



2015

**South Central Chapter
Conference**

March 12-15, 2015

Northeastern State University

Tahlequah, Oklahoma

ACKNOWLEDGMENTS

The South Central Chapter extends heartfelt thanks to the following people and groups for their many contributions, all of which helped make this conference possible:

Conference & Program Committee

Chair & Co-Host: Patricia Surman

Co-Host: Reiner Krämer

Keynote Speaker: Kostas Chardas

Compositional Proposal Review Committee

Reiner Krämer, chair

Samuel Magrill

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Paper/Presentation Proposal Review Committee

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Daniel Farris King

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Elections, Nominations, & Host Search Chair

Louis Young

Northeastern State University Administration, Faculty, Staff, & Student Volunteers

NSU Flute Club

Michael Lutz, Music Facilities Manager



2015

**South Central Chapter
Conference**

PROGRAM

**Conference Schedule, Biographies,
Abstracts, Pre-Registrant List**

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Welcome from the Chapter President

Dear Colleagues and Friends,

Welcome to the College Music Society's 30th South Central Regional Conference at Northeastern State University! We are very excited that you are here and we have a wonderful program planned for you this weekend. Please thank our conference organizer and chair, Patricia Surman.

The College Music Society's 2015 Common Topic is "Sustainability and Opportunities". Please see details in the program regarding our keynote speaker.

We highly encourage all of you to attend our chapter membership meeting and complimentary luncheon on Thursday from 11:30-1:00pm (order your meal by Friday March 6th). The Board Meeting will be Friday 11:30-1pm (location to be determined). All outgoing and incoming board members should try to attend. The meal will not be provided by CMS.

I would like to announce that our 2016, 31st Regional Conference will be Hosted and Chaired by Ruth Morrow at Midwestern State University, Wichita Falls, Texas. And our 2017 (32nd) conference will be hosted/chaired by Phillip Schroeder of Henderson State University in Arkadelphia, Arkansas. Please speak to Don Bowyer (our incoming president) at this conference (or in the future) if you are interested in hosting a future conference.

We have a facebook group page! Please join! The more the merrier. You can find a link on our Chapter's site:
http://www.music.org/index.php?option=com_content&view=article&id=185&Itemid=628

Or the following FB link:

<https://www.facebook.com/pages/The-College-Music-Society/311862087101>

We are also compiling information to add to our online archives. If you have information which should be here please the information to me. Newsletters, archives, etc. can be viewed at the following link:
http://www.music.org/index.php?option=com_content&view=article&id=185&Itemid=672

Please show your appreciation to our conference and program committee, and all of our presenters for all their hard work. And have a great time in Tahlequah, Oklahoma!

Sincerely and Musically Yours,



Shannon L. Small, President
South Central Chapter
College Music Society
713-385-5774
shan@music.org



Welcome from the Chapter President-Elect

Welcome to the 2015 College Music Society South Central Regional Conference – a three-day opportunity to share music, ideas, and friendship with colleagues from near and far. I look forward to renewing old relationships and forging new ones as we learn from one another.

Thank you to Patricia Surman and the faculty, staff, and administration of Northeastern State University for hosting us this week. The conference schedule looks very exciting. Thank you also to Elizabeth Momand for putting together the program book, and to the review committees for their hard work in vetting the compositions and presentations accepted for this conference.

The biggest thank you of all goes to Shannon Small, chapter president for the past two years. Shannon has worked tirelessly to promote our chapter and to lead our board. Thanks, Shannon!



As we begin “the next chapter of our chapter,” I encourage you to be as involved as possible with The College Music Society. Besides the regional, national, and international conferences and summits, there are also publishing opportunities through the CMS Books and Monographs series and the College Music Symposium – the online journal of the Society. Note that the College Music Symposium includes peer-reviewed recordings as well as scholarly articles.

Sincerely,
Don Bowyer
President-Elect – South Central Regional Chapter, College Music Society
Dean – College of Fine Arts, Arkansas State University



Dear College Music Society South Central Chapter Members:

On behalf of the College of Liberal Arts and Northeastern State University, welcome to Tahlequah and our friendly campus! Dr. Patricia Surman will serve as your official host during your meeting and we wish you all the best of collaboration and the sharing of ideas. While you are here, hopefully you will have time to tour campus or explore the beautiful area.

Again, best wishes for a productive meeting and welcome to NSU. Please let us know if there is anything we can do to make your visit more enjoyable.

Sincerely,

Phil Bridgmon

Dean of Liberal Arts
Northeastern State University
600 N. Grand Ave.
Tahlequah, OK 74464
918-444-3618
bridgmon@nsuok.edu

KOSTAS CHARDAS

Keynote Speaker



Kostas was born in Athens, Greece in 1970. In 1985 he finished his studies in accordion. His consequent music studies concluded with a Bachelor in Musicology by the Aristotle University of Thessaloniki and diplomas in Piano, Harmony, Counterpoint and Fugue by the Athens Conservatoire, a Post-Graduate Certificate in Piano (with John Bingham) by Trinity College of Music (London), an MMus in Performance and Related Studies by London University, and a PhD by the University of Surrey. His studies in England were supported by the Greek Academy.

Since 2009 he is a lecturer at the Department of Music Studies of the Aristotle University of Thessaloniki. His research areas are: theory and analysis, twentieth-century music, Greek music, and the theoretical approach to performance. He has presented numerous papers in Greek and international conferences (e.g. CIM 2008, EuroMAC 2014). His book *The Music for Solo Piano of Yannis A. Papaioannou up to 1960: An Analytical, Biographical and Contextual Approach* was published in 2010. His forthcoming publications include seven articles in Grove Music Online, an article in *Bloomsbury Encyclopedia of Popular Music of the World* and a chapter on the perception of Greek antiquity by twentieth-century Greek composers for Cambridge Scholars Press. Since 2007 he has worked on the critical editions of Papaioannou's piano music for Nakas Editions. He is a founding member and the treasurer of the Greece Musicological Society.

As a pianist Kostas attended master classes with Domna Evnouchidou, Martino Tirimo, Roberto Szidon, Philip Fowke, Andrew Wilde, and has given concerts in New York, Prague and various venues in England and Greece. He has worked as a professional accompanist and vocal coach at Trinity College of Music. His recording *Yannis A. Papaioannou, In the Depth of the Looking Glass* for Naxos was awarded a distinction by the Greek Union of Music and Theater Critics in 2014. He is also a member of many chamber music ensembles and of the group Piandaemonium (12 pianists - 6 pianos).

Theorizing performance(s): Some Analytical and Cultural Issues

It is in the last thirty years that the theoretical approach to musical performance has been developed via various methodologies (Berry 1989, Rink 1995, Cook 2014), shedding new light to our understanding of music itself, but also to its place in cultural discourses. In this lecture, I will focus on three performance issues, drawing on my experience as a historical musicologist, music analyst and a pianist, who, despite my classical studies, has also performed music in other contexts, in which oral tradition mechanisms predominate.

The first focus is how the concept of the musical work has been problematized, not only philosophically, but also practically through the instant accessibility to a great variety of recording resources (mainly via YouTube). With reference to different performances of Rachmaninoff's Prelude Op. 23 No. 5, I will briefly discuss on the role of analysis via critical listening as a first (nowadays almost inevitable) stage of theorizing performance and of preparing our own rendition of a written piece of music. I will then discuss how the idea of conceptual blending (Fauconnier & Turner, 2002; Turner, 2014) can be historically detected in musical performance and the role it has as a tool in understanding our options as performers. Discussion will focus on the blending of performance approaches coming from varied cultural contexts. The final performance issue I will discuss is how the understanding of music performance matters may lead us to a better understanding of the role of music in cultural discourses. For this issue, I will use the example of Greek modernist music of the 1960s and the multiple references to ancient Greece in this music.

College Music Society South Central Chapter Conference

Program

Thursday, March 12

8:00 – 9:00 a.m. Center for the Performing Arts (CPA)

Registration

9:00 – 9:25 a.m. Center for the Performing Arts Session Chair: John Griffin

Lightning Talks:

Learning Without the Bells and Whistles: the Socratic Method and Sunshine
Vicky Johnson (Tarleton State University)

Considering Timbre in Contextual Listening and Aural Skills Pedagogy
Natasa Kaurin-Karaca (Oklahoma State University)

9:30 – 9:55 a.m. Center for the Performing Arts Session Chair: John Griffin

Performance of “Hungarian Suite for Piano, Four Hands” by Deszo D’Antalffy
Sujung Cho, piano (Clafin University)
Jacob Clark, piano (Lamar University)

Performance of “Nocturno” by Franz Strauss
Alexandra Zacharella, trombone (University of Arkansas – Fort Smith)
Stephanie Dickinson, piano (University of Central Arkansas)

10:00 – 10:25 a.m. Center for the Performing Arts Session Chair: John Griffin

Freedom Through Expression: the Development of Jazz Music in the Former Yugoslavia
Jeffrey Loeffert (Oklahoma State University)

10:30 – 10:55 a.m. Center for the Performing Arts Session Chair: Vicky Johnson

Lightning Talks:

Composer Mentors: A Model for Community Engagement, Service Learning, and Learning by Teaching

Kyle Gullings (University of Texas at Tyler)

The Fugal Style of Astor Piazzolla

Reiner Krämer (Northeastern State University)

11:00 – 11:30 a.m.

Break

11:30 a.m. – 12:55 p.m. Jazz Lab

Membership Meeting & Lunch

1:00 -1:25 p.m.

Jazz Lab

Session Chair: Elizabeth Momand

Lightning Talks:

Association and Musical Gesture in Franco Donatoni's Luci II for Bassoon and Horn

Kimberly Loeffert (Oklahoma State University)

Rediscovering Forgotten Composers: Genealogy and Newspaper Websites as Tools for Historical Music Research

Nico Schüler (Texas State University – San Marcos)

1:30 – 1:55 p.m.

Jazz Lab

Session Chair: Nico Schüler

Teaching Undergraduate Music History: A New Model Utilizing iPad Technology

James Brownlow (University of Texas – Brownsville)

2:00 – 2:25 p.m.

Jazz Lab

Session Chair: Nico Schüler

Sonatas, Rondos, and Cupcakes: The Efficacy of Collaborative Learning in Undergraduate Music Theory Courses

Kyle Gullings (University of Texas at Tyler)

2:30 – 2:55 p.m.

Jazz Lab

Session Chair: Nico Schüler

A Multi-linear Approach to Lewin's Morgengruß

Micheal Lively (Texas Women's University)

3:00 -3:25 p.m.

Break

3:30 – 5:00 p.m.

Jazz Lab

Composer's Concert #1

FL

*Benjamin Whiting
(University of Illinois at Urbana-Champaign)*

fixed media

Once Upon a Unicorn

*Adam Sovkoplas
(Eastern Kentucky University)*

*Anne Watson, clarinet
(Northeastern State University)*

Gates

fixed media

Benjamin Whiting

Endogenous

*Keith Kramer
(Central Connecticut State University)*

*Susan Cheng, piano
(Central Connecticut State University)*

Time Zones

*Don Bowyer
(Arkansas State University)*

*Don Bowyer, trombone and multimedia
with audience participation*

5:00 – 6:30 p.m.

Post-Concert Happy Hour at The Branch
505 N Muskogee Avenue

Friday, March 13

All events today will be held in the Center for the Performing Arts

8:00 – 9:00 a.m. Registration

9:00 – 9:15 a.m. Session Chair: Kyle Gullings

Lightning Talk:

Negotiating Capital: Syrian Performers in Buenos Aires, Argentina
Andrea Shaheen (University of Texas – El Paso)

9:15 – 9:25 a.m. Break

9:30 – 9:55 a.m. Session Chair: Kyle Gullings

Erwin Schulhoff, Sonata for Violin and Piano, Op. 7
Eka Gogichashvili (Baylor University)
Kae Hosoda-Ayer (Baylor University)

10:00 – 10:25 a.m. Session Chair: Kyle Gullings

The Deepest Desire: Four Meditations on Love (2002) for flute, mezzo soprano, and piano by American composer Jake Heggie
Emily Butterfield (University of Central Oklahoma)
Marilyn Govich (University of Central Oklahoma)
Sallie Pollack (University of Central Oklahoma)

10:30 – 10:55 a.m. Session Chair: Adam Sovkopolas

Classroom Management: Getting Down to Business
Jeri Walker (Southeastern Oklahoma State University)

11:00 – 11:25 a.m. Session Chair: Adam Sovkopolas

Practice Makes Perfect: Re-envisioned
Peter Hamlin (Gonzaga University)

11:30 a.m. – 12:55 p.m.

Lunch on your own

Chapter Officers Lunch Meeting
Iguana Café
500 North Muskogee Avenue

1:00 – 1:25 p.m.

Session Chair: Ken Metz

Lightning Talks:

The Saxophone at the Gates of Hell: Sigurd Rascher and the Weimar-era Repertoire
Andrew Allen (Midwestern State University)

The Centralized Cadence
Stephanie Dickinson (University of Central Arkansas)

1:30 – 1:55 p.m.

Session Chair: Ken Metz

La Flauta of Buenos Aires through the Music of Amancio Alcorta: the music of the late 19th century in Argentina

Paula Gudmundson (University of Minnesota – Duluth)
Stephanie Dickinson (University of Central Arkansas)

2:00 – 2:25 p.m.

Session Chair: Ken Metz

The Soul of the Poète Maudit: Paul Verlaine's Musical Legacy
Melody Baggech (East Central University)

2:30 – 2:55 p.m.

Session Chair: Ken Metz

The Intrinsic Value of Performance
Julia Mortyakova (Mississippi University for Women)

3:00 – 3:15 p.m.

Session Chair: Ken Metz

Lightning Talk:

Simulating and Understanding Timbre with Pd (PureData)

Reiner Krämer

3:15 – 3:25 p.m.

Break

3:30 – 4:40 pm.

Keynote Address:

Theorizing performance(s): Some Analytical and Cultural Issues

Kostas Chardas (Aristotle University of Thessaloniki)

4:45 – 5:10 p.m.

Session Chair: Julia Mortyakova

Lightning Talks:

Google Drive as a Tool for Enhancing Administrative Processes for Music Units

Martin Zavaleta (Midwestern State University)

The Good, the Bad, and the Ugly: Applying for a Tenure-Track Position

Don Bowyer (Arkansas State University)

5:15 – 6:55 p.m.

Pre-Concert Happy Hour at The Branch
505 N Muskogee Avenue

7:00 -8:30 p.m.

Composer's Concert #2

Southwestern Sketches

*Ken Metz
(University of the Incarnate Word)*

Kristyn Son, flute

Souffle et Contresouffle

*Gregory J. Mertl
(Four Glimpses Music)*

*Heather Lanners, piano
(Oklahoma State University)*

Duons for Trombone

*Jakub Polaczyk
(Carnegie Mellon University)*

*Norman Wika, trombone
(Northeastern State University)*

Pidgin Piano

*John Griffin
(Western Michigan University)*

John Griffin, piano

Bombinate

*Jeffrey Loeffert
(Oklahoma State University)*

Jonathan Nichol, Geoffrey Deibel, and Jeffrey Loeffert, saxophone

Saturday, March 14

Events today will be held in the Center for the Performing Arts and in Fine Arts 211

8:00 – 9:00 a.m. Center for the Performing Arts

Registration

9:30 – 9:55 a.m. Center for the Performing Arts Session Chair: Martin Zavaleta

*Supporting and Sustaining Strong Communication through Innovative Coaching Strategies:
Implications for the Music Classroom and Private Studio
Kathy Scherler (Oklahoma Baptist University)*

10:00 – 10:25 a.m. Center for the Performing Arts Session Chair: Martin Zavaleta

Restructuring the Piano Lesson: A Schenkerian Approach to Performance and Composition

Michael Rushing (Mississippi College)

Benjamin Williams (Mississippi College)

10:30 – 10:55 a.m.

Center for the Performing Arts

Session Chair: Peter Hamlin

Ritual, Chaos, and Proportion in Rolf Wallin's Stonewave for Percussion Ensemble

Daniel Adams (Texas Southern University)

Fine Arts 211

Session Chair: Jeri Walker

Rediscovering Pavel Haas (1899-1944) and his Four Songs on Chinese Poetry

Kimberly Burton (master's student at Texas State University)

11:00 – 11:25 a.m.

Center for the Performing Arts

Session Chair: Peter Hamlin

Vivaldi's Music for Recorder and Bassoon

Christopher Koch (Drury University)

Trilla Ray-Carter (William Jewell College)

Lia Uribe (University of Arkansas)

Raul Antonio Munguia (Pittsburg State University)

Jill Heyboer (Missouri State University)

Fine Arts 211

Session Chair: Jeri Walker

Navigating Femininity in America's "Lady Orchestras" 1870 – 1920

Christine Craddock (doctoral student at the University of Oklahoma)

11:30 – 11:55 a.m.

Center for the Performing Arts

Session Chair: Peter Hamlin

Performance of “27” by Greg Simon

Andrew Allen (Midwestern State University)

Fine Arts 211

Session Chair: Jeri Walker

Visualizing Media in a Concert Setting: A Discussion about the New Role Visual Stimuli and Interactive Technology Could Play in Musical Concerts

Andrew Fisher (student at Texas State University)

Robert Sanchez (student at Texas State University)

Kimberly Burton (student at Texas State University)

12:00 – 12:55 p.m. Lunch On Your Own

1:00 – 1:25 p.m.

Center for the Performing Arts

Session Chair: Paula Gudmundson

Spelling Gems: Reverse Solmization as an Approach to Composition in “Stone Rock Music Poems”

Samuel Magrill (University of Central Oklahoma)

Natalie Syring (University of Central Oklahoma)

Fine Arts 211

Session Chair: Alexandra Zacharella

Sustaining Native Voices: Collaborative musical projects with the Comanche and Kiowa Tribes

Kathy Scherler (Oklahoma Baptist University)

1:30 – 1:55 p.m.

Center for the Performing Arts

Session Chair: Paula Gudmundson

Sustaining and renewing our arts forms through intergenerational performance: Britten's Noyes Fludde and its implications for conductors, composers, and educators

Joshua Nannestad (Southeastern Oklahoma State University)

Fine Arts 211

Session Chair: Alexandra Zacharella

Grass Dance: Native American Musical Influences

Delphine Piguet (doctoral student at the University of Oklahoma)

The remaining events will all be held in the Center for the Performing Arts

2:00 – 2:25 p.m.

Session Chair: Paula Gudmundson

Jean Sibelius as a Song Composer

Sooah Park (University of Texas at Tyler)

Vicki Conway (University of Texas at Tyler)

2:30 – 2:55 p.m.

Session Chair: Daniel Adams

Fragmented Lyricism: Sechs Lieder nach Gedichten von Friedrich von Hölderlin by Paul Hindemith

San-ky Kim (Texas Christian University)

Sujung Cho (Clafin University)

3:00 – 3:25 p.m.

Session Chair: Daniel Adams

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

Sujung Cho (Clafin University)

Jacob Clark (Lamar University)

End of Conference

Thank you for attending and travel safely. We look forward to seeing you at the 2016 South Central Chapter Conference at Midwestern State University, in Wichita Falls, Texas.

BIOS, ABSTRACTS, AND PROGRAM NOTES

Adams, Daniel C.

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston where he has served on the taught courses in music theory and composition since 1988. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). He is the composer of numerous published musical compositions and the author of many articles and reviews on various topics related to Twentieth Century percussion music, musical pedagogy, and the music of Texas. His book entitled *The Solo Snare Drum* was published by HoneyRoch HoneyRock in 2000. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History 1896 to the Present and has authored a revision of the Miami, Florida entry for the New Grove Dictionary of American Music (2013). Adams has served as a panelist and lecturer nationally and internationally, on topics ranging from music composition pedagogy to faculty governance. In 2004 he appeared as an invited guest conductor for the premiere of a commissioned work at the Teatro Nacional in San Jose, Costa Rica. 2011 he presented a composition Master Class at Ewha University in Seoul, South Korea. His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Turkey, Costa Rica, Argentina, Canada, and South Korea. His music is recorded on Capstone, Ravello, Summit, and Potenza Records.

Abstract:

Ritual, Chaos, and Proportion in Rolf Wallin's Stonewave for Percussion Ensemble

The focus of this study is an analytical and descriptive discussion of the interplay between alogrhythmic, intuitive, and programatic origins of Rolf Wallin's Stonewave. Composed in 1990, Stonewave is a composition in three parts for percussion sextet (with a version for trio) consisting of indefinitely pitched wood, metal, and membrane instruments.

Rolf Wallin was born in Oslo in 1957 and studied composition at the Norwegian State Academy of Music from 1976-82. He has received several awards from the Norwegian Society of Composers and the Nordic Music Council. Stonewave received Best Work Award at the ISCM World Music Days in Warsaw in 1992.

Drawing upon the tradition of shamannic drumming, Wallin describes Stonewave as a succession of "monomanical sequences" interspersed with silence in such a way as to portray an "invisible ritual" or "exorcism". Wallin combined intuitive compositional decisions with computer-generated algorithms derived from chaos theory in composing Stonewave. Chaos theory explains behavior that appears random, but is actually the result of an evolving system with set rules that encompass gradations of both order and disorder. Accordingly, each part of Stonewave, is characterized by a linear succession of events interrupted by incongruous deviations.

The discussion will include a summary of the general characteristics of each movement and the contrasts between them. The proportional relationships between sound and silence, the role of shifting rhythmic subdivisions and tempo changes, and the alternation of notated and improvised passages will be discussed and examined in the context of a trinitarian relationship between ritualistic symbolism, algorithm, and intuition.

Allen, Andrew

Dr. Andrew J. Allen is an assistant professor of music at Midwestern State University in Wichita Falls, Texas. He has previously served on the faculties of Claflin University and Valley City State University. As a saxophonist, he has commissioned more than a dozen new works; performed with symphonies in Tennessee, Michigan, Georgia, South Carolina, and Texas; and has performed throughout the United States and Great Britain, including appearances at the World Saxophone Congress, the United States Navy Band International Saxophone Symposium, North American Saxophone Alliance Biennial Conferences, and the College Music Society National Conference. As a scholar and pedagogue, his writings have appeared in *The Instrumentalist*, *School Band and Orchestra*, the *TBA Bandmasters Review*, the *NASA Update*, and *Saxophone Today*. He holds degrees in music education and performance from Tennessee Tech University, Central Michigan University, and the University of South Carolina, and his teachers include Phil Barham, John Nichol, Joseph Lulloff, and Clifford Leaman.

Abstracts:

The Saxophone at the Gates of Hell: Sigurd Rascher and the Weimar-era Repertoire

The Weimar Republic-era in Germany was a time of great creative foment, with composers inspired by both the new sounds of jazz and the musical modernism advocated by musicians from Schoenberg to Stravinsky. The saxophone was an icon of modernity, enticing many composers with its popular allusions. The saxophonist Sigurd Rascher would one day be the leading pioneer of modern saxophone pedagogy. At the time, however, he was a young man commissioning new repertoire for his instrument. This presentation will explore the composers the saxophonist approached, and the music that resulted.

Performance of "27" by Greg Simon

Greg Simon's 27 for tenor saxophone and electronics (2012) is a groundbreaking work that pairs the saxophone with an electronic accompaniment replete with broadcast voice recordings, prerecorded sound, and even noise, yielding an enfolding soundscape that offers a new dimension in contemporary music.

Baggech, Melody A.

Melody Baggech holds a Bachelor of Music degree from Millikin University, a Master of Music degree from West Texas A&M University and a Doctor of Musical Arts degree from the University of Oklahoma. She has been active as a performer in a variety of musical media including opera, oratorio, musical theater, recitals, sacred music, and contemporary music. Melody is active throughout the region and has been featured as a performer at conferences with Texoma Regional NATS and the South Central Chapter of College Music Society. Other performances include guest recitals at West Texas A&M University, Tulsa University and Southeastern Oklahoma State University.

Abstract:

The Soul of the Poète Maudit: Paul Verlaine's Musical Legacy

*Paul Verlaine's poetry has often been described as being inherently musical. His use of familiar language, vivid imagery, and uneven syllabication, along with his ability to evoke emotion through the cadence and musicality of words (Albert Combrink) has inspired many composers from both the 19th and 20th centuries. In his famous poem, *Art Poétique*, he proclaims "Music above all else." The songs of Gabriel Fauré and Claude Debussy, in particular, demonstrate the musicality of Verlaine's verse. These two composers broke with Common Practice musical traditions in a way that parallels Verlaine's break with Romantic poetic traditions. With Fauré, it could be argued that Verlaine's poetry contributed to the composer's mature compositional style. Similarly, Verlaine's departure from Romantic poetic practices can be heard as a parallel to Debussy's compositional techniques, which abandon many aspects of Common Practice tonality*

and the Romantic style. Verlaine's frequent references to music, his abstract language, and his break from traditional versification have made his poetry an ideal vehicle for Faure and Debussy, contributing with both language and style to a repertoire of songs that is distinctly French.

Bowyer, Don

Don Bowyer is Dean of the College of Fine Arts at Arkansas State University. Having previously taught at every level from kindergarten through university in the United States, the U.S. Virgin Islands, and Sweden, Bowyer received his Doctor of Arts from the University of Northern Colorado, Master of Arts from California State University-Northridge, and Bachelor of Arts from West Virginia Wesleyan College. Active in the fields of composition, music technology, and performance, Bowyer has published more than 60 pieces of music, developed an educational computer program that has been used in at least 120 countries, and has performed as a trombonist more than 40 countries. Among other performing credits, he spent five years playing trombone on eleven cruise ships in the Caribbean Sea, the Mediterranean Sea, and the Gulf of Alaska. The first ten didn't sink. See donbowyer.com/aground for an account of the eleventh. Bowyer and his wife have also served as foster parents, having provided a home to eighteen foster children between 2003 and 2010.

Abstracts:

The Good, the Bad, and the Ugly: Applying for a Tenure-Track Position

As a committee member, department chair, and dean, the author has seen many good and bad examples of letters and CVs submitted for tenure-track searches. This discussion will summarize some of the best and worst practices. The talk will be brief enough to allow for group discussion, particularly exploring the variety of viewpoints introduced by the individuals who make up a search committee.

Time Zones

This performance requires audience participation. Please TURN ON your cell phones!

This multimedia composition for trombone and computer is autobiographical, representing a typical day in the composer's life, with sections for administration, teaching, music technology, composition, performance, and family. These are the "zones" of this composer's daily life. The "typical day," however, also includes many unplanned demands. This composition is a metaphor for navigating the various "zones" of life while still responding to outside demands.

The technology involved is a Flash animation, with crude graphics. The electronic music embedded in the animation ranges from familiar-sounding string instruments to unusual sounding noises.

The composition consists of six short sections representing "Administration," "Composition," "Performance," "Technology," "Teaching," and "Family." A seventh section, "Unplanned Demands," interrupts the music whenever a member of the audience calls the performer's cell phone. Following the interruption, the music continues where it left off. The total performance could last anywhere from 8 minutes to several days, depending on how many times the audience insists on an "Unplanned Demand." Typical performances have been about 12 minutes.

Brownlow, James

Art Brownlow is Professor of Music at the University of Texas at Brownsville, where he has taught since 1984. His terminal degree is a DMA in trumpet performance from the University of Texas at Austin. Dr. Brownlow also received a BM in music education from Furman University, an MM in trumpet performance from Northwestern University, and engaged in post-masters studies in musicology at the University of North Carolina. He currently performs as principal trumpet of the Valley Symphony Orchestra, and also with the UTB Faculty Brass Quintet. In the area of scholarly activities, Dr. Brownlow wrote *The Last Trumpet: A History of the English Slide Trumpet*, which was published by Pendragon Press. The book was the first offering in a new project entitled *Bucina: The Historic Brass Society Series*, a joint endeavor between Pendragon Press and The Historic Brass Society. Dr. Brownlow has also presented papers at the National Opera Association and the International Historic Brass Symposium, and has published articles in *The Opera Journal* and *The Instrumentalist*. Dr. Brownlow holds memberships in several professional organizations, including the College Music Society, the International Trumpet Guild, the Historic Brass Society, and the Texas Music Educators Association. Dr. Brownlow's teaching duties at UTB include applied trumpet instruction and the undergraduate music history sequence. Previous academic positions include those held at North Greenville College (SC) and at Lander University (SC). He also held graduate assistantships at both Northwestern University and the University of North Carolina.

Abstract:

Teaching Undergraduate Music History: A New Model Utilizing iPad Technology

The iPad is a remarkable tool that allows music instructors in higher education to enhance the learning process by embracing technology. Educators are continually finding new uses for this device—from marching band design, to studio instruction, to music composition. But, can this technology be useful in teaching the traditional undergraduate music history sequence?

This project involves “flipping” the music history class, so that music’s historical, aesthetic and philosophical context is learned at the student’s leisure. Class time, then, is entirely dedicated to the application of information. However, the predominantly innovative aspect of this project lies in the use of iPad technology.

At the University of Texas at Brownsville, all music majors are provided with iPads. On these devices, the music history student accesses most of the information and performs most of the tasks required for the course, including writing and reading assignments. iTunes U is the depository for most course information.

Class time is spent discussing the online material and assessing student preparation through testing apps. However, the majority of each class is spent studying scores, in PDF form, on the iPads. Questions are posed and answers are projected on a video screen by means of Apple TV, thereby provoking more discussion.

The project has been successfully applied in two classes thus far, with significant implications for the future. This technology could be incorporated effectively into other music history and literature classes, music appreciation classes for non-majors and into various other traditional lecture classes in music.

Burton, Kimberly

Kimberly Burton was born and raised in Denton, Texas. Growing up she loved all things music. For her undergraduate degree she decided to go to a small lesser-known university, Tarleton State University in Stephenville, TX. She graduated in 2013 with her Bachelor Degree in Music Education with a vocal emphasis. While completing her undergraduate she fell in love with the music history classes she took. Thusly the next step was to

pursue her masters in Music History and Literature from Texas State University. As the granddaughter of a World War II vet her musical and historical interests' center mostly around this time period.

Abstract:

Rediscovering Pavel Haas (1899-1944) and his Four Songs on Chinese Poetry

The life of Pavel Haas abruptly ended in October of 1944 at the Auschwitz concentration camp. He started to study music at the age of fourteen in Moravian city of Brno. Later, he studied for two years in the master class of composer Leoš Janáček (1854-1928), who was Haas' most influential teacher. Haas proved to be Janáček's best student (Frenk 2013). Eventually he worked his way into being a film and stage composer with the help of his brother. Aside from this, Haas' musical output contains a variety of instrumental and vocal music (Miranda 2011). Four Songs on Chinese Poetry (1944), composed in Theresienstadt, is one of his most famous works, written for baritone and piano; it will be the main focus of this paper. There has been little scholarly work done in English about Haas and his works, having been mentioned only in German or Czech publications.

In this paper, I will provide biographical information about the largely 'forgotten' Haas from birth to his death as well as an overview of the compositional work of Haas. Also included will be a brief analytical approach to the song cycle, looking at selected aspects of the piece from a variety of perspectives. The research methods will include biographical and historical methods as well as music-analytical methods focusing on melody, rhythm, growth / form, harmony, and text-music relationships.

Butterfield, Emily J.

Dr. Emily J. Butterfield, Associate Professor of Flute at the University of Central Oklahoma, teaches applied flute, flute choir, woodwind literature, pedagogy and chamber music. She performs as a solo and chamber music recitalist and is principal flute in the Edmond Chamber Orchestra. Dr. Butterfield has performed as a guest artist at universities and flute festivals in Michigan, Minnesota, North Dakota, Texas and Wisconsin and performed at national and regional music conventions including the National Flute Association, International Double Reed Society, College Music Society and the International Horn Society. She has also served as an adjudicator for the National Flute Association (NFA), Oklahoma Flute Society, Central Ohio Flute Association, Upper Midwest Flute Association, MTNA, Madison Flute Festival, Texas Flute Society and the San Diego City Schools. In 2013, the UCO School of Music faculty recognized Dr. Butterfield with a Faculty Merit Credit Award in the area of Outstanding Teaching.

Abstract:

The Deepest Desire: Four Meditations on Love (2002) for flute, mezzo-soprano and piano by American composer Jake Heggie

The Deepest Desire: Four Meditations on Love (2002), by Jake Heggie (b. 1961), sets the meditative and spiritual poetry of Sister Helen Prejean to create four contrastingly expressive songs. Heggie, who previously collaborated with Prejean in his opera Dead Man Walking, discovered at the conclusion of their initial collaboration that Prejean's spirituality and introspectiveness could be a source for additional compositions. Heggie asked Prejean to share her spiritual thoughts and as a result, created The Deepest Desire. This cycle begins with what Heggie calls a three-part piece. The first part, "The Call," features a three-note melodic motive played by an unaccompanied flute. Heggie describes this as, "the core of the piece: a falling major third which then ascends a minor third." This section concludes with "More is Required" and "Love." These songs, reflective in their mood, describe the nun's work as an activist. The next song, "I Catch on Fire," provides contrast with a quicker tempo and accented rhythms. Here, the

mezzo-soprano relates Prejean's true story of when her veil caught on fire during a religion lesson. Heggie's song cycle culminates with its third song, "The Deepest Desire," in which the poetry expresses the nun's true spiritual awakening and reveals her "deepest desire." The final song, "Primary Colors," uses a very slow tempo, descending melodic intervals, and note bending, reminiscent of a Native American flute, to depict a mood of peacefulness and tranquility.

Cheng, Susan

Pianist Susan Cheng, native of Taiwan, grew up in Bangkok, Thailand before coming to the United States for her college studies. She pursued two degrees at Oberlin College, graduating with a BA in Biology and a BM in Piano Performance. She then completed her MM in Piano Performance at the Hartt School and is currently in the doctoral program studying with Paul Rutman. Susan was a member of Hartt's honors chamber music program - Performance 20/20, a winner of the Emerson String Quartet Competition, and a winner of the Paranov Concerto Competition. Susan is on the faculty at the Hartt School Community Division, Central Connecticut State University, and Choate Rosemary Hall.

Cho, Sujung

Established by pianists Sujung Cho and Jacob Clark, **Duo Korusa** is a versatile piano duo/duet team dedicated to the performance of lesser-known works of the 19th and 20th century, as well as new works of the 21st century. Since its inception in 2012, Duo Korusa has been performing rare or newly composed piano duet works throughout the United States in venues located in Texas, South Carolina, Georgia, New York, Montana, Nebraska, and Missouri. Equally academics and performers, both members of Duo Korusa have a keen interest in research and have presented lecture recitals at national and regional conferences of the College Music Society at universities across the United States. Their recording of Diabelli's Sonata in C major for Piano Four Hands has been published by Symposium, the peer-reviewed journal of CMS and is available in the recording archives of Symposium's online journal. Duo Korusa has also had the honor of being selected to present a lecture for South Carolina State University's Faculty Brown Bag Lecture Series sponsored by the College of Humanities, Education, and Social Sciences. Dr. Sujung Cho is on the faculty of Claflin University in South Carolina. She is a graduate of Ewha Womans University in South Korea and completed her master's and doctoral studies in piano at the University of Cincinnati, College-Conservatory of Music. Dr. Jacob Clark studied exclusively at the University of Texas at Austin, receiving all three of his degrees in piano and is on the faculty of Lamar University in Beaumont, Texas.

Abstracts:

Performance of Hungarian Suite for Piano, Four Hands by Deszo D'Antalfy

Movements: I. Alla aarcia, II. Scherzo, III. Serenata, IV. Finale

Deszo D'Antalfy (1885-1945) was a Hungarian organist and composer whose accomplishments include a substantial list of compositions including works for organ, piano, chamber music, orchestra, opera, choral music, as well as one film score. He immigrated to the United States in 1921 and held positions at the Eastman School of Music, Radio City Music Hall, and the New York Philharmonic.

His Hungarian Suite for Piano Four Hands is a suite in four movements that is deeply rooted in the practices and harmonic language of the late 19th century. Although the date of composition is not clear, it was published in 1913 by the Boston Music Company. The writing is fairly challenging for the duet medium, calling on the performers to often cross each other's hands and to play in overlapping registers.

In this work, D'Antalffy is following in the tradition of other nationalistic composers such as Bartok, Kodaly, Janacek and Dvorak with the usage of authentic rhythms and melodic patterns particular to his native land. In addition, the rather dense texture and frequent application of contrapuntal techniques reveals the strong influence of D'Antalffy's teacher, Max Reger. However, it seems that D'Antalffy was writing to appeal to popular taste at the time; the music is very tuneful, employs frequently syncopated rhythms, and builds to a satisfying climax in the final movement.

Considering the lack of substantial duet repertoire, this work is a welcome and audience-friendly addition for adventurous duet teams.

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

Pagine di Guerra: Quattro "Films" Musicali per Pianoforte a quattro mani is a fascinating work from the piano duet repertoire written in 1915 by Alfredo Casella 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 piece.

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

Craddock, Christine

Christine Craddock is pursuing a doctorate in double bass performance at the University of Oklahoma, where she studies with Anthony Stoops. She also holds degrees from the University of Michigan and the University of Oklahoma. Her primary areas of research include original double bass solo repertoire from the twentieth century and the history of women's involvement with the double bass. Christine also performs with the Oklahoma City Philharmonic and other regional ensembles. She has been the double bass instructor with the Sooner Strings Project since 2011, and in 2012 she held the position of interim double bass faculty at the University of Oklahoma.

Abstract:

Navigating Femininity in America's "Lady Orchestras" 1870-1920

In the late nineteenth century, American women musicians began to follow the example of their European counterparts by participating in women-only orchestras. Investigations into these ensembles conducted by scholars including Ammer, Green, Macleod, Neuls-Bates, Santella, and Tick have compiled a substantial amount of data regarding the organization, membership, and training of these ensembles. Ammer and Santella in particular have articulated two distinct models of American women's orchestra operating between 1870 and 1920: the career model and the club model. In this paper I will discuss how these two types of orchestras expanded women's legitimacy on stage by presenting two distinct versions of femininity that promoted the acceptability of women on stage while minimizing the apparent threat of

female performance. I will examine prominent examples of each type of orchestra and compare aspects of traditional femininity in each by identifying common elements of dress, repertoire, venue and business model. Career model orchestras such as the Boston Fadettes achieved success by exploiting elements of “feminine display” (as explored by Lucy Green) at the cost of performing “serious” repertoire, while club model orchestras such as the Los Angeles Women's Orchestra used “moral uplift” rhetoric to promote their enterprises at the expense of the potential for professional careers in music. These different modes of femininity allowed each group to legitimize itself and allowed female ensembles to gain a foothold on the public stage that would ultimately help validate subsequent female participation in mixed-gender ensembles.

Dickinson, Stefanie C.

Stefanie Dickinson is Assistant Professor of Music Theory at the University of Central Arkansas. She holds degrees in piano performance from the University of Georgia (BM) and Auburn University (MM) and in music theory from Northwestern University (MM) and the Eastman School of Music (PhD). Her primary areas of research include the music of Liszt's late experimental period, issues in analysis and performance, and music theory pedagogy. She has presented her work at regional and national meetings of the Society for Music Theory and the College Music Society, and at international meetings of CMS, the Dutch—Flemish Society for Music Theory, the 12th Biennial International Conference on Nineteenth-Century Music, the International Conference on Music and Gesture, and the First National Symposium of Musical Analytics in Shanghai. Her articles can be found in *GAMUT*, *College Music Symposium*, and *Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st Century*, published by the Hungarian Liszt Society in honor of the millennial anniversary of the state of Hungary.

Abstract:

The Centralized Cadence

It is all but a rule that tonal compositions conclude on a perfect authentic cadence. Of course, exceptions exist for inner-work movements ending on a half cadence, but these are understood as respites in the journey to the work's ultimate PAC. The finality of the PAC lies in its uniqueness: it is the only cadence that provides both melodic closure (2—1) and harmonic closure (V—I).

The final PAC of a piece provides such a satisfying conclusion that when a work ends otherwise, we are taken aback in a moment of thwarted expectation, Leonard B. Meyer's “arousal of affect.” Such is the case in several of Liszt's experimental works where the only PAC is systematically placed at or near the exact center of the piece—the “Centralized Cadence.” The ending cadence becomes a weak progression involving inverted chords and parsimonious voice leading.

*This presentation introduces this curious structural phenomenon by its use in four pieces: *Romance oubliée*, *Via Crucis*, *Richard Wagner—Venezia*, and *Nuages gris*. Slides provide a bird's eye view of the location of the CenCad in the musical score and a close-up comparison of each work's CenCad and respective ending cadence. Sound files of all cadence pairs expose a dramatic aesthetic contrast. While each work manifests a unique harmonic language, it is acknowledged that the phenomenon of the CenCad may actually help to inform a unifying analytic methodology for these puzzling works.*

Fisher, Andrew

Andrew Fisher, a native of Lake Charles, Louisiana, received his bachelor's degree from McNeese State University in Music Education with an emphasis on instrumental teaching. Realizing his love of theoretical and academic work, he is seeking a master's degree in music theory from Texas State University. Andrew has always enjoyed being in a band setting of any kind from marching bands to wind symphonies to jazz combos. While at Texas State University, Andrew has given presentations focused on music written by Kazumi Totaka at the American Musicological Society and at the Ludomusicology Conference, a relatively new conference based in the United Kingdom. Andrew's focus on video game music and audio comes from a lifelong passion for all video games and the immersive stories they tell.

Abstract:

Visualizing Media in a Concert Setting: A Discussion About the New Role Visual Stimuli and Interactive Technology Could Play in Musical Concerts

The musical concert has been a time-honored tradition for people to gather and experience all that music can evoke in the human mind and soul. Remarkably, the concert has been both a long-standing and also evolving event that has had its share of changes throughout the multiple centuries it had been established (Hurd 2014). This also includes concerts that are not only focused on Western art music, such as pop music concerts. The most drastic changes to concerts are still yet to come, and may have already started with concerts by popular bands such as The Black Mages, video game music concerts such as Video Games Live (2014), and even marching band shows like Ohio State University's in 2012. With the proliferation and saturation of technology into the general society, interactivity and visual stimuli have staked a prominent place in peoples' source of leisure and entertainment, two aspects that are the foundation for the function of a musical concert.

Some composers have already begun to add multi-media aspects to accompany the aural stimuli (Whitacre 1996, Lo Presti 1967). The added visual aspect to a piece of music is seen as an appreciated boon to some and a nuisance to others. This panel will create a lively discussion on the emerging technologies that one can find in today's concerts and possibly in concerts of the near future as well as the current and speculated benefits and detractions of including interactive technologies and visual stimuli for concert goes everywhere.

Gogichashvili, Eka

Dr. Eka Gogichashvili serves as an Associate professor of Violin at Baylor University. Her degrees include: BM from Balanchivadze College of Music in Tbilisi, Georgia (former Soviet Union) and from Rowan University, New Jersey; MM from Tbilisi State Conservatory in Tbilisi, Georgia and Louisiana State University (LSU) School of Music; DMA from Louisiana State University with the minor in orchestra conducting. Dr. Gogichashvili has a full studio at Baylor University and teaches applied lessons, chamber music, Violin Methods and Violin Orchestral Excerpts classes. Throughout her career, Ms. Gogichashvili has appeared in numerous performances as a soloist, chamber music and orchestra music player. She has performed and conducted master classes throughout Europe as well as in United States. In November 2001 Dr. Gogichashvili was named as the Honoree of the Laurel Chapter of Mortar Board at the 2001 Circle of Achievements from among 26 professors. In the fall of 2005 she was nominated for the outstanding teaching award by the School of Music faculty and students.

Abstract:

Erwin Schulhoff, Sonata for Violin and Piano, Op. 7

Ervin Schulhoff (1884-1942) was an incredibly gifted pianist, conductor, composer and writer who spent the last days of his life at the Wülzburg internment camp. Schulhoff's compositional legacy is represented by works in almost every genre and in many different styles ranging from neo-Baroque to Dadaistic writing. In his short lifetime, Schulhoff composed four compositions for violin and piano and violin solo: Suite for Violin and Piano, Op. 1 (WV 18), Sonata No. 1 for Violin and Piano, Op. 7 (WV 24), Sonata for Solo Violin (WV 83), and Sonata No. 2 for Violin and Piano (WV 91). Unfortunately, these violin works are underperformed and have not reached large audiences. These compositions are worthy to be a part of the violin repertoire amongst other masterpieces. The Sonata for Violin and Piano, Op. 7 is one of Schulhoff's early compositions. It consists of four movements including: Allegro impetuoso, Andante, Burlesca/Allegretto, Finale/Allegro risoluto. This sonata is a perfect example demonstrating the influences of musical directions of the time, yet clearly defining the composer's individuality.

This lecture-recital will demonstrate Schulhoff's compositional style with its energetic driving rhythms, eclectic melodic language, chromaticism vs. diatonism, modal scales, violinistic effects, etc.

Music might have developed and evolved in different directions if Schulhoff and numerous talented composers and artists had not died in the concentration camps during the Second World War.

Govich, Marilyn

Dr. Marilyn Govich is a professor of applied voice, and previously served as Division Head of Music Theatre and Opera, and Coordinator of Vocal Arts at the University of Central Oklahoma. She holds a DMA in Vocal Performance from the University of Oklahoma where she received the Provost's Outstanding Dissertation Award. Her dissertation also won the Biennial Dissertation Award of the National Opera Association. At UCO Dr. Govich has been awarded the Hauptman Fellowship Award for Distinguished Achievements in Research, Creative and Scholarly Activity, as well as Faculty Merit Award for Outstanding Teaching. Two of her students recently won national Outstanding Performance Awards at the Kennedy Center of the American College Theatre Festival. Dr. Govich has performed as a soloist with the newly created Center for Historical Performance Practice, and previously was a soloist with the Oklahoma Collegium Musicum. She continues as an active actress in professional musical theatre, recitalist, oratorio soloist, adjudicator and clinician. She has twice been selected to perform as a soloist at the National Conference of the National Opera Association in New York City and has twice presented Artist Recitals at the Texoma Regional Conference of the National Association of Teachers of Singing, as well as performed for regional conferences of The College Music Society. Dr. Govich has recorded a scene from the David Yeagley opera "Jacek" with the Polish National Radio Symphony in Katowice, Poland for Opus One Records.

Griffin, John

John C. Griffin is a professor of music at Western Michigan University and Associate Director of Music at St. Catherine of Siena Church in Portage, Michigan. Griffin earned his Ph.D. in music composition from the University of Iowa, where he studied with David Gompper. He received his BM and MM in music from Western Michigan University. While at WMU, he studied piano with Lori Sims and composition with Richard Adams, C. Curtis-Smith, and Robert Ricci. As a pianist, he has performed with the new music ensembles Opus 21 and Birds on a Wire, and currently serves as the accompanist for the Kalamazoo Singers choral group. His music has been featured at numerous conferences and festivals, including the Imagine 2 Electroacoustic Music Festival, the Electroacoustic Juke Joint, the UA-Huntsville New Music Festival, the Kentucky New Music Festival, the Boston New Music Initiative Concert Series, the National Flute Association Convention, and the Society of Composers, Inc. National

Conference, as well as College Music Society International Conferences in Croatia (2009), South Korea (2011), and Argentina (2013). Griffin is a Finalist of the International Music Prize for Excellence in Composition 2011 and semi-finalist for the American Prize in Composition. In 2014, his commissioned solo piano work *Playin' and Prayin'* was included in pianist Nicholas Phillips's "American Vernacular" album, released through New Focus Recordings. More information can be found at www.johngriffin.com.

Abstract:

Pidgin Piano

According to some sources, "piano" is rendered in Pidgin English as "A Big Box With Many Teeth, When You Hit It, It Cries." Whatever the truth may be, the phrase is a very evocative one that I believe accurately describes most of the multifaceted capabilities of the piano. In this piece, composed for Nicholas Phillips, the phrase is split into three elements corresponding to the three movements, each representing one aspect of the piano's versatility. "A Big Box With Many Teeth" utilizes the full length of the keyboard from the lowest to the highest register and includes many rapid chromatic passages interspersed with forceful dissonant chords. "When You Hit It" incorporates string plucking, fortissimo tone clusters, and striking the piano body with the knuckles. "It Cries" features small "sighing" gestures and slow, pointillistic passages that combine with a generous use of the damper pedal to produce ringing, melancholy sonorities. (Note: Only movements I and III are included.)

Gudmundson, Paula

Flutist Paula Gudmundson remains an active performer and pedagogue in the Midwest. Recently appointed Assistant Professor of Flute at the University of Minnesota- Duluth. Prior to her appointment, she held teaching positions at MacPhail Center for Music in Minneapolis, MN and Anoka Ramsey Community College. She has performed recitals and masterclasses nationally and internationally including New Delhi, India (2008) and Buenos Aires, Argentina (2011). Dr. Gudmundson was recipient of a 2011- 2012 Artist Initiative Grant from the Minnesota State Arts Board for research of flute in Latin American art music. Traveling to Buenos Aires, Argentina in search of neglected early 20th century music. In 2012 she presented programs throughout Minnesota featuring solo and collaborative works from Argentina performing a program titled La Flauta of Buenos Aires. She was awarded the Paul Revitt Award for Graduate Research from the College Music Society for; La Flauta of Buenos Aires through the Music of Amancio Alcorta at the Great Plains Regional Conference in Spring 2012. This program was also featured on Minnesota Public Radio's Regional Spotlight in August 2012. <http://bit.ly/O3Fc5J>. Dr. Gudmundson is a practitioner of the Alexander Technique, which focuses on the effective means of changing tension habits and improving coordination. This has contributed to her innovative and observant teaching style. Her Alexander study has included the Sweet Briar Alexander Institute in Lynchburg, VA and study with Pedro Alcantara, Missy Vineyard, Lisa First and Tully Hall. Dr. Gudmundson has had the opportunity to perform in masterclasses for Jeanne Baxtresser, Tadeu Cohelo, Carol Wincenc, Keith Underwood, Jeffery Kahner, Jim Walker, and Baroque flutist Barthold Kuijken. She is an innovative and passionate educator also serving on the faculty at MacPhail Center for Music (Minneapolis, MN) and Anoka Ramsey Community College (Coon Rapids, MN) and the International Music Camp (Dunseith, ND). Gudmundson has presented workshops for the College Music Society, Minnesota Music Education Association, College Music Society and Vocal Essence's Witness Program. Dr. Gudmundson is a member of the College Music Society, Minnesota Music Teachers Association, Music Teachers National Association, American Composers Forum, has served as a board member of the Upper Midwest Flute Association (UMFA), and as Chair of the Visual Documentation Committee of the National Flute Association (2003-2007). Dr. Gudmundson

holds a Bachelor of Music at Lawrence University, Master of Music at the University of North Texas, and a Doctorate of Musical Arts at the University of Minnesota as a Berneking Fellow. Her principal teachers include Immanuel Davis, Terri Sundberg, Ernestine Whitman and Adrienne Greenbaum.

Abstract:

La Flauta of Buenos Aires through the Music of Amancio Alcorta: The music of the late 19th Century in Argentina

The beginning of the twentieth century in Argentina witnessed the arrival of millions of Italian and Spanish immigrants and continuing transformation of the country. This unique historical experience also represents a vast unexplored territory which includes diverse musical styles beyond the tango for which Argentina is best known for. There is much more Argentine repertoire for flute to explore and perform.

Lecture focuses on research at El Instituto Nacional de Musicología "Carlos Vega" and La Biblioteca Nacional de la Republica Argentina. into works by Amancio Alcorta. The lecture recital will focus on three specific areas. First, providing a context to the works of Amancio Alcorta addressing the historical context, type of flute used, influences, and significance to art music in Argentina. Second, I will perform the two most significant works for flute by Amancio Alcorta, Nocturno and the Gran Fantasia and introduce three more additional works discovered for flute. Third, I will address any questions about these works and advocate additional research concerning Latin American art music. These monumental and rediscovered works deserve continued research and performance as they represent a sample of what has been to often overlooked in the history of music from Argentina.

Gullings, Kyle

Kyle Gullings is a versatile, collaborative composer of stage, vocal, and chamber works whose projects have traversed topics including environmental awareness, Sumerian legends, nuclear weaponry, mental illness, and copyright issues. He has been recognized through the National Opera Association's Chamber Opera Composition Competition (1 of 3 National Finalists, 2010-2012) and the SCI/ASCAP Student Composition Competition (two-time Regional Winner), and has been performed across the country through the Kennedy Center's Page to Stage Festival, John Duffy Composers Institute, Capital Fringe Festival, College Music Society, and Society of Composers, Inc. He has been commissioned by baritone Charlie Hyland and by the Catholic University of America Women's Chorus and has been performed by Altra String Quartet and Chicago Miniaturist Ensemble. Dr. Gullings joined the faculty of the University of Texas at Tyler in 2011, where he is committed to improving undergraduate instruction in music theory and composition nationally. Dr. Gullings completed his D.M.A. in Composition at The Catholic University of America, where he was also the first recipient of their unique Stage Music Emphasis master's degree. He holds a Bachelor of Music degree in Theory/Composition from Concordia College in Moorhead, MN.

Abstracts:

Sonatas, Rondos, and Cupcakes: The Efficacy of Collaborative Learning in Undergraduate Music Theory Courses

This paper examines the efficacy of collaborative learning models in undergraduate music theory courses. It begins with a survey of existing research on collaborative learning across disciplines, then moves into an account of two successful group projects I assigned in my upper-division Form classes taught in Fall of 2013 and 2014. The students' creative final products, which I will display, include videos, an oversized pop-up book, a playable board game, and a three-tiered set of cupcakes (no tasting samples provided!). My experiences with administering these projects, along with comparisons of my previous (sometimes less successful) group projects, are examined in light of the pedagogical implications of the existing research.

The paper closes with a series of practical suggestions for turning collaborative projects in the college music classroom, and in upper-division music theory courses in particular, into positive and memorable experiences.

Composer Mentors: A Model for Community Engagement, Service Learning, and Learning by Teaching

The presentation outlines a new annual Composer Mentor program for community outreach and service learning, initiated in Fall 2014. The program reaches out to local high school students with an interest in music composition, and matching them with undergraduate student music majors to provide a semester-long mentoring experience. This provides specialized guidance and a rare performance opportunity for the younger composers - a true service opportunity, rather than a simple outreach program. The university students, meanwhile, are able to exercise their critical music creation skills and help other aspiring composers at the same time. The program culminates in an audio-recorded readings rehearsal concert of the created works, performed by volunteer performers drawn from the undergraduate music major population. The design, implementation, and creative results of this program will be detailed, along with a discussion of the implications for community engagement, service learning, and learning by teaching.

Hamlin, Peter

Peter J. Hamlin is an Assistant Professor of Music Education at Gonzaga University where he oversees the music education program. Dr. Hamlin received his Ph.D. in Music Education from the University of Miami in Florida. He was awarded a Master of Music degree from the University of Connecticut in Clarinet Performance. While there he was a graduate assistant director of the marching band, men's and women's varsity basketball pep bands, and the concert band. Dr. Hamlin received his Bachelor of Music degree in Music Education from the University of Miami. Dr. Hamlin taught high school band in Florida for nine years. He also maintains a private clarinet studio and is active as a performer. His research interests include the study of deliberate practice, self-regulation, and the development of expertise. A second research interest area is assessment and research methodology. Special interests include the use of effect size, meta analysis, and latent variable modeling.

Abstract:

Practice Makes Perfect: Re-envisioned

Getting students to practice consistently in a meaningful way is a big challenge for teachers. Teachers must teach students how to develop the necessary time management skills and effective practice strategies to reinforce the likelihood and quality of student practice. The goal is to create and foster an environment that will encourage students to engage in regular, meaningful, and efficient practice sessions. The purpose of this presentation is to provide music educators with research-based strategies to reach that goal.

Current research focusing on three new studies conducted by the presenter will be explored. The first study explores the practice habits and self-regulation of college freshman instrumentalists. The second and third studies focus on the practice habits of high school band students. Results support current research that the selected goals for improving performance must match the skills and perceived capabilities of the student. 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.

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 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. When both intrinsic goals and teacher support for self-autonomy are present in the learning process, student persistence, performance, and learning are facilitated.

Heyboer, Jill

An advocate of contemporary flute music, Jill Heyboer has premiered several new pieces by living American composers. Some of these composers include Robert Mueller, Robert Brownlow, Zae Munn, and Alexis Bacon. As a recording artist, Dr. Heyboer has recorded pieces by Villa Lobos on the Naxos label, and Richard Faith on MSR Classics. She also has a solo flute CD of flute music by American composers including music by Brownlow, Mueller, Amram, Dick, and Persichetti, soon to be released, also on the MSR label. Prior to her appointment at Missouri State, Dr. Heyboer held teaching and professional orchestral flute and piccolo positions in both Idaho and Michigan. Dr. Heyboer's educational background includes a B.A. in Music Education from Luther College, an M.M. in Flute Performance from Arizona State University, and a D.M.A. in Flute Performance from Michigan State University. Her primary teachers were Kathleen Cook, Leslie Maaser, Eric Hoover, Brian Gordon and Richard Sherman. Jill Heyboer is Professor of Music (Flute) at Missouri State University, where she teaches undergraduate and graduate applied flute and is the coach and conductor of the many flute ensembles at Missouri State, including the Missouri State Flute Quartet and the Missouri State Community Flute Choir. She is a member of the Borderline Trio, the Hong-Heyboer-Murray Trio and the principal flutist in the Springfield Symphony Orchestra. During the summer, Dr. Heyboer is on the faculty at the Interlochen Arts Camp in Michigan, where she teaches flute and coaches chamber music.

Hosoda-Ayer, Kae

Dr. Kae Hosoda-Ayer is Assistant Professor of Piano and Director of Collaborative Piano at Baylor University. She holds a Doctor of Musical Arts degree in piano performance with emphasis in chamber music and collaborative arts from the University of Texas at Austin; a Master of Music degree and Graduate Diploma in piano performance from New England Conservatory where she was a Piano Honors Competition winner; and a Bachelor of Music degree in piano performance from Toho Gakuen School of Music, Tokyo, Japan. Her principal teachers include Anton Nel, Gabriel Chodos, and Nobuko Amada, and she has coached with Eiji Oue, Shuku Iwasaki, and Margo Garrett. She has been on the accompanying faculty at New England Conservatory, and while at the University of Texas at Austin she was named the first prize winner in the Sidney Wright Endowed Presidential Scholarship Competition in Piano Accompanying. Dr. Ayer has concertized throughout the United States, Canada, Japan, and Korea, where she is in demand both as a soloist and collaborative pianist. She has been heard on National Public Radio with Ronald de Kant, Professor Emeritus of Clarinet at the College-Conservatory of Music in Cincinnati. With her husband, clarinetist Christopher Ayer, she performs as the Duo Karudan throughout the United States, Canada, and Japan, and performed at the International Clarinet Association World Conferences in Tokyo, Austin, and Atlanta. In the summer of 2013, she performed with Jun Qian, Assistant Professor of Clarinet at Baylor University, at ICA World Conference in Assisi, Italy.

Johnson, Vicky V.

Vicky V. Johnson is an Assistant Professor of Music at Tarleton State University in Stephenville, Texas. She is a graduate of Boston University with a DMA in Music Education, Sam Houston State University with an MA in Music Theory and Tarleton State University with a BM in Music Education. Her primary interests are in music theory and music education.

Abstract:

Learning Without the Bells and Whistles: The Socratic Method and Sunshine

University classrooms are fully equipped with technology in the form of projectors, document cameras, audio and video equipment, not to mention the availability of laptops, tablets, and smart phones in the hands of the students. Instructors are encouraged and even required to incorporate technology into their pedagogy. Although few would question the benefit of technology in general, its ubiquitous presence may even obscure learning objectives. Two classes of Theory I students conducted an informal experiment. They discussed what was actually “required” for learning. Then, given the student learning objectives of their course, they identified activities that could be used to accomplish those objectives. These activities were carried out during the second half of the class semester without the use of any technology and outside the regular classroom. Feedback from the students revealed that the missing technology was far less important than the increased student engagement by being a part of the process.

Kaurin-Karaca, Natasa

Ms. Natasa Kaurin-Karaca is a Lecturer in Aural Skills, Class Piano and Music Appreciation at Oklahoma State University. Her musical background is firmly anchored in the Eastern European choral and *solfeggio* traditions and her education began with early training in Kodály and Elly Basic aural skills methods. Her research interests encompass different approaches in aural skills pedagogy and their connections to music cognition. Natasa's teaching experiences include leading choral programs at the elementary, high school, and college levels in Bosnia and the United States. Prior to coming to Oklahoma State University, she worked as an Artist in Residence for the Greater Columbus Arts Council in Columbus, Ohio and at the National Theater Opera house in her native Sarajevo, Bosnia. She is currently the music director of Stillwater Chamer Singers, an auditioned group of highly devoted singers from Oklahoma. Natasa received a Bachelor of Music degree in Music Theory and Aural Skills Pedagogy from the University of Novi Sad, Serbia, and a Master of Music degree in Choral Conducting from The Ohio State University under the tutelage of Dr. Hilary Apfelstadt. She has been teaching at Oklahoma State University since 2006.

Abstract:

Considering Timbre in Contextual Listening and Aural Skills Pedagogy

Acquiring aural skills and integrating them into daily music practice is essential to the development of comprehensive musicianship. However, traditional aural skills pedagogy is often criticized for its isolation from performance experiences and disconnect from contextual learning. Most ear training instruction is given in limited range on the piano, and usually focused on two elements – pitch and rhythm. Other aspects of musical syntax like dynamics, timbre, registration, articulation, etc. are rarely included in required responses.

In this presentation, I will offer methodological approaches for inclusion of timbre perception and audiation in order to create a more comprehensive Aural Skills curriculum. I will focus on introducing individual and classroom methods and activities that will develop timbral awareness through the use of

recorded music examples as well as the use of music software. My goal is to contextualize traditional elements of Aural Skills pedagogy, such as dictation, error detection, and interval and scale recognition, through the use of live or electronic instruments in order to prepare students for future experiences as educators, performers, and ensemble directors. Specific activities will progress from observing a single performer's sound production, registration, and aesthetic to controlled multivoiced and multitimbral examples from Western and non-Western traditions that can be used for error detection, and melodic, harmonic or rhythmic dictation. Identifying multiple aspects of aural skills in a single musical task will enable a more integrated and transferable aural experience.

Kim, San-ky

After his debut with the Philadelphia Opera Company, tenor San-ky Kim's career led to Europe, performing in Helsinki, Biel, Bern, Amsterdam, Brussels, Ghent, Lisbon, and Prague before settling in Germany. At the Czech National Opera in Prague, San-ky essayed all of Mozart's lyric tenor heroes, as well as Italian Bel Canto roles of Rossini and Donizetti. San-ky has performed more than 40 major tenor operatic roles throughout the world. San-ky's research interest lies on modern German Lieder, especially championing Wolfgang Rihm's works. San-ky is currently preparing an anthology edition of Lithuanian art songs with English translations. In November 2014, San-ky was the tenor soloist for TCU Bass Hall performance of Beethoven's 9th Symphony. San-ky is an Associate Professor of Voice and Opera at Texas Christian University.

Abstract:

Fragmented Lyricism: Sechs Lieder nach Gedichten von Friedrich Hölderlin by Paul Hindemith

German Lieder, as an art form, was valued for the crystalized musical interplay between voice and piano in interpreting poetic text. As musical language lost tonal center and poetry lost supremacy over prose during the twentieth century, German Lieder had to evolve in order to be relevant.

Paul Hindemith (1895 - 1963) was already a prominent professor of composition in the Berliner Hochschule für Musik, when the Nazis came to power in 1932. However, when Goebbels publicly denounced him as an "atonal noise maker", Hindemith found himself isolated and exiled within his own homeland. During these uncertain times, Hindemith set six of Hölderlin's texts, lofty yet strange fusion of Greek mythology and romantic mysticism, to music. The first 4 songs, revised in 1935, were first performed as Hindemith finally found refuge in the USA. The last 2 songs were found posthumously in 1964.

Hindemith, although advocating the Second Viennese School, rejected atonality himself, seeking to push tonal harmony to the limits of coherence, while maintaining lyricism. He is one of the important links between the descendants of Romantic era and the post Second World War generation of German composers.

In this lecture recital, topics in regard to; text - music relation; vocal techniques related to the complex harmony that defy traditional voice leading; as well as voice - piano relationship are to be addressed, with the view of finding clues in sustaining, if not further developing German Lieder as a viable genre in the 21st century.

Koch, Christopher

Christopher Koch is currently associate professor of music and Director of Orchestras and Wind Symphony at Drury University, Music Director of the Springfield-Drury Civic Orchestra, Music Director of the Springfield Chamber Symphony, and Music Director of *Ensemble 21*, Springfield's professional contemporary music ensemble. Under his direction, Drury ensembles have toured regionally and performed at the Missouri and Arkansas Music

Educators Association conventions. He received his Bachelor of Music degrees in flute performance and music education from the Eastman School of Music, Master of Music degrees in flute and orchestral conducting from the University of Missouri-Kansas City Conservatory of Music, and the Doctor of Musical Arts in conducting from the University of Washington. Koch has been music director of the Kansas City Repertory Orchestra, the Saint Lawrence Ensemble, and the Sydney (Australia) Flute Choir; assistant conductor of the Colorado Mahlerfest Orchestra, the Rochester Philharmonic Youth Orchestra, the University of Rochester Symphony, and the Kansas City Conservatory Orchestra, Opera, and Musica Nova. Recently, he appeared as guest conductor with the Springfield Symphony and Chamber Orchestra of the Ozarks, served as Associate Conductor of the Salina Symphony Orchestra and conducted performances with the Hutchinson, Newton Mid-Kansas, and Timberline Symphony Orchestras. While in Seattle, Koch served as Chair of Music at the Northwest School, faculty at the Seattle Conservatory of Music, and as an interim instructor at the University of Washington, where he conducted the Wind Ensemble and Concert Band. In 1996, he received the Rotary Ambassadorial Scholarship to Australia, where he was an active conductor and adjudicator. He is also a contributing author for the book series *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band* (Meredith Music Publications). Dr. Koch resides in Springfield with his wife Danielle and daughter Ella.

Abstract:

Vivaldi's Music for Recorder and Bassoon

Among his extensive and varied output of virtuoso music, Antonio Vivaldi included works unique both in their orchestration and significant technical demands. The somewhat unusual combination of recorder and bassoon must have appealed to the Red Priest, as he used them together in both sonata and concerto settings. The Trio Sonata RV 86 is widely considered one of the most difficult works in the Baroque repertory--not only for recorder but also for bassoon, possibly composed for the virtuoso bassoonist Gioseppino Biancardi and placing the more-often-than-not continuo instrument in full partnership with the recorder. While RV 86 is unique in the repertoire, Vivaldi also includes recorder and bassoon in a number of his 'chamber concerti', miniaturized 3-movement works mirroring the ritornello structure of the more common larger form. Of these, both RV 92 (for recorder, violin, and bassoon or cello) and RV 103 (recorder, oboe, and bassoon) quite unusually specify no additional basso continuo part, providing an embellished concertante bassoon line that serves to provide both harmonic foundation and a more soloistic role than typical for the genre. This presentation examines Vivaldi's unique utilization of recorder and bassoon in RV 86 and RV 92, both in terms of virtuoso technique and in the role assigned each instrument.

Kramer, Keith

Keith Allan Kramer, composer, conductor, recording engineer and guitarist, currently resides in Boston, Massachusetts and is an instructor at Central Connecticut State University. His compositions are performed frequently throughout the U.S. as well as internationally. He has studied composition with Thomas DeLio, John Van der Slice and Stuart Saunders Smith. Keith received his D.M.A. in composition from the University of Miami and his M.Mus. in composition from the University of Maryland, College Park. Keith was the President of the Baltimore Composers Forum from 2008-2010. His music has been performed and recorded by the Slovak National Symphony Orchestra, conducted by Kirk Trevor, the Moravian Philharmonic Orchestra conducted by Vit Micka, David Taylor and many others. Recent performances of his work included highly successful all-Kramer programs at New York's Merkin Hall in 2006 and 2010. The latest all-Kramer releases include the albums *Causal Dualism* and *Emerge* on the Navona label and the DVD *Beyond Sonic Boundaries Live! 2010* on the Chen Li Music label. The title track of *Emerge* is a twenty-minute orchestral work that is also heard on the Navona release *Mementos*. www.keithkramer.org

Abstract:

Endogenous

Endogenous is a dichotomy of standard keyboard performance methods amalgamated with extended techniques. Harmonic activity centers around the D hexachord and the (0,1,2,6,7,8) E hexacord (0,1,4,5,8,9). Both Hexachords contain instances of the trichord (015), which are combined to form 12 tone rows. The extended techniques (strumming in the piano, harmonics, etc) are integrally connected with the harmonic and melodic structures of the piece.

Krämer, Reiner

Reiner Krämer is a music theorist, composer, and programmer from Cologne, Germany. He earned a PhD in Music Theory with a related field in Computer Music at the University of North Texas. Reiner's dissertation was on "From Darkness, Light" an associate network composition by David Cope. Reiner teaches music at Northeastern State University, Tahlequah, OK. He has previously taught at the University of North Texas. Reiner's main research interests include interactive music systems, computer music, electroacoustic music, algorithmic composition, artificial intelligence, machine learning, music programming, and compositional theory. Reiner is a member of ACF, ICMA, SEAMUS, SMCM, SMT and CMS.

Abstracts:

The Fugal Style of Astor Piazzolla

Studying the fugue is an essential part of music compositional, music theoretical, and musicological discourses. Many times eighteenth century fugal practices as culminated in Bach's Well-Tempered Clavier are the only fugues studied. However, during the twentieth century American/European composers such as Lou Harrison, Benjamin Britten, Dmitri Shostakovich, Paul Hindemith, Maurice Ravel and many others were still writing compositions utilizing fugal procedures. But, American/European composers were not the only composers in the world writing fugues. Latin American composers such as Heitor Villa-Lobos from Brazil, and Astor Piazzolla from Argentina were also writing compositions in the fugal style.

The lightning talk will focus on the fugues written by Astor Piazzolla, who had studied composition and counterpoint with Nadia Boulanger at the Fontainebleau conservatory. Piazzolla's fugues discussed are (1) the fugue from Canto y fuga, (2) Fuga 9, (3) the fugue from Fuga y Misterio from Maria de Buenos Aires, (4) Fugata from Silfo y Ondina, and (5) the fugue from Suite Punta del Este. The discussion features how Piazzolla may treat fugal techniques such as expositions, episodes, counter-expositions, strettos, final entries, and codas. Furthermore, the talk also includes how Piazzolla's use of these techniques differs from composers in the eighteenth century, and his contemporaries. In addition, a brief discussion will show why Piazzolla uses the fugue in the musical narrative of Maria de Buenos Aires and Silfo y Ondina. The talk is accompanied with a PowerPoint presentation and musical examples.

Simulating and Understanding Timbre with Pd (PureData)

Considering the nature of the harmonic series and timbre is essential in understanding how to arrange instrumental and computer generated music. Many times music students lack the mathematical or physical science background to understand the very nature of the harmonic series and timbre. Pd is a visual programming environment frequently used in the creation of interactive computer music and multimedia works. Pd is free to download from its developer. But more importantly, Pd can serve in mediating important concepts of the harmonic series and principles of timbre in a fun, stimulating, and hands-on approach to all music students.

The lightning talk will consist of live demonstrations in showing the attendees where to download Pd, install, and test the software in OS X, Windows, and Linux environments. Once the Pd is working, the fundamental concepts of the harmonic series are reviewed from a mathematical perspective, and a patch – a small program – is built applying these basic principles to create the harmonic series from one fundamental pitch. The discussion further develops the principles of the harmonic series and what role the harmonic series plays in creating timbre. Once different timbres have been created with a patch in Pd, the timbres will be analyzed through the use of FFT (Fast Fourier Transform) analysis. Furthermore, other aspects that are important in generating and understanding timbre, such as ADSR (Attack, Decay, Sustain, Release) envelopes, and formants will be added to the program. All patches generated during the talk can be downloaded from the presenter's website.

Lanners, Heather

Canadian pianist, Heather Shea Lanners, is Assistant Professor of Piano and Piano Pedagogy at Oklahoma State University. She received her Bachelor's Degree in Piano Performance from the University of Western Ontario in London, Canada as a student of John Paul Bracey. She then continued her studies in Paris with French pianist, Cécile Ousset. While in Paris, she also earned the Diplôme Supérieur en Musique de Chambre at the École Normale de Musique. Since the completion of a Master's Degree in Performance and Literature with Barry Snyder at the Eastman School of Music, Ms. Lanners has worked as the Opera Coach at both the Cleveland Institute of Music and the University of Akron. Professional engagements have included performing regularly as the pianist for the Cleveland Opera on Tour, the prestigious Meadowmount School of Music String Camp, and the Holland Summer Music Sessions. Ms. Lanners has performed extensively throughout the United States, Canada, and Europe as both a solo pianist and chamber musician. She has performed in public master classes for such artists as Natalia Antonova, Jean Barr, Robert Silverman, Anner Bijlsma and Tsuyoshi Tsutsumi. Professor Lanners is engaged frequently as an adjudicator and as a master class clinician. She has been published in the "American Music Teacher" journal, and is active as a guest lecturer, having presented lectures at the Eastman School of Music Summer Piano Festival, and the Oklahoma Music Teachers Association 2014 State Conference. She has served as the Chair for the OMTA and the MTNA State Piano Competitions since 2007. She has also served on the faculty of the Oklahoma Summer Arts Institute, and as featured artist at the Amadeus Piano Festival in Tulsa, Oklahoma. Her students have achieved success in numerous competitions; most recently winning top prizes in the Tulsa Crescendo Music Awards, the Meinders Piano Competition and the MTNA Piano Competitions at the State and Division levels.

Lively, Michael

Michael Lively was recently a Visiting Assistant Professor of Music at Texas Woman's University. In 2010 he completed a Ph.D. at the University of North Texas. His publications include an article in the *Journal of Music Theory Pedagogy*.

Abstract:

A Multi-linear Approach to Lewin's Morgengruß

David Lewin's 1983 article "Music Theory, Phenomenology, and Modes of Perception," describes musical perception as a process that is inherently linked to the listener's understanding and expectation of

temporal structure. In the article, a formal model for musical perception is proposed and applied to an analysis of Schubert's song Morgengruß. As an extension to Lewin's model, I propose that a multi-linear understanding of Schubert's Morgengruß may help to further explain the contextual ambiguities that are investigated in Lewin's discussion of the work.

Implicit in Lewin's listing of multiple, and in some cases contradictory, perceptions of musical structure in Schubert's Morgengruß is the notion that the listener must subjectively choose which perceptions will be connected into any particular strand of continuity and which perceptions will be eliminated or minimized. Through re-assembling these elements of continuity into individual, yet contrasting, functional progressions it is possible to compare, from a multi-linear perspective, the specific musical experiences that the work offers to the listener.

Just as the first-person persona of the "singer" in Schubert's Morgengruß must actively decide to interpret the events described in the poem, anyone who contemplates the meaning of the work's musical text must also choose the harmonic and functional significance of each of the work's many possible musical perceptions.

Loeffert, Jeffrey

Jeffrey Loeffert is the Assistant Professor of Saxophone and Theory at Oklahoma State University. As a founding member of the h2 quartet, Loeffert has won numerous chamber music prizes including First Place at the Fischhoff National Chamber Music Competition and First Place at the North American Saxophone Alliance Quartet Competition, among others. Loeffert is featured on seven commercially available discs and a DVD, as well as on a PBS television episode of *Backstage Pass*. Loeffert graduated Summa Cum Laude from Northwestern University with a Bachelor of Music double major in Saxophone Performance and Jazz Studies. A Frank Huntington Beebe Scholar, Loeffert studied in Paris at the Conservatoire a Rayonnement Regional de Cergy-Pontoise where he received the Medalle d'Or a l'Unaninite pour Saxophone, and the Medalle d'Or a l'Unaninite pour Musique de Chambre. Loeffert also studied at the Conservatoire a Rayonnement Regional de Boulogne-Billancourt where he received the diploma Cycle d'Orientation Professionnel with an emphasis in contemporary music. Loeffert completed graduate studies at Michigan State University (MSU) as the recipient of a University Distinguished Fellowship. He received a Master of Music degree and a Doctor of Musical Arts degree in Saxophone Performance as well as a Master of Music degree in Music Theory Pedagogy. At MSU, he was awarded the Paul Harder Award for music theory and composition. Loeffert is a Yamaha and Vandoren Performing Artist and plays exclusively on Yamaha saxophones and Vandoren reeds and mouthpieces.

Abstracts:

Freedom Through Expression: The Development of Jazz Music in the Former Yugoslavia

Jazz music encompasses ideals that have long been embraced by Western cultures. This includes freedom of expression through improvisation, elements of public dissent inherent in the music, and the amalgamation of many different cultural elements into one art form. Yugoslavia was an expansive country noted for its vast richness of cultural diversity, religions, variances in language, and people of different ethnic groups living side by side. In 1946, the rise of communism resulted in the renaming of this county to the Federal Peoples Republic of Yugoslavia. The rise of communism led to an over-arching attempt to stifle this cultural and religious diversity and promote government-controlled music that is based on folk idiom and simplistic musical ideas easily absorbed by the general population. This time period coincided with the rise and development of jazz music in the former Yugoslavia shortly after the conclusion of World War Two. To better understand the cultural and political climate in the former Yugoslavia during this time, this presentation brings together the perspectives of jazz performers from Sarajevo, Bosnia through live

interviews, rare commercial and live recordings, video footage, music scores, and research in Bosnia. Sarajevo, in the heart of the former Yugoslavia, well represents the cultural diversity and recent oppression in this country. Jazz music played a significant role in this country during this time period, but to date there is little readily accessible documentation on its development.

Bombinate

Bombinate is scored for three soprano saxophones and singing bowl. The singing bowl is performed by the third soprano saxophonist. The word *bombinate* is a literary device, which means to make a humming or buzzing noise. The work is largely centered around concert D, which is initially sounded by the singing bowl. The saxophone parts weave in and out of this center pitch the use of microtonal fluctuations, tone distortions, and articulative techniques. The "buzzing" noise comes from this constant sounding of a center pitch, which is at times very faint and at other times only inferred. Though the work is a meditation, it also showcases the wide range of emotions from frenetic energy to anger when we close our eyes and reflect on our surroundings.

Loeffert, Kimberly Goddard

Kimberly Goddard Loeffert serves as Lecturer of Music Theory at Oklahoma State University. Her current research interests include performance and analysis of chamber music, musical gesture, and the theory and analysis of music since 1980. Loeffert has taught music theory, saxophone, and chamber music at Michigan State University, and music theory and aural skills at Florida State University where she is a PhD Candidate in Music Theory.

Loeffert earned a DMA and MM in Saxophone Performance, as well as an MM in Music Theory Pedagogy from Michigan State University. She holds a BM in Saxophone Performance and Jazz Studies from Northwestern University. An active chamber musician, Loeffert has won numerous chamber music prizes as a member of the h2 quartet, including First Place at the Fischhoff National Chamber Music Competition and First Place at the North American Saxophone Alliance Quartet Competition, among others. She can also be heard on five commercially available discs and a nationally-syndicated PBS television episode of Backstage Pass. Loeffert has performed at prestigious venues around the world, including the Guarnierus Center for the Performing Arts (Serbia), Merkin Hall (New York City), the National Concert Hall (Ireland), the Siam Paragon (Thailand), and the Walt Disney Concert Hall (Los Angeles), in addition to university recital halls across the country. An advocate for new music, Loeffert has commissioned and/or premiered works by Drew Baker, Takuma Itoh, Igor Kara?a, John Mackey, Marc Mellits, David Rakowski, Amy Williams, and Daniel Wohl, among others. Loeffert is a Vandoren Performing Artist.

Abstract:

Association and Musical Gesture in Franco Donatoni's Luci II for Bassoon and Horn (1996)

Analyses of chamber works often overlook the dimension of dialogue between multiple interpreters contributing to a single musical product. Taking gestural relationships into account adds depth to an analysis and enables new kinds of small- and large-scale associations, which contribute to a greater understanding of form. Using Dora Hanninen's associative organization (2012), this case study illuminates the evolutionary journey of Franco Donatoni's formal process in Luci II for bassoon and horn, which closely mirrors the dynamic crescendo that occurs over the entire work from ppp to fff.

Luci II can be reduced into six associative sets (groups of segments that share at least one "contextual" criterion) and three "melodies." The arrangement of associative sets A through F over the course of the piece exposes formal and dynamic evolution. Ultimately, a dialogical gestural perspective allows the analyst the flexibility to address multiple interpretations and enables creative, experiential listening opportunities.

This talk addresses the numerous sections in Luci II, their unique gestures and associative sets, and the constantly mutating relationship between the two voices, such as the climactic, connective, single melody line in the penultimate section - a pinnacle of unified texture at the moment of dynamic peak. This talk engages and builds upon Hanninen's theory of associative analysis, taking Donatoni's Luci II as a case study. The categorization of gestural relationships affords a flexible and experiential methodology for chamber music analysis.

Magrill, Samuel

Dr. Samuel Magrill is a Professor of Music and Composer-in-Residence at UCO where he has taught music theory and composition since 1988. He obtained his BM in Composition from Oberlin Conservatory and MM and DMA in Composition from the University of Illinois, Champaign-Urbana. Dr. Magrill has written more than one hundred compositions for a variety of instruments from solo piano and chamber music to choir, wind ensemble and symphony orchestra. His works have been performed throughout the U.S., abroad and at many regional and national conferences. He has received numerous awards and commissions, including ones from the National Endowment for the Arts, ASCAP, the Oklahoma Music Teacher's Association, the American Composer's Forum's Continental Harmony Program and faculty research grants and merit credit awards from UCO. His CDs include his electro-acoustic music, his four operas, music for cello and other instruments, and his works for wind symphony. A member of Society of Composers, Inc. since 1984, he was Region VI Co-Chair from 1994-2000 and 2004-2007. He hosted a regional conference in 1993 and the national conference in 2004. Other memberships include ASCAP and Pi Kappa Lambda. Dr. Magrill is also an active collaborative pianist. Dr. Magrill has been an active member of the College Music Society since 1983 and the UCO Representative from 1995-2011. He hosted a regional conference in 1999 and served as President of the South Central Chapter from 1999-2003. From 2009-2011, he was board member in composition for the national organization.

Abstract:

Spelling Gems: Reverse Solmization as an Approach to Composition in

While purporting to be about stones, rocks and precious jewels, "Stone Poems" for flute and piano is based on motivic materials derived from the spelling of the names of the gems. The letters either become musical notes or through the process of reverse solmization, the note names are generated. When no note name or solfege syllable works for a given letter, the composer must be creative.

Spelling words to create musical notes is an old tradition. Probably the best known spelling is the BACH motive—Bb, A, C, B natural—found in the works of Bach, Schumann, Liszt, Schoenberg, Schnittke, Pärt, and Dallapiccola, to name a few. The SACHER hexachord—Eb, A, C, B natural, E, Re (=D)—uses both spelling and reverse solmization.

In "Stone Poems," the spelled motives of three to five different pitches are also expanded using set theory and serial techniques to create complete aggregates, the "no note left behind" theory. In addition, the musical ideas are subjected to the metaphor of gems—hard crystalline substances that sparkle.

The four movements Jade, Ruby, Agate and Emerald will be discussed from the standpoint of motivic derivation and performed.

The work demonstrates sustainability, in that it is derived from a small set of pitches and limited materials.

Mertl, Gregory J.

"A talent the ear wants to follow wherever it goes" (Boston Globe), Gregory Mertl has garnered commissions from the Tanglewood Music Center (1999), the Rhode Island Philharmonic (2000), the Tarab Cello Ensemble (2001), the Phoenix Symphony (2001), the Wind Ensembles of the Big Ten Universities (2002), the Ostrava Oboe Festival, Czech Republic (2005, 2009), Kenneth Meyer and the Hanson Institute (2006), and the Barlow Endowment for a piano concerto for pianist Solungga Liu and the University of Minnesota Wind Ensemble, Craig Kirchhoff, conductor, which will be released by Innova Records in 2014. Born in 1969, Mertl has degrees from Yale University (BA 1991) and the Eastman School of Music (Ph.D. in Music Composition 2005). A 1998 Tanglewood Composition Fellow, he studied there with Henri Dutilleux and Mauricio Kagel. His most recent works are two song cycles, *Gathering What Is To Be Told* for mezzo and guitar and *On To Stillness* for mezzo, oboe, guitar and percussion (the Connecticut State Music Teacher's Association 2013 Commission), and a piece for flute and piano, *The Way Things Are*, commissioned by the University of Oregon for Molly Barth and David Riley. Currently, he is composing a cello concerto for the French cellist Xavier Phillips.

Abstract:

Souffle et Contresouffle

A great challenge both musically and technically for the pianist, Souffle et Contresouffle presents two contrasting worlds "" the driving, dramatic quality of the opening and the broad and multi-layered texture of the central section which includes a low gong-like chord, a long, slowly evolving melodic line in the mid-range of the piano, and the sometimes poignant, playful, or aggressive interjections above. The title, roughly translated as "æbreath and counterbreath", makes allusion to the emotional tension created by the abrupt shifts or juxtapositions of moods throughout the piece. This is intended to be felt both from moment to moment as well as in the overarching A-B-A form. I am deeply grateful to pianist Stephen Perry for providing the impetus for the creation of this work.

Metz, Ken

Ken Metz is a professor of music and assistant chair at the University of the Incarnate Word in San Antonio, Texas. There he teaches music theory, composition, and other theory related courses. His main scholarly focus is composition and his music has been performed across the United States. He is currently a member of CMS, SCI, ASCAP, NACUSA, and was recently elected president of CASA (Composer's Alliance of San Antonio). After serving as a co-host of the 2006 Society of Composers Inc. national conference he was appointed co-chair of SCI Region VI. He was also elected vice-president of the Southwestern conference of the CMS

Abstract:

Southwestern Sketches

These pieces celebrate the Native American spirit that is a special part of the Southwestern United States. Aztlan is a mythical, but perhaps actual city that was a part of Native American legend. Trail of Tears reflects the sadness of the forced migrations which led to some tribes dwelling in the region. Drought refers to the period that may have led to the decline of the pueblo cultures that thrived there at one time. Rain Dance celebrates the joyous energy of the rain when it comes to the desert. These pieces are dedicated to Dr. Susan Goodfellow upon her retirement from the University of Utah.

Mortyakova, Julia V.

Originally from Moscow, Russia pianist Julia Mortyakova has given solo piano recitals, appeared as a soloist with orchestras and performed in music festivals across the United States and abroad including: Aspen Music Festival, Eastern Music Festival, Natchez Festival of Music, South Carolina Governor's School for the Arts, *Musica Nueva Malaga* (Spain), Assisi Music Festival (Italy), Zhytomyr's Musical Spring (Ukraine), and Symphonic Workshops International Piano Masterclass (Bulgaria). In the summer of 2013 she returned to Italy and was a featured performer at the Assisi Performing Arts Festival giving a solo recital and appearing as a soloist with the festival orchestra. Julia is the 2012 winner of the Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova currently teaches and serves as Chair of the Department of Music at the Mississippi University for Women. She previously held a professorship at Alcorn State University. Her research includes applying the existential philosophy of Jean-Paul Sartre to piano teaching, and the life and music of Cécile Chaminade. She has presented her research at numerous regional, national and international conferences. Currently, she is working on a book about the Russian-American composer, Olga Harris. Julia is a published author in the United States and Ukraine, and her first independent solo piano album has sold internationally. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

Abstract:

The Intrinsic Value of Performance

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' 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 imitations.

Munguia, Antonio

Raul Antonio Munguia is Director of Orchestras and Professor of Violin and Viola at Pittsburg State University. Dr. Munguia is in his third season with the Southeast Kansas Symphony Orchestra, the PSU Chamber Orchestra, and Second season with YOSEK: Youth Orchestras of Southeast Kansas. As a violinist, he has held the concertmaster chair position with The San Pedro Sula Chamber Orchestra, The Honduran Symphony Orchestra, The Natchitoches-Northwestern Symphony Orchestra, and the University of Southern Mississippi Symphony Orchestra. He has also collaborated with orchestras such as The Lubbock Symphony Orchestra, and the Santa Fe Pro Musica Chamber Orchestra in Santa Fe, NM, Mississippi Symphony, The Mobile Symphony, The Midland-Odessa Symphony performing on both period and standard violin. His orchestral experience has given him the opportunity to perform with world renowned soloists such as Itzhak Perlman, Edgar Meyer, Placido Domingo, Yo Yo Ma, Christopher Parkening, Susan Graham, Emanuel Ax, Ruggiero Ricci, James Galway, Joshua Bell and Mark O'Connor. His latest

commitments include performing in South America with the National Symphony of Paraguay, the University of Asuncion International Summer Camp in 2013 and Conducting the San Pedro Sula Camerata and the Victoriano Lopez Symphony in his native country of Honduras in July of 2014. As a conductor, Raul has been guest conductor of the Honduras Philharmonic Orchestra, the San Pedro Sula Chamber Orchestra, the Victoriano Lopez Symphony, the University of Southern Mississippi Symphony Orchestra, and the Natchitoches-Northwestern Symphony Orchestra. He has also conducted the TTU Opera Company, Midland-Odessa Opera Company, the University of Southern Mississippi Theater Opera Company, The Pittsburg State University Opera and Theater company, and the Philharmonic Choir of Tegucigalpa, Honduras. Dr. Munguia lives in Pittsburg, KS with his wife, flutist Denissa Rivas; Sons Daniel (17) and Andrés (14), and their three birds (Do, Re, Mi) and their turtle (Bonito).

Nannestad, Joshua

Joshua Hawkins Nannestad, D.M.A., is Assistant Professor of Choral Music Education at Southeastern Oklahoma State University, where he teaches choral methods, conducts choirs, and supervises student teachers. Prior to this position, he taught for fourteen years in the public schools of Milford, Massachusetts, where he directed the high school choral program and taught classroom music to kindergarten and first grade students. Nannestad has been a lifelong church musician, and also served for two years as the conductor of the Gordon College Choir. His degrees are from Boston University (DMA, student of Ann Howard Jones), Gordon College (MME, student of Kenneth Phillips), and Saint Olaf College (BME, student of Anton Armstrong). He has published articles in *The Choral Journal*, written reviews for the *Boston Musical Intelligencer*, guest conducted widely, served on the Executive Board of Massachusetts ACDA, and presented for state conferences of ACDA and NAFME.

Abstract:

Sustaining and renewing our art forms through intergenerational performance: Britten's Noye's Fludde and its implications for conductors, composers, and educators

Benjamin Britten's intergenerational opera Noye's Fludde, premiered in 1958, is not the only intergenerational concerted work of the modern era. War Requiem, Amahl and the Night Visitors, and Chichester Psalms all call for young performers, but these require highly-trained soloists or ensembles. Noye's Fludde, in contrast, provides graded performance opportunities for very young amateurs—both vocal and instrumental—alongside trained child soloists and professional musicians in a serious work of art. This analysis of Noye's Fludde will focus on Britten's compositional craft, designing elements that are both musically rich and child-friendly. When categorized as "a children's opera", the music surprises with durable construction and favorite Britten devices from his "mature" works. The lasting value and appeal of Noye's Fludde is due to its serious construction; a work that is for children but not childish. Furthermore, Britten demonstrates the value of the iconic and monumental to appeal to the intergenerational performers, rather than ephemeral popular elements that age poorly. Noye's Fludde, although written for the specific instruments, voices, and culture of 1950s Suffolk, is still profitably used by churches, colleges, and schools today; imagine if skillful twenty-first century composers adopted the spirit of Noye's Fludde. New, serious but accessible works that harnessed the skill sets of today's music students could certainly increase the retention of students in primary and secondary ensembles, provide recruitment opportunities for college music departments, and enable outreach by opera ensembles.

Park, Sooah

Dr. Sooah Park is an active performer whose operatic roles include *Oscar*, *Countess*, *Susanna*, *Michaela*, *Salud*, *Boy*, *Pamina*, *Antonia*, and *Goldentrill*. Houston Arts Week praised her *Oscar* from Verdi's *Un Ballo in Maschera*, "Sooah Park shines as Oscar, and her singing is utterly delightful." Houston Chronicle commented, "Sooah Park is excellent as Oscar the page and provides comic relief throughout the opera with her bright coloratura and her fine acting." Dr. Park's performance experience includes a broad array of musical idioms and styles. She has performed in the countries of Brazil, Costa Rica, Mexico, Finland, and South Korea. An avid recitalist, she recently presented songs by Korngold and Marx at the College Music Society regional conference. She also appears frequently as a soloist in concerts and oratorios in Austin, Brownsville, Houston, Tyler communities. In recent seasons, she sang as a soprano soloist in Gounod's *St. Cecilia Mass* and participated in a complete Mahler song recital. Currently, she serves as an Assistant Professor of Voice at UT at Tyler. Dr. Park was an adjunct voice faculty at the University of Texas at Brownsville from 2010 to 2012. She holds a Doctoral and a Master of Music degree from the University of Texas at Austin and her bachelor's degree in vocal performance from Eastman School of Music. Her former teachers include Rose Taylor, William McIver, Irene Gubrud, and Masako Toribara. She worked with Teresa Zylis-Gara, Grace Bumbrey, Mary Dunleavy, Renee Fleming, and Lucy Schauerer in Master Classes at the University of Texas at Austin.

Abstract:

Jean Sibelius as a Song Composer

While Jean Sibelius is widely renowned as a composer of Finnish Nationalist symphonic works including Finlandia, Tapiola, and Kullervo, he also made a large contribution to the song literature that has gone largely unnoticed outside of Scandinavia. His songs deserve greater attention from performers and audiences, particularly due to his unique approach to vocal writing. While the more familiar canon of German lieder often utilizes word painting and coloristic accompanimental effects to emphasize the importance of individual words, Sibelius focused on individual musical motives to express the text's overall concept – a characteristic style of vocal writing derived from his orchestral compositional approach, especially that of his tone poems.

Language is another reason for the neglect of Sibelius' songs. English-speaking performers are generally more familiar with the Romantic languages and German than Finnish or Swedish. (Despite his Finnish identity, the vast majority of Sibelius' songs – 94 out of 110 – are actually written in Swedish.) But learning proper diction in Finnish and Swedish affords a singer access to this large and rewarding body of literature.

This lecture recital previews a small portion of that literature: Var det en dröm, Flickan kom ifrån sin älsklings möte, Illalle, Våren flyktar hastigt, and Säv, säv, susa. The presentation of these five representative songs offers an excellent introduction to Sibelius' distinctive vocal writing style, provides an instructive comparison with his output in instrumental genres, and makes a strong case for the adoption of Sibelius' catalog of art songs into the wider international repertoire.

Piguet, Delphine

Delphine Piguet is a Doctoral of Musical Arts candidate at the University of Oklahoma (OU). Piguet earned her Masters of Music degree in trombone performance from OU and her Master of Musicology and Ethnomusicology from the University of Paris IV-La Sorbonne specializing in native American music. She also received her FCE and CAE from Cambridge University and speaks four languages. Delphine Piguet was awarded the Cleo Cross International Student Scholarship twice as well as the very prestigious Paul and Rose Sharp Award for her academic excellence and service to the University community. This scholarship is given to only one student each

year. In addition of being a DMA student, Delphine Piguet is currently teaching two sections of a general education course in music.

Abstract:

Grass Dance: Native American Musical Influences

Powwow music is an excellent example of music, culture, and community coming together as it perpetuates a sense of Native identity. The confluence of rhythm, pitch, and musical style of Powwow repertoire is markedly different from Western singing.

This paper will present my musical transcription of a Grass Dance. I will then offer an analysis of the transcription in terms of the song's musical system and structure, and will explain the methodology used for it. I will present my findings regarding the paradigmatic analysis of this song which uses anhemitonic pentatonic scale and follows the form AA'BC.

This paper will begin with a brief overview of the sequence of events that occur at a powwow and will present the different dance categories, with details about geographical origins and the instrumentation used. I will then focus on the Grass Dance, including contextual historical information for the dance and its regalia.

From an ethnomusicological standpoint, the difficult process of notation is crucial in order to accurately analyze non-Western music. My findings not only contribute to the existing corpus but also have an impact on the field of ethnomusicology as it offers a methodology applicable for any Powwow song.

Polaczyk, Jakub

In 2013, he received his Artist Diploma in Composition with Reza Vali from Carnegie Mellon University in Pittsburgh. Prior to Carnegie Mellon University, he studied composition with Marcel Chyrzynski, orchestration with Krzysztof Penderecki, and computer music with Marek Choloniewski at the Music Academy of Cracow, Poland, where he graduated with a combined Bachelor's/ Master's Degree Program in Composition (2010). POLACZYK's music education also includes a Master Degree in Musicology from Jagiellonian University in Cracow and postgraduate studies in film music from Schiller Film School in Lodz, Poland. In the spring of 2009, as part of the Socrates - Erasmus Exchange Scholars program, he studied at the Royal Conservatory of Music in Brussels, where he refined his compositional techniques in the class of Jan van Landeghem. Polaczyk received numerous national and international awards in composition (18 to be exact) and scholarships outside the academia. The most recent award includes the Iron Composer Award from the Iron Composer Competition in Cleveland, Ohio for Finding You (2013); 1st Prize for Cosas que pudieron ser on the 24th Tadesz Baird Composition Competition in Warsaw, Poland (2013); 2nd Prize for BAden-baDen-badEn at the "Generace" International Composition Competition in Ostrava, Czech Republic (2012); honorable mention at the International Music Prize for Excellence in Composition in Thessaloniki, Greece (2011); and 1st Prize for Fanfares Procession at the Orion Symphony Composers Competition in London, United Kingdom (2011). Currently, POLACZYK is a recipient of the artistic scholarship from "Young Poland" - the Ministry of Culture of Poland, and endeavors to develop his music career in the United States of America as well as internationally.

Abstract:

Duons for Trombone

Duons is a piece exploring dualities constructed from two sections: SIM (simple) and COM (complicated) and the duality of improvised and complicated music. Piece is written for Trombone and slide whistle. It is a

dual dialogue between those instruments (mini slide and slide trombone). During the performance the trombonists walk around the public and use 4 stands at the end, playing from the back of the stage. Piece has dual structure and uses coding of dyphotongs.

Pollack, Sallie

Sallie Pollack is Assistant Professor of Collaborative Piano at the University of Central Oklahoma. She is an active recitalist, appearing as soloist and collaborative pianist throughout the U.S., Europe, and South America. BM, Texas Christian University; MM, University of Illinois; DMA, Manhattan School of Music.

Ray-Carter, Trilla

Trilla Ray-Carter currently serves on the faculty at William Jewell College. In addition, she teaches cello privately at her studio and keeps a busy schedule teaching Kindermusik® at Church of the Resurrection in Leawood. Between private lessons and Kindermusik® she sees nearly 150 families a week teaching all ages from infants to adults. She is principal cellist of the Liberty Symphony. Trilla served as principal cellist with the Philharmonia of Greater Kansas City for seven years. She has performed with the St. Joseph Symphony, and plays on a freelance basis with the Kansas City Symphony. She has traveled, performed, and taught extensively throughout Europe, and before returning to the Midwest in 1993, lived in Los Angeles for several years where she was active as a studio musician, recording for film and television.

Rushing, Michael W.

Michael Rushing serves as Assistant Professor of Music at Mississippi College. He oversees the Master of Music in Piano Pedagogy and directs the Taylor School, a community arts program serving the Clinton and Metropolitan Jackson, MS area. He teaches applied piano, group piano, piano pedagogy, and related courses. He also maintains an active pre-college and adult piano studio. Rushing promotes music education through community engagement, providing educational opportunities to underserved segments of the local community. Recent and ongoing projects include partnerships with the Mississippi School of the Arts, Mississippi Children's Home Services, and the Salvation Army. Rushing holds the Doctor of Musical Arts degree in Piano Pedagogy from the University of South Carolina. He also holds the Master of Music and Bachelor of Music degrees in Piano Performance from Mississippi College. He serves as treasurer on the Executive Committee of the Mississippi Music Teachers Association. Rushing has presented research at the *4th International Symposium on Assessment in Music Education* in Taipei, Taiwan and at regional and local sessions of the College Music Society and Music Teachers National Association.

Abstract:

Restructuring the Piano Lesson: A Schenkerian Approach to Performance and Composition

This session will demonstrate an approach to piano instruction that applies Heinrich Schenker's theories of generative musical analysis to performance and composition.

Schenker's generative theoretical model can be used as an aid in piano instruction. The concept of structural levels within a piece of music can provide a basis from which improvisation and composition activities are taught. Similarly, students can be taught standard repertoire using 'whole-part-whole' teaching through background and middle-ground levels rather than discrete segments.

Composition activities using this approach begin with the introduction of a "skeleton" that is then elaborated using rhythmic and melodic motives. This "skeleton" is essentially a Schenkerian background structure, upon which an incredible variety of musical expression may be added.

Repertoire can be taught by introducing a rhythmicized Schenkerian background consisting of a descending melody harmonized by primary triads. The student is then assigned a small number of middle-ground levels that progressively introduce more surface-level musical content. At each level, the student is learning a complete 'piece' with the same structure as the goal repertoire piece.

The presenters will give a brief overview of Schenkerian analysis and show video clips of pre-college and collegiate intermediate-level students. Students and teachers both benefit from this approach: 1) students create musically satisfying compositions and learn to interpret global structure from the beginning of the learning process; and 2) teachers are provided a means of showing immediate relationships between student-created music and the repertoire of their lessons, allowing for reinforcement of concepts in an authentic, musical context.

Sanchez, Robert

Robert Sanchez is currently pursuing a Master's degree in music theory at Texas State University. He received his Bachelor of Music in Music Education from The University of Texas at Brownsville in December 2012. Sanchez has also presented at the American Musicological Society-Southwest Chapter in fall 2013, spring 2014, won the student paper at both the 2013 & 2014 College Music Society South Central Chapter and has presented at the 2014 Ludomusicology conference in Chichester, U.K.

Scherler, Kathy L.

Dr. Scherler received her Ph.D. in Music Education from the University of North Texas in Denton, Texas. Her research concerning music teaching strategies has been published by the International Society of Music Educators, Texas Music Educators, and the Southwestern Musician. In addition, she has written choral reviews for the ACDA Choral Journal and completed editorial work with the book series: Advances in Music Education Research. Dr. Scherler has presented research in the United States as well as Bologna, Italy for the American Educational Research Association, International Society of Music Educators, Interdisciplinary Qualitative Studies Conference, Texas Music Educators Association, College Music Society, Music Educators National Conference, Southern Methodist University Transitions Conference, International Baccalaureate International Conference, and the National Academy Foundation. Dr. Scherler is currently Assistant Professor of Music at Oklahoma Baptist University where she leads the Music Education program, and teaches private voice. She has her Superintendent and Principal certification and taught K-12 for twenty years in Texas and Oklahoma. She is a member of the National Association for Music Educators, College Music Society, American Choral Directors Association, Phi Delta Kappa International, World Affairs Council, and the Dallas Institute of Humanities and Culture.

Abstract:

Supporting and Sustaining Strong Communication through Innovative Coaching Strategies: Implications for the Music Classroom and Private Studio

Communication is essential to the praxis of teaching. Successful communication is an important tool that we use to share musical objectives, knowledge and skills with our students in the classroom and private music studio. Communication strategies used in current executive coaching literature (Payne & Allen, 2006; Neufeld & Roper, 2003) provide evidence that coaching contributes to improved teaching and student learning (J. Passmore & A. Fillery-Travis, 2011). When used in music pedagogy, these communication strategies are powerful tools for music educators.

These strategies are based on solution focused, goal focused, planning focused and reflection focused coaching frames (V. Dearing & K. Kee, 2010). Just as important as intentional instructional conversation is the development of productive patterns of listening and reflective feedback. This session will focus on research by the presenter which will provide music teachers with paraphrasing skills, listening skills, and conversation skills that will enhance the value of the teacher-student relationship while serving to improve instruction and student achievement.

Sustaining Native Voices: Collaborative musical projects with the Comanche and Kiowa Tribes

This phenomenological study investigates the musicking of Comanche and Kiowa tribes through the process of sharing and performing their native hymns with members of the Cameron University Concert Choir, as well as a study of cross-cultural perspectives in the historical documentation project of Kiowa Children's Songs at the Kiowa Museum. This paper outlines three musical projects conducted with the Comanche Nation in Lawton, Oklahoma and the Kiowa Nation in Carnegie, Oklahoma in 2013 and 2014. For the Native Americans, the music performed served to relate Native Americans to core cultural values, celebrate identity, and maintain connections to the past. For the university students and the instructor, the music learned and performed served as a bridge or connection to a new cultural paradigm.

Research methods include interviews of Native American musicians and observations of performances of indigenous music, dance, and instruments. Throughout this project, the students learned Native American music through the oral and written tradition. The instructor worked with tribe members to create choral harmonies and transcribe the music. The instructor also created a film of the Kiowa Children's Songs with Kiowa language text with an elder.

This session will focus on research which will provide music teachers with a greater understanding of how to build capacity with Native American communities. This study also explores the importance of respecting the authenticity of indigenous music while simultaneously working with the Native American tribe to support the ongoing reproduction of culture.

Schüler, Nico S.

Dr. Nico Schüler is Professor of Music Theory and Musicology at Texas State University and Chair of Texas State's University Arts Committee. His main research interests are interdisciplinary aspects of modern music, computer applications in music research, methods and methodology of music research, and music historiography. Dr. Schüler is the editor of the research book series *Methodology of Music Research* (New York: Peter Lang), the editor of the peer-reviewed journal *South Central Music Bulletin*, the author and / or editor of 21 books, and the author of more than 100 articles. His most recent books are on *Musical Listening Habits of College Students* (2010), *Approaches to Music Research: Between Practice and Epistemology* (2011), and *Computer-Assisted Music Analysis* (2014).

Abstract:

Rediscovering Forgotten Composers: Genealogy and Newspaper Websites as Tools for Historical Music Research

Historical music research has traditionally been based on primary sources found in archives and on secondary sources. Composer collections in archives have largely been explored, so that new historical findings today are often a result of accidental discoveries, such as findings of scores in unrelated collections. In addition, newspaper research is rewarding, but extremely time consuming, as one may need to look through many years of several different regional or national newspapers. Academic online research databases, which would dramatically reduce research time and efficiency, do nowadays include newspapers as well as indexes or even scanned archival documents. However, those academic online

databases are small, and new materials are added in small increments. This Lightning Talk will advocate for, and demonstrate the use of, genealogy and newspaper databases that are available online via personal subscriptions, such www.genealogybank.com, www.newspaperarchive.com, or www.ancestry.com. (The presenter is a music scholar and a paying subscriber to these databases, but otherwise not related to these companies. The presenter does not benefit financially by presenting on these genealogy databases.) Such genealogy and newspaper databases contain more than 1000 times the amount of materials, compared to academic databases (which are often not-for-profit, but charge high institutional subscription fees), and they add new materials, globally, at a much faster pace. The Lightning Talk will contain practical examples, such as new historical information and materials found for the rediscovery of African-American composers Edmond Dédé (1827-1907) and Jacob Sawyer (1856-1885). The talk will also provide tips for searching in genealogy databases.

Shaheen, Andrea

A native of El Paso, **Dr. Andrea Shaheen** joined the UTEP Faculty as Assistant Professor of Ethnomusicology and Oboe Studies in August 2012. She currently directs the UTEP World Music Ensembles and maintains an active oboe studio. Dr. Shaheen attended the University of North Texas (UNT) for a Bachelor's in Music Performance. During her time at UNT she performed in the Wind Ensemble under the baton of Eugene Corporon, with whom she recorded several albums under the Klavier label. Her principal oboe teachers include Neil Tatman, Charles Veazey, Lindabeth Binkley, Robert Krause, and Janie Sanchez. She has had master class coaching's with John Mack, Richard Woodhams, Rebecca Henderson, and Wayne Rapier. In 2010, Dr. Shaheen was appointed as the Oboe and World Music faculty at the Hartwick College Summer Music Festival in Oneonta, New York. She toured with the Aegean Verdi Festival Orchestra in Greece and was Principal Oboe with the Syrian Philharmonic Orchestra of the High Institute of Music in Syria for the 2009-2010 season. She is a Medici Scholar, a three-time Foreign Language and Area Studies (FLAS) recipient, and a Fulbright Fellow. She is an active member of the Society for Ethnomusicology, the College Music Society, the International Double Reed Society, and the Middle East Studies Association.

Abstract:

Negotiating Capital: Syrian Performers in Buenos Aires, Argentina

With a sizeable presence (in Argentina, the people of Syro-Lebanese descent comprise approximately ten percent of the total population), there is no question that the Arab diaspora thrives and influences Argentine economic, political, social, and cultural spheres. However, nationalist movements from the late 19th well into the 20th centuries not only failed to include the Arab Argentine population, but also successfully supported anti-Arab sentiments. Due to global politics and increased market mobility during the latter half of the 20th century, previously marginalized Arab ethnic groups in Argentina have experienced greater visibility, upward mobility, and higher social status.

Recently, popular mediums such as telenovelas, dance crazes and pop song hits provide for an increase in the performance activities of Syrian-Argentine musicians and dancers. Using Pierre Bourdieu's notions of habitus and capital, I describe the field of Arabic music performance in Buenos Aires, and illustrate how Syrian-Argentine musicians and dancers are negotiating cultural, political, and economic capital amidst the heightened demand of their respective performance mediums. I demonstrate how not only musical proficiency, but immigration generation, spirituality, claims of Arab identity, and allegiance to the Syrian nation all contribute to negotiating the "right" to perform an Arab tradition.

Sovkoplas, Adam

Adam Sovkoplas completed his DMA in Composition at the University of Kentucky under the instruction of Joe Baber in May of 2013. His previous composition instructors include Richard Urbis, Trent Hanna, and Thomas Couvillon. Sovkoplas's awards include the Christian Fellowship of Art Music Composers scholarship, the 2nd Annual SHSU Phi Mu Alpha/Fisher Tull Composition Contest, recognition as the College Music Society South Central Chapter Outstanding Student Composer in 2006, and the Symphony of the Mountains "Magnum Opus: A New Composer's Competition" in 2012. His works have been performed nationally and internationally at various conferences and festivals including the 2nd Annual Festival of New Organ Music, London, England (2007), the OrvietoMusica Festival in Italy (2008), the 2010 International Computer Music Conference in New York, the Pacific Northwest Chapter of the College Music Society Regional Conference in Vancouver, British Columbia (2012), the International Summer Arts Institute in Città di Castello, Italy (2012), and the International Double Reed Society conference in Oxford, Ohio (2012). In 2007, Sovkoplas founded the Central Kentucky Student Chapter of the Society of Composers, Inc. and has since organized the 1st through the 5th annual Kentucky New Music Festivals. Sovkoplas has also studied playwriting with Herman D. Farrell, III at the University of Kentucky. His one-act plays have been produced and staged regularly by the Bluegrass Mystery Theatre of Lexington, KY since 2011. Dana Edison of Bluegrass Mystery Theatre has commissioned Sovkoplas to write two new plays for 2013 season. Please visit: <http://www.societyofcomposers.org/members/AdamSovkoplas>

Abstract:

Once Upon a Unicorn

Once Upon a Unicorn is a musical dramatization of the poem Unicorn written by my great-aunt. The reading of the poem is coupled with music of a haunting and mysterious quality designed to complement the programmatic nature of the poem. The piece is written so that it can be performed on a Bb, A, or bass clarinet and the poem may be read in English or Italian as the performer chooses.

Syring, Natalie

Natalie Syring is on the faculty of three Oklahoma colleges (UCO, OC, and HWAC). With a master's degree in Flute Performance and a bachelor's degree in Music Education, she has taught many years of flute, music theory, aural skills and piano classes. She is the director of the Oklahoma Honor Flute Choirs for Jr. and Sr. high school students. As a performer, she was principle flutist of The Woodlands Symphony Orchestra in Texas for over 15 years. She is a member of the National Flute Associations and has performed at their national conventions in Chicago, NYC, Los Angeles, Dallas, Phoenix, and other cities. In Oklahoma, she frequently performs recitals and solos in various venues. She has performed with several orchestras, including the Oklahoma Community Orchestra, and she is the flutist in the chamber group Eclipse. Ms. Syring is a faculty member of the Center for Historical Performance Practice at UCO, and also frequently performs on the Baroque flute. She is an active member of MTNA, the Oklahoma Flute Society, and several other music associations

Uribe, Lia

Lia Uribe, Mossmann artist, is the Assistant Professor of Bassoon at the University of Arkansas, Principal Bassoonist of SoNA (Symphony Orchestra of Northwest Arkansas) and SDCO (Springfield-Drury Civic Orchestra), and Assistant Principal Bassoonist of Ft. Smith Symphony. Dr. Uribe Southern maintains an active career as a chamber musician, orchestral player and artist-teacher. Her international work includes venues and festivals in Colombia, Canada, Costa Rica, Finland, Germany, Puerto Rico and Ecuador, and multiple venues in the United States, including most recently the Eutiner Festspiele, International Bassoon Festival in Bogota, and the International Double Reed Society 2011 and 2012 conferences. She performs on regular basis with the Lyrique Quintette and Ensemble 21. Originally from Cali, Colombia, she earned her Bachelor's degree in Bassoon Performance from Universidad

Nacional de Colombia in Bogota as a student of Mr. Sigfried Miklin. While in Colombia, she played with the Orquesta Filarmonica de Bogota, Orquesta Sinfonica de Colombia, Orquesta de la Opera de Colombia, and Orquesta Sinfonica del Valle, and also taught bassoon at the Javeriana University. After graduation, Dr. Uribe Southern attended the Banff Centre for the Arts in Alberta, Canada, for a fall and winter residency. Lia Southern earned her Master of Music degree from the University of Arkansas in Fayetteville under the tutelage of Dr. Richard Ramey, and her Doctorate of Musical Arts at the University of Kansas with Dr. Eric Stomberg. An advocate of new music, Dr. Uribe Southern has premiered and commissioned new works for the bassoon, including pieces by Jorge Humberto Pinzon, Johann Hasler, and Robert Mueller.

Walker, Jeri

Dr. Jeri Walker is the Donna Massey Professor in Music Education at Southeastern Oklahoma State University, Durant where she directs the Music Education Program. She teaches methods fundamentals courses, supervises student teachers, and is the faculty advisor to the NAFME Collegiate organization.

Dr. Walker has taught both instrumental and vocal music from pre-school through the collegiate level. She has supplied leadership for State and Regional professional music organizations and has served as presenter and workshop leader for state, regional, national, and international musical events. Her research interests include teacher education best practices, assessment, and elementary and early childhood music education.

Abstract:

Classroom Management: Getting Down to Business

When introducing the multiple concepts and philosophies involved in teaching classroom management, we as Music Education instructors seek to provide relevant and useful information and strategies that apply to today's classrooms. We may have been overlooking a valuable resource in the management of organizations and personnel found in the models provided by business practices. Topics from the corporate world such as personal relationships, social dynamics, engagement, individual needs, cultural sensitivity, and group culture can be explored and redefined for use in the classroom.

In this paper I will present an overview of several business models that have a clear adaptability to Music Education spaces. These spaces include not only classrooms, but also auditoriums, football fields, or other non-traditional education sites. Management decisions are sometimes made considering an enclosed, tightly controlled situation as the norm, This is often not a music educator's reality.

There are multiple reasons that teachers might feel insecure about their abilities to manage music students, especially in the multiple venues and with the sometimes large numbers of students encountered in directing a music program. Behavior management is a portion of overall management, but certainly not the only tool we use as teachers. When other management practices are put into place, the focus can shift to our real purpose: making music.

Whiting, Benjamin

Benjamin D. Whiting received his BM in Music Composition and his MM in Music Theory and Composition from Florida State University, and is now pursuing his DMA at the University of Illinois at Urbana-Champaign. He is an active composer of both acoustic and electroacoustic music, and has had his works performed in the United States, the Czech Republic, Italy, and Japan. Most recently, his piece for chamber orchestra, *Tempus Imperfectum*, was awarded Third Prize in the 2014 Busan Maru International Music Festival Composition Competition, and his tuba quartet, *TIFT((()))*, was chosen as a finalist in the 2014 Van Galen Composition Prize. His electroacoustic piece *FL* has been selected for release on ABLAZE Records™ upcoming album *Electronic Masters, vol. 3*, along with

having been honored with performances at *SEAMUS 2014*, the *New York City Electroacoustic Music Festival*, and *Soundiffâs Concerto di Musica Elettroacustica con Composizioni Selezionate da Call Internazionale* in Barletta, Italy. Also, his quadraphonic electroacoustic piece *Gates* was featured in Pas-eâs concert *On the Occasion of the Performance of Luigi Nonoâs Omaggio a Emilio Vedova* in Venice, Italy. Whiting has studied with such composers as Scott Wyatt, Erik Lund, Erin Gee, and Ladislav Kubik. He currently resides in Champaign, Illinois

Abstract:

Gates

Like walls, gates provide a barrier between two areas, but unlike walls, gates can be opened to connect both sides and offer a chance for elements from one to venture into the other. They can do this by swinging, sliding, revolving, and moving in other mundanely practical and imaginatively fantastic ways.

Gates are not always physical. As human beings, we put up our own barriers between those around us and ourselves. As a society, we put up walls to limit access to those from other cultures. And yet, there always exist gates that, upon opening, can allow the transmission of thoughts, hopes, fears, and everything else human from one side to the other. Once the gates are opened, both sides will be forever changed by their shared experience.

FL

This piece was inspired by my experiences living in the state of Florida, witnessing how greed, opulence, extravagance, and above all, humankind's need to warp, pervert, and destroy for the sake of its own amusement has ravaged the ecology of a once beautiful place on Earth. This piece is in a rotational form, with each successive cycle bringing with it further distortion and decay to the original musical material. With each successive rotation the continually weakening voice of nature is drowned out by the sounds of industry and the "fun" found in theme parks and at eroded, overdeveloped beaches.

Williams, Benjamin

Benjamin Williams is a composer in central Mississippi and an Assistant Professor of Music Theory and Composition at Mississippi College. Raised in Northeast Ohio, Williams earned degrees in Music Composition from The University of Akron (B.M and M.M.) and The Ohio State University (D.M.A.). Williams also performs chamber music locally with the Mockingbird Trio and with the jazz ensemble Brick Street Trio. He is married to violinist Emily Williams. Williams has been performed by The Cleveland Chamber Symphony, The University of Akron Chamber Choir and the Ohio State University Symphonic Band. Recent performances include the NACUSA National Conference, UCM New Music Festival, The Society of Composers, Inc. National Conference, Electronic Music Midwest Festival, Denison New Music Festival, Kentucky New Music Festival and the University of Nebraska New Music Festival. Williams was the 2008-09 Composer-in-Residence with the Ohio State University Symphony and the 2013-14 Composer-in-Residence for the Premiere Orchestral Institute in Jackson, Mississippi. Benjamin Williams serves as editor of the SCI Newsletter and has been an editor for the The Ohio State Online Music Journal. He has also served as the conference manager for an SCI Student National Conference.

Wika, Norman

Dr. Norman Wika joined the faculty of Northeastern State University in August 2007. He conducts the Wind Ensemble, Communiversy Band, teaches general and advanced instrumental conducting, and teaches applied trombone, euphonium, and tuba. He is active as both a conductor and trombone player throughout the region. He has served as the guest clinician for a number of honor bands, including the 2013 Eastern Oklahoma Band

Directors' Association Honor Band. He actively judges marching band, concert band, and solo and ensemble festivals around the country. Dr. Wika also serves as the conductor for the NSU Opera Theatre. In April 2013, the Opera Theatre and Wind Ensemble joined for a performance of Mozart's Die Zauberflöte. Originally from Kansas, Dr. Wika holds a Doctor of Musical Arts degree in conducting from the University of Connecticut. He also holds a MASTER OF Music in music education from the University of Connecticut and a Bachelor of Music in music education from the University of Miami.

Zacharella, Alexandra

Alexandra Zacharella, a native of New Jersey is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds a Doctorate in Trombone Performance from the University of Southern California, a Masters in Trombone Performance from The University of Michigan School of Music and a Bachelors in Trombone Performance and Music Education from The University of Hartford, The Hartt School. Zacharella has presented clinics and masterclasses in South Korea, Hong Kong, California, Michigan, Georgia, Arkansas, Oklahoma and is currently an active wind ensemble clinician. She is a Bach Performing Artist and has recently performed or presented at the 2014 SliderAsia Trombone Festival in Hong Kong, the Southeast Trombone Symposium, the International Conference of the College Music Society in Buenos Aires, Argentina and Seoul, South Korea, The International Trombone Festival in Columbus, Georgia and Paris, France, the 65th Annual Midwest Clinic in Chicago, Illinois, the College Music Society South Central Regional Conferences in Fort Smith, Arkansas, Brownsville, Texas and Ada, Oklahoma. Zacharella is past president of the CBDNA Arkansas State Chapter, serves on the CBDNA Small College Committee and serves as Co-chair of the CMS International Initiatives Committee and Treasurer for the CMS South Central Chapter.

Abstract:

Performance of Nocturno by Franz Strauss

Franz Strauss born in Parkenstein, Bavaria (1822-1905), was perhaps best known in and after his lifetime as the father of Richard Strauss. Franz Strauss was the horn player in the Bavarian Court Opera and was a teacher at the Royal School of Music, in Munich for more than 40 years. While Strauss's compositions only included a few works for horn and smaller chamber works he is regarded as being highly influential on his sons compositional techniques and musical development.

Nocturno Op.7 was written in the high point of Strauss's musical career and is considered by many his greatest compositional work. Nocturno with its beautiful melodic phrasing and lush tonal harmony has lent the composition to multiple transcriptions for other instruments including the trombone. The transcription of Nocturno for trombone and piano was transcribed and edited by Mark Lawrence. Mark Lawrence was for many years the principal Trombonist of the San Francisco Symphony. Lawrence was educated at the University of Michigan and the Curtis Institute and is currently on faculty at the Colburn School in Los Angeles.

Zavaleta, Martin Camacho

Martin Camacho (Piano performance degrees and diplomas: D.M.A. University of Miami, M.M. and P.S. Cleveland Institute of Music, B.M., Instituto Superior de Arte, Havana) has won fifteen national competitions in Mexico, Cuba, and the United States. He has appeared as soloist with many orchestras in Mexico and the United States, and has performed extensively as a recitalist in the United States, Venezuela, Cuba, Japan, Norway, Italy, and Mexico. He toured as soloist with the American Wind Symphony Orchestra, performing in more than twenty cities in the USA and Canada. He recently made his New York City concert debut, to great acclaim before a sold-out hall, at Carnegie Hall's Weill Recital Hall.

Camacho has earned numerous honors, including Mexico's National Endowment of the Arts endorsement for dissemination of Mexican music, and has presented lecture-recitals on Mexican music in national and international conferences. He serves as the Dean of the Fain College of Fine Arts at Midwestern State University.

Abstract:

Google Drive as Tool for Enhancing Administrative Processes for Music Units

The lecturer will outline ideas related to increasing administrative and academic efficiencies in processes with free or low cost tools, through his experience in a medium-size music department with two cloud applications in particular, Google Drive and Google Docs. These processes included moving, almost completely, administrative files and processes, including program assessment, advising folders, audition information, curricula management 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.

LIST OF PRE-REGISTRANTS

Daniel Adams	Texas Southern University
Andrew Allen	Midwestern State University
Melody Baggech	East Central University
Don Bowyer	Arkansas State University
James Brownlow	University of Texas-Brownsville
Kimberly Burton	Texas State University – master’s student
Emily Butterfield	University of Central Oklahoma
Sujung Cho	Clafin University
Jacob Clark	Lamar University
Mary Craddock	University of Oklahoma – doctoral student
Paul Dickinson	University of Central Arkansas
Stefanie Dickinson	University of Central Arkansas
Andrew Fisher	Texas State University – master’s student
Eka Gogichashvili	Baylor University
Marilyn Govich	University Central Oklahoma
John Griffin	Western Michigan University
Paula Gudmundson	University of Minnesota - Duluth
Kyle Gullings	University of Texas at Tyler
Peter Hamlin	Gonzaga University
Kae Hosoda-Ayer	Baylor University
Vicky Johnson	Tarleton State University
Natasa Kaurin-Karaca	Oklahoma State University
San-ky Kim	Texas Christian University
Daniel King Farris	Southwestern Oklahoma State University
Christopher Koch	Drury University
Keith Kramer	Central Connecticut State University
Michael Lively	Texas Woman’s University
Jeffrey Loeffert	Oklahoma State University
Kimberly Loeffert	Oklahoma State University
Samuel Magrill	University of Central Oklahoma
Gregory Mertl	Four Glimpses Music
Ken Metz	University of the Incarnate Word
Elizabeth Momand	University of Arkansas-Fort Smith
Julia Mortyakova	Mississippi University for Women
Joshua Nannestad	Southeastern Oklahoma State University
Sooah Park	University of Texas at Tyler
Delphine Piguat	University of Oklahoma – doctoral student
Jakub Polaczyk	Carnegie Mellon University
William Ricketts	
Michael Rushing	Mississippi College
Robert Sanchez	Texas State University – master’s student
Kathy Scherler	Oklahoma Baptist University
Nico Schuler	Texas State University
Andrea Shaheen	University of Texas - El Paso
Malcolm Solomon	University of St Thomas
Adam Sovkoplak	Eastern Kentucky University
Patricia Surman	Northeastern State University
Jeri Walker	Southeastern Oklahoma State University
Anne Watson	Northeastern State University
Benjamin Whiting	University of Illinois at Urbana-Champaign
Benjamin Williams	Mississippi College
Louis Young	University of Central Arkansas
Alexandra Zacharella	University of Arkansas-Fort Smith
Martin Zavaleta	Midwestern State University

