needed by modern vocalists, which includes working independently with other singers to create compelling, unified, and original performances.

To address both goals, a small group of ten singers who are enrolled in a university choral ensemble was selected last spring to work both independently and as a group to create a modern performance of several pieces by Josquin. Discoveries made through the rehearsal and performance process, including student perceptions of themselves as singers and musicians, will be analyzed and shared.

**10:10 a.m. – Concurrent Sessions**

**Powell Recital Hall, Room 101:**

**Session Chair:** La Wanda Blakeney (Louisiana State University, Shreveport)

### ***The French Connection: Stravinsky and Les Apaches***

**Michael Palmese (University of Miami)**

Following the 1902 premiere of Debussy's *Pelléas et Mélisande*, a small coterie of young French artists, enamored by the revolutionary importance they felt the opera signaled, began exchanging ideas and collaborating with one another on a regular basis. Adopting the name "Les Apaches" after the rowdy local gangs known for mugging and harassing Parisian citizens, this group counted among its original members Michel-Dimitri Calvocoressi, Maurice Delage, Maurice Ravel, Florent Schmitt, and Ricardo Viñes. Through his arrival in Paris in 1910 and work with the Ballets Russes, the young Igor Stravinsky quickly became involved with the society and found these artists with whom he interacted before the onset of World War I highly stimulating.

In this paper, I shall focus upon the less conspicuous works from Stravinsky's output during the years 1910-14 and demonstrate that "Les Apaches" had a profound effect on the composer's creative growth at a critical stage in his career. Particularly important when investigating these works is accounting for the favored topics discussed among members of "Les Apaches" that included Symbolism, Eastern art, and Debussy himself. I seek to illustrate that the appropriations and differing guises in which these multiple French influences appear signal a significant thread of experimentation in Stravinsky's compositional development. Finally I shall demonstrate that this experimentation and engagement with French creative personalities in the final years of Belle Époque France laid an important foundation for Stravinsky's later evolution into neoclassicism.

### ***Spanish Music Via the Lens of Manuel de Falla (1876-1946)***

**David Z. Kushner (University of Florida)**

Manuel de Falla is best known to the general public for certain 'popular' extracts, such as the "Ritual Fire Dance" from the ballet, *El amor brujo*. Constant Lambert's comment about his music in general, viz. that it represents "glorified and tasteful picture-postcards of the come-to-sunny-Spain order," has become a cliché that the unenlightened have passed on with little concern for its veracity. In recent times, scholarly explorations of Falla's music, along with sound recordings of his best works, have created a window of opportunity for a fresh examination of this reclusive and elusive artist.

The thrust of this paper is to explore Falla's approach to nationalism along with the influences acquired through his seven years in Paris (1907-1914). The examination of the impact of his deeply-rooted Catholicism, his reaction to political movements in Spain, and his ultimate move to Argentina are integrated into the study.

For the purpose at hand, emphases are placed on the symphonic impressions for orchestra with piano obligato, *Nights in the Gardens of Spain*; the one-act ballet, *Three-Cornered Hat*; the one-act opera, *Master Peter's Puppet Show*; the *Concerto for Harpsichord, Flute, Oboe, Clarinet, and Cello*; and the unfinished scenic cantata, *Atlantida* (reconstructed and

completed by Ernesto Halffter (1905-1989). The upheavals within the Catholic Church and those of the Franco government will be treated as well in relation to Falla's spiritual and physical health and their concomitant impact upon his creative life.

Manuel de Falla emerges as a complex and enigmatic artist seen by some as a saint, by others as a sinner. The presenter will provide a composite picture of a significant musical personality whose ultimate place in the history of twentieth-century music is only now beginning to emerge.

**Room 244:**

**Session Chair:** Brendan McConville (The University of Tennessee, Knoxville)

***A Theory of Bi-Tonal Quartal Harmony: Concepts and Applications in Music Composition***

**Bruce P. Mahin (Radford University)**

This paper presents a new theory of harmony (Bi-tonal Quartal Harmony) devised by the author along with recorded excerpts from a new set of 12 Préludes for solo piano which demonstrate the effective employment of theoretical concepts herein. In a significant departure from previous theories, Bi-tonal Quartal Harmony employs fourth- based sonorities in two interacting layers to achieve varying degrees of harmonic consonance and dissonance. An upper layer contains three tones spaced in perfect fourths while the lower layer contains two tones a perfect fourth apart. The intervallic relationship between the two layers (derived by measuring the interval formed between the top note of each layer) creates a cumulative chord that can be considered to have exclusive membership in one of six classes (I – VI) of harmonic dissonance, ranging from pentatonic (as the most consonant) to diatonic (less consonant) to non- tonal (dissonant). While the two layers form a cumulative pitch collection heard as a simultaneity, and may be mixed in the same register, conceptually the two layers are treated as separate and distinct from one another and used in a context that highlights their independence.

The ability to construct a chord progression within a pre- defined classification system of dissonance has obvious advantages for the ability, in a non- diatonic framework, to control harmonic tension over the course of a phrase, to create harmonic modulation, and to construct a meaningful awareness of consonance and dissonance which can be caused by the careful use of chord tones and non- chord tones.

***The Larsen Motive: Evolving Motivic Connectivity in Libby Larsen's Corker, Slang, and String Symphony, III***

**Shelise Washington (University of Tennessee, Knoxville)**

Libby Larsen's motive in *Corker*, *Slang*, and "Ferocious Rhythm" from *String Symphony* is presented as more than a memorable melody or tune. During the span of eight years, its prominence in each composition demonstrates its role from appealing to influential. Her rhythmic motive has multiple connections within each piece and overall between the three

works. It has value and purpose and can be explained through multiple musical parameters. Larsen develops the motive over multiple years with different ideas of presenting it in the individual work, but the motive's role can be explained as to its significance in regards to harmonic language, shape, and metric placement.

I will show through pre-dominantly pitch-class analysis, beat-class analysis, and contour theory that the motive's relationship with pitch, beat placement, and contour contribute to its holistic approach. These transformational theories justify her motivic evolution as it stabilizes and changes through the procession of each work. The prevalence of Larsen's motive in Corker, Slang, and "Ferocious Rhythm," proves the role of the motive has drastically changed and takes on a new position in music analysis.

### **Room 25:**

#### ***Conversations Within and Between Two Early Lieder of Schubert***

**James Sobaskie (Mississippi State University)**

This presentation examines biographical implications and cross-informing relationships linking Franz Schubert's *An die Geliebte* (D. 303) and *An die Nachtigall* (D. 497), two simple yet subtle songs, which may inform their interpretation and offer insights on other lieder as well as their composer. In *An die Geliebte*, tonal ambiguity enhances the indeterminate nature of the poetic text, permitting multiple coexistent and contrasting expressive meanings while slightly favoring an ironic interpretation and a intriguing subtext. In *An die Nachtigall*, whose introduction and first phrase are based on the opening of *An die Geliebte*, multiple expressive meanings again may be discerned, including a very different ironic interpretation that seems quite plausible in light of its predecessor. Biographical and historical context suggests that both songs represent directed address of a particular individual, one in code and one imagined, and that textual and structural relationships between the interrelated pair represent a musical "conversation" belonging to a higher level of artistic discourse. Drawing upon prior discussions of these lieder by Susan Youens, as well as notions of appropriation and intertextuality articulated by Robert Hatten, plus original close structural analysis and contextual interpretation, this presentation will reveal unsuspected layers of meaning in these unassuming lieder of Schubert and suggest that other groups of separate songs within his *œuvre* also may "speak" to one another.

#### ***Aid to Survival or Dehumanizing Degradation?: The Functions, Personnel, Repertoire, and Impact of the Prisoner Orchestras at the Auschwitz-Birkenau Concentration Camp***

**Laurence Sherr (Kennesaw State University)**

This presentation considers some complex issues regarding the use and impact of orchestral music in the Auschwitz-Birkenau concentration camp during the Holocaust. One issue: Noting that eyewitnesses reported that in certain circumstances the music of these orchestras boosted morale, how do we compare the benefit for the prisoners to that for the Nazi camp administration and SS guards? Another issue: Membership in the orchestra provided

musicians with a greater chance of survival. Yet other prisoners perceived the upbeat march music that accompanied their daily departure to and return from slave labor work as degrading and dehumanizing.

The talk will begin with an explanation of the orchestras' functions, personnel and locations. These facts will serve as the foundation for observations about the impact of their performances. Materials to be presented include documents from archives at Auschwitz and other European locations, eyewitness accounts, and the presenter's on-site photo and video documentation.

## **Room 22:**

### ***Five-Part Rondo Form: Teaching More with Less***

**John Ferri (University of North Carolina School of the Arts)**

As college music curricula move toward integrating theory, form, and analysis into the two-year theory sequence, it is sometimes a challenge to find pedagogically sound pieces for formal analysis that complement the traditional demands of a core theory course. This paper offers three teaching pieces for five-part rondo form that not only offer clear examples of chord functionalities typically covered in a second-year theory course, they enrich the student's understanding of the role these chords play in the larger context of rondo form. The pedagogical goal is to expose the student to a field of inquiry wider than chord construction, correct usage, and aural recognition in short musical phrases. The rondo forms studied here each present a clear yet sophisticated execution of five-part rondo, avoiding the plan of many texts that relegate this topic to a simple sectional form that continually returns to tonic.

The rondo finale from Mozart's Piano Sonata K. 545 serves as an initial example, clearly illustrating the formal concepts of refrain, episode, and retransition. In addition, this movement reinforces the student's understanding of "tight-" versus "loose-knit" thematic construction. Chopin's Prelude Op. 28, No. 17 offers an example of five-part rondo in an unexpected compositional genre utilizing heightened chromaticism. It also introduces the formal possibility of an incomplete refrain. In Schubert's song *Die Böse Farbe*, the composer ingeniously sets a poetic text in the form of a rondo. This study concludes with suggestions for testing and placement of rondo form within a two-year theory sequence.

### ***Concurrent Collaborative Analysis***

**John Leupold (Washington College)**

**Jennifer Sterling-Snodgrass (Appalachian State University)**

In his book *Collaborative Learning*, Kenneth Bruffee, states knowledge is a social construct, a consensus among the members of a community of knowledgeable peers. Many music faculties have embraced the ideals of collaborative learning by integrating more discussions and group projects within the curriculum. But how can we, as music theory instructors, create a new learning community beyond our own classrooms and engage our students in a

conversation about analysis that may be different from their own?

Technology has propelled the music theory classroom towards a more hands on, applied study of musical structure. These technologies have been used sparingly to connect students from different classrooms, especially in music theory. Instructors from X university and Y College sought to create a new learning community by blending students enrolled in different institutions, in order to better understand the usefulness of collaboration in musical analysis. Students were grouped together and asked to complete an analysis in real time using DyKnow, the tablet PC, and Skype. Analytical disagreements were to be marked directly on the screen and, as a group, students were asked to come to a consensus. The software used captured all student markings, allowing playback of the analysis during the presentation.

The social nature of this generation excited students about the prospect of working with people they have never met. The new ideas brought to the table encouraged these undergraduates to think in a more analytical manner, with debate and justification, and with a true mastery of the material presented.

### **11:15 a.m. - Keynote address by Doc Severinsen**

**Session Chair:** David Royse (University of Tennessee, Knoxville)

*Sandra G. Powell Recital Hall*

*Natalie L. Haslam Music Center*

### **12:15 p.m. – Lunch (on your own)**

### **1:25 p.m. – Concurrent Sessions**

#### **Powell Recital Hall, Room 101:**

**Session Chair:** Stephen Bomgardner (Drury University)

#### ***Enhancing the Applied Studio Repertoire with the Music of William Grant Still***

**Karen H. Garrison and Liza Weisbrod (Auburn University)**

The music of William Grant Still (1895-1978) includes dramatic works, solo and choral works, orchestral works, and a few chamber/solo instrumental works. Since the list of solo instrumental works is not extensive, it is difficult for instrumentalists to find works of William Grant Still to perform. Fortunately, several musicians have transcribed his works for different instruments - including flute.

This lecture-recital includes a selected performance and discussion of Still's compositions that have been transcribed for flute and piano. One such example is *Suite for violin and piano* (1943). This work consists of three movements and has been transcribed for flute and piano by Alexa Still. The third movement, "Gamin" will be performed. This movement is a very rhythmic, bluesy piece and was inspired by a sculpture created by the artist Augusta Savage.

Its style is in contrast to the lyrical second movement which was written in a more spiritual style.

In addition to performing excerpts from *Suite for violin and piano*, transcriptions of his songs will be performed. Examples will be selected from such works as *Bayou Home*, *If You Should Go*, and *Song for the Lonely*. These songs fit the range and texture of the flute and lend themselves well to the transcription. Even though many of Still's original works have been transcribed for flute as well as for other instruments, this lecture-recital demonstrates that, independent of the instrumentation, his music retains all of its special qualities.

### ***The Dubious Nature of the Solo Songs of Peter Warlock***

**Judy Marchman (University of Miami)**

When one thinks of British art song as a genre, few musicians are aware of the beautiful compositions of Peter Warlock and the artistry of his vocal art song. While Warlock is considered to be primarily an art song composer, rarely are his songs performed. Championed by a handful of enthusiasts, there are only two biographies written about Peter Warlock (1894-1930); the first published in 1934 by Cecil Gray and the last in 1994 by Barry Smith. In fact, it is only recently that Michael Pilkington has published a critical edition of Warlock's songs, even though Warlock wrote 119 songs during his short lifetime.

This lecture recital will present and discuss the value of Warlock's art song. The lecture portion will provide a brief biography; promote his contribution to the art song genre; and discuss possible reasons why Warlock songs are not often performed. A select few songs, such as *Sleep* and Peter Warlock's *Fancy*, will be performed. The inclusion of a performance component will demonstrate the variety of art song repertoire Warlock offers and its pedagogical significance.

By presenting his art song in this manner, it is expected that musicians and musicologists will achieve a greater understanding of Peter Warlock, and how this understanding affects the study and performance of his music. Continued exposure to Warlock's art song will further promote Warlock's contribution to vocal art song as a genre, as well as help to establish his music as a primary resource of British vocal literature.

### **Room 244:**

### ***An Alternative Pathway to Music Teacher Education: A Partnership Between Institutions in the Wake of Hurricane Katrina***

**Edward R. McClellan (Loyola University New Orleans)**

Hurricane Katrina was the deadliest and most destructive Atlantic hurricane of the 2005 Atlantic hurricane season. The disaster had major implications for a large segment of the population, economy, and politics of the entire United States. Institutions of higher education across the United States enrolled approximately 100,000 college students displaced by the

storm. At least 15 universities were closed during the fall 2005 term with many heavily damaged.

This presentation will share the historical context of one university's initiative to develop an alternative model in order to maintain its bachelor of music education degree program in the wake of Hurricane Katrina. With the closure of a university education department after the storm, the university's Dean of the College of Music forged a partnership with another institution's education department to avoid ending the bachelor of music education degree program at the institution. Restructuring the program established an alternative pathway to undergraduate music teacher education and licensure in instrumental music and vocal music. Collaborative efforts between institutions initiated conversation about the total collection of musical experiences and practices in the undergraduate curriculum to prepare undergraduate music education majors for a career in music education. The researcher will focus on the events of reformation, evolution, and progress, describe collaborative efforts between institutions to shape a partnership articulation agreement and meet necessary conditions of licensure by the state department of education, and share innovative productive musical and education-related experiences of this alternative pathway to undergraduate music teacher education and licensure.

***Repertoire and Curriculum that Shape the Collegiate Singer***  
**Katherine Ann Fink (University of Iowa)**

College vocal curriculum is in the midst of a dynamic shift in vocal pedagogy, especially in repertoire requirements. Just as the demise of the castrati brought about the addition of women singing in theaters, now popular contemporary music (PCM) has inspired the expectations of our young vocalists. College vocal curriculum must consider embracing the challenge of fully educating our students towards the music of our time. While music appreciation and music education courses have been inclusive of teaching music of this century, most collegiate vocal departments, except for a few programs, have been resistant to teaching anything except classical repertoire and technique. However, pedagogically sound techniques can be developed to help tackle style and repertoire.

The lecturer will share her research about pertinent performers, repertoire, and audience reception, and demonstrate through various musical examples, how one might adapt their pedagogical approach, through adjustment of curriculum and repertoire. She will discuss various teaching techniques clarifying what she has done so that her students can healthily perform PCM repertoire.

By structuring curriculum to help develop our student's needs and abilities, we should fine-tune our approach to teaching vocal music and incorporate popular contemporary music into academia. Otherwise we risk isolating our programs and thus slip into obscurity. If we cultivate singing in a healthy way, support effective performing by making historical connections, and find appropriate repertoire tools for the development of our future performers, our student will help to foster a confluence with music, culture, and community.

## 2:30 p.m. – CMS Composers' Concert #3

**Session Chair:** Tohm Judson (Winston-Salem State University)

*Sandra G. Powell Recital Hall*

*Natalie L. Haslam Music Center*

*1741 Volunteer Boulevard*

### Program

#### *The Book of the Living*

**Mark Volker (Belmont University)**

Performers: Alyssa Volker, mezzo-soprano; Mark Volker (Belmont University), guitar

This song set is based on the texts and sentiments of English Romantic era poetry. The songs set the poems of Samuel Taylor Coleridge, John Keats, Anna Laetitia Barbauld, and Thomas Hood. As with much of the European poetry of the time (late 18<sup>th</sup> – 19<sup>th</sup> centuries), these poems are largely concerned with love, nature, and death, while being suffused with a magical sense of spirituality and melodrama.

In response to the traditional formal elements of the poetry (particularly the rhyme schemes), I wrote most of these songs with conventional verse or ternary forms. Yet the harmonic, melodic, and rhythmic materials are colorfully, but accessibly, modern.

My goal was to provide a “reading” of these older poems with a clear modern accent, without obscuring their fundamental meaning and beauty.

The themes of life, death, nature, and love are present in various forms throughout the set. The songs presented in this proposal represent one of two subsets of a larger song cycle. Taken together, these two subsets become two acts of a larger drama; a broad statement about themes most often associated with early 19<sup>th</sup> century thought, but in fact central to all human experience.

#### *Images of Isabella's Dream*

**Ivan Elezovic (Jackson State University)**

Performed by: Two channel audio

Supporting an idea that a dream arises out of mental conflict, and is an attempt, successful or unsuccessful, to solve particular problems, a concept of a dream is approached from various perspectives in which a state of complete stasis to rapid occurrences of various events was equally employed. In this process, mixture of synthetic and acoustic sound objects predominates in which different speeds of their progressions toward culmination are repetitively taking place throughout the piece.

#### *to correspond with sparrows*

**i. gleeful sparrows and telegraph lines**

- ii. seeing into tomorrow
- iii. a bell in soft twilight
- iv. blacksmithing the crescent moon
- v. trilling sparrows
- vi. noisy sparrows fall silent
- vii. autumn pine
- viii. twisting tendrils in sunshine (sparrows return)

**Thomas Dempster (South Carolina State University)**

Performers: Jessica Dunnivant (Middle Tennessee State University), flute; Paula Van Goes (Middle Tennessee State University), alto saxophone

This work originates from a reading of Richard Wright’s *Haiku* – a collection of over 800 haiku composed during the last two years of Wright’s life. Ranging from the sublime and pastoral to bawdy and visceral, the haiku span as many elements of the American South as any author could or might in entire novels. Rich with imagery, double entendre, and overtones of race and place, Wright evokes all senses and surrounds us with the colors, sounds, and atmosphere of his mind.

Among the haiku are some consistent threads – the aurality and quickness of sparrows; isolation, silence, and the evocation of joy from simple human communication; days slipping into nights. I sought out the most “audible” haiku, or those with such a strong visual content that audition was sparked, and, in the tradition of haiku, sought economy as best I could, keeping every movement as short as I could while evoking the same colors, textures, and scents as the haiku. I take some liberties with the songs of sparrows – and some literality with telegraph messages – and attempted to illustrate each haiku.

Above all, I found in these short, vibrant poems an unending thread of love, and an unending sense of optimism. I hope, in some way, these are communicated through my interpretation of these poems as well.

***Five Preludes for Piano***

**I. Allegro con brio**

**IV. Adagio espressivo**

**V. Allegro appassionato**

**Roger Vogel (University of Georgia)**

Performer: Kristian Klefstad (Belmont University), piano

Although a prelude often is a work that precedes a larger composition, a prelude may also be an independent work. These five preludes each have a different character: dramatic, expressive, dance-like, lyrical, and energetic .

## *Ala Barocca*

### 2. Aria

### 3. Gigue

**Gregory Carroll (University of North Carolina, Greensboro)**

Performers: Keith McClelland (University of Tennessee, Knoxville), bassoon; Fay Adams (University of Tennessee, Knoxville), piano

This work was inspired after spending many hours with Bach fugues and student fugue projects in my Tonal Counterpoint class. Bach aficionados will most likely recognize the inspirational sources the great master.

This work is technically in the style of the late Baroque, but seen (heard) through the prism of the octatonic scale. For this reason, some listeners might think it sounds like "Bach on drugs!" My working title was "The Unhinged Continuo," given that a keyboard and bass instrument (the basso continuo) held the position of servants who kept ensembles together, but here find themselves detached from an orchestra.

The overall structure of the work resembles a Baroque concerto. The first movement is in ritornello form, where a section of music returns periodically throughout. You will always hear the ritornello performed in octaves. The second movement is an aria--a song for bassoon--with a stately walking bass accompaniment in the piano and opportunity for ornamentation by the bassoonist. The final movement is a perpetual motion gigue, combining fugal passages (two countersubjects) with simple binary form.

## 2:30 p.m. – Concurrent Sessions

### Room 244:

***Wang Xi-Lin, Human Suffering, and Compositional Trends in Twenty-First Century China***  
**John O. Robison (University of South Florida)**

Wang Xi-Lin survived a poor musical education, imprisonment during the Cultural Revolution, and government restrictions to become one of the most provocative composers in contemporary China. Growing up in Shanxi province, he was strongly influenced by local opera traditions, particularly the suffering of operatic characters. Shortly after moving to Beijing in 1955, the government placed restrictions on listening to twentieth-century music; then during the devastating Cultural Revolution, Wang was imprisoned from 1964-1978. His remarkable transformation begins with 1980, when diverse styles of twentieth-century music were now available for study and performance in China (Schoenberg, Ligeti, Penderecki, etc.). For the past three decades, Wang has developed an intercultural style of writing based on both the European avant-garde and traditional Chinese music.

Wang's goal is to compose works that express the suffering of contemporary people and the evil of modern China, and he believes that his job is very important even though his

government does not like him. This presentation will focus on works from 2009-2010 that reveal different approaches to Wang's musical interculturalism (Symphonic Suite Taigu Yang-ge, Symphony no. 8 with pipa, zheng, and sheng). Particular emphasis will be placed upon the Concerto for Piano and Orchestra, which expresses the anguish of an entire generation affected by the Cultural Revolution. Deriving ideas from Chinese and Mongolian traditions, the concerto opens with a movement symbolizing a defeated individual against the ruling power, continues with an expressive monologue built on a nine-bar passacaglia, and concludes with a more optimistic movement featuring multiple events.

***Finding the Voices of the Philippines: A cursory Glance at Philippine Music History and Influences with Compositional Examples***

**Gene Peterson (University of Tennessee, Knoxville)**

The choral music of the Philippines has had diverse cultural influences. It is a "by-product of an ongoing assimilation of a variety of music cultures that interact with indigenous music." The choral music of composers Ramon Pagayon Santos and Ryan Cyabayab thoughtfully and intentionally reflect the elements of the indigenous musics and a variety of European and American musical influences. Through the examination of a few pieces of music, the cultural impact of Europe and America are reconized amidst a proud representation of indigenous music in the composers works.

**Room 22:**

***Pedagogical Strategies for Children with Special Needs***

**Melissa Martiros (Martin Methodist College)**

The field of Piano Pedagogy is filled with teachers who represent an array of competencies and teaching styles. Although these variations exist, it is widely believed that children who enroll in piano lessons accrue tremendous benefits. Despite the fact that children with disabilities are capable of benefitting from private piano instruction, these children are often not included in private studios and the bulk of their musical experiences are limited to either music in the classroom setting or Music Therapy. Recent research revealed that a factor in this equation is a lack of training opportunities and resources for piano teachers who wish to include students with disabilities in their private studios. The presenter holds graduate degrees in piano pedagogy and special education; she will combine concepts from these fields in an effort to address some of the issues that prevent piano teachers from including special learners in their studios and challenge teachers who currently work with these students. The presentation will include an brief overview of the various disabilities covered under the Individuals with Disabilities in Education Act (IDEA); potential issues that arise when adapting sequencing and instruction to special learners; group collaborative and brainstorming activities; and suggestions for inclusive techniques, accommodations, and specific pedagogical approaches for teachers of students with disabilities. This session will include videos of teaching demonstrations.

***Autism and Music Study: A Basic Teaching Vocabulary***  
**Scott Price (University of South Carolina)**

The research literature suggests that autism affects that 1 in 88 children. This workshop will focus on identifying the non-traditional needs of students with autism who are engaged in music study - specifically piano study, basic instructional techniques, and outcomes. Video will be used to illustrate pedagogical techniques and show real students who are engaged in the learning process and their outcomes.

**3:35 p.m. – Concurrent Sessions**

**Room 244: ATMI session**

**Session Chair:** Todd Campbell (Bloomsburg University of Pennsylvania)

***Get Creative with the iPad!***

**Katie Carlisle (Georgia State University)**

This hands-on, interactive, and collaborative workshop is designed for participants with all levels of technological and creative experience. It will introduce you to selected applications including Garage Band in terms of music composition for grades K-8. Specific skills in this workshop will include: isolating and performing an ostinato component, modifying an ostinato, and recording and ostinato. In addition, participants will construct a section of a song. 25 iPad2 units will be provided for the workshop for participants to share in pairs. Participants are also encouraged to bring their own iPad.

***Tales from the "Flipped": Adventures in the Music History Survey***

**Alice V. Clark (Loyola University New Orleans)**

The first semester of the year-long music history survey creates a challenge for the instructor, encompassing as it does a thousand years or more of music and culture, nearly all of which is unknown to students at the beginning of the course. It is, however, a wonderful opportunity to open students' minds to ways of thinking about music that may differ from our own romantic-inspired aesthetic, precisely because the material is unfamiliar.

To help students think about what we can know, and how, about music of the past, I am experimenting this year by "flipping" the classroom as much as possible: basic content is "covered" largely through Blackboard quizzes and on-line mini-lectures (narrated PowerPoint). Class time can therefore be spent much more on activities: discussions of documents, debates, musical analysis, etc., as well as the study of musical notation as it influences how music is composed, performed, and understood. This approach necessarily requires significant reductions in the amount of material used in class, so criteria for making decisions about what to include and how will be discussed.

## Room 22:

### ***Violin Treasures Unveiled: Bulgarian Pedagogical Methods and Literature for Developing Violinists***

**Miroslav P. Hristov and Maria N. Hristov (University of Tennessee, Knoxville)**

Have you ever taken a course on the mechanics of violin playing? Have you ever felt the need for instruction on how to diagnose and correct technical problems of student violinists? Would you like to see a greater emphasis on violin pedagogy in music education? This presentation seeks to introduce a foreign model for violin pedagogy that may revolutionize the way we approach the teaching of violin.

In Bulgarian conservatories, violin instructional methods represent a considerable amount of innovations. These innovations are a direct result of the exposure to influences from both Western and Eastern Europe that fused the philosophies and technical approaches of the major violin schools, thus creating organized, systematic, and unusually effective methods and approaches. These well-established methods have created a solid musical foundation for Bulgarian violinists to flourish with not only solid technique, but with unparalleled artistry. In Bulgaria, student violinists are required to take coursework on the mechanics of playing, as well as the predominant pedagogical methods around the world. As this presentation will unveil, Bulgarian violin pedagogues beginning in the early twentieth century approached the instruction of violin with scientific methodologies of tests, trials, and experimentation to perfect their craft with unrivaled results. Unfortunately, the Bulgarian scholarly community often encapsulated their intellectual output, rarely seeking opportunities to publish and disseminate outside their borders. To remedy this situation, the most recognized and proven Bulgarian methods for violin pedagogy will be introduced and explored, along with practical ideas for incorporating these methods into your own teaching.

### ***Pedagogical and Performance Aspects of Folk Music***

**Ka Man Ng (University of Alabama, Huntsville)**

**Nicholas Reynolds (University of Texas, Austin)**

In this digital age, people are forgetting their roots and relying on instant connections to maintain relationships. As our culture diversifies, teachers need to widen our pedagogical materials to include elements from around the world. Folk tunes are excellent tools to reconnect with nature, society, and music. Even non-musicians would be able to recognize folk tunes or feel connected to them as they are simple and unique on their own. When teachers use folk tune-based compositions as teaching pieces, students are able to widen their musical and cultural horizons, helping to enhance the cultural awareness in our international society. In this session, we will present the historical, pedagogical, and performance aspects of two compositions for piano based on folk tunes: Improvisations on Hungarian Peasant Songs by Bela Bartok, and Eight Memories in Watercolor by Tan Dun. Bartok used simple Hungarian folk tunes with bold accompaniments and created a new, unique genre of composition. Finished in 1920, Bartok composed the Improvisations with the

purpose of performing them in his recital tours. The Improvisations are highly unified due to the tonal structure. Elaborate accompaniments are created with harmonic stability, and the motivic intervals of each tune gives us clues towards Bartok's harmonic structure. Tan Duns composition was inspired by Chinese folk music from his childhood, and contains a creative use of rhythms, melodies, and tonalities.

### 8:00 p.m. – CMS Composers Concert #4

*James R. Cox Auditorium  
Alumni Memorial Building  
1408 Middle Drive*

### Program

#### *Evening Canticles*

##### **I: Magnificat**

**David Pegel (University of Miami)**

(Southern Chapter Student Composition Contest Finalist)

Performers: University of Tennessee Chamber Singers

*Evening Canticles in C* (2012) was commissioned by the University of Tennessee Chamber Singers for their summer of 2012 Ireland tour. It was premiered at the historic Christ Church Cathedral in Dublin, Ireland, as the canticles for their July 4 Anglican Evensong service.

Consisting of the traditional Magnificat (Song of the Virgin Mary) and Nunc dimittis (Song of Simeon), this set of canticles incorporates both English and Latin. The main body of the text is in English, as is expected of Anglican worship; interspersed throughout the canticles, however, are moments of the Latin plainchant that fathered these texts, paying homage to Catholic vespers—Evensong's roots.

*Evening Canticles* is presently being incorporated into another commission for a full Evensong service. The premiere of the full ten-movement work, *An American Evensong*, is tentatively set for 2015.

#### *Samsara*

**Jarod Sommerfeldt (State University of New York, Potsdam)**

Performers: Andrew Bliss (University of Tennessee, Knoxville), vibraphone

sam·sa·ra /

:the indefinitely repeated cycles of birth, death, and misery caused by karma

:conceived of as having no perceptible beginning or end

:unbroken chain that follows continuously

### ***The Gathering***

#### **1. Gathering**

#### **2. Solemn Prayer**

#### **3. Dance**

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

Performers: Nikolasa Tejero (University of Tennessee, Chattanooga), clarinet/bass clarinet; Heather Small (University of Tennessee, Chattanooga), flute/alto flute; Caterina Bristol (Alabama State University), oboe

*The Gathering* was composed for students at The University of Northern Colorado, upon being invited by Dr. Paul Elwood to visit as a guest composer. Each of the three musicians involved has important solo lines interspersed throughout the three movements.

The first movement is concerned primarily with two ensemble ideas: rapid scalar runs, and colorfully changing chords in irregular rhythm and a variety of voicings. Clarinet and Flute each interrupt the exploration of these ideas to give musical monologues, and then together make a quiet closing statement. Joining these disparate elements within one movement brought to mind a gathering of diverse individuals, who might then participate in some kind of corporate experience.

*Solemn Prayers*, the second movement, features the oboe in expressive, longer melodic lines, supported by alto flute and bass clarinet. The accompanying instruments also have solo lines, as introduction and interludes or transitions between episodes devoted to the oboe. The number “five” plays an important role as an organizing principle: the meter is mostly 5/4, there are many quintuplet divisions of beats, and there are five pitches that serve as grounding pitches for the oboe’s incantations. The characteristics of the differing registers of the instruments played an important role in composing this movement.

*Dance* is a quick-paced romp with frequently changing and often asymmetrical meter. It owes a debt to Messiaen in the opening and recurring passage.

### ***Desert Games***

### **Nicola Straffelini (Riva del Garda, Italy)**

Performers: University of Tennessee Opera Theatre

This small opera presents a classical love duet in a paradoxical situation. At the beginning, Wendy and Murphy are walking in a desert, under a raging sun, playing a childish game. A long crescendo leads to the climax, where the protagonists start to quarrel. The dialogue continues and is interrupted by a surprise. After a reconciliation, the composition ends with the resumption of a game similar to the initial one.

*In this little opera returns the classical love duet is presented in a paradoxical situation. At the beginning Wendy and Murphy are walking in a desert, under a raging sun, playing a childish game. A long crescendo leads to the climax, when she is wrong and the protagonists start to quarrel. The dialogue continues more and more demential up to attempt to resume the beginning and is interrupted by a surprise. After the reconciliation the composition ends with the resumption of a game similar to the initial one.*

*Intermission*

### **The Doc Severinsen International Composition Contest Winners**

#### ***Third Place, The Doc Severinsen International Composition Contest***

*Up All Night*

Eric Knechtges (Northern Kentucky University)

Performers: Gabriel DiMartino, trumpet; University of Tennessee Wind Ensemble

This piece is inspired by the loneliness and excitement of the times from twilight to sunrise, when most sensible people are asleep.

#### ***Second Place, The Doc Severinsen International Composition Contest***

*The Tao of Infinity*

Daniel McCarthy (Akron University)

Performers: Vince DiMartino, trumpet; University of Tennessee Symphony Orchestra

This composition was written expressly for “The Doc Severinsen International Composition Contest.” Therefore, during the creative process, I was mindful of the unique legacy that master trumpeter and band leader “Doc” Severinsen has given to music community. A former lead-trumpet player myself, I was inspired by the fact that world-class virtuosos Vince DiMartino and Allen Vizzutti would be involved.

From 1970-1974, I studied trumpet with John R. Lindenau at The Interlochen Arts Academy, a private arts boarding school in the northwest corner of Michigan’s lower peninsula.

Mr. Lindenau had a profound impact on my young life, and I pursued a friendship with him for the past 40 years. John is (was) a rugged individualist and an astounding trumpeter who has demonstrated an undying love for nature and the outdoors. In the latter days of his teaching career and subsequent retirement from Interlochen, he established a business chartering his boat, “Infinity” on the waters of Lake Michigan. So my desire to honor this man and all that he gave me and his students has been realized in the title of this work.

The other element of the title refers to my occupation with black belt martial arts. I am currently a 3<sup>rd</sup> degree Black Belt in Chun Ma (“flying horse”) Korean-style Tae Kwon Do, studying for advancement to Tae Kwon Do “Master” (4<sup>th</sup> degree) with GrandMaster Jeon,

Gyeong Ho in Fairlawn, Ohio. The term “Tao” (The process of nature by which all things change) is often used to denote “the way of things” in martial arts; hence, “The Tao of Kung fu,” or “The Tao of Tae Kwon Do.”

The musical language of the work demonstrates an eclectic harmonic palate, melodic lyricism, and animated, “beat” oriented rhythms. The harmonic mix includes mild dissonant counterpoint, clusters, quartal structures, and extended tertian harmonies reminiscent of “Big Band” jazz in the 60’s and 70’s (one of my primary jazz influences as a trumpeter and composer was the “Stan Kenton Orchestra.”). The melodic component (referring mainly to the trumpet solo) typically presents a more “narrative” approach (as opposed to a “phrase-period” structure) with developmental extensions likened to jazz improvisation.

The “beat” orientation of the music is often heard as static rhythmic “grooves” in the bongos and maracas/shakers. Pizzicati cellos and basses were written as quasi walking bass lines to create the impression of a “rhythm section” within the orchestral accompaniment. The middle section, complete with flugel horn, is ballade oriented music with lush, extended tertian (jazz) harmonies in the strings, and consonant counterpoint between the flugel horn solo and other secondary soloists in the orchestra.

The goal in the writing of “The Tao of Infinity” was to create idiomatic, virtuosic solo music with a music language that brings together classic concert music with Big Band jazz composition reminiscent of “The Tonight Show” band led by “Doc” Severinsen.

I appreciate Mr. Severinsen’s directive in the contest guidelines, “The piece ‘should have a melody and should feature a balanced dialogue between the trumpet and ensemble.’” In the contemporary concert music community, it is difficult to find new music that is attractive to performers and audiences without an occupation with extreme dissonance, athematicism, and musical anomaly. I am grateful to have been able to submit “The Tao of Infinity” in this arena and to have participated in the artistic community of ideas.

***First Place, The Doc Severinsen International Composition Contest***

*Concerto Alfresco*

Peter Lieuwen (Texas A&M University)

Performers: Allen Vizzutti, trumpet; University of Tennessee Symphony Orchestra

This composition offers improvisation, lively syncopation derived from jazz and rock music, impressionistic harmonies, and minimalist textures in a neo-classical setting. The sonic design of the work includes frequent 7<sup>th</sup>, 9<sup>th</sup> and 13<sup>th</sup> chords interspersed with modal passages. Tension and repose is often created through the juxtaposition of consonant pandiatonic sections with those employing the dissonant diminished scale which is based on alternating half and whole steps.

\*\*\*\*\* SATURDAY, FEBRUARY 15, 2014 \*\*\*\*\*

**7:30 a.m. – 10 a.m. Conference Registration: Natalie L. Haslam Music Center First Floor**

**8:00 a.m. – Business Meetings of CMS Southern and Mid-Atlantic Chapters**

**Room 25:** Mid-Atlantic Chapter Business Meeting

**Room 68:** Southern Chapter Business Meeting

**9:05 a.m. – Concurrent Sessions**

**Room 244: ATMI session**

**Session Chair:** Brendan McConville (University of Tennessee, Knoxville)

***Using Ableton Live as a Generative Music Device in the Classroom***

**Todd Campbell (Bloomsburg University of Pennsylvania)**

In many ways, technology has always supported music making; we are living in a time where students have access to increasingly powerful tools for music-making. The tools are available to educators, musicians, students and technologists and can easily and powerfully expand upon an already rich and powerful tradition of improvisation and composition with the aid of technology. In my presentation, I will demonstrate several ways that one might use Ableton Live to generate melodic and harmonic ideas that can be used either for improvisation or for song ideas. This topic is significant in a number of ways, especially regarding Ableton Live as a compositional vehicle. The tools found in Live can serve as a springboard that can aid students in discovering expressive avenues on their instrument without the constraints of written music, while also helping to develop their aural, rhythmic and harmonic acuity. Also, I will demonstrate how I integrate Ableton Live in my live performances by playing generating new melodic and harmonic ideas on the fly and then improvising over the new material. The value of this presentation is unique in the sense that percussionists rarely interact with computer-mediated live improvisatory tools in a classroom environment. Furthermore, the visual novelty of seeing a percussionist interact with the gear commands attention in the classroom. There will also be time at the end of the program for a brief question / answer period. At the conclusion of the session, participants will be provided with resources that include numerous handouts, descriptions of my setup as well as possible classroom setups, gear descriptions, sample lesson plans, and sample a “play-along” tracks that the students may improvise over. The instrumentation used will be the following: I will play electronic percussion via the Alesis DMPro, Ableton Live, LaunchPad, and the Digitech JamMan.

***Online and Happy: Instruction Tools You Need To Get Started and Up-To-Speed!***

**Fred Kersten (Boston University)**

Excited about the challenge of teaching online?? Music technology teaching tools and techniques have become highly sophisticated and provide many wonderful opportunities to

communicate with music students via the Internet through your college server/browser. This presentation will examine music interaction and instruction possibilities that online faculty can utilize for class management and creative teaching. Among topics included will be: innovative evaluation and assignment techniques, live video conferencing with students, webinars, plagiarism detection, colleague meetings online, whiteboard interaction possibilities, and archiving of teaching sessions for student referral. Multimedia assignment considerations will include interactive “voiceovers” for composition musical analysis, and tutorial instruction utilizing Camtasia, SnagIt, and similar screen saving programs. Examples of multimedia student assignments created with Keynote/Powerpoint will be illustrated. Interactive performance activities, and online music lessons that can be included as part of your music curriculum will be considered. Websites like noteflight, and musescore will be examined for their contributions to online teaching, as will music article reference sites such as JSTOR. Grading templates, hidden features in your college browser, and available online resources for theory, composition, performance, and music education will be examined.

**Room 68: Southern Chapter and Mid-Atlantic Chapter Discussion of the National Topic: “Confluence: Music, Culture, and Community.”**

**Moderators:** Ann Silverberg (Austin Peay State University) and John Turner (High Point University)

**10:10 a.m. – Concurrent Sessions**

**Powell Recital Hall, Room 101:**

***Bartok’s Romanian Folk Dances for Violin and Piano*  
Edward Eanes (Kennesaw State University)**

Hungarian composer and ethnomusicologist Béla Bartók collected, recorded and published over 3400 Romanian folk tunes in the period preceding World War I. His interest in folk music was first inspired by the songs of Transylvania (now a part of Romania), which led to his collection and arrangement of Hungarian folk songs “to elevate them to the level of art-song”. Bartok soon expanded his work to include the peasant music of the numerous ethnic minorities living within the Austro-Hungarian Empire, particularly that of the Romanian villages. For him, this music was more authentic than the Hungarian as it had resisted outside influences due to its isolation within the Empire. In fact, his first published book (1913) was about Romanian (Bihar) rather than Hungarian folk song. Bartok was also drawn to the greater proliferation and variety of purely instrumental music in these rural villages. He first encountered most of the tunes on the fiddle and then arranged them for solo piano. This lecture recital features two of his most popular works based on Romanian folk tunes from Transylvania and the surrounding regions fittingly transcribed for violin and piano: Sonatina, BB69 (Arr. Andre Gertler, 1930); and Romanian Folk Dances, BB68 (Arr. Zoltán Székely, 1925).

## **Room 244: ATMI Session**

**Session Chair:** Barbara Murphy (University of Tennessee, Knoxville)

### ***Rocking the Web: Teaching Music Appreciation Online***

**Scott Lipscomb (University of Minnesota)**

Since the beginning of my university teaching career in 1995, I have taught a music appreciation course based on rock and roll and its many, diverse subgenres. Initially, the course was offered in traditional lecture format to 100+ students per semester. Soon after that, I began to integrate group learning (i.e., engaged, peer learning) opportunities into the course and, as a result, now have a mature, fully-developed, and engaging method of providing students numerous opportunities to interact meaningfully with one another as they make progress toward meeting the course learning objectives. About 15 years ago, I began to develop a web site and interactive instructional multimedia to enhance learning, allowing students to access many of the demonstrations I provide during my in-class instruction to introduce musical concepts (meter, beat subdivision, musical texture, form, etc.), so that they can engage with these materials outside of the classroom. This website has been in near-constant development since that time. Using Moodle as the portal, students access course content, interact both synchronously and asynchronously with other students, submit course assignments (including mid-semester and final projects created in PowerPoint), and take online, “open book” exams. For the past three years, I have taught multiple sections of the course fully online and this is the version of the course I will present as part of the showcase. Linked from the course Moodle page are numerous external sources of information, the most important of which is my own rock history website, which contains over 25 GB of content, including interactive, instructional multimedia; more than 4,400 files (including almost 1,200 musical examples and over 400 videos); password protection for folders containing copyrighted materials; and all assignment instructions, evaluation rubrics, and other course materials. This presentation will be unique for ATMI attendees in several ways: (a) the extensive nature of the online materials, (b) the fully online status of the course, (c) the innovative approaches to pedagogy integrated into this online environment, and (d) the impressive outcomes evidenced by student work. In addition, many of the multimedia examples throughout the website were created using Flash templates I developed that are available (free download) from my faculty website. A temporary username & password will be provided to attendees, allowing them to access the entire course (including the copyrighted materials) for a period of 3-4 weeks following the conference, so that these colleagues can explore these materials at their leisure.

### ***Cloud Applications and Google Drive***

**Martin Camacho Zavaleta and Caterina Bristol (Alabama State University)**

An increased number of music faculty has now incorporated the benefits of Web 2.0 and Cloud applications in their classes. Arguably, however, a much lesser level of discussion or systematic application has been generated as it relates to ways for increasing administrative and easing academic processes with free or low cost, Web 2.0 and Cloud applications for music units as a whole, or sub-units within the department.

Through presentation of numerous examples and experiences, the lecturer will outline the work that he has done at his medium-size music department with two cloud applications in particular, Google Drive and Google Docs. These processes have included moving, almost completely, administrative files and records, student and advising folders, scholarship documents, audition information, curricula management, recitals and juries results, and many others processes for the entire department to electronic format, available in the Cloud and updated by faculty and staff in real time, and accessible at any place and time through a Google account.

Some of the benefits that the music unit and its sub-units have observed include: increased productivity and organization for faculty and staff, synchronous sharing of information that has allowed for quicker and better decisions, reduction in the paper footprint, increased efficiency in communication among faculty and with administrators, better storage and protection of documents, and reduction in expenses with zero cost applications, among others.

## 11:15 a.m. – Concurrent Sessions

### Powell Recital Hall, Room 101:

**Session Chair:** John O. Robison (University of South Florida)

#### ***Songs of the Fisherman: An Opera-Ballet Hybrid***

**Gretchen Alterowitz, Brian Arreola, and Miranora Frisch (University of North Carolina, Charlotte)**

*Songs of the Fisherman*, a twenty-first century opera-ballet hybrid written and directed by Timothy Nelson who was recently hailed by the New York Times as the future of opera, represents a unique synthesis of ballet and opera. The work features two characters: a tenor and a female dancer, who are equal partners in the narrative. In most contemporary opera-dance collaborations, dancers are auxiliary characters not central to the plot, or the singers are shunted to the side as the dancers embody the characters. *Songs of the Fisherman* brings these two highly developed performing traditions into concert with one another, synthesizing the expressive lyric potential of operatic vocalism and the kinesthetic narrative capabilities of ballet. By bringing together creators and performers from the worlds of dance and opera at the initiation of the creative process we challenged traditions in order to discover innovative ways to collaborate in the twenty-first century. In our presentation, we will discuss the collaborative process that went into creating an opera-ballet hybrid and we will perform excerpts from the work.

#### ***Neglected Masterpieces: A Closer Look at Mendelssohn's Variations Sérieuses***

**Ryan Fogg (Carson-Newman University)**

As a composer, Mendelssohn is generally regarded as having been more traditional than modern, more conservative than progressive, and more committed to serious musical expression than empty sentimentality. Such characteristics are particularly reflected in his first and most successful set of variations, yet the *Variations Sérieuses* is arguably a neglected masterpiece in the solo piano literature. In its importance for the development of the variation genre in the nineteenth century, it stands alongside such monumental works as Beethoven's 32 Variations in C minor, Schumann's Symphonic Etudes, and Brahms' Handel Variations; surprisingly, its appearance on recital programs has become increasingly rare.

Mendelssohn composed the *Variations Sérieuses* in 1841 in response to a call for compositions to be included in an anthology of piano music honoring Beethoven. The work begins with an original theme in D minor, 16 measures long with an upbeat, in typical binary form. While the texture and rhythmic motion of the theme itself are often varied, its solemn character, phrase structure and chromatic harmony remain fairly constant in the variations that follow; notable exceptions provide both climactic effect and coloristic variety. Its impressive pianistic writing and inherent dramatic content make it one of the finer, yet underrated, gems of the Romantic period.

This lecture-recital serves to present each of the 17 variations of the work through a detailed historical, structural, and harmonic analysis; in so doing, not only is the value of the work realized, but the true meaning of its title is also revealed.

**Room 244: ATMI session**

**Session Chair:** Fred Kersten (Boston University)

***What is the "Next" musician?***

**Keith Mason (Belmont University)**

What's "Next" for tomorrow's musician? What will the "Next" musician look like? Because of technology, there are numerous means of musical expression that extend beyond the traditional instruments of the past. Deadmau5, Skrillex, Imogen Heap, Jordan Rudess, are just a few examples of musical artists expressing themselves in a non-traditional manner.

As music educators, we have the opportunity to teach, train, and equip future musicians. But, are we ready to teach the "Next" musician? After showing a short film clip of current "Non-Traditional" music artist, this session will focus on the technologies that are enabling the newer forms of musical expression.

***The Effect of a Concurrent-Feedback Computer Game on Pitch-Matching Skills***

**Andrew S. Paney (University of Mississippi)**

The purpose of this study was to measure the effect of concurrent visual feedback on pitch-matching skill development in third grade students. Participants played a computer game, Singing Coach, that scored the accuracy of their singing of the song "America." They followed the contour of the melody on the screen as the computer displayed a line representing their real-time vocal response. Participants could adjust their singing based on the feedback and improve their score.

Music teachers (n=30) tested their students (N=2,021) in the fall and spring semesters and reported their scores. A correlated-samples t-test showed a significant difference in students' post-test scores, with a mean increase of more than 10 percentage points. A five-way between groups univariate Analysis of Variance (ANOVA) examined effects and interactions on the change in score by gender, key, visual format of feedback, amount of practice between tests, and time between pre- and post-tests. Significant differences were found in the visual format of the feedback and the amount of practice between tests.

Computer programs that offer immediate, concurrent singing feedback may help young students experience musical growth over a relatively short period of time even, perhaps, when formal musical instruction time is limited. This study has implications for all musicians regarding the development of pitch-matching abilities, but has particular interest to music teachers and to those who train them. Further research could examine using a program like

SingingCoach to increase the pitch-matching skills of developing musicians at the secondary and college level.

**12:15 p.m. – Annual Luncheon featuring jazz legend Donald Brown and the University of Tennessee Jazz Faculty performing the music of Donald Brown**

*UT Black Cultural Center  
1800 Melrose Avenue*

**2:00 p.m. – Performers' Concert**

*Sandra G. Powell Recital Hall  
Natalie L. Haslam Music Center  
1741 Volunteer Boulevard*

**Program**

***Ballyhoo***

**Seth Custer (Bob Jones University)**

Performer: Moriah Custer (Bob Jones University), piano

This piece was conceived as an aggressive exclamation that is at times lyrical and restrained, but ultimately spins out of control. All the musical material is based on descending octaves figure first heard in measure 9.

***The Nursery***

- 1. With Nanny**
- 2. In the Corner**
- 3. The Beetle**
- 4. With the Doll**
- 5. At Bedtime**
- 6. Riding on a Hobby-Horse**
- 7. Sailor the Cat**

**Modest Mussorgsky**

Performers: Stephen Bomgardner (Drury University), tenor; Carlyle Sharpe (Drury University), piano

Modest Mussorgsky was one of the great 19<sup>th</sup> century Russian nationalist composers. He created music that was uniquely Russian in identity, based upon Russian folklore and Russian history. Mussorgsky was the most revolutionary of the group. He cared nothing for correct German forms or harmonic practices. In 1859, Mussorgsky

described to Balakirev: *“You know I have been a cosmopolitan, but now I have undergone a sort of rebirth. I have been brought near to everything Russian.”*

Especially in the area of language, he fell in love with Russian as it was spoken by the common people and sought to translate it vividly into music. As he wrote to Rimsky-Korsakov, *“No matter who is speaking my mind is already working to find the musical statement for such speech.”*

One work where Mussorgsky brilliantly achieved this goal is his song cycle *The Nursery (Detskaya)*. Written to his own original texts, these seven songs show his uncanny ability to enter completely into a child’s world. As the music critic and close friend Michel-Dmitri Calvocoressi writes, *The Nursery* cycle is *“a unique incursion into the real world of childhood, its physical aspects and its psychology, carried out with loving and far-reaching intuition and skill”*.

Debussy, described *“The Hobby Horse”* as *“a frenzied gallop; furniture scattered, and the nursery transformed into a veritable battlefield.”* Liszt planned a piano transcription of the entire cycle. This cycle brings together beautiful Russian text, Russian folklore, and Mussorgsky’s own unique musical style.

#### **The Beetle (text by Mussorgsky)**

Nanny, sweet nanny! What happened, nanny sweetheart!  
I was playing on the sand behind the gazebo, by the little birch trees.  
I was building a little house out of maple splinters, that my mommy cut for me.  
The little house was almost built, with a little roof, a real little house. Suddenly!

On the roof a huge beetle sat, a fat, black beetle.  
With a scary mustache he was looking at me!  
I got scared! And the beetle is droning, getting angry and spreading its wings,  
It wants to catch me. And it flew and hit me in the temple!  
Sweet nanny, I sat down and hid, afraid to move!  
I opened one eye only a little! Listen sweet nanny.

The beetle is lying, paws crossed, little nose turned up, on its back,  
and not angry, and with mustache not moving,  
and not droning, only trembling little wings!  
So, is he dead or pretending?  
What is it, tell me nanny, that happened to the beetle?  
He hit me and crashed! What is it that happened to that beetle?

#### **With the doll (text by Mussorgsky)**

Lullaby, Tiapa, Tiapa, sleep, go to sleep, go to rest!  
Tiapa, you must sleep. Tiapa, sleep, go to sleep!  
The bogeyman will eat Tiapa up, the gray wolf will get her,  
He’ll carry her off into the dark forest!

Tiapa, sleep, go to sleep.

What you see in your dreams, you will tell me about:  
About the strange island where they don't reap or sow,  
Where juicy pears blossom and ripen, and golden birds sing day and night!  
Lulla, lullaby, Tiapa!

### **Bedtime Prayer (text by Mussorgsky)**

Lord, have mercy on Daddy and Mommy and save them, Lord!  
Lord, have mercy on little brother Vasya and Little brother Misha  
Lord, have mercy on old Grandma, send her good health,  
Good Grandma, old Grandma, Lord!

And, (our) God, save:  
Aunt Katya, Aunt Natasha, Aunt Masha, Aunt Parasha,  
Aunt Lyuba, Varya and Sasha, and Olya, and Tanya, and Nadya;  
Uncle Petya and Kolya, Uncle Volodya, and Grisha, and Sasha;  
And save and have mercy on them all, Lord.  
And Fil'ka, and Van'ka, and Mit'ka, and Pet'ka,  
and Dasha, Pasha, Sonya, Dunyushka...

Nurse, oh, Nurse! How does it go after that, Nurse?  
*"Shame on you, such a naughty child!*  
*How many times have I taught you already:*  
*Lord, also have mercy on me, a sinner!"*  
Lord, also have mercy on me, a sinner!  
Was that right, Nursie?

### **The Hobby Horse (text by Mussorgsky)**

Hey! Hop! Hey, let's go!  
Ta-ta-ta! Whoa! Stop! Vasya, oh Vasya!  
Listen, come over and play today;  
What reins I've got:  
Long, long ones, strong ones,  
Look, they won't break.  
So come to our place to play, Vasya;  
But not late!  
Now, you, hop! Hop, hop! Good-bye, Vasya!  
I'm riding out to Yukki...  
But toward evening...  
I'll surely be there...you see, we go to bed early, very early...come over and see!  
Tra-ta-ta! Hey! Ta-ta-ta! Let's go.  
Hey! Hey, let's go! Hey, hey, let's go!  
Hey, hey! I'll run over you!  
Ow! Ow, it hurts! Ow, my leg!  
Ow, it hurts! Ow, my leg!...  
"My dear, my little boy, what's the matter?  
Stop crying now, it will go away, sweetie,  
Stop, stand up straight on your feet, like that,  
My child.  
Look, how delightful! See?  
In the bushes on the left?  
Ah, what a wonderful bird! What feathers!  
See? And so? Did it go away?"  
Ha, You fell for it, Mommy!

### ***Invocation***

**Lonnie Hevia (Towson University)**

Performer: Miroslav Hristov (The University of Tennessee, Knoxville), violin

The Russian composer, Alexander Scriabin, wrote two pairs of piano sonatas in which a sonata depicting an evil landscape is balanced by a sonata of goodness and benevolence. In the same manner, I have written a pair of works for unaccompanied strings which strike a similar balance. The work, *Invocation*, for unaccompanied violin, is a sister piece to the work for unaccompanied cello, *Nefarious*. As the title suggests, *Nefarious*, composed in 2006, is a sinister piece in which melodies with a demonic lure intermingle with nightmarish noise. *Invocation*, then, was composed in 2009 as a prayer for absolution from the sins of the earlier work. It is constructed of small fragments which are compressed over time, creating a sense of urgency: a desperate cry for help from above.

### ***Variations Sérieuses, Op. 54***

**Felix Mendelssohn**

Performer: Ryan Fogg (Carson-Newman University), piano

In its importance for the development of the variation genre in the nineteenth century, Mendelssohn's *Variations Sérieuses* stand alongside such monumental works as Beethoven's 32 Variations in C minor, Schumann's Symphonic Etudes, and Brahms' Handel Variations; unfortunately, the work's appearance on recital programs has become increasingly rare. Mendelssohn composed the *Variations Sérieuses* in 1841 in response to a call for compositions honoring Beethoven. His use of this title is curious; perhaps by using the adjective "sérieuses" (as opposed to "brillantes," as was common at the time), he was directly contrasting this work with other works of his day that were composed merely for the sake of virtuosity.

The work begins with an original theme in D minor, 16 measures long, in typical binary form. While the texture and rhythmic motion of the theme itself are often varied, its solemn character, phrase structure and chromatic harmony remain fairly constant in the seventeen variations that follow; notable exceptions provide both climactic effect and coloristic variety. Most of the variations are continuous, and some may be grouped in pairs. Tempo changes occur periodically to reflect the mood of each variation. Some variations showcase the composer's penchant for counterpoint, while others have a more Romantic expressive quality. A brilliant coda brings the work to a close. Overall, the impressive pianistic writing and inherent dramatic content make it one of the finer, yet underrated, gems of the Romantic period.

### ***Sonatina for Clarinet Solo***

**Miklós Rózsa**

Performer: Paul Vincent Petrucelli (Tallahassee, FL), clarinet

The purpose of this performance is to present the possibilities of the clarinet as a solo instrument. I am submitting to perform a work with two contrasting movements which emphasizes the stylistic variants the clarinet is capable of. Miklós Rózsa's *Sonatina for Clarinet Solo*, is a display of the solo clarinet's ability for virtuosity and lyricism and a wonderful addition to any recital program.

***Suite for Piano***

**1. Prelude**

**2. Toccata**

**3. Basso Ostinato**

**Olga Harris**

Performer: Julia Mortyakova (Mississippi University for Women), piano

*Suite for Piano* consists of five movements. The movements performed today are Prelude, Toccata and Basso Ostinato. The work was written during the time of the composer's study with Khachaturian at the Moscow Conservatory. Each movement in the Suite is depicting a different compositional influence. "Prelude" is a beautiful melody destroyed by time in the style of Bach. "Toccata" is influenced by Khachaturian and "Basso Ostinato" is reminiscent of Gershwin.

***Garden of Follies***

**I. Spandrels**

**II. Crossed Paths**

**III. Blue Mountain Thoughts**

**IV. The Fourth Act**

**V. Regarding Crystals**

**Andrew Norman**

Performers: Heather Killmeyer (East Tennessee State University), oboe; Seth O'Kegley, piano

*Garden of Follies* was originally composed for saxophone and piano during a residency at the Copland House in 2006. Recently reworked for oboe and piano, is a representative work of emerging composer Andrew Norman. The title "Follies" serves a dual meaning. Follies are small, whimsical and extravagant structures built without a specific purpose, just as the miniatures that comprise this work are each unique and built without a unifying theme. This composition evokes Norman's fascination with geometry and architectural patterns, with each of the five movements constructed independently in its own unique and fanciful style. The sonority and tonal palette of the oboe enhances Norman's dissonant yet compelling writing, enhancing the abstract patterns and textures of the work.

***Keen***

***Roshanne Etezady***

Performers: Allison Adams (University of Tennessee, Knoxville); Patrick Murphy (Tempe, AZ); Thomas Snyder (Northwestern University); Jeff Siegfried (Northwestern University)

The word keen can have many different meanings. Used as an adjective, it can describe one as eager, enthusiastic, intense, or wonderful. It can also be used as a noun, referring to a wailing lament for the dead, full of sorrow and grief. Etezady's piece conveys many of these emotions, utilizing the strengths and timbres of the saxophone quartet to create a fascinating sound world in which the saxophone quartet is portrayed as both a unified blending of sound as well as four individual voices.

The composer says: "I wanted to write a piece that took advantage not only of the homogenous nature of the saxophone quartet, with its evenness of timbre across the four voices, but also allowed the instruments to display the subtleties and nuances that make saxophone one of the most versatile instruments in existence." *Keen* was written for the Prism Saxophone Quartet and has been recorded on their album, *Breath Beneath*.

**End of Conference**