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THE COLLEGE MUSIC SOCIETY

21st Regional Conference  
March 31–April 1, 2006

Northwestern University  
Evanston, Illinois

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# Great Lakes Chapter

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## THE COLLEGE MUSIC SOCIETY

### ACKNOWLEDGEMENTS

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

Rose Sperrazza, Program Chair (Northeastern Illinois University, Chicago)

Les Thimmig (University of Wisconsin-Madison)

Joseph Manfredo (University of Illinois at Urbana-Champaign)

Jane Ellsworth (Kenyon College, Gambier, Ohio)

Special thanks to Robin Koelsch, graduate student (Woodwind Pedagogy), Northeastern Illinois University for her assistance receiving and organizing the submissions.

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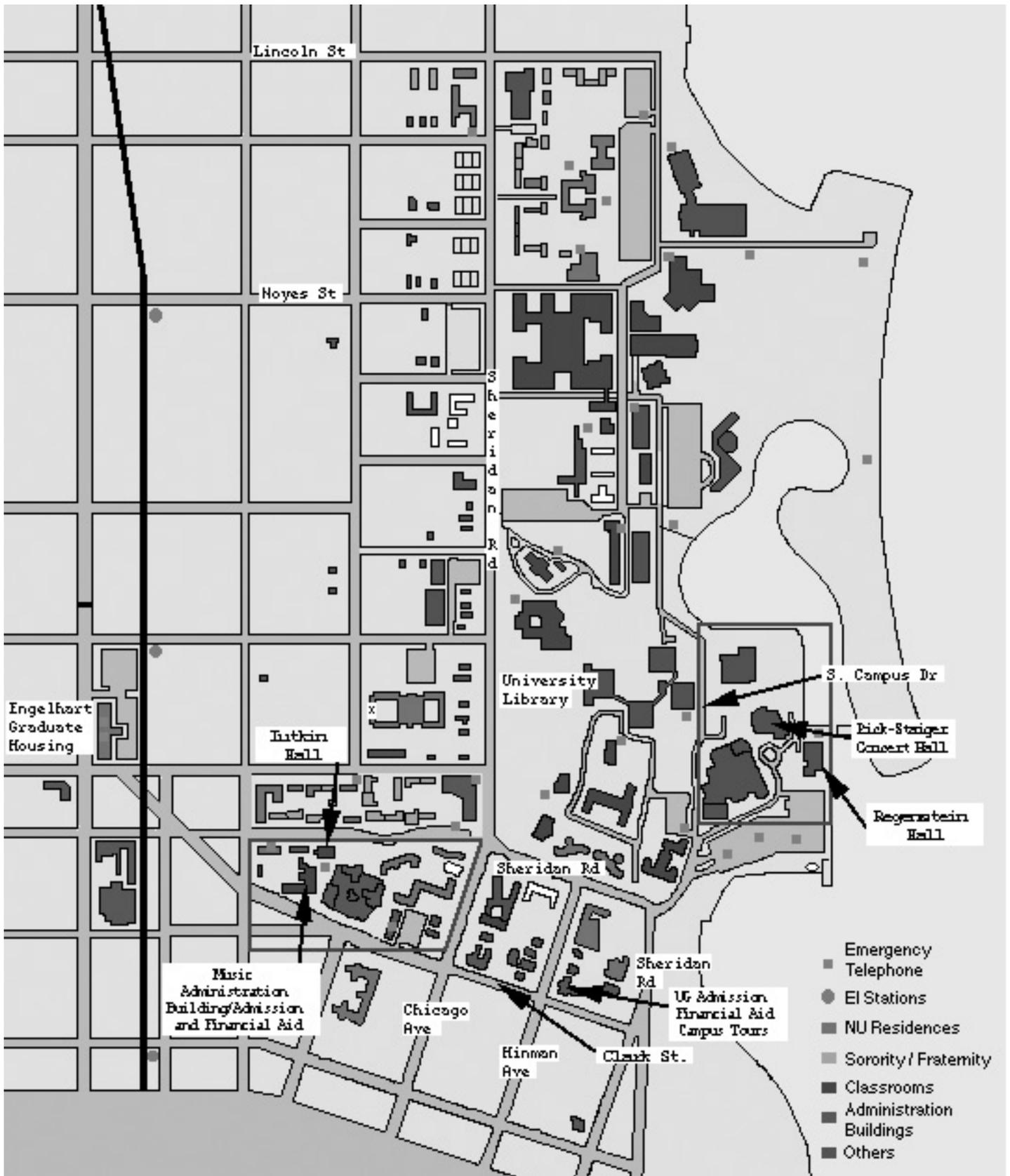
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# Northwestern University Campus



# 2006 GREAT LAKES CONFERENCE SCHEDULE

## Friday, March 31

**3:00 p.m. – 3:45 p.m.**

Early Bird Registration, Lutkin Hall Lobby

**4:00 p.m. – 6:00 p.m.: Technology Session 1**, Room 125 MAB

Dressing Up Your PowerPoint Presentations

David B. Williams (Illinois State) and Peter R. Webster (Northwestern University)

**6:00 p.m.**

Dutch Treat Dinner, Mount Everest Restaurant - Evanston

**8:00 p.m.**

Composer's Concert, Lutkin Hall

See page 9 for full concert program

## Saturday, April 1

**7:30 a.m.**

Registration Opens, Lutkin Hall Lobby

### SESSION A: TECHNOLOGY

**8:00 a.m. – 9:45 a.m.: Technology Session 2**, University Library Computer Labs (Lower Level)

Dressing Up Your PowerPoint Presentations

David B. Williams (Illinois State) and Peter R. Webster (Northwestern University)

### SESSION B: CHAMBER MUSIC, Room 109 MAB

Chair: Karen Boubel

**8:00 a.m.**

Ludwig in *Phrygia*: Reflections on Number and Mode in Beethoven's *Second Razumovsky Quartet* (Op 59 no 2)  
on its Bicentennial (1806–2006)

Dr. Michael A. Nealon (Lansing Community College)

**8:30 a.m.**

Robert Schumann's *Piano Quintet, Op.44*, Transcribed for Clarinet Quartet and Piano

Dr. Erica Manzo (University of Missouri)

**9:00 a.m.**

John Cheetham's Works for Tuba/Euphonium Ensemble

Dr. Angelo Manzo (University of Missouri)

# 2006 GREAT LAKES CONFERENCE SCHEDULE

*Saturday, April 1 continued*

## **SESSION A: NON WESTERN MUSIC, Room 109 MAB**

Chair: Sara Adams

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

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

Dr. Luis Sanchez (St. Petersburg College)

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

Songs for Voice and Piano by Edmundo Villani-Cortes, a lecture-recital

Luciano Simões Silva (D.M.A. Candidate, Michigan State University)

## **SESSION B: SPOTLIGHT ON GAMBIA, Room 125 MAB**

Chair: Michelle Louer

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

Fusion Master: Intercultural Collaborative Composition with Musicians in The Gambia

Jed Koops (D.M.A. Candidate, Michigan State University)

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

"Denuy jangal seen bopp" : Children Teaching and Learning Music in The Gambia

Lisa Huisman Koops, Ph. D. Candidate (Michigan State University)

### **11:00 a.m.**

Session Break

### **11:15 a.m.**

Keynote Address: Thinking Out of the Box

Panel participates in short discussion afterward

### **12:15 p.m.**

Walk to Norris Center (Ohio State Room) for Lunch and Common Topic

### **12:30 p.m.**

Lunch and Business Meeting, Norris Center (Ohio State Room)

**CMS Common Topic: *Education in Music is Every Musician's Responsibility***

Discussion Leader: Laura Roelofs (Wayne State University)

## **SESSION A: COMPOSERS AND COLLECTIONS, Room 125**

Chair: Keith Clifton

### **2:15 p.m.**

An Introduction to the Gonoud Manuscripts in the Northwestern University Music Library Collection

Dr. Timothy S. Flynn (Olivet College)

### **2:45 p.m.**

Mario Castelnuovo-Tedesco: His Life and Music

Dr. Mark Laughlin (University of South Carolina)

### **3:15 p.m.**

Joel Engel: The Father of Jewish Art Music

Dr. M. Rahima Hohlstein (The College of St. Rose)

# 2006 GREAT LAKES CONFERENCE SCHEDULE

*Saturday, April 1 continued*

## **SESSION B: PEDAGOGY, Room 109**

Chair: Barbara Bowker

### **2:15 p.m.**

Application of Gyorgy Sandor's Technical Principles for Intermediate Piano Students

Soonsook Myung (D.M.A. Candidate, University of Wisconsin–Madison)

### **2:45 p.m.**

What Works? Analyzing Approaches to Teaching World Music

Andrew Shahriari (Kent State University)

### **3:15 p.m.**

Developing the Expressive Perceptions of Young Conductors with Laban Effort/Shape Theory

Dr. Erica Neidlinger (University of Nebraska at Omaha)

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

Session Break

## **SESSION A: LISTENING, LEARNING, AND UNDERSTANDING, Room 125**

Chair: Rami Levin

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

Beyond Dictation: Teaching Critical Listening Skills

Dr. Edward Klonoski (Northern Illinois University)

### **4:30 p.m.**

Myths and Misunderstandings: How Music Departments Can Be Better Understood by Deans and Provosts

Dr. Karen Boubel (Minnesota State University)

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

A Round Peg in a Square Hole: Is Service Learning an Effective Addition to Multicultural Music Courses

Dr. Christopher Chaffee (Wright State University)

## **SESSION B: THE TWENTIETH CENTURY, Room 109**

Chair: Andrew Shahriari

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

The Early Compositional Processes of Alban Berg, as demonstrated in his *Jugendlieder* (1901–1904)

Sara Balduf Adams (Ph. D. Candidate, Florida State University)

### **4:30 p.m.**

The 17 Piano Fragments by Arnold Schoenberg

Dr. Yoko Hirota (Laurentian University)

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

A Sonorous Jumble: The Musical Language of Frank Martin

Michelle Louer (DM Candidate, Indiana University)

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END OF CONFERENCE

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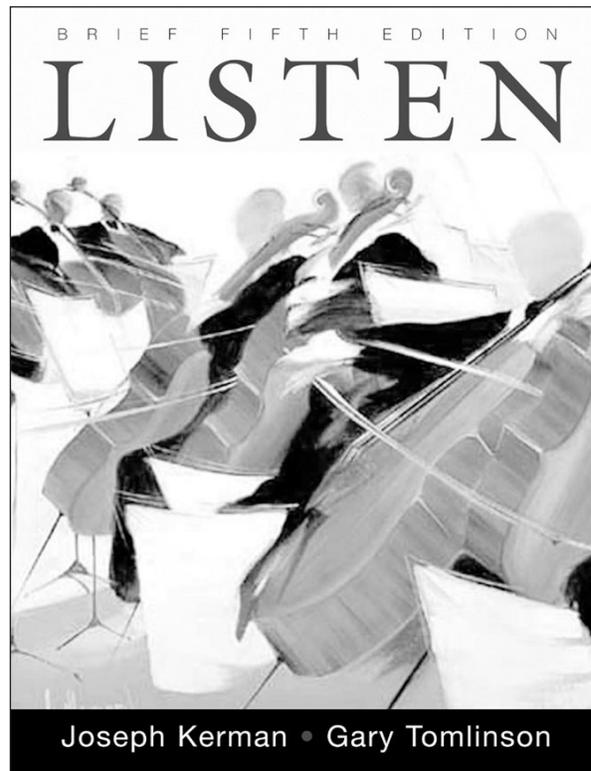
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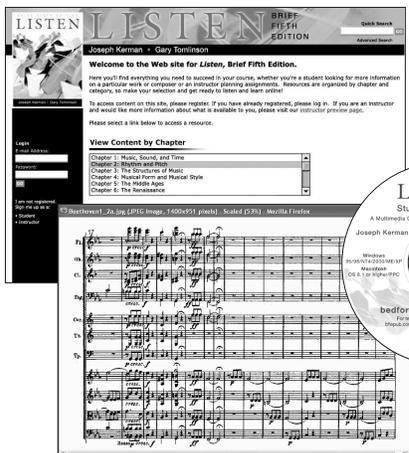
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# Concert of CMS Composers and Performers

Friday, March 31, 2006, 8:00 p.m.

Lutkin Hall

## **Nocturne No.2 (Premiere)**

**Prelude and Fugue No.1 in c minor** ..... **Michael Young**

For solo piano

*Michael Young, piano*

**Thirteen Ways of Looking at a Blackbird (Premiere)** ..... **Leo Schwartz**

For clarinet, voice, and piano

Text by Wallace Stevens

*Rose Sperrazza, clarinet, Richard Bennett, tenor, Steve Zivin, piano*

**Prelude and Tango** ..... **Sebastian Anthony Birch**

For electric violin, piano and laptop computer

*Sebastian Birch, piano; Edward Caner, violin*

**From Emily's Window: Corners** ..... **John Halvor Benson**

For wind quintet and soprano

*Barbara Boren, flute; Howard Niblock, oboe; David Bell, clarinet; Susan McCardell, bassoon;*

*Jim DeCoursey, horn; Karen Leigh-Post, mezzo-soprano*

## **SHORT BREAK**

**From Emily's Window: Wings and Things** ..... **John Halvor Benson**

For wind quintet and soprano

*Barbara Boren, flute; Howard Niblock, oboe; David Bell, clarinet; Susan McCardell, bassoon;*

*Jim DeCoursey, horn; Emily Fink, soprano*

**Prayers and Meditations** ..... **David Dies**

*Catherine Verrilli, soprano; Edith Hines, violin; Sara Sitzer, cello*

**Kernel Panic** ..... **Ross Feller**

For solo trombone

*Steven Parker, trombone*

**Awake, Under a Glass Moon** ..... **Alexander Nohai-Seaman**

For solo flute

*Teresa Muir, flute*

**Danças Brasileiras** ..... **Rami Levin**

For woodwind quintet

1. *Humaita*

2. *Lagoa*

3. *Botafogo*

*Kallima Quintet*

*Claudia Cryer, flute, Naomi Bendsdorf, oboe; Lou DiMartino, clarinet; Phil Stanley, horn; Karl Rzasa, bassoon*



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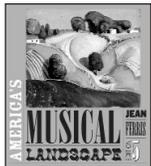


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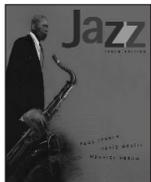
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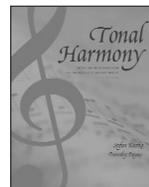
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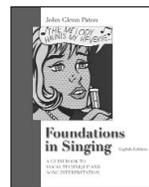
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# Program Notes

**(PREMIERE) *Nocturne No. 2*** was a wedding present for my wife in 2001. The thematic material is musically translated from our full names, Chialing Hsieh and Michael Young. Only Chialing's theme is heard in the modulatory introduction and the A sections of this ternary form (ABA) work. The two A sections are in distantly related keys (B major and F major), symbolizing Chialing's move from Taiwan (B major, which is one of her favorite keys) to the U.S. (F major). My theme is first heard in the bass in the transition to the more turbulent middle section. The modulatory middle section builds to a large climax while our themes overlap each other. However, they do not begin together just yet. After the climax, a cadenza cascades down the keyboard with figuration that quickly alternates between our first names and then our last names. In the coda that follows the second A section, our first names are heard simultaneously for the first time, representing our union in marriage.

***Prelude and Fugue No. 1 in C minor*** is part of a cycle of 24 Preludes and Fugues in all the keys, which is about half-complete. I always compose each fugue before I write the prelude that precedes it. The fast and playful fugue in C minor is rhythmically animated by nearly 80 meter changes, 16 different meters, and frequent syncopations. A large-scale process that extends over the main body of the fugue is progressive stretto, in which each statement of the principle melody or subject interrupts the preceding statement by an increasing number of beats. After the fugue loses momentum and slows to a crawl, the subject is transformed into a march. However, the rhythmic regularity of the march is quickly tripped up by syncopations and followed by a build to the final climax. The prelude is in slow-fast-slow-fast-slow form. The serious slow sections are in four-part counterpoint with a slow moving bass while the playful, syncopated fast sections are dominated by a dance-like theme and running figuration. Although the prelude and fugue each have their own distinct thematic material, they also share a number of features. These include a harmonization of the first 7 notes of the fugue's subject at the beginning of the prelude, the use of progressive stretto, and a correspondence between the key scheme of the fugue and a chord progression in the second fast section of the prelude.

**(PREMIERE)** What first attracted me to the Wallace Stevens set of short verses entitled ***Thirteen Ways Of Looking At A Blackbird*** was their specificity. These thirteen verses, most not more than two sentences, create a richness and depth of images by using a brilliant economy. The main image in each small poem is stagnant until it is juxtaposed with the common thread of the Blackbird. One can not really see the vastness of the "twenty snowy mountains" until one sees "the eye of the blackbird". Equally, the women of Haddam jump into relief once we see the blackbird walking around their feet.

I choose to write the work for "Stage Voice" because I appreciate the clarity of production and the lightness of voice which most stage actors have. In addition, actors are extensively trained at creating character and mood. They are virtuosos at bringing words to life.

***From Emily's Window: Corners***

***From Emily's Window: Wings and Things***

Most of the songs in "***From Emily's Window***" were sketched in the summer of 1998 and later scored for wind quintet in the summer/fall of 2005. The soloist portrays Emily Dickinson, standing by her window, looking out to the outside world. The settings are meant to evoke a sense of wonder, a glimpse into her beautiful, fluent, and original mind. The settings are meant to be direct, simple, and spontaneous. "***Corners***" deals with internal issues of a soul. "***Wings and Things***" is lighter in tone, embracing nature with reverence and love.

"***Prayer***" and "***meditation***" are commonly misperceived words in our culture. Associations of stillness, quiet and passivity are often invoked by these words. For the devout, however, they can also suggest images of action, disquiet and distress, even sudden and jarring insight. Prayers and Meditations was written with this second set of notions in mind.

The texts are by female mystics, and taken together describe a kind of arc. Because Teresa of Avila couches her prayer in the subjunctive mood, the prayer sets forth a path yet to be travelled. The prayer of Hildegard of Bingen is filled with images of fulfillment and abundance, and reflects the mystic's intense engagement with a present moment. The night prayer of Rabi'a al-Addiwaya closes the piece. It describes the cessation of the business of the world yet, for Rabi'a, marks the beginning of a night of prayer.

**Kernel Panic** was written for trombonist Steven Parker. It continues a two-decade long effort to expand the technical and sonic capabilities of various solo instruments. Extended techniques are utilized for their expressive potential, as an integral part of the compositional fabric. A kernel panic is a type of error that occurs when the core of an operating system receives an instruction in an unexpected format, or that it fails to handle properly.

**Awake, Under a Glass Moon** was composed in September, 2004 for my friend Elizabeth Marshall, who premiered the work in November, 2004. Within the piece, there is a juxtaposition of two main musical ideas, one being highly chromatic, and the other, and arpeggiated figure based on pentatonic collections. These two ideas are sometimes used to contrast each other, but other times are fused together. The intrusion of one idea into the other is often welcomed, but sometimes serves to throw the music off course, resulting in jagged rhythms that are inconsistent with the legato, contemplative character of much of the work. The intrusion also allows the flute to break free of the relatively low register that permeates much of the piece, and gradually sail into the upper register. Nevertheless, each voice maintains a sense of long-range melodic connections, with some unexpected twists. The title is a reference to the music of Dream Theater, which I allude to a number of times.

**Danças Brasileiras** is a musical depiction of three neighborhoods in Rio de Janeiro, Brazil. Each movement evokes a particular ambience, from the charm of *Humaita* in the first movement, to the beauty and serenity of *Lagoa*, in the second movement, to the bustling energy of *Botafogo*, in the final movement. The music is infused with Brazilian rhythms and harmonies. The piece was composed in July 2005 in Brazil, where the composer spent time in each of these neighborhoods. It is written for and dedicated to Quintet Attacca, Ensemble-in-Residence at Lake Forest College.

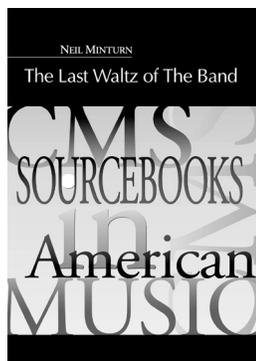
Volume 2

## ***The Last Waltz of The Band***

Neil Minturn

University of Missouri-Columbia

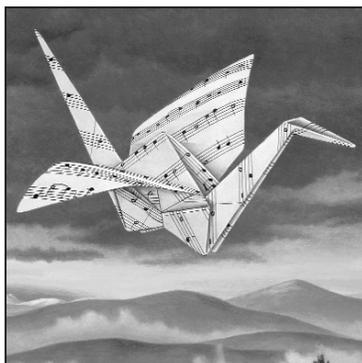
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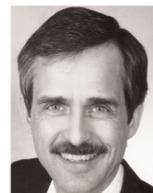
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# Composer Bios

**John Halvor Benson** holds the Bachelor of Music degree in music theory and history from the University of Wisconsin-Madison, the Bachelor of Science degree from the University of Minnesota in elementary education, and the Master of Music degree from the University of Washington in music composition. He is a recipient of the Charles Ives Prize from the Institute of Arts and Letters and received a Paul Fromm Fellowship to attend the Berkshire Music Center at Tanglewood as a Composition Fellow. His compositions include works for orchestra, choir, piano, organ, voice and chamber ensembles. He teaches Music Theory at Lawrence University in Appleton, Wisconsin

**Sebastian Anthony Birch** holds a MM from Cleveland State University and a DMA from the Cleveland Institute of Music where he studied with Edwin London, Bain Murray, and Donald Erb. His compositions include numerous electronic and acoustic works commissioned by, amongst others, Cleveland Ballet, The College of Wooster, and the University of South Florida.

**David Dies** is a doctoral candidate in music composition at the University of Wisconsin–Madison. His dissertation is a one-act operatic setting of Ernest Hemingway’s short story, “Hills like White Elephants.”

**Ross Feller** is an Assistant Professor of Composition at the Oberlin College Conservatory of Music. His awards and honors include the ASCAP Raymond Hubbell Composition Award, finalist in the Gaudeamus Foundation International Composer’s Competition, the ASCAP Young Composer’s Competition, and Bent Frequency’s 2005 Call for Scores. Twice he’s been an Associate Fellow at the Atlantic Center for the Arts, and has been nominated for awards from the Theodore Presser Foundation and the American Academy of Arts and Letters. He’s received significant grants from the Paul Sacher Stiftung, the Illinois Arts Council, and civic institutions in Belgium and Switzerland. His compositions have been performed throughout the USA, Belgium, Germany, Holland, Spain, and Switzerland, at venues including the Park West (Chicago), Krannert Center for the Performing Arts, Weiler Concert Hall (New York City), De Ijsbreker (Amsterdam), Chicago Public Library Cultural Center, Plateau (Brussels), and Roxy (Basel). Feller co-founded Double-Edge Contemporary Dance and Music with choreographer Kora Radella. During the past twelve years they have collaborated on many projects that have received critical acclaim in the US and Europe.

**Rami Levin** received her B.A. from Yale University, an M.A. in composition from the University of California, San Diego, and a Ph.D. in composition from the University of Chicago, where she studied with John Eaton and Shulamit Ran. Levin has received commissions from the Connecticut Arts Council, the Morley Wind Group in London, American String Teachers Association, Chicago Symphony Orchestra clarinetist John Bruce Yeh, Chicago Pro Musica, Vision Saxophone Quartet, the University of Chicago Motet Choir, Chicago Children’s Choir, His Majesty’s Clerkes, Jubilate Children’s Choir, Chicago Choral Artists, and the Rembrandt Chamber Players. Her works include pieces for orchestra, chorus, chamber ensembles, and solo instruments. They have been performed in the U.S., Britain, Canada, Spain, Norway, Italy, and the Slovak Republic. Her orchestra piece, *Anima / breath of life*, recorded by the Warsaw Philharmonic Orchestra, was recently released on the Master Musicians Collective label. The work was premiered by the Slovak Radio Orchestra in May 2003. In June 2003 clarinetist Richard Stoltzman recorded her *Concerto for Clarinet and Orchestra* with the Slovak Radio Orchestra. Levin has received consecutive annual awards from ASCAP (American Society of Composers, Authors and Publishers) since 1994 and has served as president of American Women Composers, Midwest. Levin has taught at Barat College, the Newberry Library, and the University of Chicago’s Continuing Education program. Levin served as Chair of the Department of Music at Lake Forest College from 1994 to 2005 and is now Professor of Music. She was the recipient of the 1997 William Dunn Award for Outstanding Teaching and Scholarly Promise, as well as the Trustee Award for Teaching Excellence and Campus Leadership in 2001. She is currently the Founding Director of the Center for Chicago Programs, Associate Dean of Faculty, and Composer-in-Residence at Lake Forest College.

**Alexander Nohai-Seaman** is a DMA candidate in composition at the University of Wisconsin-Madison. For the past three years, he has served as a Teaching Assistant for the first year Aural Skills class, and also teaches a variety of courses at the UW-Madison Summer Music Clinic every summer. Alex is also a coordinator for the UW-Contemporary Chamber Ensemble and has also taught at Binghamton University. He has studied composition with Laura Schwendinger, Stephen Dembski, Joel Naumann, David Brackett, and Fred Thayer. His works have recently been performed at conferences of The Society of Composers, The College Music Society, The Wisconsin Choral Director's Association, at the La Crosse New Music Festival, by the UW-Madison Contemporary Chamber Ensemble, The Third Chair Chamber Players, The New York Miniaturist Ensemble, soprano Mimmi Fulmer, flautist Ariella Perlman, and various choral groups throughout the United States. He is the recipient of a number of commissions and awards from institutions across the country. His most recent composition is *Requiem* for mezzo-soprano and chamber orchestra on a text of Rainer Maria Rilke, which will be read by the UW-Madison Chamber Orchestra in May.

**Leo Schwartz** (composer & conductor) is a graduate of the Eastman School of Music and a member of ASCAP. His musical *Me and Al* has been presented both Off-Broadway and as part of the Global Search for New Musicals at the International Festival of Musical Theatre in Cardiff, Wales. His choral and instrumental works have been performed by gay choruses and organizations in Boston, New York City, New Jersey, Houston, Denver, San Francisco, Palm Beach, and Edmonton, Canada. He is the conductor and artistic director for both the jazz big band *SHOUT* and the Lakeside Pride Clarinet Ensemble. Leo is currently composing a new work for the Clarinet Ensemble which was commissioned especially for the 2006 Gay Games. This Spring and Fall feature more premieres of both vocal and instrumental works. For further information, please visit his website at [www.leoschwartz.com](http://www.leoschwartz.com).

**Michael Young** earned his BM degree in piano performance at Northwestern University in 1996 and his MM degree in piano at the University of Cincinnati in 1998. His chamber compositions include a Piano Quintet and Variations for two cellos and piano. He is currently composing a set of 24 Preludes and Fugues and a piece for viola and piano.

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# Abstracts and Presenter Bios

## **Ludwig in Phrygia: Reflections on Number and Mode in Beethoven's *Second Razumovsky Quartet* (Op 59 no 2) on its Bicentennial (1806-2006)**

Beethoven's *Second Razumovsky Quartet* (Op 59 no 2) has both pleased and perplexed its interpreters, critics and audiences for two centuries (1806-2006). Deemed "excellently wrought but not easily intelligible" by one early chronicler, the string quartet still offers thought-provoking challenges for students and scholars today. Chief among the oddities associated with the e-minor quartet are: 1) the unusual full-measure rests that riddle the first movement; 2) the harmonic fluctuations that obscure the tonal center of the finale; and, 3) the quartet's relationship as "middle member" to the other two works comprising the collection. This study investigates these issues as illuminated by new thoughts regarding Beethoven's apparent uses of number and mode.

An examination of the halting and gradually emerging *Allegro* reveals that the silent measures as well as many other significant compositional and formal aspects of the movement correspond with numbers of the Fibonacci series. These also locate an area of Golden Proportion turning on an important dichotomy between Beethoven's uses of F-sharp vs. F-natural. Indeed, Beethoven's insistence upon flat-II, while prevalent in contemporary works like the *Appassionata* Sonata (Op 57), is pervasive enough here to warrant consideration of the quartet as composed in the phrygian mode. A sequential harmonization of each step of the "phrygian scale" near the rondo-finale's end perhaps unlocks Beethoven's modal conundrum -- explaining the otherwise unlikely jockeying of C-major (phrygian dominant) and F-major (phrygian identifier) in closing a quartet presumably written in e-minor. Further uniting this work with the keys of its partner quartets (F-major and C-major), a tantalizing clue might also be deduced for the puzzling harmonic opening of the third quartet.

**Dr. Michael Nealon** holds a Ph. D. in Musicology from Northwestern Illinois University, specializing in renaissance music. He taught at DePaul and Northwestern universities before being appointed Chair of the Music Program at Lansing Community College, which under his direction is now one of the largest among 2-year colleges in the Great Lakes Region.

## **Robert Schumann's Piano Quintet, Op.44, Transcribed for Clarinet Quartet and Piano**

A relatively young instrument (c. 1700), the clarinet is one of great agility in terms of register, tone color, and dynamic range. Compared to other prominent orchestral instruments, such as the violin, the clarinet repertoire still contains room for growth. More specifically, I have found that few works have been written for the combination of clarinet quartet with piano. Therefore, I have arranged Robert Schumann's Quintet, Op. 44 for four clarinets (Eb, Bb, Eb alto, and bass) and piano. As the piano part remains unchanged, the overriding effect of the transposition from strings to clarinets remains essentially contrapuntal. Also, since the clarinet shares similar expressive capabilities and sensitivities with string instruments, this work proves to be a fairly indigenous one for all the instruments involved. Also, this project should have an impact in terms of adding new music to the clarinet chamber literature, as well as adding a type of ensemble to the literature that has been virtually unexplored. In light of this issue, an arrangement of Schumann's Quintet, Op. 44, will also bridge large gaps between great works of chamber music and wind literature. In addition, pedagogically, a work such as this one may be considered a great way for clarinet students to expand their experiences with chamber music. This paper will discuss the following topics: the genre of clarinet quintets and the various works known for this combination of instruments, issues in transcribing piano quintets (string quartet with piano), and the benefits of such a work.

**Dr. Erica Manzo** holds a Bachelor of Music degree in Music Theory from Baylor University, a Master of Music degree in Music Theory from the University of Texas at Austin, and a Doctorate of Musical Arts degree in Clarinet Performance from the University of Texas at Austin. She has performed with the Missouri Symphony Orchestra and Acadian Wind Symphony. Her teaching duties at MU include theory courses, woodwind methods, and applied clarinet. She is also the Program Coordinator for the Community Music Program.

### John Cheetham's Works for Tuba/Euphonium Ensemble

I am proposing to give a 30-minute presentation on literature either composed or arranged for tuba/euphonium ensemble by former University of Missouri-Columbia professor, Dr. John Cheetham. Although already a well-known composer, John Cheetham has been gaining respect as great composer of tuba/euphonium music since he wrote his Sonata for Tuba and Piano. As a euphoniumist himself, Dr. Cheetham has a wide knowledge of the flexibility of these instruments as well as an understanding of the problems that exist for tuba/euphonium players. Thus, the significance of this presentation is to introduce Dr. Cheetham's tuba/euphonium chamber works to a broader audience and to present an in depth discussion of the pieces. This will include a brief introduction on the work itself; a historical background of each work; which ensembles gave the premiere performances and where; and areas of interest/points of difficulties within each piece and how to achieve mastery of those areas. Not only will the discussion be a historical overview of the piece, but it will also answer questions like: How does the melody unfold? How do the musical phrases work together to mark the progress of a piece? How does Dr. Cheetham get from one section to the next, and how does he signal that the conclusion is near? The aim of this presentation is to give the audience an understanding of what these common musical processes are, so that one can make sense out of what he/she hears and can even anticipate what may come next. In this way, knowledge will increase musical enjoyment. Following this discussion will be a live performance by the MU Tuba/Euphonium Ensemble of each piece discussed.

**Dr. Angelo Mazo** holds a Bachelor of Music degree from the University of Puget Sound, a Master of Music degree from Baylor University, and a Doctor of Musical Arts degree from the University of Texas at Austin. He has performed on television and radio with professional brass quintets and symphonies, such as Puget Sound Brass Quintet, Brazos Valley Brass Quintet, Waco Symphony Brass Quintet, Tacoma Symphony, Federal Way Philharmonic, Northwest Summer Pops Orchestra, Waco Symphony, and Seattle Symphony. Dr. Manzo has commissioned several works for tuba, and he has composed an arranged over twenty published works for tuba and tuba/euphonium ensemble. He continues to be an active promoter of works for tuba and euphonium.

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

Few Latin American composers have reached the international recognition of Alberto Ginastera (1916-1983). A dominant figure of nationalism in Argentina, he remains one of the most widely performed Latin American composers of all times. His piano compositions possess a unique fusion of Argentine folk dances and songs with a contemporary harmonic language. Argentina's folk music was an inexhaustible source of inspiration that shaped his musical language and contributed to his distinctive voice.

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

This presentation focuses on the folk elements found in the piano works of Alberto Ginastera from the *Objective Nationalistic* style: *Danzas Argentinas op. 2*, *Tres Piezas Op. 6*, *Malambo Op. 7*, and *Twelve American Preludes Op. 12*. In these earlier works, he successfully evoked the folk tradition of Argentina. Literal quotations of songs and dances, such as the *zamba*, *chacarera*, *gato*, *vidala*, and *malambo* are often avoided, but melodies and harmonies illustrate a clear influence of his homeland's folk music. Through musical examples and slides, I will discuss the dances Ginastera used most frequently. The awareness of the inherent characteristics of Argentina's folk music will enhance the appreciation and increase understanding of Ginastera's invaluable contributions to the twentieth-century piano literature.

Born in Argentina, **Dr. Luis Sanchez** leads an active career as a soloist, clinician, collaborative artist, and adjudicator. He is the founder of the Summer Piano Program in Florence, Italy, a unique program of intensive piano studies blended with art and Italian culture. A recipient of several artist grants, his first solo CD was released in the summer 2005. He is currently on the piano faculty at St. Petersburg College, Florida ([www.sanchezpianist.com](http://www.sanchezpianist.com))

**Songs for Voice and Piano by Edmundo Villani-Cortes, a lecture-recital**

The goal of this session is to present a lecture-recital of six songs composed by Edmundo Villani-Cortes, one of the most prominent contemporary Brazilian composers. The lecture will include a discussion about his songs and its context. The discussion will include elements of Brazilian culture: Language and Brazilian Portuguese diction; vocal technique; the influence of different cultures (African, Portuguese, Italian) in composition; and the search for national idioms reflected in the main musical movements of last century (Nationalism, *Música Nova*, *Bossa Nova*, *Tropicalismo*).

Dr. Cortes songs, with its variety of styles, influences and melodic contour, are among the best products of this genre in the continent and can easily be used to exemplify what art song is in Brazil today and how it got there since the first compositions by such hallmarks like Alberto Nepomuceno and Heitor Villa-Lobos. A performer's interpretation of this music is dependent upon sensitivity to the fact that Brazilian rhythms, melodic shapes and harmonic flow grow within a specifically Brazilian musical environment, different from the music of Spanish-speaking American regions as well as from the European tradition. The various styles of Brazilian music cannot be understood without knowledge of its cultural context. Brazilian art song offers to performers and musicians a style of music that is innovative, challenging and infused with passionate energy.

In short, Brazilian art song is a genre still rarely performed by American singers and pianists. A greater appreciation in the United States for this rich vocal tradition will provide musicians with an opportunity to approach some of the most interesting and diverse vocal music in the world.

Singer and choral conductor **Luciano Simoes Silva** came to the U.S. from his native Brazil in 2000 for the Masters in choral conducting under Dr. Charles Smith at the Michigan State University School of Music, which he completed in 2002. Currently he is in the final stage of completing his dissertation on the songs of composer Edmundo Villani-Cortes to fulfill the requirements for the D.M.A. in voice performance at the MSU School of Music. For his research he was awarded the MSU College of Arts and Letters Merit Fellowship. He is also nearing completion of his second Masters degree, in musicology, with a focus on developing intense research in 20<sup>th</sup>-century Brazilian music. In October 2004, he presented the interest session "Brazilian Jazz Vocal Group-an Overview" at the ACDA Michigan Convention. He also holds a Bachelor of Music in Voice Performance from Sao Paulo State University and a Bachelor of Science in Pharmacy and Biochemistry from the University of Sao Paula.

**Rubia Santos** has joined the faculty at Central Michigan University as assistant professor of music and director of the piano accompanying program. Dr. Santos's collaborative work and artistic talent have been recognized through notable reviews and awards, including the Patricia Keating award for Excellence in Piano Accompanying, the Outstanding Graduate Performer Award from Arizona State University, the Alice Prize for the best performance of Brazilian Chamber Music, and most recently the Kiechhefer Arts Research Award granted by the Herberger College of Fine Arts at Arizona State University. Dr. Santos's collaborative artistry developed under the mentoring of the acclaimed Amadeus Quartet (Germany) and violinist Chaim Taub (Israel). Dr. Santos is strongly devoted to researching, performing, teaching, and recording Brazilian art music of the twentieth century. Dr. Santos taught at the *Musikhochschule* in Cologne, Germany.

### **Fusion Master: Intercultural Collaborative Composition with Musicians in The Gambia**

Collaboration between people from different cultures is becoming increasingly prevalent in various domains of activity. Encouraging composers to apply that technique has the potential to revitalize their compositional activity, changing their perceptions of the purpose of music, the role of composers in society, and the attitude composers have towards tradition. Intercultural collaborative composition differs from other collaborations in that it necessitates the development of a shared understanding and respect for each party's culture. It fosters meaningful relationships as a result of the mutual vulnerability created by sharing personal creative responses to each other's contributions.

In this paper I argue that engaging in intercultural collaborative composition facilitates a depth of analysis of a musician's compositions and aesthetic system not possible through listening and interviewing alone. This process has the potential to enrich one's understanding of another musical practice as well as inspire the creative process of both parties. I relate my experience working with Alpha Jallow, a musician in The Gambia, during three months of fieldwork there in the summer of 2005. Through improvising and composing with Jallow I learned about his music, his aesthetic decision making, and about the larger arena of intercultural music in The Gambia. Jallow and I composed songs together, including "Fusion Master," which was about Jallow's composition sessions in the 1980's with musicians from other language groups.

I will conclude by summarizing the impact of my interaction with Jallow on my own creative output and suggest implications for other composers interested in intercultural collaboration.

**Jed Koops** is a doctoral student in Music Composition at Michigan State University. His area of study is intercultural collaborative composition. His interest in intercultural issues stems from spending 15 years in Nigeria as a child. He conducted his D.M.A. research in The Gambia during the summer of 2003.

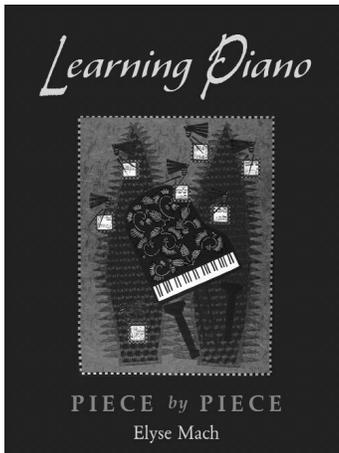
### **"Denuy jàngal seen bopp" : Children Teaching and Learning Music in The Gambia**

In-depth study of specific children's music making practices has the potential to improve American music education by contributing to the development of a culturally informed approach to music pedagogy. Teaching music using a culturally informed approach, with consideration for the social and cultural contexts of the music being taught and learned, may carry at least three broad benefits compared to teaching music out of context. This approach may improve the teaching methodology used in teaching music from practices other than one's own, highlight the wider context of musical cultures and the role of music in peoples' lives, and expand the possibility for developing relationships between students, musical practices, and music makers.

In this presentation I will describe the teaching and learning of music I observed during three months' fieldwork in The Gambia, West Africa. I will describe the pedagogical processes I observed among children in three types of settings: playing with one another at home or school, participating in adult-centered musical events, and learning from teachers at school. I will argue that the rich musical environment, expectation to be musical, and motivation to learn contribute to the excellent musicianship of children in The Gambia. The theme of children teaching themselves ("deñuy jàngal seen bopp") carries through the observations of music learning in all three settings. This typically follows a progression of learning through listening, observing, then doing, the timing of which can range from a few minutes to several years.

I will conclude by suggesting implications for American music education practice based on this ethnography of Gambian children's music learning.

**Lisa Huisman Koops** is a doctoral candidate in music education at Michigan State University. After graduating from Calvin College with an honors degree in vocal music education, Lisa taught elementary general music for four years at Woodbridge Elementary School in Zeeland, Michigan. Lisa's research interests include studying the children's music of The Gambia, West Africa, and investigating how children learn music of cultures other than their own.



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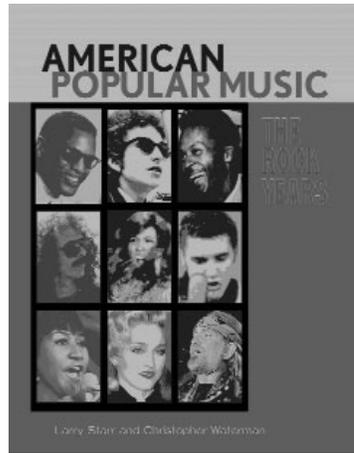
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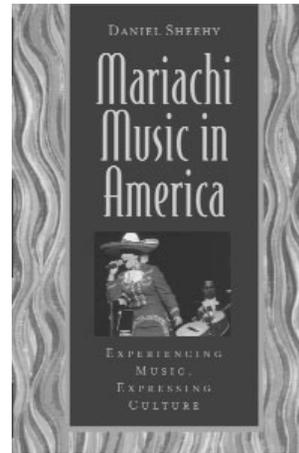
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**Laura Roelofs** is Assistant Professor of Violin and Music Education at Wayne State University in Detroit, and was recently appointed Assistant Concertmaster of Michigan Opera Theatre. She performed for fourteen seasons as Assistant Concertmaster of the Richmond Symphony Orchestra, and as a member of the Oberon String Quartet, artists-in-residence at St. Catherine's and St. Christopher's Schools in Richmond.

Ms. Roelofs has served on the faculty of Virginia Commonwealth University and as Artist-Teacher of Violin at Georgia State University in Atlanta, where she was also a member of the Atlanta Chamber Players. She was a founding member of the Eakins String Quartet, winner of the 1987 Baltimore Chamber Music Awards Competition, and performed for several years with Currents, a Richmond-based contemporary music ensemble. She has appeared as soloist with the Baltimore Symphony, the Richmond Symphony, and the Washington Sinfonia, as well the Rocky Ridge (CO) Festival Orchestra and the Congress of Strings. She holds performance degrees from Boston University's School of Fine Arts and the Catholic University of America.

### **An Introduction to the Gounoud Manuscripts in the Northwestern University Music Library Collection**

One of the most important French composers of the 19<sup>th</sup> century, Charles Gounod, was a close friend of Mendelssohn and Saint-Saëns, beloved colleague of Berlioz, teacher of Bizet, a favorite composer of Queen Victoria, and the *grand homme* of French music who was greatly admired during his life.

The Northwestern University Music Library has a very fine collection of Charles Gounod's musical manuscripts, which has been a part of their holdings since the early 1970's. This collection includes manuscripts of various compositions, such as drafts of symphonic movements, operas, oratorios, Masses, in addition to sketchbooks containing some items not mentioned in the major listings of the composer's works. This presentation will provide an introduction to this rare collection of Gounod manuscripts at the university, and it will explore selected choral and instrumental compositions, which have neither been published nor previously transcribed for modern performance. Works discussed will include the motet "O admirabile commercium" for female chorus, a "Kryie" in C major for male voices, and excerpts from the "Symphonie sacrée à grand orchestre et avec chœur en quatre parties." The genesis of this symphonic work will be explored despite the fact that it is not included in any of the main biographical and musical studies of the composer. This important collection at Northwestern can be of great help to scholars and performers and it awaits further, more detailed investigation.

A native of the Washington, D.C. area, **Timothy Flynn** received his Ph. D. in musicology from Northwestern University and is currently the head of the Music Program at Olivet College in Michigan. He is the author of *Camille Saint-Saens: A Guide to Research* published in 2003 by Routledge, and currently he is writing a similar volume on Gounod to be published in 2007. Dr. Flynn is the recent recipient of the Leland Fox Award from the National Opera Association for his paper on Camille Saint-Saens and opera, which will be published in *The Opera Journal* this spring.

### **Mario Castelnuovo-Tedesco: His Life and Music**

*Mario Castelnuovo-Tedesco: His Life and Music* explores the life and works (published and unpublished) of the Italian-born American Composer, Mario Castelnuovo-Tedesco. It examines Castelnuovo-Tedesco's works from all genres including piano, guitar, orchestra, concerti, film music and chorus. It also provides a comprehensive historical and theoretical analysis of selected works as well as the first look at the unpublished works within the *Greeting Cards*, Op. 170 special collection. Featured unpublished works include Op. 170 No. 20 *Little March*, No. 21 *Angelus*, No. 31 *Prelude and Fugue*, No. 32 *Toccata*, and No. 35 *Canzonetta*. This unpublished compilation is only found within the special archive collection at the University of South Carolina School of Music and is not part of the Library of Congress anthology of Castelnuovo-Tedesco's works. This is the first time any scholar has been granted access to these unpublished works.

Highlights of the research include the first look at the Op. 170 collection and an in-depth discussion on Castelnuovo-Tedesco's influence on American film music through his compositional output and teaching prowess. His students in film music included Jerry Goldsmith, Henry Mancini, Nelson Riddle, Andrea Previn and John Williams. Relevant historical information about his life from his unpublished autobiography (translated from Italian) and a comprehensive list of all of Castelnuovo-Tedesco's compositions, transcriptions, film music, recordings, and excerpts from various letters and postcards are being collected. Currently there is no comprehensive research on the market on the life and music of Mario Castelnuovo-Tedesco, which makes this research even more imperative.

**Mark Laughlin** is the author of numerous publications and is in high demand as a guest lecturer, performer and teacher. He has presented workshops and research papers on local, state, and national levels, on a variety of topics including improvisations, curriculum development in group piano and American composers. Dr. Laughlin is currently writing a book on the life and music of Mario Castelnuovo-Tedesco for the University Press of Mississippi.

### **Joel Engel: The Father of Jewish Art Music**

Called the father of Jewish national music by scholar Irene Heskes, Joel Engel was the inspiring and sustaining force of the Jewish Society for Folk Music in St. Petersburg, Russia from 1908-1918. Along with colleagues Pesach Marek and Saul Ginsburg, he collected massive amount of folksongs from the Jewish population in the Pale of the Settlement, a small area of land on the western Russian borders where 94% of the Jewish population were required to live. After an extremely successful presentation to the Moscow Polytechnic Museum and the Imperial Ethnographical Society and at the encouragement of composers such as Balakiev, Engel helped to establish the Jewish Society for Folk Music. The society's purpose was, in part, to encourage musicians to use Jewish folk material and liturgical material in their compositions, to establish a library of Jewish music, to publish compositions, and organize concerts and lectures of Jewish music. Despite the historical and ethnological importance of Engel, he is virtually unknown in the world of music outside of Israel.

Engel arranged many folk songs for voice and piano, solo piano, and for violin and piano. Perhaps his most ambitious compositional endeavor was his incidental music to Shlomo Ansky's play, *The Dybbuk*. The original suite was written for string quartet, double bass and clarinet. The score parts were never published. Engel did manage to publish his own arrangement of the suite for solo piano. Melodies from the suite can be traced directly to popular folk songs, which Engel collected in the Jewish villages.

This lecture-recital will discuss Joel Engel and his, as yet, unrecognized importance to the field of ethnomusicology. I will also present excerpts from *The Dybbuk*, *Fünf Klavierstücke*, Op. 19 for piano, and selections from Engel's Children's Songs.

**Dr. M. Rahima Hohlstein** teaches piano, music theory and applied piano at The College of Saint Rose. She obtained the Doctor of Musical Arts degree in piano performance with a minor in music theory at the University of North Carolina at Greensboro. She earned her Bachelor of Music degree in piano performance from State University of New York at Fredonia, where she was awarded the Fanny A. Hayward award for academic excellence, and her Master of Music degree in piano performance from The Boston Conservatory.

She is a teacher at the Music Studio in Albany, NY, where she maintains a full piano studio. She was named to the Who's Who in American Teachers in 2003. Before arriving at The College of Saint Rose, Dr. Hohlstein taught piano and class piano at Castleton State College; piano, music theory, music appreciation, fundamentals, and other courses at the University of North Carolina at Greensboro.

Dr. Hohlstein has lectured regionally for the College Music Society. An active member of the CMS, she is the past Community Liaison for the CMS Mid-Atlantic Chapter, was the 2005 Program Committee Chair for the CMS Northeast Chapter, and is currently the CMS Northeast Chapter Treasurer.

Winner of the 1999 North Carolina Symphony in Residence Concerto Competition, she performed Camille Saint-Saens' Concerto No.2 for Piano and Orchestra under the direction of Gerhardt Zimmerman. Her primary teachers have included John Salmon, Michael Lewin, Lucille Richardson, and Andrew Willis (fortepiano). She has adjudicated piano competitions in the Albany area, and is an active performer.

### **Application of Gyorgy Sandor's Technical Principles for Intermediate Piano Students**

Intermediate level piano students, who have studied for approximately three to five years, encounter increasingly advanced repertoire that demands sophisticated musical comprehension and more advanced technical requirements. Therefore, the intermediate student needs to develop foundational technical skills that will serve as the basis for successful study of more advanced repertoire.

In Gyorgy Sandor's exceptional publication, *On Piano Playing: Motion, Sound, and Expression*, he presents several technical principles for the advanced pianist that promotes an integrated piano technique. Sandor outlines a well-coordinated system of motions that helps the pianist execute difficult, complex passages with greater ease and flexibility. Through the use of musical examples and exercises, he demonstrates effective ways to utilize fingers, hands, wrists, and arms and gradually develop a complete technique.

This presentation will demonstrate how to apply Sandor's advanced piano technique to the intermediate level of piano study and how to effectively introduce these concepts to the developing piano student:

- Introduction of Sandor's technical principles

- Free Fall

- Thrust

- Five Finger Activity; Scales and Arpeggios

- Rotation and Staccato

- Integration of each technique

Analysis of each technical principle and application for intermediate repertoire (J.S. Bach's *Two-part Inventions and Sinfonias*, Clementi's *Sonatinas Op. 36*, Schumann's *Kinderzenen, Op. 15* and *Album für die Jugend, Op. 68*, and Bartok's *Mikrokosmos, Vol. III and IV*)

**Soonsook Myung** was born in Seoul, Korea in 1978. She earned a B.S. in Piano Performance from Seoul National University in Korea in February 2001; a Master of Music in Piano Performance from Indiana University in Bloomington, IN in 2003. She is currently studying with Christopher Taylor at the University of Wisconsin-Madison and expects to graduate with a Doctor of Musical Arts degree in May of 2006.

### **What Works? Analyzing Approaches to Teaching World Music**

In the past few years, several new resources have come available for teaching world music in higher education. Most notable among these are *Soundscapes* by Kay Shelemay published by Norton Press, *Oxford's Global Music Series* edited by Bonnie Wade and Patricia Campbell published by Oxford University Press, *World Music Series* edited by Michael Bakan published by ABC-CLIO, *World Music: A Global Journey* by Terry Miller and Andrew Shahriari published by Routledge Press, and the juggernaut of new world music resources, the *Garland Encyclopedias of World Music*, also published by Routledge Press. These new contributions stand alongside familiar classroom texts, namely, *Worlds of Music* by Jeff Todd Titon published by Wadsworth, and *Excursions in World Music* by Bruno Nettl and company published by Prentice-Hall. These resources can be categorized into three approaches for teaching world

music: 1) hands-on learning, 2) geography-based, and 3) issue-based organization. Choosing an appropriate text for classroom use depends on several factors, namely you, your audience, and your institution. Examining these three primary approaches as well as the main factors affecting your classroom content is essential in choosing a textbook. In some cases, no textbook is necessarily suitable. I will delineate each approach and place the above-mentioned textbooks in a corresponding category. We will then review the pertinent issues regarding the selection of a teaching approach in order to best choose a resource for classroom use. Finally, I suggest a fourth approach in which popular music initiates exploration of the world's varied music traditions.

**Andrew Shahriari** is an instructor of world music at Kent State University and a specialist in the music of mainland Southeast Asia. He is co-author of *World Music: A Global Journey* published by Routledge Press, as well as author of *Khon Muang Music and Dance Traditions of North Thailand* published by White Lotus Press in Bangkok, Thailand.

### **Developing the Expressive Perceptions of Young Conductors with Laban Effort/Shape Theory**

Purposes of this study were (a) to determine if Laban Effort/Shape instruction affects young conductors' ability to perceive expressiveness in movement, (b) to determine if Laban Effort/Shape instruction affects young conductors' comfort level with evaluating expressive movement, (c) to determine if differences exist in young conductors' expressive evaluations across four artistic disciplines (conducting, dance, figure skating, and mime), and (d) to discover trends that may emerge in subjects' motivations when making evaluative decisions.

Subjects were enrolled in two sections of an undergraduate conducting course. The treatment period consisted of four 50-minute classes of Effort/Shape instruction within a two-week period. Measurement instruments included a pre-course questionnaire and test of videotaped examples with answer sheet. The videotape consisted of twelve silent examples of expressive movement representing disciplines of conducting, dance, figure skating, and mime. The corresponding answer sheet required subjects to rate the expressiveness of each example. Subjects also rated their level of comfort with the task and wrote a short response about what motivated them when making evaluative decisions.

After Effort/Shape instruction subjects were better able to distinguish between levels of expression. Treatment subjects became more critical of conducting examples. Effort/Shape training significantly increased the comfort level of subjects over time. The treatment group also used specific Laban terms while the control group used general terms. The use of Laban vocabulary coincided with an increased comfort level and heightened ability to distinguish between levels of expressive movement.

**Dr. Neidlinger** is Assistant Director of Bands at UNO, where her teaching responsibilities include graduate/undergraduate conducting and music education. Neidlinger completed her doctorate at the University of Minnesota under the supervision of Craig Kirchoff. She is currently conductor of the Nebraska Wind Symphony and the Omaha Area Youth Wind Ensemble.

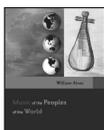
### **Beyond Dictation: Teaching Critical Listening Skills**

Musical dictation is not only a mainstay in aural skills instruction in this country, it is too often treated as though it were the goal of aural skills study. Countless articles have been written suggesting new or improved strategies for taking dictation. Dictation manuals, which are intended to develop critical listening skills, are little more than repositories of exercise materials, offering few, if any, concrete guidelines for developing listening skills. The extent to which dictation has become an end in itself is borne out by traditional dictation activities, which seek to simplify the dictation process by isolating musical parameters: melodic dictation utilizing unaccompanied melodies; block-chord harmonic dictation played on the piano, and; rhythmic dictation utilizing contrived materials that are performed on a single note on the piano or are non-pitched.



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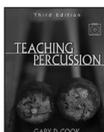
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The common element among these dictation exercises is the absence of real music. Traditional dictation activities intentionally avoid musical issues such as timbre, register, metrical ambiguity and harmonic rhythm. The avoidance of these musical realities limits the usefulness of dictation in developing students' ability to listen critically to actual compositions. The goal of aural skills instruction is not to teach student to dictate isolated parameters of contrived exercises; it is to help students develop the critical listening skills that will enable them to synthesize the information provided by meter, harmony, melody and rhythm into a meaningful and informed listening experience.

This presentation will: 1) Examine traditional dictation strategies; 2) Identify 6 broad perceptual skills involved in critical listening; 3) Propose strategies for developing and integrating these skills through the use of actual compositions.

**Edward Klonoski** is an Associate Professor of Music at Northern Illinois University, where he teaches undergraduate and graduate music theory and aural skills courses. He has presented papers on auditory imagery and music pedagogy at national conferences, and his publications on aural skills pedagogy and auditory imagery appear in journals such as *The Journal of Music Theory Pedagogy* and *College Music Symposium*.

#### **Myths and Misunderstandings: How Music Departments Can Be Better Understood by Deans and Provosts**

The proposer of this paper presentation has served in many roles: a full-time tenured Professor of music at two universities, a Dean of Arts and Communication, a Provost, and an Interim President.

The proposer, having chosen to return to a professorship in music, wishes to use all of these experiences and perspectives to describe the inherent difficulties that many Music Departments have at institutions where dozens of departments need support and funding. The difficulties sometimes stem from basic misunderstandings by the decision makers about the full role and impact of a Music Department. Being in a relatively expensive academic department, the faculty in the Music Department must strategically describe and demonstrate the high value of the department's programs, goals and activities. The reality is that departments who are best understood are then most strongly sustained and enhanced by Deans and Provosts.

The proposer will cover (1) the myths and misunderstandings that many Deans and Provosts hold about the nature and functioning of a Music Department; (2) how to "debunk" these misunderstandings; (3) how Music Departments can be strategic and persuasive in their requests for staffing and funding; (4) how to demonstrate the new needs of a changing department.

Throughout the presentation the proposer will give practical examples and gladly accept questions at appropriate times.

**Karen Boubel** earned a BM degree in Music Education, and MM in Music Theory and a Ph. D. in Music (Music Theory). She earned tenure and full professor rank at the University of Wisconsin-Whitewater and later served at UW-Wisconsin as Dean of Arts and Communication. In 1996 Boubel became Vice President for Academic Affairs at Minnesota State University, Mankato. She was named Interim President for 2001-2002. Boubel is now a full professor in the Music Department at MSU, Mankato.

#### **A Round Peg in a Square Hole: Is Service Learning an Effective Addition to Multicultural Music Courses**

Service Learning is an education model that links community engagement activities with curriculum and extends learning beyond the walls of the classroom. Over the last decade, all levels of higher education have embraced Service Learning. In some cases it is now required as an integral part of undergraduate learning. While there are effective examples in other areas, Service Learning as a concept is more abstract to design and deliver in the liberal arts, especially in music. The purpose of this paper is to examine the efficacy of Service Learning in three different multicultural music class models. The first two stem from personal experience with Service Learning while I was an

adjunct at Miami and Xavier Universities, the third draws on my ongoing work as a full time instructor at Wright State University. First, I will outline how each school defines Service Learning, and how it applies to the liberal arts curriculum based on current scholarship in the field. Second, I will summarize the projects undertaken at each school. This will include data-based analysis of both the student learning experience and the populations served, accounting for strengths and weaknesses. I will close by returning to the question proposed in the title. While a definitive answer may be elusive, an examination of each model will illuminate the utility of Service Learning and predict more productive use of this teaching tool.

**Dr. Christopher Chaffee** teaches flute, comparative studies, and general education courses at Wright State University. He holds degrees from the Eastman School of Music, Michigan State University, and the University of Cincinnati College-Conservatory of Music. He is an active recitalist, teacher, and specialist in American music and social history.

### **The Early Compositional Processes of Alban Berg, as demonstrated in his *Jugendlieder* (1901-1904)**

Alban Berg (1885-1935) is acknowledged by scholars, teachers, and students as one of the most important modernist composers of the twentieth century. His atonal and twelve-tone works (e.g., *Wozzeck*, *The Lyric Suite*, and *Lulu*) are now part of the musical canon. It was Berg's musical predilection for maintaining a balance between modernism and Romanticism, however, which helped secure his popularity with the *fin-de-siecle*, Viennese public, as well as with modern audiences.

Scholars have studied the compositional processes in Berg's later and more modern works. Yet few have questioned how Berg, as a young man, developed his Romantic compositional techniques. One only needs to study Berg's earlier compositions, his relatively unknown *Jugendlieder* (early art songs composed between 1901-1908), in order to observe his development from a self-taught teenage composer, whose style is rooted in Romanticism, to a modernist master of atonal techniques.

This presentation will demonstrate how several of Berg's *Jugendlieder* – particularly those composed between 1901-1904, before he began his studies with Arnold Schoenberg – clearly exhibit his early compositional processes. A study of Berg's manuscripts obtained from the *Österreichische Nationalbibliothek* reveals how he favored particular chord progressions, melodic gestures, and/or rhythmic patterns in consecutively composed songs. Such analysis provides evidence that Berg, as a young composer, was establishing his own collection of musical ideas, which he often incorporated from one song to the next. As Berg's compositional style matured, he would combine these Romantic conventions, which were introduced in his *Jugendlieder*, with the modern techniques developed by the Second Viennese School.

**Sara Adams**, Assistant Professor of Music at Madisonville Community College in Madisonville, KY, teaches courses on Music Appreciation, History, and Sociology of Rock Music, and Music for the Elementary Classroom. She is also a Ph.D. candidate in Historical Musicology at Florida State University. Her dissertation topic is Alban Berg's *Jugendlieder*.

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### **The 17 Piano Fragments by Arnold Schoenberg**

For pianists, the most striking feature of Arnold Schoenberg's piano writing is the importance given to specific attacks, articulations, and phrasings. These characteristics can be found in his five piano works and also in seventeen fragments found after the composer's death. The fragments span the years of the published piano works. An examination reveals the influence of Brahmsian piano writing in the first six fragments. However, in the seventh fragment, written in the same year as Opus 11, the composer's language changes dramatically and shows similarities to Opus 11. Schoenberg seems to have had extremely precise ideas about sonority: assigning a crescendo and decrescendo on just one note in the eighth fragment; and creating new attack and articulation signs in the ninth. In addition, his piano works often require more independence in each line because of the use of various dynamics. This element becomes most eminent in the tenth fragment. These characteristics of his piano works and fragments indicate that his precision of line direction helps pianists to speak more expressively. In conclusion, by giving a lecture-recital of the seventeen fragments, I would like to confirm that the composer's exploration and research into expressivity and color is very present in his piano music.

**Dr. Hirota** has been Assistant Professor of Piano at Laurentian University in Sudbury, Ontario. She is often heard on *Radio Canada* and received many grants from *The Canada Council for the Arts*. At the 1996 *Clara Lichtenstein Piano Competition* (Montreal), a Special Mention Prize was created for her excellence in the interpretation of twentieth-century repertoire.

### **A Sonorous Jumble: The Musical Language of Frank Martin**

Frank Martin (1890-1974) is one of Switzerland's most successful and prolific composers. His extensive oeuvre includes compositions in almost every genre. He was highly respected during his lifetime, receiving many international honors and garnering the respect and appreciation of colleagues, critics and audiences alike. In spite of the tremendous success he enjoyed, this consummate composer receives barely a nod of recognition from music historians and theorists. This paper provides strong evidence that Martin is a composer whose works deserve wider recognition and performance.

Martin doesn't conform easily to any of the "-isms" typically employed to describe music in the early twentieth-century—Impressionism, Expressionism, Primitivism, and Nationalism, to name a few. An exploration of his compositional aesthetic through examples from his music and quotations from his own writing reveals a skillful negotiation and synthesis of elements from each of these categories that results in a highly personal and unique musical language. His amalgamation of German and French influences represents an archetypically Swiss style that balances the tensions between tonality and atonality, chromaticism and harmonic function, as well as other compositional polarities.

The principle focus lies in an analysis of the *première partie* of Martin's opera-oratorio *Le vin Herbé* (1938). It is this work which Martin cites as a "high point" in his career and the first work in which he succeeded in forging a personal idiom. Because his compositional style remained relatively constant beyond *Le vin Herbé* this analysis will reveal the extraordinary beauty and power of Martin's music and provide a framework for exploring his symphonic, chamber, solo and choral music.

**Michelle Louer** is completing a DM in Choral Conducting at Indiana University. She is the Music Director/Conductor of the Kokomo Symphony Orchestra and Director of Music at First Christian Church in Martinsville, Indiana. Michelle holds a Bachelor's degree in piano performance and church music from Stetson University and graduated *summa cum laude* with master's degrees from Yale University.

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