



Great Lakes Chapter
THE COLLEGE MUSIC SOCIETY

22nd Regional Conference
March 2–3, 2007

Bowling Green State University
Bowling Green, Ohio



Office of the Dean
College of Musical Arts
Bowling Green, Ohio 43403-0290
(419) 372-2188

February 7, 2007

Great Lakes Chapter
The College Music Society

Dear CMS Members and Colleagues:

On behalf of my colleagues in the College of Musical Arts and at Bowling Green State University, I am pleased to welcome you to the Moore Musical Arts Center and the 2007 conference of the Great Lakes Chapter of The College Music Society.

For those visiting our campus for the first time, Bowling Green State University is the home of the MidAmerican Center for Contemporary Music, a renowned department of Popular Culture, and a nationally distinguished Popular Music Sound Archive.

This year's conference includes a wide variety of topics, from conducting and musicology, to composition and ethnomusicology. You will find sessions on popular music and contemporary art music, performance and technology. I thank and applaud all involved with making this exciting program possible.

Welcome again to Bowling Green, enjoy the conference.

Best wishes,

Richard Kennell
Dean

THE COLLEGE MUSIC SOCIETY

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February 7, 2007

Dear CMS Colleagues,

Welcome to the 2006 CMS Great Lakes Chapter Conference on the campus of Bowling Green State University in Northwest Ohio. These meetings provide opportunities to fellowship with new colleagues and old friends especially during our traditional dutch treat dinner on Friday evening and our Saturday luncheon. I trust that we will recharge our batteries, be exposed to fresh insights and new perspectives, and consider things that will help us rethink what we do and why and how we do it. I thank Karen Fournier, program chair, and her committee for assembling a program that will encourage, stimulate, and perhaps challenge all of us.

Once again our conference program includes a great diversity of topics that reflects the mission of The College Music Society. There are presentations on conducting, pedagogy, popular music, the Twentieth Century, world music and musicology. We also have several lecture recitals focusing on topics such as female composers, ethnomusicology, and Twentieth-century music. Our concert of new music by CMS composers will occur on Friday evening. During our Saturday luncheon, we will discuss the CMS Common Topic, "The Future of CMS: Beyond Our Disciplines," where your thoughts are greatly appreciated.

We are especially delighted to welcome our Keynote Speaker, Dr. Walter Everett (University of Michigan). He is the author of such influential books as *The Beatles as Musicians: Revolving through the Anthology* and numerous articles on popular music. His keynote address will draw from his forthcoming book entitled *From "Blue Suede Shoes" to "Suite: Judy Blue Eyes": The Foundations of Rock*.

We are very fortunate to have Peter Webster (Northwestern University) and David B. Williams (Illinois State University) provide another practical technology workshop. During last year's conference at Northwestern, their workshop focused on PowerPoint. This year they will present "Common Tech Tips For Common Music Tasks" in a two-session format, Friday lecture-demo and Saturday hands-on. Participants are encouraged to bring their own materials to work on.

Finally, I thank the many who submitted proposals for this conference. Perhaps this is a clear sign of the health and energy in our region. I trust that you will also consider sharing your creative work at next year's conference on the campus of Illinois State University. Have an enjoyable conference here in Bowling Green, Ohio.

Gene S. Trantham
Conference Host
President, CMS Great Lakes Chapter



Great Lakes Chapter

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:

Program Chair: Karen Fournier (Music Theory, University of Michigan)

Program Committee:

Barbara O'Hagin (Music Education, Central Michigan University),

Ross Feller (Composition, Oberlin College),

Mark Berry (Performance and Composition, Western Kentucky University)

Local Arrangements Committee:

Chair and Conference Host: Gene S. Trantham (Bowling Green State University)

Local Arrangements Committee:

Ed Duling (University of Toledo)

Cynthia Benson (Bowling Green State University)

Mary Natvig (Bowling Green State University)

Kurt Doles (Bowling Green State University)

Technical Assistance Provided by:

Mark Bunce (Bowling Green State University)

Chris Aftoora (Bowling Green State University)

Emily Kausalik (Bowling Green State University)

Composers' Concert Program Design: Tina Bunce (Bowling Green State University)

CMS Great Lakes Chapter Executive Board

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S T E I N W A Y & S O N S

2007 GREAT LAKES CONFERENCE SCHEDULE

*All Sessions and Performances will be held in the Moore Musical Arts Center (MMAC)
Asterisks (*) identify student presenters/composers who are eligible for cash awards*

FRIDAY, MARCH 2

1:00 – 2:15 p.m.

CHAPTER OFFICERS MEETING – Conference Room, 1053 MMAC (Main Office)

1:00 – 2:30 p.m.

REGISTRATION – Lobby, MMAC

2:30 – 3:30 p.m.

CONDUCTING CLINIC – 1002 MMAC

Session Chair: Susan Piagentini (Northwestern University)

How is your Float, Flick, Dab, and Punch? Using Laban-Based Principles of Movement to Improve Non-Verbal Conducting Technique
Timothy Yontz (Kenosha Unified School District)

2:30 – 3:30 p.m.

LECTURE-RECITAL: FEMALE COMPOSERS – 1004 MMAC

Session Chair: James E. Perone (Mount Union College)

Music for Clarinet by Elizabeth Maconchy, Alla Borzova, and Clara Schumann
Barbara Anne Specht (Heidelberg College)

4:00 – 6:00 p.m.

CMS/ATMI Boot Camp TECHNOLOGY WORKSHOP I – Music Lab, 108 MMAC (Basement)

Common Tech Tips for Common Music Tasks (Lecture-demo)
David B. Williams (Illinois State University)
Peter R. Webster (Northwestern University)

6:00 p.m.

DUTCH TREAT DINNER – Cucina di Betto, 121 South Main (www.dibenedettos.com)

8:00 p.m.

COMPOSER'S CONCERT – Bryan Hall, 1036 MMAC

Session Chair: Gene Trantham (Bowling Green State University)

Rosy Derivative (piano)
Philipp Blume (University of Illinois, Urbana-Champaign)

Dreams, Op. 36 (piano)
Both Together, Each Apart (piano)
Deborah Netanel (Wright State University)
Tze Yean Lim, violin
Deborah Netanel, piano

2007 GREAT LAKES CONFERENCE SCHEDULE

Friday, March 2 (continued)

Patterns of Living and Sounding (human performance piece)

*Marc G. Jensen (University of Minnesota)

Performers: Philipp Blume, Karen Fournier, William Harper, Deborah Netanel, Daniel Schellhas

Trio for Flute, Violin, and Cello

Misook Kim (Wheaton College)

SATURDAY, MARCH 3

7:30 p.m.

REGISTRATION – Lobby, MMAC

8:00 – 10:00 a.m.

CMS/ATMI Boot Camp TECHNOLOGY WORKSHOP II – Music Lab, 108 MMAC (Basement)

Common Tech Tips for Common Music Tasks (Hands-on)

David B. Williams (Illinois State University)

Peter R. Webster (Northwestern University)

8:00 – 9:30 a.m.

PEDAGOGY – Recording Technology Studio, 2102 MMAC

Session Chair: Cynthia Benson (Bowling Green State University)

Musical Performance Anxiety: Predicting the Unpredictable

Heather Winter Hunnicutt (Georgetown College)

Music and Identity: Connections and Meaning in Teaching Undergraduate Music History

Mary Natvig and Steven Cornelius (Bowling Green State University)

Experimental Digital and Audio Animation: Creating an Engaging Environment for Interdisciplinary Artistic Expression

Elainie Lillios and Bonnie Mitchell (Bowling Green State University)

9:30 – 10:00 a.m.

INTERLUDE (Networking) – Refreshments in Kennedy Green Room

10:00 – 11:00 a.m.

LECTURE-RECITAL: ETHNOMUSICOLOGY – Choral Room, 1040 MMAC

Session Chair: Sunny Zank (Ohio Northern University)

Folk Singing from the Republic of Georgia

Clayton Parr (DePaul University)

2007 GREAT LAKES CONFERENCE SCHEDULE

Saturday, March 3 (continued)

10:00 – 11:00 a.m.

LECTURE-RECITAL: TWENTIETH-CENTURY MUSIC – Bryan Hall, 1036 MMAC

Session Chair: Barbara E. Bowker (William Rainey Harper College)

Berg and his American Successors: The Pedagogical Lineage of Alban Berg, Ross Lee Finney, and George Crumb
Linda Monson (George Mason University)

11:15 a.m. – 12:15 p.m.

KEYNOTE ADDRESS – Bryan Hall, 1036 MMAC

Session Chair: Karen Fournier (University of Michigan)

From “Blue Suede Shoes” to “Suite: Judy Blue Eyes”: The Foundations of Rock
Professor Walter Everett (The University of Michigan)

12:30 p.m.

LUNCH AND BUSINESS MEETING – Kennedy Green Room

Welcome: Richard Kennell, Dean, College of Musical Arts (Bowling Green State University)
CMS Common Topic: *The Future of CMS: Beyond Our Disciplines*
Discussion Leader, Ed Duling (University of Toledo)

2:15 – 3:45 p.m.

POPULAR MUSIC – 1004 MMAC

Session Chair: Keith Clifton (Central Michigan University)

Chromaticism, Linear Elements, and Permeable Harmony in Irving Berlin’s ‘Lazy’ (1924)
Robert Rollin (Youngstown State University)

Textual Representations of Pecuniary Aspiration in the Music of Billy Joel
*Thomas Kernan (University of Cincinnati College-Conservatory)

Deck of Trick Chords: Chromatic Substitutions in the Tonal Analysis of Elliott Smith’s Songs
*Nathaniel Adam (University of Michigan)

2:15 – 3:45 p.m.

TWENTIETH CENTURY – 1002 MMAC

Session Chair: Nora Engebretsen (Bowling Green State University)

A Truly Chromatic Counterpoint: ‘Dissonance’ Treatment in Bartok’s Chromatic Invention
*Daniel Schellhas (Bowling Green State University)

Bartok’s Sentences: Teaching Non-Tonal Form in the Undergraduate Curriculum
Per Broman (Bowling Green State University)

Homage to Homage: Quotation and Borrowing in Crumb’s Eine Kleine Mitternacht Musik (2001)
Omri Shimron (Hillsdale College)

2007 GREAT LAKES CONFERENCE SCHEDULE

Saturday, March 3 (continued)

3:45 – 4:00 p.m.

Interlude (Networking)

4:00 – 5:30 p.m.

WORLD MUSIC – 1004 MMAC

Session Chair: Nathaniel Adam (University of Michigan)

Structural Attributes of the Argentine Malonga in the Works of Maximo Diego Pujol

*Jarrod Smerk (Radford College)

Songs of the Soul, From Jamaican Folk Tunes to Negro Spirituals

Kathy Bullock (Berea College)

Nomail Lumsden (Edna Manley School of Music in Kingston, Jamaica)

Scotland and the Piano

Kayme Lynne Henkel (University of Wisconsin-Madison)

4:00 – 5:30 p.m.

MUSICOLOGY – 1002 MMAC

Session Chair: Philipp Blume (University of Illinois, Urbana-Champaign)

Sex, Spirit, and Tribe: The Power of Genre

William H. Harper (School of the Art Institute of Chicago)

A Bombastic Baritone and Scheming Soprano: Unconventional Characters in Giuseppe Verdi's Falstaff

*Heather Foote (University of Iowa)

Visual Motifs in Wagner's Der Ring des Nibelungen

*Molly Rose Cryderman (University of Illinois)

— END OF CONFERENCE —

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2007 KEYNOTE

FROM "BLUE SUEDE SHOES" TO "SUITE: JUDY BLUE EYES": THE FOUNDATIONS OF ROCK



Walter Everett, a member of the School of Music, Theatre & Dance faculty since 1989 and Chair of the Department of Music Theory, is currently writing a book on rock music, a project underwritten by a Fellowship from the National Endowment for the Humanities. His book, *The Beatles as Musicians*, is available in two volumes: *The Quarry Men through Rubber Soul* and *Revolver through the Anthology*. He is also editor of the book, *Expression in Pop-Rock Music*. Mr. Everett's essays on text-music relations in song and opera, rock music, and Schenkerian theory have appeared or are scheduled to appear in *Music Theory Spectrum*, the *Journal of Music Theory*, *Music Analysis*, *The Musical Quarterly*, *Music Theory Online*, *Contemporary Music Review*, *Mozart Jahrbuch*, *College Music Symposium*, *Theory and Practice*, *In Theory Only*, *Beatlestudies*, *Genre*, *Soundscapes*, and in five books edited by others. He also contributed approximately fifty popular-music examples to Miguel Roig-Francoli's textbook, *Harmony in Context*.

Mr. Everett has addressed numerous audiences, including appearances as keynote speaker at the Florida State University Music Theory Forum, a joint meeting of the Texas Music Theory Society and the South-Central Society for Music Theory, and the Beatles 2000 conference in Jyväskylä, Finland. He has also given papers at three meetings of the British Music Analysis Conference (in Cardiff, London, and Southampton), the International Association for the Study of Popular Music, the 1991 Mozart-Kongress (Salzburg), and in numerous presentations to the Society for Music Theory, the Music Theory Society of New York State, Music Theory Midwest, and at many universities. He has served on the editorial boards of *Music Theory Spectrum* and *Theory and Practice*, as a prepublication reviewer for several book publishers, as chair of the Madison program committee for SMT, and as a reader for the Graduate Record Examinations in Music Theory. ♦

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CMS/ATMI BOOT CAMP TECHNOLOGY WORKSHOP: "COMMON TECH TIPS FOR COMMON MUSIC TASKS"

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

Part I: 2:00–4:00 p.m. Friday, March 2

Part II: 8:30–10:30 a.m. Saturday, March 3

There are many common instructional needs in the day of the life of music faculty or administrators where technology can come to the aid of the task at hand: scanning an image or music notation; capturing a screen shot quickly for a class handout; capturing an audio music clip and editing the result; burning images, music files or video to a CD or DVD; exchanging such files with colleagues over e-mail or on a network; converting a document into a format that you can exchange over the Internet with confidence it can be read and printed by someone else; and, even considering creating a podcast of a recital or class lecture. All of these tasks can be simply done on a Mac or PC computer, simply done if you know the appropriate software to choose, the correct format, and have at hand some tips as to the steps to follow.

This two-session workshop will provide just such a repertoire of tips for both PC and Mac users. With a combination of demonstration and hands-on activity, we will walk you through the common tasks listed above and give you lots of opportunity to ask questions to customize to your music needs.

Part I on Friday will be lecture-demo where we cover the basics, while Part II on Saturday morning will be hands-on. Participants are encouraged to bring their own materials to work on: music audio and images to scan, capture, and burn. Onsite computers and sample materials will also be available for participants. The computer lab at Bowling Green University is a Mac lab; participants, especially PC users, are encouraged to bring their laptops as well for the hands-on session. The workshop has something to offer everyone, from the beginner to the more advanced technology user.

Williams and Webster are virtuoso music technology users. Besides the research behind three editions of their "Experiencing Music Technology" textbook, they both use these common technology procedures daily in their work and with their students. ♦



David B. Williams

Dr. Williams is Emeritus Professor of Music and Arts Technology at Illinois State University. His distinguished career has included teaching and administrative appointments at Illinois State University, SWRL Educational Research Laboratory, the University of Washington, and

the University of Guam. He holds a Bachelor of Music Education and a Master of Music Theory degree from Northwestern Louisiana State University and a Ph.D. in Systematic Musicology from the University of Washington. His technology work broadly covers multimedia and Internet applications, music and arts technology education, the development of software applications for music education, and the management of information and instructional technology resources. Dr. Williams has served as a consultant to many organizations in education and business combining his music, technology, research, and administrative experience. ♦



Peter R. Webster

Dr. Webster is the John Beattie Professor of Music Education and Technology at the School of Music, Northwestern University in Evanston, Illinois. He holds degrees in music education from the University of Southern Maine (B.S.) and the Eastman School of Music at the

University of Rochester (M.M., Ph.D.). He has taught in the public schools of Maine, Massachusetts, and New York; following fourteen years of teaching at Case Western Reserve University, he moved to Northwestern in 1988. His teaching responsibilities at Northwestern include courses in philosophy of music education, undergraduate and graduate research, music technology, assessment, and creative thinking in music. An internationally recognized scholar, he has presented at conferences across the globe and published more than 70 articles and book chapters. ♦

Webster and Williams have presented workshops, clinics, and major addresses together for more than 15 years. Their collaboration led to the co-authorship of *Experiencing Music Technology* (Thomson/Schirmer Books, 3rd edition, 2006), the major textbook for the introduction of music technology to advanced high school and college students. The book has been recognized as the leading source for a comprehensive introduction to music technology. ♦

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

How is Your Float, Flick, Dab, and Punch? Using Laban-based Principles of Movement to Improve Nonverbal Conducting Technique

Dr. Timothy Yontz (Kenosha Unified School Districts)

A practical, hands-on, conducting clinic designed to strengthen participants' nonverbal communication through the application of movement principles inspired by dance choreographer Rudolf Laban. The concepts are applicable to all levels and areas of music education. Participants should be prepared to actively take part during this fast-paced clinic.

Dr. Timothy Yontz holds a Ph.D. in music education from the University of Nebraska, Master of Music from Butler University, and Bachelor of Music Education from Indiana University. Dr. Yontz is a member of the American School Band Directors Association, College Band Directors National Association, College Music Society, Music Educators National Conference, National Band Association, and Phi Beta Mu International School Bandmaster Fraternity. He lives in Pleasant Prairie, Wisconsin with his wife, Brenna, and children, Brent and Bess.

Music for Clarinet by Elizabeth Maconchy, Alla Borzova and Clara Schumann

Barbara Specht (Heidelberg College)

Music for clarinet, written by women composers should receive more study and public performance. The works are not found on concert, contest or recital programs as frequently as the number of compositions available would dictate. Further study and investigation of the works by women for this medium will show that there are many pieces that should be performed by professional and by student clarinetists. While there are not many compositions from which to choose written during the eighteenth and nineteenth centuries, twentieth century women have been quite prolific in their output of works for wind instruments in general and for the clarinet specifically. However, adequate public recognition shown by performance and study of these works has not been forthcoming.

This lecture-recital focuses specifically on three works for clarinet and piano that have been selected from the rich musical output of three composers. They are of varying lengths and styles and each work displays compositional style that shows the qualities unique to the instrument. The *Fantasia for Clarinet and Piano* is one of Elizabeth Maconchy's (1907 – 1984) many works that include clarinet. It is reminiscent of an early twentieth century style. Alla Borzova's (1961) *Scherzo for Clarinet and Piano*, composed in 1984, has been performed in many venues, including recitals, master classes and lectures. At each performance, it has been met with enthusiasm. Although Clara Schumann (1819-1896) did not write for the clarinet, she did compose *Drei Romanzen fur Violine und Klavier*. The enchanting quality of the melodic material in these short pieces makes them a very effective transcription for the clarinet.

Barbara Specht is Associate Professor of Music and Conductor of the Orchestra at Heidelberg College in Tiffin, Ohio where she has been a member of the music faculty for twenty years. She holds degrees from Bowling Green State University and the Ohio State University. Dr. Specht is also the conductor of the Perrysburg Symphony Orchestra and has been the Music Director of the Heidelberg Opera Theater in productions of W.A. Mozart's *The Magic Flute*, *The Marriage of Figaro* and Aaron Copland's *The Tender Land*. Heidelberg's annual presentation of Handel's *Messiah* is also presented under her baton. A frequent recitalist, she has performed at various colleges in Ohio and was a performer at the International Clarinet Association convention in Columbus. In November 2005, she presented a lecture recital at the Women in the Arts Conference at the University of Missouri/St. Louis. At Heidelberg, she also teaches in the Honors Department and is clarinetist and manager of the Heidelberg Faculty Wind Quintet.

Musical Performance Anxiety: Predicting the Unpredictable
Heather Winter (Georgetown College)

In the current age of heightened awareness of psychological impairments, the problem of performance anxiety among musicians is highly visible and recognized as a disabling force by musicians, music educators, and physicians alike. The purpose of my research was to provide voice teachers with a method to identify those students who are at-risk for experiencing moderate to severe performance anxiety and a strategy to help their students address the problem. To accomplish this, I first discussed the background and basics of musical performance anxiety, including its prevalence and symptoms. Next, I talked about what the medical literature has determined to be the best predictors of MPA. Using these predictors, along with some of my own theories based on experience and anecdotal evidence, I created a diagnostic questionnaire for students to complete that is aimed at predicting the degree to which the student will experience MPA. In six individual case studies, I administered the diagnostic questionnaire, predicted the subjects' level and type of MPA, and assessed their level and type of MPA in the time leading up to a required degree recital and immediately after. I argued this group of case studies and the accuracy of my predictions. Finally, I conferred what the voice teacher can (and cannot) do to aid the student in working through their MPA.

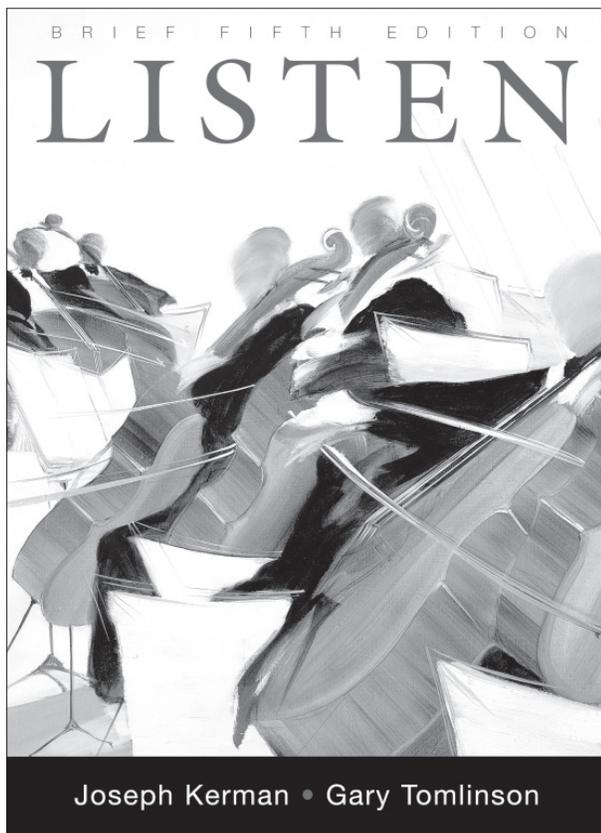
The primary conclusion is that, based on basic demographic data, personality factors, past experiences with anxiety, and limited to the most accurate predictors, MPA can be forecasted in singers with a large degree of accuracy. Proactive treatments are possible and preferable. Singers with severe performance anxiety should always seek professional treatment.

Heather Nicole Winter received her Doctor of Music degree in Vocal Performance and Literature with a minor in Music Education from the Indiana University Jacobs School of Music. As a Masters of Music student at IU, Heather received a degree in Vocal Performance with a cognate in Opera, and as an undergraduate student there, she acquired degrees in Vocal Performance and Journalism with a minor in Theatre / Drama. She currently teaches at Georgetown College in Georgetown, Kentucky and previously taught at Indiana State University in Terre Haute, Indiana. Winter is a soprano with special interest in musical theatre and contemporary song literature and opera, as well as traditional classical vocal repertoire. She enjoys continued performance in operas and musicals and is an active recitalist, as well as a stage director. She has studied under Patricia Wise and Diane Coloton, among others. Professional memberships include the College Music Society, National Association of Teachers of Singing, Music Educator's National Conference and Mu Phi Epsilon. Her primary research interest is performance anxiety among student and professional musicians, and her most current work considers the prediction and manifestations of performance anxiety among students of singing.

CMS 2007 International Conference
Bangkok and Ayuthaya, Thailand

July 16–22,
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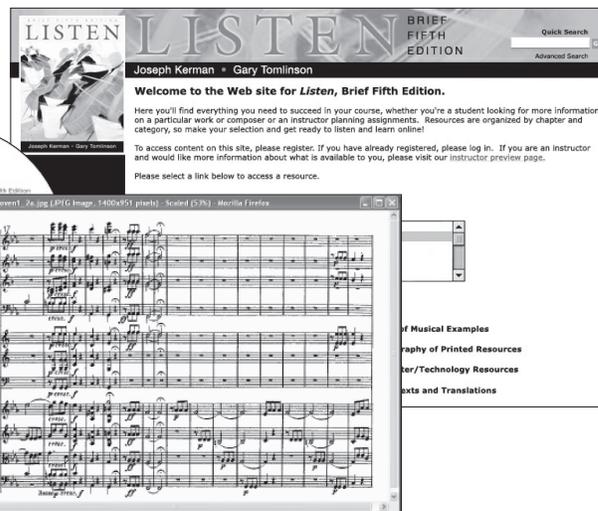
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— Jane Viemeister, *Bridgewater State College*

Music and Identity: Connections and Meaning in Teaching Music History
Mary Natvig and Steven Cornelius (Bowling Green State University)

As a tool for teaching music appreciation, the traditional historical narrative—with its tidy flow of European style periods, master composers, and canonical works—is obsolete. Some of the system’s methodological flaws were always apparent. Musical experience and development were never as neat as suggested; repertoires were vastly wider. Other problems are evidenced by the struggle to incorporate diverse cultural streams, as well as notions central to post-modern discourse, such as gender and a focus on music as process rather than product.

Moreover, the traditional narrative fails to speak to the experiences of today’s multi-cultural, media-saturated students, a group truly different from previous generations. Most college students have never set foot in an opera house, ever heard a live orchestra. Many never will. Although they have access to music in seemingly endless supply, few have ever thought critically about their musical experiences. They hear, but rarely listen; are moved, but rarely can articulate why.

We propose an alternative approach to teaching music appreciation—one that provides a broad general understanding of music as a whole and integrates examples from concert, world, and pop genres. Beginning with the familiar, we develop theme-oriented narratives that juxtapose and interweave the musical “here and now” with the “there and then” of the musical “other.” Each narrative focuses on a particular social idea (ethnicity, nation, gender) that can be applied across time and place. At course’s end, students have a toolbox of techniques with which to engage musical experience as a whole.

Presenter Bios:

Ethnomusicologist **Steven Cornelius** has taught at Bowling Green State University since 1991 and has conducted research in Ghana, Cuba, and New York City. Books include *Music of the Civil War Era* (2004) and *The Music of Santería* (1991, co-authored with John Amira). Other publications include book chapters on Ghanaian and Cuban music as well as articles in *Latin American Music Review*, *College Music Symposium*, *The Garland Encyclopedia of World Music*, and elsewhere. Dr. Cornelius has written over 1200 articles as music critic for *The Blade*, Toledo, Ohio’s daily newspaper.

Mary Natvig is a professor of music history at Bowling Green State University where she teaches both majors, non-majors and graduate students. She also directs the Early Music Ensemble. Her specialties include Renaissance music, women in music and music history pedagogy. She has published with Ashgate (*Teaching Music History*, 2002) and has articles and book chapters with Oxford University Press and The University of Chicago Press. She moonlights as a Suzuki violin teacher for children ages 3-12.

Mark Your Calendars!
CMS Fifty-First Annual Conference
Atlanta, Georgia



Experimental Digital Audio and Animation: Creating an Engaging Environment for Interdisciplinary Artistic Expression

Elainie Lillios and Bonnie Mitchell (Bowling Green State University)

“Experimental Digital Audio and Animation: Creating an Engaging Environment for Interdisciplinary Artistic Expression” discusses challenges, strategies, and successes in team-taught, interdisciplinary arts technology education. As an introduction to experimental digital audio and time-based visual art, the Experimental Digital Audio and Animation course focuses on artistic expression through the successful integration of the principles of art and music. Students explore experimental animation techniques, which may include hand-drawn frames, 3D rendered images, and/or work with video sequences. Students also learn the principles of electroacoustic music as they work with captured and custom created sound to create digital audio tracks for their experimental animations. During a 20-minute presentation the collaborators will share their experiences in collaborative, interdisciplinary instruction and showcase student experimental audio/animation projects.

Elainie Lillios’s music focuses on the essence of sound and suspension of time, conveying different emotions and taking listeners on “sonic journeys”. Elainie holds degrees from Northern Illinois University, the University of North Texas, and The University of Birmingham where she studied electroacoustic composition and sound diffusion with Jonty Harrison. She has received commissions from the International Computer Music Association, ASCAP/SEAMUS, La Muse en Circuit (Paris), New Adventures in Sound Art (Toronto), and R seaux (Montreal), and awards/recognition from CIMESP, Russolo, and IMEB among others. Her music has been presented at conferences, concerts, and festivals internationally, including guest invitations to the GRM (Paris), Rien   Voir (Montreal), l’espace du son festival (Brussels), June in Buffalo, and Sonorities (Belfast). Elainie’s music is available on the Empreintes DIGITALes, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, and on New Adventures in Sound Art’s The Radio Art Companion.

Bonnie Mitchell’s research and creative interests include electronic interactive installation, 3D particle systems, interface design, experimental animation, multimedia development, and cross-disciplinary collaboration. Ms. Mitchell’s artworks explore spatial and experiential relationships to our physical, social, cultural and psychological environment through interaction. Her electronic installation art and international collaborative WWW art projects have been exhibited internationally at SIGGRAPH, ISEA, Prix Ars Electronica, Digital Salon, ArCADE, ICMA, Gamut, and many others. Ms. Mitchell is also the SIGGRAPH 2006 Art Show Chair and has been a member of the SIGGRAPH Executive Committee, the SIGGRAPH Education Committee, the Communications subcommittee, the Art Gallery Committee, the ETech jury and Animation Festival jury.

Folk Singing from the Republic of Georgia **Clayton Parr (DePaul University)**

This lecture/performance will focus on the musical styles and performance practices associated with folk songs from the Republic of Georgia. This music is polyphonic in its original folk context, usually a *cappella* in three parts. With the participation of a 14-voice ensemble, the presentation will demonstrate the stylistic variety in folk song among the various regions of Georgia, and describe and demonstrate the various performance practice approaches evident in contemporary Georgian folk singing. Using information and repertoire learned during the presenter’s recent year-long Fulbright residency in Tbilisi, the presentation will outline the various harmonic characteristics associated with regional Georgian folk songs, including the use of microtones within a modal harmonic context. From a melodic standpoint, some of the approaches to ornamentation will be discussed and demonstrated. Through a combination of recorded excerpts and live performance, the various timbral approaches extant in contemporary Georgian performance of folk song will be discussed.

Clayton Parr has been Associate Professor of Music and Director of Choral Activities at DePaul since 1999. A native of Detroit, Dr. Parr graduated from Albion College with degrees in music and physics, and taught in the public schools in Michigan and New York before earning his MM and DMA at Michigan State University. Before his appointment at DePaul, he served on the faculty at Miami University in Ohio. He is active as a performer in Chicago, with Music of the Baroque, the Grant Park Music Festival and Bella Voce, and has appeared with the Cincinnati Opera, Oregon Bach Festival, the Santa Fe Desert Chorale and the Syracuse Vocal Ensemble. His most recent solo appearance was in *Carmina Burana* with the National Music Center Symphony Orchestra in Tbilisi, Georgia.

His activity as guest conductor, lecturer, adjudicator and performer has taken him to 23 states and 11 foreign countries, most recently to the Republic of Georgia, where he was a Fulbright scholar for the 2005-2006 academic year at the Sarajshvili State Conservatoire. He has served in various leadership positions with the American Choral Directors Association, and is currently President of Intercollegiate Men's Choruses. His choirs have performed at conventions of ACDA, MENC and IMC. His article on choral multiculturalism appeared in the September 2006 issue of the *Music Educators Journal*, and he was guest editor for the fall 2006 issue about Georgia in the *International Choral Bulletin*.

Berg and his American Successors: The Pedagogical Lineage of Alban Berg, Ross Lee Finney, and George Crumb
Linda Monson (George Mason University)

This lecture-performance will focus on the pedagogical lineage of Alban Berg, Ross Lee Finney, and George Crumb. Through numerous interviews with the American composer Ross Lee Finney (who studied composition with Berg in Vienna in 1931-32), the lecture-recitalist has gained insightful information on Berg's unique teaching style, compositional philosophy, as well as his views of the 12-tone technique and the variation technique. Finney tried to emulate Berg's teaching style and philosophy with his own students, particularly George Crumb (American composer who studied composition with Finney from 1955-59). Common threads of lyricism, expression, and tonal color are evident in the works of Berg, Finney, and Crumb. Through Finney's compositional studies with Berg in Vienna, he learned how to creatively incorporate aspects of tonality within his dodecaphonic compositions through the use of tonal centers, lyrical and expressive melodies, symmetrical hexachords, synthetic scales, and chord clusters. His melodies often feature scalar passages and triadic harmonies, arising from sets comprised almost exclusively of steps and thirds. Excerpts of Berg's Piano Sonata, Opus 1 (written in 1907-08 as a pupil of Arnold Schoenberg), Finney's Variations on a Theme by Alban Berg (composed in 1952), and Crumb's Dream Images (from Makrokosmos, composed in 1972) will be demonstrated via explanation and theoretical analysis, followed by a performance. The importance of Alban Berg to his American successors will be clearly demonstrated throughout the analysis and performance of these works.

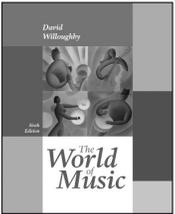
Linda Monson serves as Associate Chair of the Department of Music at George Mason University as well as Director of Keyboard Studies at GMU. She received the DMA, MM, and BM degrees from the Peabody Conservatory of Music of the Johns Hopkins University. She recently was a featured lecture-recitalist for the Alban Berg Festival-Symposium in Hannover, Germany (June 2006). She also performed for the Louisiana State University Contemporary Music Forum and also recently presented solo piano recitals and master classes at Davidson College and Mary Baldwin College. She has presented numerous lecture-recitals at CMS conferences, including the 2003 International meeting in Costa Rica, the 2003 National CMS Conference in Miami, CMS Mid-Atlantic chapter meetings in 2003 and 2004, the CMS International meeting in Spain in 2005, and the 2006 CMS National meeting in San Antonio. She has also recently presented lecture-recitals at CMS regional meetings at the Conservatorio de Musica de Puerto Rico, University of California-Berkeley, and Wilkes University.

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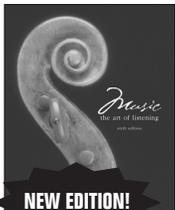


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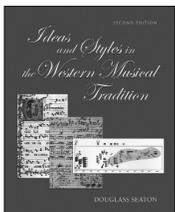
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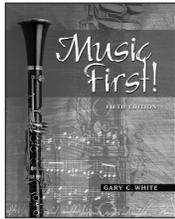
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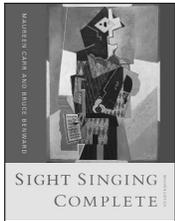
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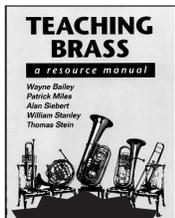
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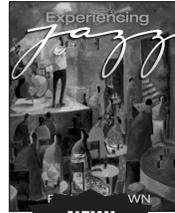
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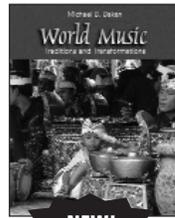
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Chromaticism, Linear Elements, and Permeable Harmony in Irving Berlin's 'Lazy' (1924)

Robert Rollin (Youngstown, OH)

So convoluted is the history of "Lazy," that a complete discussion of its roots would constitute a full paper. Suffice to say that after its 1924 genesis in one of Berlin's Music Box Reviews, it appeared as background music in the 1938 movie, "Alexander's Ragtime Band," was sung by Bing Crosby in "Holiday Inn (1942)," was performed by the magnificent Marilyn Monroe in "There No Business Like Show Business (1954)," and was given a final and memorable send off by Monroe in "Some Like it Hot (1959)."

When one considers that Berlin couldn't really write down music and had a special piano made enabling him to switch keys while playing in his favorite key of F#, the song's chromaticism is all the more remarkable. The most interesting example of the piece's complexity can be attributed to Berlin's uncanny ability to foreshadow a more extensive chromatic passage. In the C major piano introduction (as usual derived from the closing strain), a vii diminished seventh chord of V is enriched on a prolonged syncopation to become a B dominant six-four chord, ultimately resolving to a I six-four. Much later, in the middle of the chorus, the B major chord returns as a secondary dominant of iii and is prolonged to tonicize e minor as its dominant. Step progressions control the melody and lead in a final ascent to the highest note. The presence of an extensive array of non-chord tones will also be illustrated. These elements will be correlated with tone painting.

Robert Rollin, a native of Brooklyn, New York, began composing at age 8 and was soon recommended by conductor Erich Leinsdorf for a special composition scholarship at Juilliard. Graduating Phi Beta Kappa from City College and with a doctorate from Cornell, he studied under Mark Brunswick, Ravi Shankar, Robert Palmer, Karel Husa, Elliot Carter, and György Ligeti. He has been recognized with annual ASCAP awards consecutively for two decades, and has held many important awards, post-doctoral fellowships, and grants, including the Ohio Governor's Award for Creative Excellence presented by the Honorable Richard Celeste in a public ceremony. Rollin's many compositions have been performed and broadcast on six continents, and have been used as required jury pieces in the U.S.A., France, and South Africa. He serves as Associated Editor of *Ex tempore*, a theoretical journal, and has authored numerous articles for international journals. An active pianist, he is founder and coordinator of the International Dana New Music Festival and conductor of the Dana Festival Chamber Orchestra, a professional group. Rollin's recent premieres and guest residencies have taken him to four continents.

Textual Representations of Pecuniary Aspiration in the Music of Billy Joel

Thomas Kernan (University of Cincinnati College-Conservatory of Music)

The dream of going from rags to riches has inspired many people to try their luck at being a rock star. Billy Joel was neither the first poor kid to attempt to change his life through playing the music he loved nor was he the first rock'n'roller to write about his dream of making it big. However, Joel's life and music provide a unique example, where one can compare autobiographical material present in his lyrics with his comments about personal pecuniary aspiration, which have become even clearer in recent biographical studies, such as Hank Bordowitz's 2005 monograph, *Billy Joel: The Life and Times of an Angry Young Man*. This paper will compare textual features in Joel's songs with the most recent biographical material as a means of identifying his pecuniary aspiration. In making these comparisons, this paper will also apply the scholarship of F.M. Scherer's *Quarter Notes and Bank Notes: The Economics of Music Composition in the Eighteenth and Nineteenth Centuries* and Jacques Attali's *Noise: The Political Economy of Music* to a specific example of American popular music in the twentieth century. Analyzing Joel's lyrics and comparing it with biographical material provides another level on which we may understand the composer's music and provides a means for tracing changes in style and lyrical content throughout his career.

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

Thomas Kernan, a native of Long Island, NY, is a Masters student in music history at the University of Cincinnati's College-Conservatory of Music. He holds a Bachelor of Music degree in percussion performance from the University of Missouri-Kansas City. Thomas's research interests include the history of percussion instruments, eighteenth-century music, and American popular music.

Deck of Trick Chords: Chromatic Substitutions in the Tonal Analysis of Elliott Smith's Songs
Nathaniel Adam (University of Michigan)

Elliott Smith (1969-2003) was a singer-songwriter who became very influential among independent music circles in the mid-90s, though he was only beginning to receive mainstream attention towards the end of his life, which was tragically cut short by suicide at the age of 34 (after struggles with depression and substance abuse). His music is difficult to categorize, but is most often compared to that of folk-rock guitarist Nick Drake. There are similarities in his music to Simon and Garfunkel as well, and the Beatles (who Smith often cited as his greatest influence), but for the most part his lo-fi guitar rock with wispy vocal harmonies and sometimes jarring chromatic chord substitutions was very original and proved more seminal and influential than derivative of any pre-existing style.

Though much of his music follows traditional folk/rock idioms, his use of chromatic chords can be unusual and difficult to explain analytically with any traditional basis. This paper will explore the voice-leading origins of the problematic chord substitutions in Smith's songs, and, using them as prototypes for harmonic problems that occur in other examples popular music, discuss methods of analyzing them using traditional Schenkerian concepts adapted to fit the modern aesthetics of popular music. While Smith's compositions, like most popular music, are liberated from the obligations of conservative traditional composition, all of his choices can be traced back to some fundamental structure, as in Schenkerian theory. The crookedness of the relationships between the surface and fundamental layers is part of what makes certain progressions sound problematic or poignant, and this poignancy is noticeable even to the casual listener.

Nathaniel Adam received his Bachelor of Music degree in Music Theory from the Eastman School of Music, University of Rochester. He is currently pursuing a Masters and PhD in Music Theory at the University of Michigan. His primary theoretical interests are in 20th century music theory and pedagogy, particularly minimalism, neoclassicism, jazz, and popular music. He has studied popular music analysis with John Covach and Walter Everett, and 20th century music analysis with David Headlam, Ciro Scotto, and Ramon Satyendra. He has also studied piano with Stephen Sharp, Emilio del Rosario, and Vincent Lenti. In addition to music, he enjoys the study of intellectual property and copyright law, languages, and college sports.

Truly Chromatic Counterpoint: "Dissonance" Treatment in Bartók's Chromatic Invention
Daniel Schellhas (Bowling Green State University)

The Neo-baroque works of Béla Bartók pay homage to the Baroque tradition by employing its techniques and forms while using twentieth-century harmony. One such piece is number ninety-one from his Mikrokosmos, entitled "Chromatic Invention." It is a two-part invention where the subject is composed of Treitler's "z" tetrachord followed by Perle's "x" tetrachord. In traditional Baroque fashion, the subject is transposed, inverted, and fragmented to create a cohesive contrapuntal whole. However, counterpoint is often and easily overlooked in works after the emancipation of dissonance. It seems as though all of the rules have been jettisoned and the notes merely fall where their sets and transpositions dictate. In this work, a contrapuntal analysis, which identifies the treatment patterns of specific

(as opposed to general) intervals, demonstrates how Bartók's use of consistent "dissonance" treatment justifies not only his choices of transpositional levels and inversions, but also rhythmic and cellular mutations. Also, with the assumptions of this neo-counterpoint in mind, I will demonstrate the creation of a coherent Neo-Schenkerian graph that demonstrates the foreground intervallic treatment as well as the large-scale polar oppositions within this diminutive work.

Dan Schellhas is currently working on a Master's in Composition at Bowling Green State University. His thesis, *Peregrination: A Musical Sketch of Europe in Four Movements*, combines his creative leanings with his theoretical research. These research areas include temporal proportionality, non-acoustic counterpoint, parsimony versus polarity, and cross-cultural integrations.

Bartok's Sentences: Teaching Non-Tonal Form in the Undergraduate Curriculum
Per Broman (Bowling Green State University)

Recent studies of formal structure in themes in the Classical repertoire (William Caplin) as well as the music of Wagner (Matthew Bailey Shea) point towards the enormous importance and potential of the Sentence phrase structure along with its hybrid forms for analyzing tonal music. Initially described by Schoenberg, a Sentence consists of two main events of equal length, a presentation (consisting of one repeated basic idea) followed by a continuation. The theory is also applicable to other kinds music, however.

In this paper I will describe the different paradigmatic sentence types utilized by Béla Bartók. In both his small- and large-scale works, Bartók's many sentences display a Classical coherence, despite the lack of a functional harmonic framework, due to their clear formal articulation and often with clearly defined modal pitch centers. Bartók utilized tightly-knit thematic structures, more elaborative Wagnerian *Satzketten*, as well as original solutions to the continuation phrase.

Finally, I will show Bartók's approach can be used in the classroom. It has shown great advantages in the undergraduate curriculum, particularly in compositional exercises, by providing a bridge between tonality and twentieth-century techniques. In my experience, Bartók's comprehensible melodic writing serves an excellent model for the students.

Per Broman degrees from Ingesund College of Music and the Royal College of Music in Sweden, McGill University in Montreal and a doctorate from the University of Gothenburg; has presented papers at national and regional conferences of the American Society for Aesthetics, Canadian University Music Society, College Music Society, International Association for the Study of Popular Music-US, Royal Musical Association, Society for Music Theory and the Swedish Musicological Society; is the author of *Back to the Future: Towards an Aesthetic Theory of Bengt Hambraeus* (Gothenburg University Press, 1999) and the chapter "New Music of Sweden" for *New Music of the Nordic Countries* (Pendragon Press, 2002); has contributed articles to a number of Swedish periodicals, journals and newspapers, as well as *Perspectives of New Music*, the *New Grove Dictionary of Music and Musicians*, *Journal of Popular Music Studies*, *College Music Symposium* and *Woody Allen and Philosophy* (Open Court, 2004); has written numerous liner notes for the BIS and Deutsche Grammophon labels; is editor of the internet journal *STM-Online*; and has served on the faculties of the Swedish Conservatory (Jakobstad, Finland), the University College of Music Education (Örebro University), Luleå University of Technology and Butler University.

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Homage to homage: Quotation and Borrowing in Crumb's "Eine Kleine Mitternacht Musik" (2001)
Omri Shimron (Hillsdale College)

George Crumb's recently published piano work, *Eine Kleine Mitternacht Musik* (2001), raises his well-known penchant for borrowing and quotation to new heights. Subtitled "Ruminations on 'Round Midnight by Thelonious Monk" it is a 21st-century variation set on the jazz legend's darkly colored tune. Crumb makes it his own by employing many of the extended techniques he is famous for, such as the use of glissandos, plucked strings, the sounding of harmonics and the use of a mallet on the piano's metal cross beams. Fragments of Monk's melody appear in six out of the nine movements, but the homage does not stop there. Crumb also makes allusions to Monk indirectly through references to jazz harmony (quartal passages in "Charade") as well the Blues (swing rhythms and parallel major-minor seventh chords in "Blues in the Night"). While the Monk-based quotations are often dark and sincere, other borrowings exude a comic air of mischief. Beginning with the title itself – a tongue-and-cheek reference to Mozart's *Eine Kleine Nachtmusik* and continuing with a parody of Debussy's "Golliwog's Cakewalk" from *Children's Corner*, this work never relaxes its referential bent. Within "Golliwog Revisited" Crumb resurfaces Debussy's original quote of the opening motive to Wagner's *Tristan* Prelude, thus creating a "quote within a quote". If this wasn't enough – Crumb adds his own, in the form of a motive from Richard Strauss's *Till Eulenspiegel!* The juxtaposition of Monk's brooding tune with Crumb's otherworldly timbral effects and colorful sounds make for an awfully compelling new addition to the repertoire.

An eclectic performer of solo and ensemble repertoire from all periods, **Omri Shimron's** interests lie in late 20th-century music, historical performance practice (keyboard) and the connection between analysis and performance. Born in Pittsburgh, Pennsylvania but raised in Haifa, Israel, Omri holds degrees from the University of Rochester and the Eastman School of Music where he earned his DMA in 2004. He has given two lecture/performances for the Northeast Chapter of CMS: one on Stravinsky's *Three Movements from Petroushka* and another on Chen Yi's *Ba Ban* for solo piano, for which he won a Best Student Paper award.

Since the 1990s he has been performing and teaching in the US where he won prizes from the Josef Hoffman Piano Competition and the Chautauqua Institution Piano Department. He has played orchestral, collaborative and solo concerts for WBFO and WXXI radio, the Kennedy Center's *Millennium Stage*, and the *Sundays on the Island* series in New York City. Outside the US he has given concerts at the American Conservatory in Fontainebleau, Wolfson College at Oxford, Bursa State Conservatory in Turkey and the Banff Centre for the Arts, where he was a long-term resident in the autumn of 1997. An advocate of contemporary music, Omri enjoys working with living composers and has recently premiered several works by emerging young artists.

Currently Omri serves as Assistant Professor of Music at Hillsdale College, where teaches music theory and piano. Prior to his post at Hillsdale he taught music theory and keyboard at Eastern Mediterranean University in North Cyprus.

Structural Attributes of The Argentine Milonga in the Works of Maximo Diego Pujol
Jarrold Smerk (Radford University)

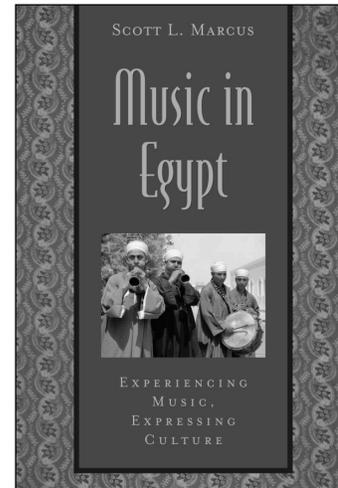
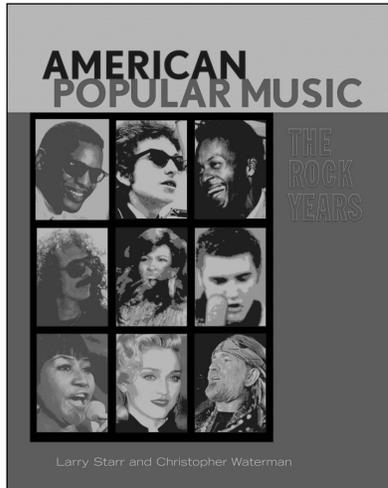
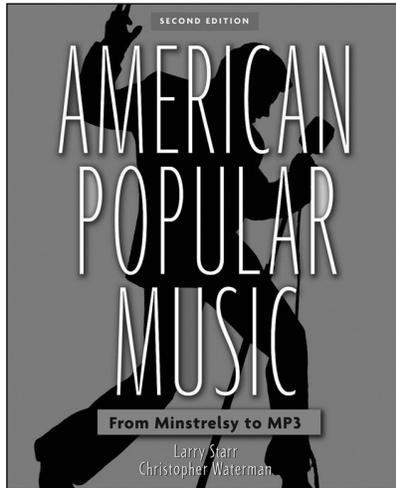
Argentine composer Maximo Diego Pujol merges European compositional practice with the harmonic structure and form of the native indigenous "Milonga" folk dance in many of his compositions. This paper will discuss and analyze selected solo guitar works by this composer as well as examples of early milongas and demonstrate how Pujol's compositions exemplify increasing convergence of modern Western culture and traditional folk music in Argentina. This is manifest primarily in his treatment of the milonga rhythm as well as implementation of Western common-



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practice harmony and motivic-based developmental techniques into a form with an otherwise simple harmonic vernacular. This musical evolution continues to develop in Pujol's works as a style which is both unique and original.

Jarrod Smerk is a versatile new talent in the guitar world. His playing has been described at times as "technically flawless, but deeply heartfelt and extraordinarily musical" and "full of musical sensitivity". Such are the accolades this young American guitarist has already received from critics.

Mr. Smerk has toured in both the USA and Europe. During the summers of 2004 and 2005, he made extensive concert tours in Europe, based primarily in Poland, both years featured as artist and faculty member at The Pulawy International Guitar festival. He currently maintains an active teaching career in Baltimore and also as a Graduate Teaching Fellow at Radford University.

In fall of 2005, after four years of study with Julian Gray, he received his Bachelor's Degree in Performance from The Peabody Conservatory of Music in Baltimore, MD. In fall of 2005, he was named a Graduate Teaching Fellow at Radford University in Radford, VA where he is currently pursuing his Master's Degree in music theory.

Songs of the Soul, From Jamaican Folk Tunes to Negro Spirituals **Kathy Bullock (Berea College) and Nomali Lumsden (Edna Manley School of Music in Jamaica)**

During a study of Rasta chants and Revival choruses, genres of Jamaican folk music, Negro spirituals were noted as part of the literature. What are the connections between these presumably unrelated genres? While research has begun on the folk songs within African American and Jamaican music-cultures, little work has been done on examining the connections between these two cultures. Yet both share a rich African heritage and both have utilized music as a powerful tool for survival and protest during oppression.

This study illumines a rich Jamaican folk song tradition and the wide-ranging influences of the Negro spiritual. It demonstrates the profound, yet often unrealized, impact of African heritage on the world, as people of the diaspora create and re-create distinctive cultures. Finally, this study invites further research into comparative and trans-disciplinary studies of diasporic cultures.

Dr. **Kathy Bullock** is a professor of Music at Berea College, Berea, Kentucky in the areas of Music Theory, African-American Music, Ethnomusicology, Applied Piano, and General Studies. She also directs a 100+ gospel ensemble and has designed international courses in Ghana, Zimbabwe and Jamaica. Research interests include African-American, Appalachian, African and Caribbean music. Dr. Bullock performs and lectures in the U.S and Africa, and is co-editor of an upcoming, new edition of art songs by African-American composers, Dr. Bullock has earned a Ph.D and M.A. in Music Theory from Washington University and a B.A. from Brandeis University.

Nomali Lumsden, is a music educator, performer and arranger who specializes in the traditional Music of Jamaica as well as broader Afro-Caribbean genres and drumming and steel pan ensembles. With fourteen years teaching experience at the primary through tertiary levels Ms. Lumsden is currently Director of the Caribbean Orchestra and lead vocalist for St. Andrew Parish Church choir in Kingston, Jamaica. Ms. Lumsden has earned the Distinction Diploma in Music Education from Edna Manley College of Visual and Performing Arts as class valedictorian, and a B.A. in Geography from the University of the West Indies, Jamaica. Trained in classical voice and piano performance, she brings a broad musical perspective and expertise to the study of Afro-Caribbean music.

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

Scotland and the Piano

Kayme Henkel (University of Wisconsin, Madison)

Scotland is a country with a rich culture and history, and unbeknownst to many a healthy musical atmosphere. This presentation is an overview of a few of the many keyboard works by Scottish composers. Discussion will include information on what stage of a student's learning process these works could be used based on the advancement levels used by Jane Macgrath in *The Pianist's Guide to Standard Teaching and Performance Literature*. Specific technical and musical difficulties for each piece will be discussed. Ideas on how to present these materials to students will include biographical material of composers and any relationships to Scottish folk music. There will also be information on how to acquire these materials (many unpublished works) and information about the Scottish Music Centre. Pieces included in the presentation will be demonstrated in excerpts.

Kayme Henkel is completing a degree in piano performance and pedagogy with a minor in opera coaching at the University of Wisconsin-Madison. She has been the winner of the Neale-Silva Young Artist Competition, Wisconsin winner of the Music Teachers National Association Young Artist Competition, winner of the UW-Madison Beethoven competition, and the recipient of a Bolz Teaching Fellowship. She is an active teacher, with faculty positions at the University of Wisconsin-Green Bay, Wisconsin Lutheran College, and at the Wisconsin Conservatory of Music. Her research focus has been on the music of Scottish composers, her goal being collecting these scores in the hopes of introducing these little known works to developing pianists. Martha Fischer and Jessica Johnson have been her advisors and mentors for this degree. Ms. Henkel lives in Wauwatosa, Wisconsin with her husband, a microbiologist studying at the Medical College of Wisconsin.

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***Sex, Spirit, and Tribe: The Power of Genre*
William Harper (School of the Art Institute of Chicago)**

Much music occurs in social contexts that invite participation that is dependant on knowledge of the musical genre in play. Since the Middle Ages composers of sacred, commercial, theatrical, concert and advertising have taken advantage of this general expertise in genre to contextualize their extra-musical message.

This presentation will explore the powerful role that genre plays in allowing audience participation. The concept of musical genre is defined, our experience of genre is described, and the employment of genre for artistic and commercial purposes is illustrated with music, film clips and diagrams.

William Harper has written many critically acclaimed operas including, *El Greco*, *Snow Leopard*, *Dead Birds* and *Crimson Cowboy*. *El Greco* was commissioned and produced by INTAR in New York in 1993 and was broadcast on National Public Radio's World of Opera program. Recently completed projects include a *Requiem* commissioned by the family of Kenneth and Harle Montgomery and *Marlidendur* commissioned by conductor Gudmundur Emilsson for the Latvian Radio Symphony and Choir and the Riga Dome Boys Choir. *Requiem* and *Marlidendur* are being recorded by the Icelandic Skifan records and will be released in November, 2002 in conjunction with an international tour of the Baltic Symphony Chamber Orchestra. *The Bacchae*, a multi-media dance/opera was commissioned by the Music Theater Group of New York and Now & Then Productions in 1997 and performed at Harvard University. Current projects include a musical with Ted Shank about Bessie Coleman called *Black Wings*, a musical with Fred Feirstein based about the Freedom Fighters in the Warsaw Ghetto called *Heroism* and an opera with Susan Bergman based on the novel *Mariette in Ecstasy*. With a Ph.D. in music composition, Dr. Harper teaches at the School of the Art Institute of Chicago and for his work in opera, film, dance and theater, Harper has received support from many foundations and support groups including the National Institute for Music Theater, the Djerassi Foundation, the Yaddo Foundation, the National Endowment for the Arts, The MacArthur Foundation.

***A Bombastic Baritone and Scheming Soprano: Unconventional Characters in Giuseppe Verdi's Falstaff*
Heather Foote (University of Iowa)**

Operatic conventions dictate that character roles and personalities match specific voice types: i.e., sopranos play victimized heroines romantically pursued by heroic tenors. Giuseppe Verdi's *Falstaff*, however, parodies these conventions. Focusing on Act I, this paper examines Falstaff's and Alice's roles in light of Verdi's exceptional character treatment, highlighting their deviance from contemporary gender perceptions.

Falstaff, a baritone not a tenor, is the principal male role, and his obsessions with physical appearance, food, and power collide against nineteenth-century conceptions of masculinity. Musically Falstaff exerts control when his fermata entrance halts the orchestra's reflection of Caius's fury only to resume at a slower pace that accommodates his own emotions forcing Caius to adjust. Additionally, Falstaff's honor monologue reveals his unscrupulous use of power as well as obsession with his large girth, defying traditional expectations of a romantic, handsome hero and contemporary ideals of a stoic, well-kempt gentleman.

Neither is Alice the typical nineteenth-century woman, for she is an aggressive, independent spirit. Immediately, operatic conventions are broken when she, the heroine, does not initially enter alone but instead with a group of women. Nonetheless, her extended, colorful solos soon establish her as the lead female role. Her vows to physically attack Falstaff in retribution for his duplicitous behavior divulge her aggressive personality, and the power she wields, both over her husband and friends, reveal her to be anything but the traditional victimized soprano.

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Heather Foote is a PhD candidate in musicology at the University of Iowa. Her research interests include nineteenth-century Italian opera, specifically in the area of gender and culture studies. Currently, she is writing her dissertation on operatic representations of father figures and masculinity. While at the University of Iowa, Heather has served with the University's Opera Initiative as well as had extensive teaching experience. She has presented her work at several colloquia and the James F. Jakobsen Graduate Forum.

Visual Leitmotifs in Wagner's "Der Ring des Nibelungen"
Molly Cryderman (University of Illinois)

Richard Wagner intended his music-drama cycle *Der Ring des Nibelungen* to be a *Gesamtkunstwerk* in which all aspects – dance, gesture, tone, poetry, architecture, sculpture, philosophy, and painting – were equally significant contributors to the work's meaning, yet scholars often concentrate solely on Wagner's musical symbolism. Jeffrey L. Buller's recent articles, "Sleep in the *Ring*" and "Spectacle in the *Ring*," expose an alternate avenue for study by directing attention to the work's visual dimension. A more comprehensive investigation of Wagner's visual imagery, focused on lighting, color, gesture, and props, can augment the understanding of thematic coherence in the *Ring*. Easily recognizable elements like lightness and darkness represent the large categories of good and evil. Subtler color imagery shades the lightness and darkness, creating complexity on the sides of both good and evil. Dramatic gestures like falling sleep and props such as shields help the audience draw visual parallels between events, in a manner similar to that of musical leitmotifs.

An examination of visual leitmotifs holds implications for directors wishing to produce the *Ring* as well as for those searching for thematic meaning in the cycle. Visual and musical signals work together to lead the audience through the cycle, adding philosophical, psychological, and aesthetic depth to the work. Identifying layers of visual meaning and integrating them with well-known musical meanings produces a more thorough understanding of Wagner's *Gesamtkunstwerk*.

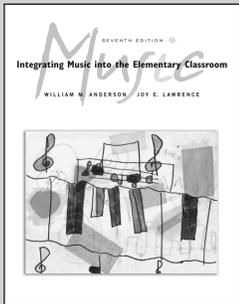
Molly Cryderman is currently attending the University of Illinois as a graduate student in musicology. She received a BA in percussion performance from Central Michigan University in 2003 and a MA in musicology from Michigan State University in 2006.

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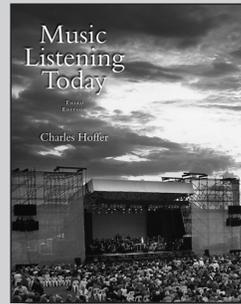
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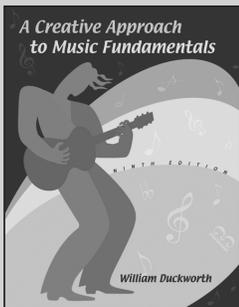
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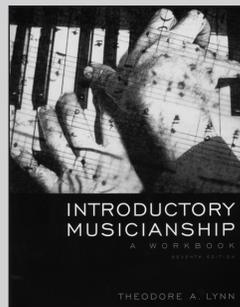
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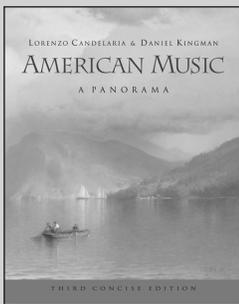
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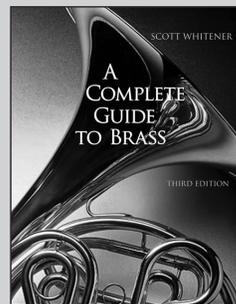
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Rosy Derivative**Philipp Blume (University of Illinois, Urbana-Champaign)**

Philipp Blume is a composer of experimental chamber music whose works have been featured in cities throughout the world, including London, Paris, Berlin, San Francisco, Freiburg, Stuttgart, Darmstadt, and the Banff Centre for the Arts. He was a student of Professor Mathias Spahlinger in Freiburg until 1999, and recently completed his doctorate under Professor Cindy Cox at the University of California, Berkeley, where he was also recognized for outstanding work as an instructor. In 1999 Philipp was a participant at the Voix Nouvelles Festival in Royaumont, France, and in 2003 he took part in the first Summer Workshop for Young Composers hosted by Schloss Solitude in Stuttgart. Philipp spent the first five months of 2000 at the Herrenhaus Edenkoben on a composition stipend under the mentorship of Peter Eötvös. Most recently, Philipp's quartet "ex cusa" was premiered at the Akademie der Künste in Berlin, where he received the 2005 Ferruccio Busoni promotional prize in Composition. He is currently at work on an ambitious cycle of pieces entitled *Rausch des Vergessens*, inspired in part by the philosophy of Nicolaus Cusanus, the writings of Gertrude Stein, and the musical speculations of Mathias Spahlinger. The cycle will be comprised of eight pieces of varying instrumentation, and eight epilogues for solo piano. Philipp teaches composition and music theory at the University of Illinois, Urbana-Champaign.

Dreams, Op. 36 and Both Together, Each Apart**Deborah Netanel (Wright State University)**

"Dreams op 36" was first conceived as a "sound concept"- a musical expression that would feature the violin's registral timbres-its rich velvety, dark low register and the shimmering high tones. It was also created with a sense of freedom in mind, and therefore the first section is completely unmeasured and unmetered, to allow and encourage a freely flowing, rhapsodic, improvisatory character. The score indicates rhythms that are implied approximations, interpreted under the indication of "molto rubato." In many places the score does not rely on metrical alignment: rather it has been created with visual cues: the violin and piano parts coincide musically as the notes "line up" on the page. It could be said that the musical lines coexist in a joint musical space.

With indeterminate time as a significant musical element in the first section, I experimented with the concept of a "dream sequence" as a musical form. I wanted to create the feeling, as in a dream, that the music can flow, drift or evolve from one section to another without necessarily being connected or musically related. And yet, as in a dream, it somehow all fits together and anything is possible. The second section of "Dreams, op 36" is therefore quite different in character, with a defined meter, repeated rhythmic patterns and use of drones. The static aspect of the harmony and repetitive nature of the conclusion is perhaps a musical portrayal of the final journey from the dream state to wakefulness.

"Both Together, Each Apart," for violin, piano and reciter uses the poetry of contemporary Israeli poet, Yehuda Amichai. The poem, "Both Together, Each Apart" is from his collection titled *Poems of Love and War*. The poem's imagery is very stark and powerful, and juxtaposes innocence with the brutality of war, and the passion of mature love with the deep pain of great loss. I chose the octatonic scale as a musical backdrop and the violin, piano and reciter function as 3 equal partners in the musical expression. The text can be read either in the original Hebrew or in the authorized English translation with equal effectiveness.

Deborah Netanel, DMA, composer, cellist and pianist, received her musical training at the Peabody Institute of the Johns Hopkins University, the Rubin Academy of Music (Jerusalem), the Hebrew University and the Cincinnati Conservatory of Music (University of Cincinnati). Dr. Netanel has performed throughout the United States, France, Israel, United Kingdom, Switzerland and at the Mozart Festival, Prague and in celebrity recitals aboard the QE2

PROGRAM NOTES/COMPOSER BIOGRAPHIES

cruiseship. Dr. Netanel's recent performances include the Composer's Concordance Series in New York City and recordings for Prague Radio and the Vienna Modern Masters label.

Dr. Netanel has also received critical acclaim as a composer, her music being performed both nationally and internationally, most recently at such venues as Alice Tully Hall (Lincoln Center, New York) and Wigmore Hall, London. Critic James R. Oestrich of the New York Times called her music "...alternately plaintive, lyrical and perky" and in a review for the London journal "Musical Opinion" David Alker wrote "Dreams, by Deborah Netanel, was a persuasive work with a bed of ethereal harmonies from the piano supporting the floating lines of the violin, awash with Romantic inclinations." Frequently in demand as a lecturer, Dr. Netanel is currently the Coordinator of Studies for the Department of Music Theory and Composition at Wright State University.

Patterns of Living and Sounding

Marc Jensen (University of Minnesota)

"Patterns of Living and Sounding" is based on the rhythms of daily life. Participants are asked to track some of their activities over a 24 hour period (an example might include noting each time they rode in a car). After this information is collected, it is compressed onto a 12 minute span, and the players add sounds to associate with their events. There are no rehearsals, players simply come together and perform their realizations in unison.

Marc Jensen is a composer currently working on his Ph.D. at the University of Minnesota. His teachers have included Pauline Oliveros, Alvin Curran, Fred Frith, and Alex Lubet. Strongly influenced by Pauline Oliveros's Deep Listening practice and the work of John Cage, much of his work is oriented around composing relationships rather than specific sounds - setting up situations in which performers follow extremely simple sets of rules to interact and produce an unpredictably complex whole.

Trio for Flute, Violin, and Cello

Misook Kim (Wheaton College)

"Trio for Flute, Violin & Violoncello" is initially designed for traditional texture of piano trio because of intensive and equally balanced dialogue between three instruments. After expressing the attractive characters of each instrument as almost like a monologue, the composer tried to combine persistent rhythmic and thematic motives with convincing structure. The last section develops and extends the repetitive dotted rhythm and minor 6th into dense harmonies of the augmented triads with double stops of string parts.

Misook Kim, received her B.A. with the honor of Cum Laude from Seoul National University, Seoul, Korea. After finishing her "New Star Concert" sponsored by the Cho-sun Newspaper, she entered the graduate school at the University of Texas at Austin where she completed her M.M. and D.M.A. degrees in composition and the certificate of piano performance. Reviewer Mike Greenberg, writing in the San Antonio Express-News, called the composer 'a bold and unrepentant modernist'. He also has mentioned 'each of her works presented thus far has impressed with its fearless modernism, its concision and its strong individual profile'.

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