

31st Annual CMS Great Lakes Regional Conference
Friday, March 22nd, 2013-Saturday, March 23rd
ABSTRACTS AND PROGRAM NOTES

Arthur, Claire A Perceptual Study of the Direct Octaves Rule

What goal is served by following the voice-leading prohibition against Direct Octaves (alias Hidden Octaves or Exposed Octaves)? Research in auditory scene analysis has established that octaves contribute to tonal fusion, where the constituent tones combine to form a single auditory image (Stumpf, 1890; van Noorden, 1971; Rasch, 1978; Bregman, 1990). To a lesser extent, tonal fusion also occurs for intervals such as the perfect twelfth, the perfect fifth, the perfect eleventh, and the perfect fourth (in that order). In this study, a series of experiments are conducted in order to determine the perceptual effects of stepwise approach to an octave. Octave intervals were embedded in familiar and unfamiliar sonorities. These sonorities were placed in contexts that either obeyed or disobeyed the Direct Octaves rule. Musician listeners were asked to make a series of judgments related to the segregation of the concurrent auditory streams. The experiments are ongoing, and we expect to finalize our results well before the conference dates. We anticipate that those circumstances that violate the Direct Octaves rule obscure the perceptual independence of the concurrent parts.

Bomgardner, Stephen D. Bringing Modest Mussorgsky's song cycle *The Nursery* to a larger audience

Modest Mussorgsky's song cycle *The Nursery* (1872) is an immensely sophisticated and masterful work. Though less known than his operas, and rarely performed in the West due to the difficult Russian text, *The Nursery* should be regarded as one of the most important song cycles of the late nineteenth century. Using his own original texts, Mussorgsky attempts to musically express the feelings and ideas of a child. The seven songs: 1) "With Nanny," 2) "In the Corner," 3) "The Beetle," 4) "With the Doll," 5) "At Bedtime," 6) "Riding on a Hobby-Horse," and 7) "Sailor the Cat" all depict an anxious, talkative child. But this is hardly music written for children. Mussorgsky pays little heed to harmonic and rhythmic traditions, and this song cycle is as musically advanced as almost anything in its genre from that era. The music is powerful and touching throughout, the words realistic and innocent, and the effect astonishing.

This lecture recital (sung in Russian) will present background information on Mussorgsky, highlight the unique compositional aspects of the song cycle, and provide a transliteration of the Russian texts for future performances by attendees. We will perform as many of the seven songs as time permits.

Bomgardner, Stephen D. Celebrating Benjamin Britten's 100th anniversary with an exploration of his realizations of Henry Purcell

2013 is the 100th anniversary of the birth of Benjamin Britten, one of the 20th century's greatest composers. While Britten wrote in nearly every genre, he is most known for his vocal works: his operas, songs and choral works. Many of these are standard repertoire for ensembles and on recital programs.

However, less well known are Britten's realizations of the songs of Henry Purcell. Britten was a great admirer of the music of Purcell, and he frequently said that he learned to set English poetry to music by studying the music of Purcell. Britten's realizations are a fascinating body of music representing 'collaboration', albeit at a distance of over 250 years, between two of the most creative minds in the history of English music.

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

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

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

Boyd, Kathleen E. John Cage: Exploring "Sonatas and Interludes"

This lecture-recital takes a closer look at this rarely-performed major 20th-century work for prepared piano. Using his renowned 4'33" as a starting point, a discussion about Cage's philosophical approach to silence and "noise" serves as an entry point to his magnum opus, *Sonatas and Interludes*. The lecture-recital covers Cage's "invention" of the prepared piano and a description of the extensive 2-hour preparation required for *Sonatas and Interludes*. I also discuss Cage's inspiration for and compositional techniques in this piece, exploring the "eight permanent emotions" of Indian philosophy. The lecture-recital involves a number of demonstrations from the piece and piano preparation techniques, and a brief explanation of the formal structure of this twenty-movement work.

I have given this lecture-recital at Wilfred Laurier University, York University (England), Butler University, and at a conference session at the Indiana Music Teachers Association (IMTA) state conference.

Brown, Eliza Barely III

A piece that turns inward, welcoming vulnerability and fragility. Through increasingly fine nuances of dynamics, articulations, and resonance, it approaches the horizon of the impossibly quiet.

This is one of a series of solo pieces for different instruments that reduce the musical material available on each instrument to a small palette of elemental acoustic and musical concepts. The materials given to each instrument reflect its physical construction and acoustic capabilities and acknowledge (both positively and negatively) the musical conventions of its history. While the

nature of each instrument thus gives each piece a unique musical identity, the pieces are all intimate, quiet, and gestural in their own way.

Burt, Patricia A. Hearing Positive and Negative Space: Register and Form in Beethoven's Bagatelle in G Major, Op. 126, No. 1

The Op. 126 bagatelles for piano served as a musical laboratory for Beethoven. In these works he experimented with innovative compositional techniques which he incorporated into many of his late masterpieces. As such, an analysis that focuses only on the voice leading and harmonic motion of a work such as the first bagatelle of Op. 126 would, in several respects, fail to identify many aspects of what is so thoroughly original about that work. I have developed a method for the analysis of registral space which, when applied to the first bagatelle, reveals that one of the most important innovative and expressive features of this piece is, in fact, its spatial design. In my approach, four types of registral space are identified and quantified: positive, upper negative, inner negative, and lower negative space. This data is represented in a series of graphs that elucidates the composition's registral form. The analysis of registral motion, which is less often explored in conventional analysis, offers new and enriching ways to understand and hear a musical composition. Specifically, in the first bagatelle of Op. 126, Beethoven's use of register, choice of chord spacing, and way of positioning the pitch shape within the range of the work create a number of interesting musical relationships. The spatial design helps articulate the piece's binary construction, shows that the cadenza and codetta are crucial elements of the form, and contains within it self-similar structures which are replicated at both local and global levels.

Chen, Wen-Mi Organization of Stravinsky's Short Pieces from His Late Period

The purpose of this paper is to discuss the compositional strategies found in Stravinsky's short pieces written during his late years: *Epitaphium* (1959), *Double Canon* (1959), *Anthem* (1962), *Elegy for J. F. K.* (1964), *Fanfare for a New Theatre* (1964), and *The Owl and the Pussy-Cat* (1966). My analyses will demonstrate common characteristics found in these works in respect to usage of tone rows, manipulation of rhythmic and melodic motifs, and structure.

Similar to his larger serial compositions, Stravinsky's tone rows in these short pieces contain twist-like fragments. Furthermore, each tone row has other distinct properties. For instance, in *Epitaphium* the three segments (016) are related by T4. In general, prime rows are introduced at the beginning of the pieces and later become the melodic and harmonic motifs. Other tone rows are connected by one to three pivot pitches melodically or harmonically. Additionally, rhythmic patterns are associated with the tone rows, especially in *Double Canon* where the R-related row is associated with the retrograde of the original rhythmic pattern that is heard with the prime row. Most importantly, Stravinsky derived his formal design from the structure of the text and row series. Additionally, he used specific tone rows, or harmonies to delineate the sections. For example in *Elegy for J. F. K.*, the opening and ending sections contain identical melodic, rhythmic materials, and the same tone rows are assigned to the same register and instruments.

These six pieces exhibit common compositional strategies and the coherent approaches to the small form.

Condit-Schultz, Nathaniel Catching the Lyrics - Intelligibility in Twelve Song Genres

Although purely instrumental music is commonplace, most of the world's music includes the use of the human voice. In addition, most vocal music makes use of lyrics, in preference to nonlinguistic vocables. This creates an inherently dual listening situation, with linguistic and musical information simultaneously present. Although listeners may listen to songs in a language not understood (especially in the case of art music), in general, both musicians and listeners regard the lyrics as important aspects of the musical experience. At the same time, it is evident that listeners don't always attend to the lyrics, and those who do aren't always successful in deciphering them. In this research we report on several empirical studies intended to elucidate the factors influencing the intelligibility of sung lyrics.

Listeners were exposed to brief musical excerpts from twelve song genres, including, Art song, Blues, Broadway, Country, Folk, Jazz, New Music, Rap, Reggae, Rhythm and Blues, Rock/Pop, and Sacred. Native English-speakers were instructed to transcribe English-language lyrics. The transcribed lyrics were then compared to the corresponding official published lyrics and intelligibility scores calculated. The different genres were found to exhibit different levels of lyric intelligibility. In addition, a spontaneous listening task was carried out in order to determine whether listeners tend to ignore or attend to lyrics. Different aspects of text intelligibility are reviewed, including the effects of vowel choice, consonant errors, rhythmic setting, melismas, and accompaniment effects. Repercussions for text-setting are discussed.

Cryderman-Weber, Molly The Transformative Influence of Varèse's Ionisation on Composition for Percussion Instruments

In the realm of Western art music, the percussion ensemble is a relatively new phenomenon, dating from around 1930. The second movement of Alexander Tcherepnin's *Symphony No. 1* (1927), the fifth and sixth movements of Amadeo Roldán's *Rítmicas* (1930) and Edgard Varèse's *Ionisation* (1929-1931), the first works written exclusively for percussion instruments, initiated a wave of interest in the percussion ensemble from such influential American composers as Cage, Cowell, and Harrison. A survey of percussion writing in frequently-performed works from the late 19th and early 20th century reveals the rather limited role of percussion function prior to the 1930s. Early percussion ensemble works transformed compositional approaches towards percussion by expanding both the range of percussion function as well as the scope of sounds and sound-producing techniques available for use in art music composition. Varèse's particular contribution to this transformation via *Ionisation* (1929-1931) is the focus of this paper. With support from historical sources related to the composition, premiere, and early performance-history of *Ionisation*, as well as analyses of the piece by Jean-Charles François, Chou Wen-Chung, Steven Schick, and others, in this paper I explain how and why Varèse broke with the well-established tradition of small percussion sections functioning in somewhat marginal roles, to create a large all-percussion ensemble in which an expanded palette of percussion timbres informs the architecture of the work.

D'Ambrosio, Michael Fantasy in Six Continuous Movements

Lockstep begins with intervallic patterns in the piano which are repeated, extended, and manipulated throughout the movement. Most of the musical material in the entire piece (harmonies, motives, etc.) was derived from those opening patterns. With the exception of a few sustained notes, the saxophone and piano are locked in unisons/octaves which eventually come crashing down into the second movement, *Reverberations*. Here the two instruments are still tied to one another, but their frantic utterances are short and separated across spans of resonant time. The saxophone gradually begins asserting its independence until it breaks away completely into its *Aria*.

The instruments take turns flexing their newfound individuality, the saxophone dominating in the *Aria*, the piano in *Arpeggios*. Suddenly the tempo snaps into high gear, ushering in the fifth movement, *Whiplash*. Here, the virtuosic parts are independent but are constantly interacting in conversation. Despite a slowdown in the middle of the movement, the tempo and the music from the beginning of *Whiplash* return. Shortly afterward, sixteenth-note runs in both the saxophone and the piano lead to a large chord of stacked perfect 5ths, the beginning of *Reflections*. This final movement brings back elements of both *Lockstep* and *Reverberations*, merged together. The parts are locked in unisons/octaves once again and there are resonant pauses between statements. However, those pauses get shorter, the rhythmic interaction intensifies, and the harmony drives us forward to the conclusion of the work.

Dempster, Thomas J. Offending Boulez: Pitch-Cell Set Usage, Serial Formulas, and Extended Tonality Hans Werner Henze's 'Nachtstücken und Arien' for Soprano and Large Orchestra

Boulez, Stockhausen, and other archetypal avant-garde Darmstadt composers were no strangers to protesting those works and composers that did not fit with their paradigm. That model of composition and mode of thinking, perhaps paradoxically, created its own parochialism that managed to alienate and marginalize other composers who participated in Darmstadt courses, including German composer Hans Werner Henze. In October 1957 in Donaueschingen, Boulez, Stockhausen, and Luigi Nono walked out of the premiere of Henze's *Nachtstücken und Arien* during the first minute of the work, a sneer and nose-thumbing that Henze recalls rather dismissively. Henze's setting of poetry by Ingeborg Bachmann utilizing a large orchestra (including a saxophone) touches on everything Darmstadt countered: romanticism, largeness, sumptuousness, and, of course, tonality. The work itself, a debatable rondo, loosely in E Major (and/or minor), is a prime example of what the Darmstadt ideology countered, despite Henze's dense harmonies, oblique pitch universe, occasional flirtations with economy, and quasi-serial approaches to rhythm and pitch selection at play. Bachmann's poetry, itself conscious of and reflecting upon the French Imagists, is still centered within the Gruppe 47 and squarely fixed in twentieth-century ideals. This paper explores primarily the harmonic and formal considerations of *Nachtstücken und Arien* that place it in proper mid-century context while reaching toward the past, and subsidiarily explores issues of overall form, text-setting, and the cultural reception of the work.

Dempster, Thomas J. pentes:grammes

Divided into five short movements, this work makes usage of vertiginous trajectories and the extremes of range of the piccolo: that is, the sheer, precipitous movement from extreme middle to extreme-extreme high, and the thin, airy cliffs between. In some dialects of French, the word pont – bridge – is homophonous to the word pentes (or near enough, as the voice of the flute is to that of the piccolo). At least on a literary level this could reflect back upon the nature of the piece: short bursts of activity connected by reflective, connective tissues all extrapolated from the first explosive 45 seconds of music.

Dias, Evelyn Exploring Prokofiev's Forgotten Ballets: A new source of piano repertoire

Sergei Prokofiev occupies a prominent place among twentieth-century composers of music for ballet. His oeuvre includes a total of nine ballets viz. *Ala and Lolli*, *Chout*, *Trapeze*, *Le Pas d'acier*, *The Prodigal Son*, *On the Dnieper*, *Romeo and Juliet*, *Cinderella* and *The Tale of the Stone Flower*.

Prokofiev's suites for piano from the ballets *Cinderella* and *Romeo and Juliet* have a firm place in the piano repertoire. These two ballets along with *The Prodigal Son* are frequently performed. The six other ballets survive as orchestral suites. Piano reductions by the composer of all the ballets are also in existence, although they were apparently not intended for performance.

The impetus for the investigation of this body of work derives from a comparison between the published piano suites and the original piano reductions of *Romeo and Juliet*, op.75 and *Cinderella*, opp. 95, 97, 102. The differences are rather insignificant. As compared to the piano reductions, the published transcriptions are slightly simplified. Prokofiev removes some of the superfluous orchestral lines, making the texture more pianistic although not lacking in complexity. Due to the high degree of similarity between the original piano scores and the transcriptions, one can draw the conclusion that the piano reductions of the other ballets are worth exploring as a source for performance repertoire.

The lecture recital will examine this idea and follow Prokofiev's evolution as a ballet composer through a performance of chronological ballet excerpts.

Field, Tana R. Giuseppe Martucci's La Canzone dei Ricordi

The Italian composer Giuseppe Martucci (1856-1909) holds an unusual position in music history. Though active in a country where opera historically reigned supreme, he did not compose any operatic works and remains relatively unknown in the vocal world. Additionally, although Martucci spent his entire life in Italy, critics have perceived the foreign influences of Wagner and Brahms in his compositions. Within Martucci's oeuvre exists a vocal cycle, *La Canzone dei Ricordi*, a piece worthy of performance and study due to its unique place as an Italian orchestral song cycle, a genre all but unheard of in nineteenth-century Italy. The work both exemplifies Martucci's abilities in vocal writing and contains perceived elements of Wagnerian and Brahmsian influence. In this presentation, the credibility of arguments for the influence of Wagner and Brahms in *La Canzone dei Ricordi* is scrutinized through examination

of both Martucci's biography and specific musical features such as leitmotif. These elements are contrasted with characteristics of Neapolitan song and unifying features that belong more generally to the entire Romantic period. The unique style that Martucci was able to cultivate by combining original ideas with elements taken from the music enveloping his life is presented in musical selections from the cycle.

Goodman, Kimberlee Narthex for Flute and Harp By Bernard Andres

Webster's Dictionary defines a narthex as the portico of an ancient church or a vestibule leading to the nave of a church. Narthex was composed by Bernard Andrès (b. 1941) in 1971. Andrès is a harpist but has written this extraordinary work for the combination of flute and harp. This work was inspired as the composer traveled through many churches in Normandy, France.

Andrès exploits the full capability of both the flute and harp in this 8'30" work. Both instruments are required to use extended techniques that challenge traditional concepts about the way the instruments are performed. These techniques and accompanying notation will be discussed and analyzed in this presentation.

This lecture/recital aims to shed light on this innovative work and the composer's unique outlook on melody, harmony, and soundscape. This presentation will end with a complete performance of Narthex.

Gross, Murray Irrational Exuberance

During a speech given in December of 1996, Alan Greenspan, then chairman of the Federal Reserve Board, used the phrase "irrational exuberance" while casually posing a rhetorical question about the speculative behavior of investors. Financial markets around the world immediately plunged, and these words soon became Greenspan's most famous quote.

Yet despite its negative connotation, I find the term "irrational exuberance" oddly compelling. Indeed, I decided that my music could benefit from more exuberance, particularly of the irrational variety. This work for alto saxophone and piano, while on many levels quite carefully structured, has a character which could be described as unruly, enthusiastic, tempestuous, high-spirited, and undisciplined. The piece employs extremes of range and dynamics, and despite some lengthy interludes of a more pensive nature, the guiding spirit of this music is definitely one of wild abandon.

Hartley, Linda A. Third Age Music Education: Profile and Motivation of Participants

Over the past two decades, the topic of Lifelong Learning has garnered an increased awareness, evident through abundant research studies particularly focused toward the Baby Boomer generation beginning to retire. We have discovered that it is never too late to learn to play a musical instrument, and that learning something new as a senior adult can stimulate the mind, body, and soul. The New Horizons International Music Association (NHIMA) for senior adult beginning and re-entry musicians has recently celebrated 20 years of adult music education, impacting a growing number of participants throughout the US, Canada, and expansion to other

countries. Several studies have indicated the positive social, emotional and physical health benefits experienced by senior adults who actively perform in New Horizons Music programs and other adult community music organizations, however there is less research to support and identify the reasons that New Horizons musicians initially choose to participate. This research surveys New Horizons music camp participants to gain a perspective of age of initial enrollment in their local music ensemble, years of enrollment retention, level of musical skills prior to enrolling, level of camp participation, and motivation for joining their local New Horizons organization. Camp participants (n = 523) were primarily from the United States and Canada, attending a 1-6 day music camp in Alabama, Colorado, Maryland, New York, North Carolina, Ohio, Ontario, Oregon, or Wisconsin from October 2011 through September 2012. Results of this research will aid directors of NHIMA organizations to better market their programs and potentially increase membership worldwide. Implications can also be made toward expanding traditional K-12 music education to include Third Age learners.

Hund, Jennifer L. *Proposta e risposta: Communicating through Music and Poetry*

The few musicologists who have explored *proposta e risposta* madrigals describe them as conversations between two characters that take place over the course of two poems, and therefore, two madrigals. Most of the scholarly literature on this topic appears under the rubric of dialogue, and although most musicologists typically treat the *proposta e risposta* as a lesser type, they also intimate the need for further study in their struggle to make sense of it as dialogue. The problems with these studies lie primarily in their failure to differentiate between the *proposta e risposta* and *dialogo* as distinct poetic types, a failure that becomes apparent when observing how composers distinguished between them in practice.

This paper offers new interpretations for *proposta e risposta* based on its historical use and its dialogic functions in poetic and musical contexts. A case study involving “Ardo sì, ma non t’amo” by Giovanni Battista Guarini and “Arsi et alsi a mia voglia” by Torquato Tasso as well as music by Claudio Monteverdi, Marc’Antonio Ingegneri, and Philippe de Monte illustrates how composers may have used this type of madrigal not only to engage in discourse about composition with one another, but also to extend the conversation to their patrons, as well.

Johnson, Randolph B. *Acoustics, Aesthetics, and the Question of Tempo Authenticity*

The prevalence of “period correct” music raises the perennial question, “What is the period-appropriate tempo for a work?” Based on Robert Philip’s research on pre- and post-WWII recordings of symphonies, we might expect that other musical genres also have experienced a similar slowing of tempo during the 20th Century. Is the slowing of tempo over the course of Western-Classical performance history a purely musico-cultural phenomenon? Clive Brown’s study of tempo markings in piano and orchestral versions of the same work supports the view that factors such as ensemble size, hall acoustics, and instrument characteristics may influence tempo. In this paper, I test the prediction that a musical work will be performed with a significantly different tempo when independent renditions are played on instruments having contrasting acoustical properties (e.g., more tone decay being associated with faster tempos). The paper includes an analysis of average-tempo differences among repeated performances of North-American Folk music and Western-Classical music. Recordings of these works are paired in such

a way that each piece is represented by performances on two (banjo and guitar) or three similar instruments (harpsichord, fortepiano, and piano). The findings show no significant difference of a work's average tempo (tactus) when it is performed on separate instruments; however, orally transmitted folk songs performed on banjo have significantly faster rates of rhythmic articulation than performances on guitar. These findings help us to better evaluate viewpoints on performance authenticity that deal with the history of instrument construction.

Kildegaard, Anika "Do You Want To Be Like God?": An Analysis of Context and Text Painting in Jake Heggie's Eve-Song

Jake Heggie's song cycle *Eve-Song*, for soprano and piano, is an explorative work documenting the maturation of Eve during her time in the Garden of Eden. Though the cycle she progresses from innocence at birth to delight and wonder at exploring her surroundings, though feelings of disgusted amazement at the discovery of the forbidden knowledge, to pain and harsh reality, and finally reflective and peaceful acceptance. Heggie, with text painting, harmony, and stylized writing, uses his music to further the poetic setting of Eve's story. Through a lecture recital, I will present selections from the cycle, breaking down the components of the music as a way to compliment the aesthetic enjoyment of the pieces. I will explore the representation of Eve's character in the music, in particular the presence of her femininity, and the difference in style and characterization from her voice to the voice of temptation: the snake. After the lecture I will sing the pieces, in collaboration with an accompanist.

Lee, Gerald K. Demystifying the Mystical: Alexander Scriabin's Fifth Piano Sonata, Op. 53

While the works of Alexander Scriabin (1872-1915) are performed occasionally and have enjoyed increasing popularity, all too often, his pieces are dismissed as bizarre, strangely mystical, and esoteric. The focus of this lecture-recital is to present Scriabin's Fifth Piano Sonata, Op. 53, not as a weird and inaccessible tone poem, but rather as a one-movement creation of compelling emotional power, with a clear compositional approach manifesting an affinity to traditional sonata form. Upon first impression, this "mystical" sonata seems chaotic and random in its organization; however, the lecture-recital will demystify this piece and display that underneath Scriabin's fascinating and unique musical language, his compositional approach to form is consistently clear, logical, and anything but random.

Salient examples of Scriabin's clarity and logic in Op. 53 include the following. The sonata form structural divisions of exposition, development, and recapitulation are clear and obvious to the listener; additionally, the piece presents first, second, and closing thematic areas of well-contrasted characters. Frequent applications of thematic transformation serve as an important unifying element throughout the piece, with the theme always clear and fully intact. And although the sonata cannot be named in one, overall key, Scriabin consistently presents clear, tonal implications with dominant to tonic relationships. Indeed, it is hoped that an increased awareness of the accessible nature of this representative piece may lead to more widespread attention and embracing of this sonata as well as other emotionally captivating pieces from Scriabin's colorful repertoire.

MacLachlan, Heather M. Telling New Origin Stories in Music History Classes

Recently, several prominent music historians have called for the telling of new stories in music history classes (e.g. Burkholder 2009/2010). Some have even proposed narratives which contest the canonical curricula, that is, the stories of great men writing great works which influence the development of art music to the present day (see Chenoweth 2009/2010 and Yang 2009/2010). In this presentation, I will argue that we can further this progressive trend by telling new origin stories about the earliest development of musical notation, theories, and institutions in both India and China. As Jared Diamond explains in his Pulitzer-Prize winning book, *Guns, Germs and Steel* (1997), a correct understanding of human development across the globe undermines the latent racist impulse in much of our teaching about human history, including the traditional music history curriculum. This curriculum ascribes to White Europeans all of the initial discoveries and developments that underpin the great classical musical tradition we teach to American undergraduates. But this curriculum ignores well-documented histories of equally early, sophisticated and lasting musical developments in India and China. For example, the earliest documented form of musical notation arose in India, and the Imperial Chinese developed advanced bell-casting technology centuries before the Common Era. In this presentation I will share information about these and other examples of the early, independent development of musical initiatives in India and China. In addition, I will briefly outline some lesson plans based on these examples, which I have successfully used with undergraduate music majors.

Maugans, Stacy The Saxophone in the Soviet Union: Case Study for the Role of Politics in Music

Throughout the twentieth century, the situation of the saxophone in the Soviet Union reflected the constantly changing political positions of those in authority. Invented in the 1830s by the Belgian instrument maker Adolphe Sax, the saxophone officially entered Russia in the military bands in 1860s. Through the turn of the century, the saxophone was also a member of orchestras of aristocratic courts, including those of the last czar of Russia. After the Revolution of 1917, as the authorities struggled with creating a new, unifying Soviet identity, the saxophone, along with its association with jazz music, was promoted by some as a possible ally in creating Music for the Masses to represent the proletariat and by others as an enemy of the Soviet people through its roots in the West. These opposing viewpoints characterized a political tension that persisted throughout the Soviet period. From times of severe censorship in the mid-1940s to the openness of Glasnost in the 1980s, the saxophone experienced popularity in the Soviet Union, in spite of and, perhaps, because of periodic official condemnation. This paper traces the story of the saxophone through its inclusion in both classical and jazz venues from concert halls to apartment basements and demonstrates the precarious situation of Soviet musicians, as every musical decision in the USSR carried with it political overtones.

Miller, Alexander Elliott Actions & Resonances

Actions & Resonances is a quick, and in some places almost jazzy work for solo piano. Originally conceived to be the prelude to a larger work, I decided I liked how this movement stood on its own. The title refers to a characteristic of the piece, that it gives the impression of

having two simultaneous “layers” - one filled with aggressive, loud and fast percussive piano gestures, the other, open, spacious, slow and resonant.

Niedermaier, Edward G. To Susan

To Susan was composed in April 2012 and premiered publicly in a recital of new chamber music at La Schola Cantorum in Paris, France, in July 2012.

This work, a prelude in ternary form, attempts to create a lyrical and nostalgic atmosphere through simple changes of texture and pitch materials that border on tonality. The opening section revolves around a hesitant chorale in the upper register of the piano, which vacillates between F Major and A Major as key centers. When the chorale is sounded a second time, it dissolves into the piano’s tenor register, where pulsing offbeat quarter notes usher in the work’s contrasting middle theme. This theme’s soft syncopation and sixteenth-note motives blossom into running figures that scale the piano and finally settle on a resonant C# Major sonority. C# Major morphs into C# Minor, and after a mysterious interlude featuring large planing chords in both hands, the opening chorale returns for the final time. A Major is finally established as home, and the work ends simply with a reference to the pulsing middle theme. The final open fifth sonority (A-E) is designed to bring out a C# harmonic overtone (just above middle C) to complete the final triad and also confirm the importance of C# to the central section of the piece.

Niedermaier, Edward G. Suite Badine

Suite Badine was composed in 2002. This work is modeled on a typical Baroque dance suite, offering the four core movements (Allemande, Courante, Sarabande, Gigue), each in two-part structure with repeat signs.

In another sense, however, the character and harmonic vocabulary of Suite Badine move beyond the Baroque in an irreverent way. The French word badine can mean “sassy” or “pesky,” and this is announced from the beginning of the Allemande by snickering gestures in the bassoon and mocking polychords in the piano accompaniment. The fabric of the Allemande relies on short, athletic gestures in imitative counterpoint. Melodic strands are freely chromatic, only occasionally settling on vague key areas.

The Courante is elusive, scurrying, and mysterious. It lives in quiet dynamics and composite meters (especially 5/8) that obscure the downbeat and clear the way for sudden short outbursts.

The Sarabande, by contrast, is honest, reasoned, and emotionally direct. Supported by rich polytonal and quintal harmonies, the melody makes use of large vocally expressive intervals, especially 6ths and 7ths.

From the outset of the Gigue, canonic interplay is essential. Starting playfully, with modest dynamics and range, the Gigue soon explodes with energy to the registral extremes of both instruments. Pesky syncopated lines and polyrhythms, in the end, give way to a coda marked by heroic rising gestures, closing triumphantly on an emphatic octave B-flat.

Niedermaier, Edward G. Tempo Types as Form in Two Works by John Corigliano

In selected mature works by the American composer John Corigliano (born 1938), tempo manipulation serves as the primary formal element. This paper postulates that three temporal orientations, or tempo types, distinguish formal sections having no steady tempo (atemporality), one single tempo (homotemporality), or multiple tempos (polytemporality). The juxtaposition and combination of these tempo types generate vast, clear-cut architectural gestures that are essential to Corigliano's style.

This paper applies tempo types to the analysis of two works by Corigliano: the second movement of his Symphony no. 1 (1990) and the fourth movement of his String Quartet (1995).

These analyses reveal Corigliano's simple and far-reaching dramatic techniques for arranging the tempo types: his use of atemporality to disorient the listener, homotemporality to provide relief, polytemporality to build tension, and combined tempo types to reach a climax.

Polytemporal sections, though seemingly frantic and chaotic, contain carefully calibrated metric modulations. Contour theory (Friedmann 1985, Marvin and Laprade 1987, Morris 1993), which typically applies to atonal pitch gestures, can be employed here to evaluate the relative speeds of rapidly changing tempos. This new tempo-contour analysis uncovers recurring patterns used by Corigliano to heighten dramatic tension and shock the listener.

Tempo type analysis sheds light on the immediacy and popular impact of Corigliano's music, despite its dissonant, abstract, and complex surface materials. In introducing the tempo types, this paper establishes an analytical tool that may prove useful for works by other modern masters such as Elliott Carter, György Ligeti, and Sofia Gubaidulina.

Nisula, Kirsten Speech Prosody, Animal Signaling, and Musical Expression

Research in speech prosody suggests that certain acoustical properties are characteristic of different vocal affects such as joy, sadness, fear, aggression, contempt, relaxation, and contentment (Kraepelin, 1899/1921, Scherer, Johnstone and Klasmeyer, 2003). Similarly, research in animal signaling suggests that certain acoustical features are associated with various motivational and emotional states (Morton, 1977, Huron, 2012). In this study, we report on an experiment that tests musical analogs of the prosodic and ethological features known to contribute to the perception of emotion or affect. Specifically, the experiment exposed listeners to a variety of arpeggios with variations in loudness tempo, range, tessitura, articulation, and modality (major/minor). The influence of these different manipulations on perceived musical affect are chronicled. The musical results are shown to be consistent with both the research in speech prosody and animal signaling. It is suggested that composers may benefit by understanding the principles of both animal signaling as well as prosodic aspects of speech.

Odello, Denise Developing An Aesthetic Approach to the Marching Band

The educational philosophy of developing aesthetic awareness and understanding of music in students has been articulated most effectively in Reimer's *A Philosophy of Music Education*. This approach rests on the presentation of canonical art works to students. However, one of

the most ubiquitous musical activities at the secondary level does not appear to fulfill this ideal: the marching band.

Music presented ranges the gamut from art to popular, and the visual element to the performance would discourage a strictly musical aesthetic reading of the medium. How can a style that does not necessarily adhere to the artistic values of the Western canon be examined using an aesthetic derived from that same canon? Does this mean that the activity of marching can only be understood in terms of a social activity, more akin to the philosophy articulated by Elliot in *Music Matters*? While the marching band can serve this philosophy well, I would argue that a marching band performance could be understood and discussed in aesthetic and expressive terms. This approach must take into account both musical and visual elements, revising the canonical values of a traditional aesthetic approach. My presentation will discuss the values of art, popular, and folk traditions, and the place of the marching band relative to these categories. I will then develop an aesthetic for marching band performance by examining a technically adept marching performance, emphasizing how artistic values are expressed through musical practice. Finally, I will discuss how this approach may be developed or adapted.

Ogrizovic-Ciric, Mirna Ilya Musin's Concept of "Conducting Gestures Taken From Life"

Ilya Aleksandrovich Musin (1903-1999), one of the most prominent teachers of conducting, developed his own conducting system which he explained in his four books on the art of conducting: *Technique of Conducting* (1967), *Education of a Conductor* (1987), *Lessons of Life* (1995), and *Language of Conducting Gestures* (2006). Musin's pedagogical career of more than sixty years produced an extensive list of conductors that are now considered to be some of the most influential figures in this field. Such figures include Yuri Temirkanov, Vassily Sinaisky, Valery Gergiev, Sian Edwards, and Semyon Bychkov, all students at the Leningrad Conservatory.

The focus of this presentation will be on the concept of "conducting gestures taken from life practicum," their usage, and their various forms. Musin recognized that there is a group of expressive gestures that, historically, were associated with "certain life situations." According to Musin, those gestures stayed in general use in the form of symbols; previously agreed upon signs with a "preserved prior practical meaning." Conductors often use gestures that have a generally accepted meaning and are based on life experiences. Musin concluded that in order to better understand the essence of these gestures, it is important to understand their original purposes. Some gestures are learned as part of the general conducting practice, and even though they are expressive and beautiful, they are often used without the understanding of their true meaning. Musin was strongly against the usage of these kinds of gestures.

Oravitz, Michael The interaction of meter, gesture and motive in projecting a formal narrative for Debussy's Book I Prélude 'Le vent dans la plaine'

"Le vent dans la plaine" features gestures projecting varying states of wind to foster a narrative of a windstorm coming and going from a protagonist's experiential perspective. A broad arch design (A-B-C-B-A) maps onto a palindrome-ordered appearance of gestures *a*, *a'*, *b*, *c1* and *c2*. Gestures *a* and *a'* feature a rapid ostinato of octave-displaced neighbor figures mimicking the

soft, white-noise rustling of wind in one's ears. The *b* gesture features cascades of harmonies, perhaps of an object lifted that gently falls. The broader C features violent gusts.

Formal junctures are virtually imperceptible, due to the lack of contrasting gestures between A and B formal areas and a moto-perpetuo maintenance of sextuplet beat divisions over formal boundaries. I argue, however, that Debussy's strategic use of contrasting hypermetric orientations and subtle motivic contrasts between its *a* and *a'* gestures provides the listener with a retrospectively "felt" (as opposed to outwardly heard) arch design. This design frames a narrative of wind approaching, building in intensity to a central climactic set of violent gusts, and then gradually receding.

The metric approach to form is influenced by Christopher Hasty's perceptual model, which allows for the flexible formation and dissipation of metric orientations in brief spans of time. Observations regarding local metric structure of Debussy's music have precedent in Hasty, Richard Parks, Simon Tresize, Boyd Pomeroy and others. However, precedents for engaging meter as a central vehicle for studying Debussy's formal designs are scant, and this presentation aims to contribute scholarship to that end.

Ortega, Juan Carlos Ecuadorian Folk Music in Luis Humberto Salgado's Chamber Works for Violin and Piano

This lecture recital reports on the study of the Ecuadorian composer Luis Humberto Salgado's chamber music, especially, a group of one-movement pieces for violin and piano written between 1945 and 1956. The examination of these pieces was based on photographs of their holograph manuscripts housed at the Historical Archive of the Central Bank of Ecuador. These works remain unpublished; in fact, recent writings about Salgado describe a dichotomy between the value of his music and the lack of knowledge of his production outside the boundaries of his native land. Most of these pieces, including *Anhelo*, *Capricho Ecuatoriano*, and *Nocturno*, reference genres of great significance in Ecuadorian culture, whereas *Berceuse* and *Interludio* follow the tradition of the nineteenth-century character piece. This presentation will contextualize Salgado and his musical style and will then focus on the composer's use of Ecuadorian folk references in these works. Representative pieces will be performed as part of this presentation (c. 10 min. of total performing time). Luis Humberto Salgado (1903-1977) has been regarded as one of the leading Ecuadorian composers of the twentieth century. Salgado explored a wide variety of genres from solo to orchestral works, and favored an eclectic style of composition that highlights his affiliation with nationalist and avant-garde approaches. Salgado's production remained unsurpassed by his national predecessors and contemporaries, and the extent and variety of his output approximates the contributions of some of the most notable Latin American composers of his generation.

Plazak, Joseph S. When consumers become producers: pitch and tempo alterations in user-posted YouTube music videos

Recent innovations in music technology have given non-musicians more opportunities to participate in music making. However, very little research has investigated how these innovations are actually being utilized. For example, many user-posted YouTube videos contain

music that has been altered by the user in some way, including alterations of pitch, tempo, or timbre. The factors and motivations guiding YouTube users' alterations remain unknown. Therefore, two studies were devised to A) determine the prevalence of pitch and tempo alterations in a sample of user-posted YouTube music videos, and B) to investigate factors which might influence the direction and magnitude of such alterations. In an initial study, 100 user-posted YouTube music videos were analyzed. The results showed that 75% of the collected user-posted videos contained a nominal alteration of pitch and/or tempo (+/- 1Hz; +/- 3bpm). Thirty-four of these recordings contained a pitch alteration larger than or equal to a half step (m2). YouTube users were more likely to decrease the tempo of a recording, but were equally likely to raise or lower the pitch level (i.e. key). A follow up study, in which an additional 100 altered recordings were collected, aimed to determine which factors might influence the direction and magnitude of YouTube users' pitch alterations. The results from this study found that recordings with a female vocalist were more likely to be pitch-shifted upward. Results from both studies are discussed with regards to the potential impact of musical consumers (i.e. listeners) becoming musical producers.

Robertson, Elizabeth A. Generating Interest in Classical Music

Many creative educational programs are currently implemented to promote interest in Classical music; however, their effectiveness is difficult to assess. During the past year, I have discovered that educating college students is an excellent way to develop future audiences for Classical music.

When asked by my department to teach a new 100 level writing class for freshman, I decided to design a course on opera. Because operas include so many different elements, studying the development of this complex genre is an interesting and more visual way to introduce students to Classical music.

This demonstration will focus on the following aspects:

1. How I organized the course and why
2. Which operas and texts I included in the course and why
3. Which things I chose to exclude in the course and why
4. Assignments used to enhance learning
5. Incorporation of guest lecturers and trip to a live performance
6. Paper assignments and results
7. Overall themes and comparisons
8. Evaluation and modifications

Students had to purposely react to each text and opera and had to take time to organize and communicate their ideas. They were introduced to a wide variety of operas and learned to differentiate between styles and time periods. Most importantly, they were able to form their own opinions and to have confidence in expressing their preferences. The goal of this demonstration is to encourage other university faculty to incorporate the arts into a general education curriculum to continue interest in Classical music and the other arts.

Ross, Nicholas Piers *Divine Proportions: A Study of Golden Section in the Piano Sonatas of Mozart, Haydn, and C.P.E. Bach*

The divine proportion or golden section is a mathematical proportion that occurs frequently in nature. Many claims and counterclaims have been made about the significance and appearance of golden section structures in works of art. It has become firmly established that Mozart's sonata-allegro movements and some ternary forms often exhibit golden section structures. In this paper the results of several years of research on the topic will be presented, which reveal a common and detailed use of golden section in the sonatas of Mozart and Haydn. These schemata are far more prevalent and detailed than has previously been described in the literature on the subject. Furthermore, such golden section structures are also present in many of C.P.E. Bach's sonata-allegro and ternary forms, predating those used by Haydn and Mozart, a fact that has not previously been noted. While the question of whether this was consciously planned will forever remain a thorny one, we do have one piece of tantalizing evidence provided by Haydn's biographer Giuseppe Carpani:

“Using a system of numbers, Haydn established a structure on which to construct his compositions. Joseph Weigl, his pupil for some time, assured me that Haydn never wanted to communicate his magic formula to anyone, and if you asked, he would answer, smiling, ‘try to find it’.”

The evidence revealed by this research leads to the conclusion that it is highly probable that these composers consciously planned the use of golden section proportions in their works, therefore revealing a fascinating and remarkable element of their compositional approach.

Sennet, Rochelle *Eclecticism in the keyboard music of George Theophilus Walker*

This lecture presents the piano sonatas and piano concerto by George Theophilus Walker, the first African American composer to win a Pulitzer Prize in Music. Possessing a wide variety of stylistic influences, Walker's piano works use Classical forms to serve as a basis for combining newer harmonic and rhythmic elements. I will perform several excerpts from the piano concerto and the five piano sonatas. To further illustrate points, the lecture-recital will conclude with a complete performance of the fourth piano sonata (1985).

George Walker, born in 1922, represents the group of composers known as the African American “eclectics.” The term “eclectic” within this context refers to the black composers who blend a variety of idioms, thereby creating a work without racial suggestions. Walker's tonal aesthetic consists of rhythmically-driven sections that combine dissonant intervals, chordal textures, and chromatically disjunct melodies, to which more lyrical melodies appear for contrast. By performing the fourth sonata as well as other excerpts, it is my aim to demonstrate the variety of his tonal language throughout his compositional career.

Shafer, Jennifer A Deformation of Sonata Form: Practical Implications for Pedagogy and Performance

The piano sonatas of Ludwig van Beethoven (1770-1827) retain a prestigious position in the standard piano repertoire and provide a valuable analytical resource to study Beethoven's style development. Piano sonata Op. 31, no. 3, from early in his middle period of composition, represents an adventurous experiment both in terms of the concept of the piano sonata as a whole and in the forms of the individual movements. In particular, the Scherzo--Allegretto Vivace movement of this sonata represents a unique deformation of sonata form, which can be best explained by use of James Hepokoski and Warren Darcy's Sonata Theory. A close study of this movement finds two highly unusual deformations of normative sonata structure: a continuous exposition of the varied restatement subtype combined with an unusual relationship between the primary theme zone and the transition section.

This paper considers these deformations of normative sonata form in terms of the scherzo character of the movement, which is suggested by Beethoven's title and is perpetually asserted throughout the movement by his usage of dynamics and articulations. Although the playful, nearly mischievous character of the piece is immediately evident at the surface level, a detailed understanding of the unique deformations in the exposition, in conjunction with an understanding of the interrelationship of the sonata deformations and the scherzo character of the movement has profound pedagogical and performance implications for the pianist. Excerpts from the movement will be performed to demonstrate key points.

Sommerfeldt, Jerod Samsara

Samsara is a work for vibraphone and interactive electronics.

sam·sa·ra /səms'sarə/

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

:conceived of as having no perceptible beginning or end

:unbroken chain that follows continuously

Tan, Kia-Hui Chinese Inspirations: new winning works for solo violin

In the past few decades, China-born composers who have emigrated to the USA have had an increasing presence in the classical music world. Bright Sheng, Chen Yi and Tang Dun have become major international figures while other Chinese composers, whether born in China or the USA, can often be found in American universities as faculty or students. Many of these composers aim to incorporate elements of Chinese traditional music or otherwise reflect their Chinese heritage in their "Western" classical music compositions. American composers, on the hand, have become increasingly interested in Eastern philosophies as well as in integrating "world music" into a hybrid style of classical-traditional-popular music that is still commonly classified as classical music. Thus the American classical music soundscape has evolved in such a way that the influence of other cultures, including the Chinese, cannot be ignored and invites further study. This recital will feature Chinese-inspired winning works from an international composition competition that this proposer has organized, a call for scores for solo violin that draw on *Asian Inspirations* - these may range from incorporating elements of traditional musics

of any Asian culture to more abstract ideas based on Eastern philosophies. Following the submission deadline (October 15, 2012), the proposer will select and perform a full-length solo violin recital program of winning works at the SCI National Conference (February 2013) as well as more specifically themed selections at forthcoming CMS conferences.

Wohlwend, Karl Invention and Audacity: The Passacaglie of Michele Angiol Bartolotti

Passacaglia sets are a common feature in the guitar instruction books, appearing in most of the 180 known published sources of Italian guitar music from the 1600s. The first printed appearance of the passacaglia is in the Girolamo Montesardo's 1606 publication, *Nuova inventione d'intavolatura per sonare li balletti sopra la Chitarra Spagniuola* (Florence).

In 1640, Angiol Michele Bartolotti published his *Libro Primo di Chitarra Spagnola*. This entire book is revolutionary in both its scope and the complexity of composition. These pieces are no mere trifles intended to entertain and instruct amateurs, but are instead virtuoso pieces of the highest order. Included in this volume are 24 *Passcaglie*, one written in each major and minor key. These passacaglias represent a quantum leap above the simple passacalias found in previous publications, and even dwarf those written by Girolamo Frescobaldi. This is perhaps the earliest example of a collection of pieces in all major and minor keys, and predates Bach's Well Tempered Clavier by nearly 100 years.

This lecture-recital will have two primary aims. First, it will include music from Bartolotti juxtaposed with that of his contemporaries, so as to demonstrate in context both the innovation in and the influence of the music of his *Libro Primo*. In addition, the program will feature several of the *Passcaglie*, with discussion of the form, and Bartolotti's contribution to its development. General discussion of the instrument and examples of Bartolotti's significant innovations in technique and notational convention will also be included.