



The College Music Society South Central Chapter

Newsletter, Fall 2014



Welcome Letter from
Shannon Leigh Small,
President

I would like to welcome
you to the rebirth of the

College Music Society, South Central
Chapter's Newsletter! . Future newsletters
will be posted on our CMS website:

http://www.music.org/index.php?option=com_content&view=article&id=185&Itemid=628

Or on Facebook:

<https://www.facebook.com/groups/457747644297536/> (search FB for [The-College-Music-Society/ SouthCentralChapter/].

Checkout our CMS-SC website for the
following information: Officers, Archives,
Conference, Newsletter, Facebook link.
We are building our archive page so if you
have any old Treasury Reports, Secretary
Minutes, Newsletters, membership statistics,
or other chapter information you feel should
be accessible, and helpful to our membership
please email or FB message the files to me.

We are trying to bridge the disconnect with
our membership. This is 'your' CMS
Chapter. What can we do to make you feel
more welcome, connected, and involved?

We have been working hard on conference
locations and hope to see you at the following
CMS-SC conferences:

- 2015: Northeastern State University,
Tahlequah, OK. - see article p.2
- 2016: Midwestern State University,
Wichita Falls, TX
- 2017: Henderson State University,
Arkadelphia, Arkansas

National Conferences:

- 2014: St. Louis, MO
- 2015: Indianapolis, IN
- 2016: Santa Fe, NM
- 2017: San Antonio, TX

International Conference:

- 2015: Stockholm, Sweden &
Helsinki, Finland

Please join our facebook site! We have 41
members, yet CMS-SC membership is 710.
We are posting conference and other chapter
news, pictures, etc. here. Don't miss out!

I need your thoughts and input regarding our
2014 Common Topic, to present at the
National Conference October 30th.
"Confluence: Music, Culture & Community".
What does this mean to you?

Best Wishes for an amazing 2014-2015
Season!

Sincerely and Musically Yours,
Shannon L. Small, CMS-SC Chapter
President

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**CMS South Central Chapter Election-Call
for Nominations
(due September 15)**

The South Central Chapter of the College Music Society is seeking nominees for the following positions on its Executive Committee and Board of Directors:

President-Elect, Vice President,
Board Members: Composition, Instrumental
Performance, Jazz, Music Theory, Music in
General Studies, and Musicology
Newsletter Editor

Each of these positions is for a two year term beginning immediately after the business meeting at the annual conference which will be held March 12-15, 2015 at Northeastern State University in Tahlequah, Oklahoma. Members of the chapter interested in service, leadership, and becoming more involved in the chapter are encouraged to run for one of the above open positions. Members may nominate themselves or another member in good standing for a position. The election will take place online for one week on the following schedule:

Online voting opens on Tuesday,
November 4, 2014 at 12:01 am (MST)

Online voting closes on Monday,
November 10, 2014 at 11:59 pm (MST)

Each nomination must include the following:

- Full Name
- Institutional Affiliation (if applicable)
- Email Address
- Position nominated for
- A brief biography (250 words or fewer, Microsoft Word preferred)
- A brief statement of intent (250 words or fewer, Microsoft Word preferred)
- A digital headshot photograph (JPEG format)

Nominations should be sent by email to Dr. Louis Young (louyoung@uca.edu) no later than **12:00 pm Central Time on Monday, September 15, 2014**. Call with questions: 501/ 852-2668

**30th CMS SC Regional Conference – March
12-14, 2015, in Tahlequah, Oklahoma**

Greetings, my name is Patricia Surman and I am the host and Program Chair for the 2015 CMS SC Regional Conference. This year's conference will be held at Northeastern State University in Tahlequah, Oklahoma from **March 12-14, 2015**. That's pronounced TAHL-e-KWAH or for you IPA aficionados [tæləkwɑ]. Tahlequah is a beautiful small town nestled in the foothills of the Ozark mountains, halfway between Tulsa, Oklahoma and Fayetteville, Arkansas. The closest airports are TUL and XNA, 60 miles east and west of Tahlequah respectively. Northeastern State University is a historic campus, established in 1846 as the Cherokee Female Seminary. Today we are Oklahoma's fourth-largest public four-year institution, with a total student population of 9,000. Tahlequah is the capital of the Cherokee Nation and the end of the Trail of Tears, and NSU is proud to share a long cultural and educational history with the Cherokees.

This year, we will be having a call for program participation, scores, student program participation, and student scores. Our call for program participation, is the broadest category and proposal formats include:

- Lecture-Recital: 25 minutes (including discussion); involves a combination of speaking and performing.
- Panel: 25 minutes (including discussion); provides the opportunity to examine a topic in depth. The panel might include a moderator and at least two panel members.
- Paper: 25 minutes (including discussion); presents original research or significant discoveries.

- **Workshop:** 25 minutes (including discussion); a hands-on, interactive session designed to enable conference attendees to learn about methods, resources, or products.
- **Lightning Talk:** 15 minutes (including discussion); a short, focused presentation, presenting original research or significant discoveries in the field.
- **Research Poster:** presents an idea or project in a more informal setting; time will be allotted during the conference for poster presenters to interact with interested individuals.
- **Performance:** up to 12 minutes; involves a performance by the presenter of any piece of music. For the performance proposal, the applicant must submit a recording of the proposed piece.

Our call for scores will be giving special consideration to works for:

- Solo flute, clarinet, trumpet, horn, trombone, and piano
- Fixed-media and live electronics
- Works for flute and fixed-media or live electronics

In 2015, the common topic for all of the regional conferences is Sustainability. A separate forum session dedicated to this topic will occur during the conference. Proposers may also submit individual abstracts that address this concern. Possible approaches may include how educators sustain their careers amid increasing challenges to their time and energy; how music in higher education can sustain in an environment that increasingly favors STEM and career-oriented degree programs; what creative, new ideas are being developed to address the issue of the sustainability of music programs both for majors and non-majors; and how pre-service and in-service music educators can develop and sustain culturally relevant music education programs in schools embracing cultural, racial, gender, socio-economic and language diversity.

Additionally, there will be a forum session thread called Native Influences in which presentations related to this topic will be featured. Proposers are encouraged to submit individual abstracts that address this area of research.

Our program committee for the 2015 CMS SC Conference is already hard at work! Members include Patricia Surman, chair; Anne Watson, Scott Pool, and Stefanie Dickinson. If you have any questions about how you can get more involved with making our conference a success, please contact me at 918-444-2703 or surman@nsuok.edu.

Important Dates:

10/ 22 at 12:00 noon, CST Proposals Due
 11/ 6 Presenters Notified of Acceptance
 12/ 11 Presenter Registration Deadline
 1/28 Last Day to Register w/o Late Fee
 3/12 Last Day to Register Online
 3/ 12 Conference Begins

Stay tuned for information about travel and lodging, I'm looking forward to seeing you on campus soon!

Dr. Patricia J Surman



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 Artist Teacher of
 Flute
 Northeastern State
 University
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Confluence: Music, Culture & Community

Ric Flauding (Weatherford College),
Jazz Board Member

The internet, in particular, and technology in general have opened us up in all areas of life and culture. The good side? We can “know” more and quickly. A possible down side? Our own physical community might suffer on account of this. It is too obvious to state that in the “old days” one did not have means of reaching out too far so that the “local” community is what supported each other. A local store (may have been just one), local church (one), etc. This is true of music as well. If one wanted musicians for a concert, a wedding, etc. they brought in the local folk. Now, one can have a video-cast situation with a performing ensemble from anywhere! Have a French theme? Podcast something from France!

In my own case as a composer-arranger-orchestrator (and teacher) most of my work relationships are “online”. I recently did an internet recording session with me in Texas, saxophone and electric guitar in Nashville, percussionist in Los Angeles, all going down from my laptop in Texas! I have also taught students in other countries and states by way of Skype and other supplemental computer programs.

So, where does this take us? That I am not sure of. It seems that so many things in all areas of life have been blown up with all of the pieces flying around in the air waiting to “land”. And where they land? What shape will they take upon landing? I cannot say. I think we are far enough along though to consider some results.

In the case of “music” and possibly, more specifically, my own area of interest which is anything to do with music writing (composition) it has been a very interesting past few years. One is in realizing that it seems like the teaching of

composition can no longer exclude areas of technology and “production” (recording, etc.). It has become almost standard to have a “demo” or “mock-up” along with the score. And the degree of sonic quality expectation is greater than it once was, especially in orchestral music both traditional (concert consideration) and more commercial areas such as film. Recently, a foreign film-scoring student of mine entered a scoring contest here in Texas where the “recording quality” was a large part of who won and who did not. Ok, so, as a teacher what do I think? Well, all things in balance. There is a good side, a not so good side.

I myself am not a “one or the other” person. I do not stand in the middle or gap to be diplomatic; I truly do see pluses and minuses in both the traditional and the “non”-traditional (or commercial, or even...popular). My own bottom line is “skills”. That whatever it is you wish to accomplish you be the most skilled you can be. Want to write songs? Great - be skilled. Write symphonies? Great - be skilled.

I teach using lots of technology. BUT, in my teaching, I point out things that have worked from very early times. The old still works in the new.

Let me move forward, as this may present a problem for us who teach music in higher education. The way I see it (as someone who has been in both the academic world and industry world), in the “industry” things tend to move fast and without much consideration for “traditions”. In the academic arena - much slower. There is a larger bureaucratic train to pull. I truly do get both sides and respect both, perhaps even the traditional a bit more but that is not the discussion.

The bottom line is that technology and other “new” things may not go away. I do not like all things new, but much of it I have to say to myself and others “Hey, it ain’t going away” so I try to

keep an eye on it and see if it stays around enough that I have to embrace it. I have no desire to be a recording engineer but out of some necessity have had to. Producing (recordings) - the same. I myself would rather write the music, putting it on manuscript paper and have great performers bring their magic to it in performance, but it doesn't always work the way Ric wants.

More moving forward.... This is a generalized, broad-stroking statement but I think all kinds of things are coming together, including what we call traditional and what is not and overall I am glad. The classical-crossover genre is proof of this. Yo-Yo Ma playing Bluegrass? Mark O'Connor writing symphonic pieces?, etc., etc... This was unheard of some years back but I for one kind of rejoice in it. I am thrilled to have rock-blues students embracing classical theoretical studies and jazz theoretical studies, etc. I also notice that my Jazz friends are increasingly interested in classical music and its historical influence on Jazz.

Not wanting this to turn into a novel, let me conclude. As someone who grew up writing and performing popular music (and jazz) then right out of high school quickly became a classical music only person in a relatively short period of time and continuing into the mid-20th Century Avant-garde which was the rave when I was in my primary formal compositional training years I am glad we are "where we are".

In my own work I do not put less craft into my commercial arrangements as I did in my 35 minute, 3-movement string quartet. Obviously one has more "work / time" in it, but no less consideration to craftsmanship. I can say this because I do both commercial and concert music. Sure, there are differences, but in my process, no less craftsmanship. One is just a larger canvas with perhaps more colors but not necessarily better art.

As someone who lived and worked in the era when new contemporary classical works were not easily embraced, I guess I am glad to see and hear works that can reach a general audience. That does not mean I respect writers or performers who make compromise just for the dollar. If there is artistic integrity I can respect that regardless of the style or its simplicity or complexity.

I think this confluence (convergence, union..."coming together") is overall a good thing as long as things traditional are still respected and I believe they will be. I believe that just might be even more embraced. I rejoice in that. It is just kind of a nice thing to see the music community family getting along a bit better for the sake of itself, its fellow artist and...its community - be it at home or abroad.



Ric Flauding

**Commentary:
Music in General Studies**

What is the state of Music in General Studies (MGS) in colleges and universities in Arkansas, Texas, and Oklahoma? This is a question that has been burning in my mind for a couple of years now and a question that deserves an answer. MGS courses are typically taught by adjunct or part-time instructors or as a relatively small portion of the load of full-time professors. I am in a somewhat unique position in that I teach Music in General Studies (sometimes referred to in specific courses as Music Appreciation) as my primary academic discipline along with some administrative duties in the music department in which I am employed. Naturally, I have a very strong interest in advocating for MGS not just for the sake of job security, albeit important, but also because I recognize the importance arts education for all students in academia.

I have found in my casual conversations with many music professionals who teach in this area in our region that there is a wide range of interest in, and emphasis on the importance of MGS. As your representative for Music in General Studies on the South Central Region College Music Society Board I feel it is my duty to advocate for MGS as often and as vigorously as I am able. My goal is to do just that this academic year and to continue to do so as a board member and beyond. Please engage me in topics in this area as we meet in conference this academic year and perhaps through social media and other forms of communication. I look forward to discussing the question I posed at the beginning of this article with many of you as the year unfolds.

I have had some wonderful conversations with many who enjoy and value teaching MGS at their respective institutions of higher learning and I look forward to having more conversations

informally and otherwise in the future. I am looking forward to a great year!



Louis Young, DMA
Assistant Professor of Music
University of Central Arkansas
Department of Music
SC CMS Board Member for Music in General Studies

**Interesting in Contributing to our
Spring 2015 Newsletter?**

Please send articles, announcements, and other items of interest for February/March newsletter to:



Dr. Ruth Morrow Bolin Distinguished
Chair of Piano -
Midwestern State
University
CMS-SC Board
Member for
Musicology;
Newsletter

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