



THE COLLEGE MUSIC SOCIETY

---

**ANNUAL  
REGIONAL CONFERENCES**

**22<sup>ND</sup> PACIFIC NORTHWEST  
CHAPTER  
REGIONAL CONFERENCE**

**PROGRAM**

**APRIL 10–11, 2009**

Eastern Washington University  
Cheney, Washington

# ACKNOWLEDGMENTS

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

Jonathan Middleton, Eastern Washington University,  
Conference host  
Eastern Washington University Music Department,  
Host Institution  
Peter Park, Director of Professional Activities,  
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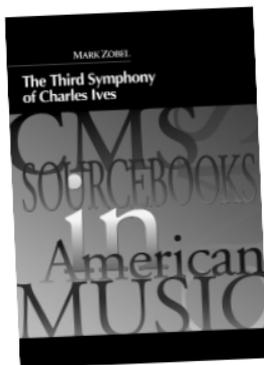
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**Fifty-Second National Conference of  
The College Music Society  
October 22–25, 2009  
Portland DoubleTree Hotel–Lloyd Center  
Portland, Oregon**

## WELCOME FROM THE PROGRAM COMMITTEE CHAIR



Dear Colleagues:

As program chair and PNW regional president, I am excited to welcome you to the 22<sup>th</sup> Pacific Northwest Regional Conference of The College Music Society. The program features papers, lecture/recitals, and posters encompassing a diverse array of topics, a Friday evening CMS performers' concert and Telematics concert, a Saturday-evening CMS composers' concert, with a keynote address given by Chris Chafe (Director of CCRMA, Stanford University), entitled "Tapping into the Internet as a Musical / Acoustical Medium".

I look forward to meeting all of you during the conference and will be on hand to assist you in any way that I can. I extend my thanks to all who contributed to the process of making this conference a success.

## WELCOME FROM THE CONFERENCE HOST



Welcome to the CMS 22nd Annual Pacific Northwest Regional Conference at Eastern Washington University! This is the second year that EWU has hosted the conference since 2000. Each year the PNW Regional conference offers a unique opportunity to explore current trends from a broad array of musical disciplines and styles. This multi-disciplined approach to the conference allows composers, musicians, and scholars to interact and exchange ideas from different perspectives.

This year our keynote speaker is Dr. Chris Chafe, composer, cellist, and pioneer in live performance over high speed networks (e.g. Internet2). Chris is director of the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, where he periodically performs with musicians in Belfast, Beijing, Banff, Troy NY, San Diego and Berkeley CA—to name a few. It is wonderful to have him reveal to us a new approach to performing with technology.

It is with great pleasure to have you here in Cheney to participate in this moment of musical investigation and exploration.

Jonathan Middleton  
2009 Conference Host

# KEYNOTE ADDRESS



## Conference Keynote Address

Saturday, April 11

10:45 a.m.

Music Building, Room 247

*Tapping into the Internet as a Musical / Acoustical Medium*

Chris Chafe (Stanford University)

Chris Chafe is a composer/cellist /music researcher with an interest in computer music composition and interactive performance. He has been a long-term denizen of the Center for Computer Research in Music and Acoustics, Stanford University where he directs the center and teaches computer music courses. His doctorate in music composition was completed at Stanford in 1983 with prior degrees in music from the University of California at San Diego and Antioch College. Two year-long research periods were spent at IRCAM, and the Banff Center for the Arts developing methods for computer sound synthesis based on physical models of musical instrument mechanics. Current projects include the "SoundWIRE" experiments for musical collaboration and network evaluation using high-speed internets for high-quality sound. He has performed his music in Europe, the Americas and Asia, and composed soundtracks for documentary films. Two recent discs of his works are available from Centaur Records. In Spring 2001, a collaboration with artist Greg Niemeyer entitled Ping was exhibited at SF MOMA and online via the Walker Art Center. A second collaboration, Oxygen Flute, was created for the San Jose Museum of Art. A CD of music from both installations is also available. "Organum" is their present project, a completely synthetic animation being developed for digital planetariums and individual game play.

Keynote Abstract: Recent work in Internet audio leverages advanced educational networks for music, making distance ensembles a reality and creating a new kind of acoustical medium, in which sound waves propagate as if traveling through air, water, or solids. The presentation presents three areas of research:

- 1) Remote musical collaboration using professional-quality, low-latency audio
- 2) Empirical study of music performance affected by acoustical properties of the medium (especially temporal separation)
- 3) Auditory methods for monitoring network quality-of-service, especially for networks supporting real-time, interactive, bidirectional flows

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## FRIDAY, APRIL 10

8:00 AM – 9:30 AM  
Conference Registration

Music Building, Room 247

9:30–11:00 am

Room 247

**Session 1**

Session Chair: Nicole Molumby (Boise State University)

9:30 AM *Cultural Pluralism in Bartok's "Dance Suite"*  
Sang Nam (Madison, Wisconsin)

10:00 AM *The 21<sup>st</sup> Century Saxophone*  
Shirley Diamond (Walla Walla University)

10:30 AM *Big Time: Post-punk as a Catalyst for Resurgence*  
Paul Harris (University of Puget Sound)

11:00–11:15 am

Location TBA

**Coffee Break**

11:15 am–12:15 pm

Room 247

**Session 2**

Session Chair: Brian Cobb (Bellevue Community College)

11:15 AM *Gaming and Optimal Experience in the Music Theory Classroom*  
Krista Riggs (California State University, Fresno)

11:45 AM *They Do Not Play What is Not Written Down: Contextualizing the Tradition of Oral Transmission In Reproducing African and African-American Musical Style*  
Barry Bilderback (University of Idaho)

12:15–1:30 pm

**Lunch (on own)**

1:30–3:00 pm

Room 247

**Session 3**

Session Chair: Kimberly James (The University of Montana)

1:30 PM *Athletic Musicians: Structuring Practice Sessions as Workouts*  
David McKinney (Santa Fe Community College)

2:00 PM *Totalist Methods as Expressive Means in Mikel Rouse's "Failing Kansas"*  
David McIntire (Kansas City, Missouri)

2:30 PM *Was He Right? A Loom Back at Frank Zappa's 1984 Keynote Address to the American Society of University Composers*  
Sam Hamm (Rocky Mountain College)

3:00–3:15 pm

**Coffee Break**

3:15–4:15 pm

Room 247

**Session 4**

Session Chair: Leslie Moreau (Boise State University)

3:15 PM *"Ariadne auf Naxos": Vorspiel und Orgasm*  
Jean-Marie Kent (University of Washington)

3:45 PM *Copper John's Band: The History and Role of Music inside the Auburn Correctional Facility*  
Barry Bilderback (University of Idaho)

FRIDAY, APRIL 10

4:15–4:30 pm

Break

4:30–6:00 pm

Recital Hall

**CMS Performers Concert**

Concert Manager: Nicole Molumby (Boise State University)

*Chorôs No. 2* ..... Heitor Villa Lobos*Leslie Moreau (Boise State University)**Nicole Molumby (Boise State University)**Cinco, Cinco (1987) y Sesi (1988) para flauta sola* .....

Carlos Sanchez Gutierrez

*Merrie Siegel (Moscow, Idaho)**Revolutions for Solo Clarinet (1969)* ..... Paul Martin Zonn*Leslie Moreau (Boise State University)**Chansons Madécasses* ..... Maurice Ravel*Kimberly James (University of Montana)**Nicole Molumby (Boise State University)**Bill Conable (Ohio State University, retired)**Ivana Cojbasic (Eastern Washington University)**Quintet, Op. 52* ..... Theodor Blumer*Carol Padgham Albrecht (University of Idaho)**Leonard Garrison (University of Idaho)**Roger Cole (University of Idaho)**Robert Dickow (University of Idaho)**Susan Hess (University of Idaho)*

6:00–8:00 pm

Dinner

8:00 pm

Recital Hall

**Teleconference Recital**

Concert Manager: Jonathan Middleton (Eastern Washington University)

*Bartok Cello Duos and Mike Curtis "Jazz and Ethnic Duos"**(orig. basson / contrabassoon)**Chris Chafe, cello (in the Music Department Recital Hall)**John Marshall, cello (in the CEB building)*

## CMS 2009 International Conference Zagreb, Split, and Dubrovnik, Croatia

Register now for what promises to be an extraordinary international conference in Croatia, June 30–July 7, 2009. The conference will be held in Zagreb, Split, and Dubrovnik. The program will include scholarly discourse and the presentation of new music by CMS members, interaction with regional scholars and performers, and guided sightseeing opportunities.

Visit <[www.music.org/Croatia.html](http://www.music.org/Croatia.html)> for full details!

## SATURDAY, APRIL 11

**9:00 am –10:30 am**

**Room 247**

**Session 5**

Session Chair: Nicole Molumby (Boise State University)

9:00 AM *The Transliteration of Japanese Phonetic Syllable into English Phonetic Syllable for the Performance of Modern Japanese Choral Music*

Matthew Howell (Oklahoma Panhandle State University)

9:30AM *Oboe Beyond Berio: Tracing the Influence of “Sequenza VII” through Contemporary Compositions*

Krista Riggs (California State University, Fresno)

10:00 AM *Plays Well with Others: Collegiality in Graduate Music School*

Jean-Marie Kent (University of Washington)

**10:30–10:45 am**

**Location TBA**

**Coffee Break**

**10:45–11:45 am**

**Room 247**

**Keynote Address**

Session Chair: Jonathan Middleton (Eastern Washington University)

*Tapping into the Internet as a Musical / Acoustical Medium*

Chris Chafe (Director of CCRMA, Stanford University)

**11:45 am–12:00 pm**

**Break**

**12:00–1:30 pm**

**Room 247**

**Lunch and Annual Business Meeting**

Presiding: Nicole Molumby, CMS Pacific Northwest Chapter President

**1:30–3:00 pm**

**Room 247**

**Session 7**

Session Chair: Brian Cobb (Bellevue Community College)

1:30 PM *It’s a Riot! Using Multiple Pedagogical Approaches and Dramatic Re-creation to Teach the “Rite of Spring”*

Shannon Scott (Washington State University)

2:00 PM *The Importance of Not Being French: Political Unity and Viennese Opera, 1792–1805*

Carol Padgham Albrecht (University of Idaho)

2:30 PM *Diversity and Social Justice in the Music Classroom*

Matthew Okun (Seattle, Washington)

**3:00–3:15 pm**

**Coffee Break**

**3:15–4:15 pm**

**Room 247**

**Session 8**

Session Chair: Kimberly James (University of Montana)

3:15 PM *Global Destabilizations Sustainable Solutions, and Schools of Music: Challenges and Potentials in a Perilous Time*

David Montano (University of Denver)

3:45 PM *Pedagogical Comparison and Contrast between Asian and American Approaches to Music Prodigies*

Sang Nam (Madison, Wisconsin)

4:15 PM *Two Times Three: New Duos for Flute & Clarinet*

Shannon Scott (Washington State University)

Leonard Garrison (University of Idaho)

SATURDAY, APRIL 11

6:00–8:00 pm  
Dinner

8:00 pm

Recital Hall

**CMS Composer’s Concert**

Concert Manager: Brian Cobb (Bellevue Community College)

*Fanatbeljin* ..... Tayloe C. Harding (University of South Carolina–Columbia)  
*TBA, alto saxophone*

*dear s.*, ..... Brian Cobb (Bellevue Community College)  
*Margaret Brink, piano*

*From the Gland of Intention* ..... David McIntire (Kansas City, Missouri)  
*TBA, bass clarinet*  
*TBA, bassoon*  
*TBA, percussion)*

*Interruptions II* ..... Philip Schuessler (Champaign, Illinois)  
*Philip Schuessler, piano*

*Bluebacks from Redfish Lake* ..... Jonathan N. Middleton  
(Eastern Washington University)  
*Margaret Brink and Kendall Feeney, piano*

**END OF CONFERENCE**

**2009 CMS Professional Development Events**

Asolo Song Festival  
May 18–June 12, 2009  
Asolo, Italy  
[www.asolofestival.com](http://www.asolofestival.com)

Institute on the Pedagogies of World Music Theories  
May 19–23, 2009  
University of Colorado-Boulder

Puerto Rico Conference on Music Entrepreneurship  
July 27–29, 2009  
Puerto Rico Conservatory of Music  
[www.prcome.org](http://www.prcome.org)

CMS Argentine Tango Institute  
July 20–31, 2009  
Argentina

CMS Pre-Conference Workshop on Music Administration  
October 21, 2009  
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Saturday, April 11

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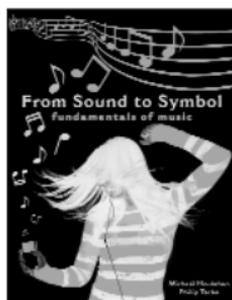
## From Sound to Symbol

Fundamentals of Music

MICHEÁL HOULAHAN and PHILIP TACKA

Designed for a one-semester music fundamentals course, this text clearly covers all essential topics, but with a unique, "sound-to-symbol" approach that explores concepts through the *sound* of music before explaining how *symbols* are used to represent that sound. The text includes 2 CDs.

May 2008 512 pp. paper \$80.00



## The Pop, Rock, and Soul Reader

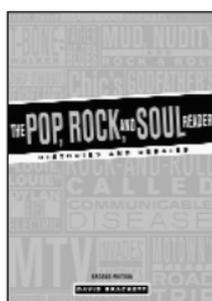
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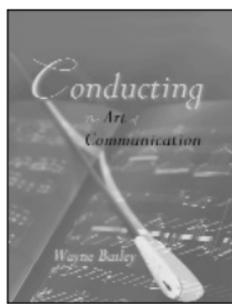
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June 2008 192 pp. spiral bound \$49.95



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# BIOGRAPHIES OF COMPOSERS AND PRESENTERS

## **Albrecht, Carol Padgham**

Carol Padgham-Albrecht holds the rank of Associate Professor at the University of Idaho, where she teaches courses in music history from the Medieval through Romantic periods and directs the oboe studio. Her oboe teachers include Felix Kraus, John Mack, and Charles Veazey, and she holds performance degrees from the University of North Texas. She received the Ph.D. in Musicology / Ethnomusicology from Kent State University with a dissertation on "Music in Public Life: Viennese Reports from the Allgemeine musikalische Zeitung, 1798-1804." Her research interests include music criticism, opera, and concert life in early 19th-century Vienna, the music of Beethoven, and relationships between music and politics.

## **Bilderback, Barry T.**

Barry T. Bilderback, Ph.D., newly appointed assistant professor of music history and ethnomusicology at the University of Idaho / Lionel Hampton School of Music, is a native of upstate New York. Prior to his Lionel Hampton School of Music appointment, Dr. Bilderback taught at Linfield College and the University of Oregon. He is also a past president of The College Music Society/Pacific Northwest Chapter (2003-2005). Currently, for publication he is writing a historical expose on the impact of Russian migration on the Tin-Pan Alley tradition. His overseas teaching includes a study abroad course in Vienna, Salzburg and Prague during the 2006 Mozart Festival. Having recently returned from Africa (Ghana), where he conducted a study abroad course in Ghanaian drumming and dance, Dr. Bilderback is researching contemporary Ghanaian institutions and the way(s) traditional music is taught. In his spare time he is a freelance society-style jazz pianist. He also continues his work on the violin and the flute while fine-tuning his kpanlogo and djembe drumming skills under the direction of Ghanaian master drummer Nii Ardey Allotey, and Guinean master drummer Alseny Yansane.

## **Cobb, Brian A.**

Dr. Brian Cobb, a resident of Seattle, is a composer, educator, and double bassist. He teaches music composition, music theory, music history, & jazz performance at Bellevue Community College (WA). His composition catalogue includes music for voice, wind ensemble, orchestra, dance, film, electronic media, and numerous chamber settings. His major works include *Campfire Songs* (for two voices and mixed ensemble) a theatrical song cycle set during the American Frontier era, *sCatterEd* (for solo flute) an interdisciplinary work that fuses music/theatre/kinesics, and the evolution-influenced *in far country* (for alto/soprano saxophone & piano) commissioned by saxophone virtuoso Dr. Chien-Kwan Lin. His music has been recently published by Ludwin Music. Brian is an active member of Seattle's improvised music scene and performs regularly with the Tom Baker Quartet and the William O. Smith Trio.

Brian Cobb has received music degrees from the University of Washington (DMA), University of Massachusetts (MM), and Berklee College of Music (BM). Dr. Cobb is the acting secretary of The College Music Society's Pacific Northwest Chapter.

## **Cole, Roger**

Roger Cole is Professor of Clarinet and Music History at the UI. He is a graduate of Yale University with a doctorate in clarinet performance. He has studied with Jack Brymer in London, Keith Wilson at Yale and Richard Stolzman in New York. Dr. Cole was recently awarded the Idaho Commission of the Arts Fellowship to study in Europe. He is currently the clarinetist with the Northwest Wind Quintet and has been the bass clarinetist with the Spokane Symphony. In 1993, Dr. Cole was selected to perform in Flagstaff, Arizona at the International Clarinet Festival.

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

### **Diamond, Shirley A.**

Dr. Shirley Diamond, originally from North Vancouver, British Columbia, is an active performer and educator who is now residing in the central Washington area. Currently on faculty at Walla Walla University in Washington state, she has previously served on faculty at Central Washington University, Whitman College, University of Alaska - Fairbanks, Trinity Western University, Douglas College, Kwantlen University College as well as Indiana University.

Dr. Diamond has made numerous concert appearances throughout the United States as well as Western Canada. She recently performed at the 14th World Saxophone Congress in Ljubljana, Slovenia and will be performing in Bangkok, Thailand in 2009. Comfortable performing in a wide variety of musical styles and genres, she is an expert on saxophone music of the former Soviet Union and Russia as well as an active commissioner of music for saxophone and computer or electronics.

Dr. Diamond holds degrees in saxophone performance from the University of British Columbia, the University of Texas at Austin and Indiana University and has studied with Harvey Pittel and Eugene Rousseau, among others.

### **Dickow, Robert**

Robert Dickow is Associate Professor of horn, theory and composition at the UI. From the San Francisco Bay Area, he performed in the Amici Della Musica Chamber Orchestra, the San Francisco Opera Orchestra, the San Jose Symphony, San Francisco and Oakland Symphony Orchestras, the Carmel Bach Festival, and the San Francisco Civic Light Opera. He holds a Ph.D. degree in music composition from the University of California at Berkeley. Today Dickow is active in the Northwest as a teacher, composer, and performer, and plays with the UI faculty wind and brass quintets, the Spokane Symphony, and the Washington/Idaho Symphony.

### **Garrison, Leonard**

Leonard Garrison is Assistant Professor of Flute and Aural Skills at the UI and Chair of the National Flute Association. In summers, he teaches and performs at Blue Lake Fine Arts Camp in Michigan and the Red Lodge Music Festival in Montana. He has been flutist in The Scott/Garrison Duo, the Chicago Symphony, and the Tulsa Philharmonic, soloist on National Public Radio's "Performance Today," winner of the 2003 Byron Hester Competition. He has taught at The University of Tulsa, Bowling Green State University, the University of Arkansas, and the University of Wisconsin at Eau Claire. Leonard holds a Doctor of Music degree from Northwestern University.

### **Hamm, Samuel J.**

Samuel J. Hamm, Jr. (b. 1968) is a composer of acoustic, electroacoustic, and mixed-media music within a variety of genres including concert music, theatre, and dance. Sam completed a PhD in Music Composition in 2005 at the University of Florida, where his dissertation advisor was James Paul Sain. Sam also holds a BM in Composition from the University of Alabama (1991) and a MM in Composition from the University of Florida (1995). In addition, Sam has studied composition with Cort Lippe at the University of Buffalo. Currently, Sam holds the position of Assistant Professor of Music at Rocky Mountain College in Billings, MT, where he teaches music theory, counterpoint, composition, low brass, history of Western music, and history of rock and roll. He has held prior teaching positions at the University of Florida, The University at Buffalo, and the University of Louisiana at Lafayette. Professional affiliations include the American Society of Composers, Authors, and Publishers (ASCAP), Society of Composers, Incorporated (SCI), The College Music Society (CMS), and Music Educators National Conference (MENC).

### **Harding, C. Tayloe**

Tayloe Harding is a composer and music administrator currently serving as Dean of the School of Music at the University of South Carolina. A passionate advocate for advancing the impact of higher education music study and experience on American communities and national society, he is devoted to an array of organizations whose missions are consistent with this advocacy. As President of The College Music Society from 2005-2006, he led the creation of the Engagement and Outreach Initiative where the efforts of the music professoriate are articulated with a variety of national constituencies, including other higher education disciplines and populations, music businesses and industries, and general audiences all in an effort to meet common musical and civic goals. He has been a founding member of the leadership teams for the Brevard Conference

on Music Entrepreneurship (BCOME), the Round Top Roundtable: The Next Generation of Music Leadership in America and the independent National String Project Consortium (NSPC). As Dean at South Carolina he has brought a bold idea to fruition: to more fully prepare tomorrow's professional musicians by combining conventional professional music study with a systematic curricular and co-curricular exploration of music advocacy, music entrepreneurship, and community engagement in music by forming the Carolina Institute for Leadership and Engagement in Music, the first such entity of its kind in American higher education. An active member and consultant for NASM, CMS, SCI, ASCAP, he is a frequent presenter on issues facing the future of university music units and their leadership, and remains active as a composer earning commissions, performances, and recordings for his works all over the world.

**Harris, K. Paul**

Paul Harris is currently Visiting Assistant Professor at the University of Puget Sound, and spent the previous year in the same capacity at Boston University. Harris obtained his PhD from the University of North Carolina-Chapel Hill in 2007. Bachelors and Masters degrees in microbiology (1983), law (1986), and music (BA 1996, MA 1999) were all completed at the University of Calgary. The late 80s were spent touring Canada as guitarist for a rock band (once described—somewhat bemusingly—as a cross between R.E.M. and Van Halen).

Harris' musicological activities are centered on popular music, both during the Renaissance, and today. His dissertation examined the use of the recording studio as a compositional tool in the music of U2, a study currently expanding into a monograph on compositional process and aesthetics in the postpunk period (under consideration by the University of Michigan Press). His Renaissance studies focus on music printing and the dissemination of songs of Jacques Arcadelt via intabulation, and the light that this sheds on popular culture and "mass media" in the 16th century.

**Hess, Susan**

Susan Hess is Associate Professor of Bassoon and Assistant Director of the Lionel Hampton School of Music. She is the principal bassoonist of the Walla Walla Symphony and has performed with the Boulder Bach Festival, Colorado Music Festival, Colorado MahlerFest, Ernest Bloch Music Festival, Solstice Wind Quintet and Colorado Wind Quintet (faculty ensemble at University of Colorado), the Spokane Symphony, Delaware Symphony Orchestra, and Concerto Soloists of Philadelphia. She earned her doctorate and bachelor's degrees from the University of Colorado and her master's degree from Florida State University.

**Howell, Matthew**

Matthew Howell is currently the Director of Choral and Vocal Studies at Oklahoma Panhandle State University. He holds a Doctorate of Musical Arts from the University of Arizona in choral conducting and a Master of Music from Northern Arizona University in Vocal Performance. Dr. Howell's performance experience spans the gamut from conducting choirs and orchestras, to opera, musical theater, film, and television. From an early age, he has had a deep interest in Japan and its culture. Research in Japanese music seemed a natural step after having lived in Japan for two years and learning the spoken and written language. Dr. Howell particularly champions Japanese choral music that retains elements of traditional Japanese choral music. He currently resides in Goodwell, Ok with his wife, Coza and son, Benjamin.

**Kent, Jean-Marie**

Jean-Marie Kent is a DMA candidate in Choral Conducting and a Master's candidate in Music History at the University of Washington. She graduated from McGill University (Montreal) in Conducting and subsequently conducted the Victoria Symphony, the Cowichan Consort and Choir, and the Nanaimo Symphony Orchestra on Vancouver Island. She taught music in the public schools for twelve years, developing curriculum for gifted students. She is currently the director of the Magnolia Chorale and the University of Washington Women's Choir. She has collaborated with dancers, artists, and composers to create programs that stimulate the imagination of new listeners of classical music. Her dissertation research on Vivaldi choruses was supplemented with support from the Chester Fritz Grant. In 2008, she was named a Fellow of the Institute on Public Humanities at the University of Washington, which provides students with an intensive week of exploration on public scholarship, community engagement, and multi-disciplinarian collaborations.

### **Kent, Jean-Marie**

Jean-Marie Kent is a DMA candidate in Choral Conducting and a Master's candidate in Music History at the University of Washington. She graduated from McGill University (Montreal) in Conducting and subsequently conducted the Victoria Symphony, the Cowichan Consort and Choir, and the Nanaimo Symphony Orchestra on Vancouver Island. She taught music in the public schools for twelve years, developing curriculum for gifted students. She is currently the director of the Magnolia Chorale and the University of Washington Women's Choir. She has collaborated with dancers, artists, and composers to create programs that stimulate the imagination of new listeners of classical music. Her dissertation research on Vivaldi choruses was supplemented with support from the Chester Fritz Grant. In 2008, she was named a Fellow of the Institute on Public Humanities at the University of Washington, which provides students with an intensive week of exploration on public scholarship, community engagement, and interdisciplinarian collaborations.

### **McIntire, David D.**

David D. McIntire was born in upstate New York and has had some training on the clarinet. Weekly exposure to Protestant hymnody and playing in a small town band were experiences that provided his entry into music. Hearing the music of Sibelius in the fifth grade also made a deep impact. He has maintained his livelihood through playing, teaching, composing, and writing about music. Has had an inexplicable interest in electronic and modern music since his early teen years, to the frustration of several of his teachers. McIntire also played clarinet and saxophone in a number of eccentric and overly idealistic musical groups; most notably the Colorblind James Experience, the Whitman/McIntire Duo, and the Hotheads. He holds music degrees from Nazareth College of Rochester, Ithaca College and is a DMA candidate in composition at the University of Missouri-Kansas City where he is a Preparing Future Faculty Fellow. He is also completing a master's degree in musicology at UMKC. His research interests include soundscape composition, minimalism and post-minimalism, the "American Mavericks" tradition, and the music of Harrison Birtwistle.

### **McKinney, David L.**

Dr. McKinney is Adjunct Professor of Music and Director of Keyboard Studies at Santa Fe College in Gainesville, FL. He was previously Wellness Director of the North Central Florida YMCA. He holds a doctorate in organ performance from University of Arizona and other advanced degrees from University of Florida in Human Performance and in Business Management. A Certified Strength and Conditioning Specialist and a Certified Personal Trainer, Dr. McKinney has helped several people become healthier with proper daily movement. Dr. McKinney's interests center on performance enhancement for musicians using both physical and psychological athletic training principles.

### **Middleton, Jonathan N.**

Dr. Jonathan N. Middleton is a composer and associate professor at Eastern Washington University. His creative interests include spontaneous approaches to composition through stream of consciousness and algorithmic composition. The foundation of his work is created from the "musicalgorithms" software he designed in 2004. The application provides a creative environment where composers can create music from DNA and numbers (available on the Web at <http://musicalgorithms.ewu.edu/>). From this source he has composed many pieces from orchestral to electronic. In recent years he has received numerous commissions with performances and recordings from the Czech Philharmonic, Kiev Philharmonic, Millennium Symphony, Spokane Symphony, Coeur d'Alene Symphony, Paradox, MoPho, and Music Northwest. His music is featured on the CDs Soak, ERM Masterworks of the New Era vols. 11 and 17, and ERM Music of the Americas. He has recently published an article in the journal "Leonardo" (41/2 2008), which describes his creative process with "musicalgorithms" (the article is co-authored with professor Diane Dowd from Mathematics). During the 2007-08 academic year he served as a visiting scholar and composer at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). There he completed a new work for mobile phones with performances at Stanford, Belfast, Helsinki, Monterey and Berkeley.

**Montano, David R.**

Associate Professor and Director of Piano Pedagogy Studies, David Montano is also Coordinator of Group Piano Studies, Director of the University Program, and Principal Graduate Advisor in the Lamont School of Music at the University of Denver. His degrees include a D.M.A. in music education from the University of Missouri at Kansas City, an M.M. in piano performance from the University of Arizona, an M.C.I.S. in computer information systems from the University of Denver, and a B.M. in piano performance from Indiana University.

Dr. Montano has appeared as soloist with the Lamont Symphony Orchestra and the Los Angeles Concert Orchestra, and has performed in faculty concert programs of the Lamont School of Music. He has published articles in various publications of the International Society for Music Education and MENC—The National Association for Music Education, and co-authored a textbook for adult keyboard instruction. He has served on the Editorial Committee of the International Journal of Music Education, on the Advisory Committee of Teaching Music, as Editor of Colorado Music Educator, and as Co-editor of *Ars Musica Denver*.

He has presented papers at ISME conferences in Zimbabwe, Canada, and Italy, at regional, national, and international conferences of The College Music Society (including in Thailand), the National Piano Teachers' Institute, and other organizations. His professional leadership service has included a term as Chair of the Council of State Editors for MENC, as well as offices on the board of CMS's Rocky Mountain Chapter, for which he is currently serving as Vice President/President-elect.

**Myung, Soonsook**

Dr. Soonsook Myung holds a D.M.A. in Piano Performance and Pedagogy from the University of Wisconsin, Madison and a Master's degree in Piano Performance from the University of Indiana, Bloomington. Recent Wisconsin Beethoven competition winner (2005), Dr. Myung has appeared as soloist, collaborator, duo-pianist, and lecturer throughout the United States. She also performs internationally: she played Chopin Concerto No. 1 with Korean Symphony Orchestra at Seoul Arts Center in 2001 and made numerous appearances in concert halls in Korea.

**Nam, Sang Um**

Professor Sang Um Nam currently teaches Imaging Media (New Media concentration) at the Department of Communication Technologies in the University of Wisconsin, Platteville. He holds a M.F.A. in Electronic Integrated Arts from Alfred University, New York and a B.A. in Interdisciplinary Computing and the Arts and a B.S. in Molecular Biology from the University of California, San Diego. As sonic artist, he appeared in many experimental music shows and released numbers of CDs of his real-time performance and experimental music.

**Nolan, Julia**

Julia Nolan is a SSHRC funded PhD candidate at The University of British Columbia in Curriculum and Pedagogy. She is interested in music performance research, in the area of private music instruction and curriculum. Ms. Nolan teaches saxophone at The University of British Columbia, is past Vice-President of the CMS Pacific Northwest region, and an artist-clinician for Yamaha Canada Ltd. Julia Nolan has presented academic papers in North America and Europe and remains active giving master classes, public lectures, and performances. In February 2009 she will perform Fred Stride's Concerto with the UBC and UVIC Wind Ensembles and premieres a Concerto written by Charles Stolte in Edmonton. In March 2009 she presents a concert of music written for her by UBC affiliated composer that includes a premiere by Dorothy Chang for saxophone and dancer. She premiered two works at the World Saxophone Congress in Ljubljana, Slovenia in 2006 and premiered Ian McDougall's Concert, commissioned for her and the CBC Vancouver Orchestra. Ms. Nolan performed as soloist with the festival orchestra at the World Saxophone Congress in Minnesota, in 2003, and was soloist for the CBC Vancouver orchestra for the cd "Globetrotting". She is featured on the cd "Intrada" with the Alan Matheson Big Band and performs with the Saxophilia Saxophone Quartet. Her career highlights were profiled in "The Saxophone Journal" (Sept/Oct 2001).

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

### **Okun, Matthew**

Matt Okun is a career music educator who has spent the past 8 years as a teacher educator; specifically a clinical supervisor. He taught band and orchestra to public school students in Washington, DC; Albuquerque, NM, and on the Navajo Reservation for over 20 years combined. Working at the University of New Mexico, he mentored and supervised novice teachers and interns in Albuquerque Public Schools, and currently is a University Coordinator (clinical supervisor) of student teachers at Seattle Pacific University. He has taught numerous sections of music appreciation and world music to undergraduates on 4 different campuses. He has adapted and developed curriculum for numerous courses on topics from practitioner research to world music to diversity training for the classroom. His goal is to show interns how to take the philosophy they have studied and apply it to their own current and future teaching experiences.

### **Riggs, Krista**

Krista Riggs earned a Doctor of Music from Indiana University. She has been invited to present research and recitals at conferences of the International Double Reed Society, the International Society for Music Education, the International Symposium on the Philosophy of Music Education, and The College Music Society, as well as conferences on gender scholarship, excellence in teaching and learning, and assessment in education. Invitations have come from the United States, Canada, Germany, Italy, Malaysia, and Thailand. Her research has been published in the Double Reed and the Philosophy of Music Education Review. She teaches oboe, music theory, and chamber music at California State University-Fresno.

### **Schuessler, Philip T.**

Philip Schuessler received his bachelor degree in music composition at Birmingham-Southern College and his Masters Degree from the University of Miami. He most recently completed his PhD from the State University of New York at Stony Brook. His teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, and Dan Weymouth. He has had works performed by such performers as violinist Graeme Jennings, Time Table percussion ensemble, violinist Eric km Clark, and cellist Craig Hultgren. He has had works played at notable venues such as June in Buffalo Festival, Festival Miami, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference, MusicX in Cincinnati, the Oregon Bach Festival, Spark Festival, Electronic Music Midwest, Electro-Acoustic Juke Joint, and multiple SEAMUS Conferences. International recognition for his works includes a mention in the 2004 Bourges International Residence Prize for Wisdom and Surprise for contrabass and tape. Recent commissions include a work for percussion duo and electronics for percussionists Daniel Kennedy and Michael McCurdy. More info can be found at [www.philipschuessler.com](http://www.philipschuessler.com)

### **Scott, Shannon**

Dr. Shannon Scott is the instructor of clarinet and History of Music at Washington State University. She is clarinetist in the Solstice Woodwind Quintet and the Scott/Garrison Duo and in summers teaches and performs as principal clarinetist of the Eastern Music Festival in North Carolina. Scott performed at the 2008 National CMS Conference and the 2008 National Flute Association as part of her work promoting the music of Elliott Carter. Dr. Scott has performed as principal clarinetist of the Tulsa Opera Orchestra and Tulsa Philharmonic Orchestra, associate principal clarinet of the Orchestra of the Opera of Lyon, second clarinet for the Grant Park Symphony in Chicago, and clarinetist in the Marlboro Music Festival, where she participated in Music from Marlboro tours and recorded for the Marlboro Recording Society. She has also taught at the University of Idaho and the University of Tulsa. Dr. Scott holds degrees from Juilliard, Ecole Normale de Musique de Paris, Conservatoire Regional Marcel Dupre, Yale University and Northwestern University. Her major clarinet teachers were Robert Marcellus, Keith Wilson and Stanley Drucker.

**Siegel, Merrie R.**

Merrie Siegel has been hailed by the U.S. and Mexican press as "magnificent, jovial and radiant, with purity of tone and great technical command of the instrument." The American Record Guide said of her CD *Flute Music of the Americas*, "This is wonderful--a joy to hear.... Her playing here is superb. She has a rich, well-controlled tone, and her technical facility is stunning...I am grateful to Siegel for restoring my faith in the academic music world." Her second CD *Flute Music of the Americas, Vol. II*, will be released next summer. In addition, she has recorded on the Sony and Capstone labels.

In great demand as a recitalist and teacher, she has been a member of the faculties of the University of Idaho, Houston Community College, Universidad Autónoma de Nuevo León and the Escuela Superior de Música y Danza, both in Monterrey, México, and at the Conservatorio de las Rosas, Morelia, Michoacán, México. An active orchestral musician, Merrie has performed with the Houston Symphony, Charleston Symphony, Spokane Symphony, Rochester Philharmonic and Mozart Society of Philadelphia, among others. She has held the position of Principal Flute of the Boise Philharmonic, Sinfónica de la Universidad Autónoma de Nuevo León, Monterrey, the Filarmónica del Bajío, and the Orquesta Sinfónica de Aguascalientes. She has appeared as guest artist at the University of Central Florida, University of Wisconsin-Oshkosh, University of South Carolina, Ball State University, University of Nevada-Las Vegas, University of Iowa, Rhode Island College, Bowling Green University, University of Washington, Boise State University, and the University of Montana. A Philadelphia native, Merrie made her New York Debut in CAMI Hall as winner of the New York Flute Club's Young Artist Competition at the age of 19. ♦

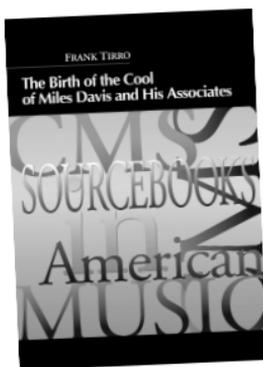
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# ABSTRACTS AND PROGRAM NOTES

**Albrecht, Carol Padgham**

***The Importance of Not Being French: Political Unity and Viennese Opera, 1792–1805***

1792 to 1805 marked a critical period in Viennese political and cultural history. The new emperor Franz II (r. 1792-1835) inherited considerable baggage from his predecessors, including a weak economy, ethnic unrest in several areas of his far-flung realm, and rivalry with Prussia for power in Germany. But worse, on April 20, 1792 the French Republic declared war on Austria, imposing noticeable changes in everyday life, including heightened surveillance on individual citizens and censorship of the presses. The Viennese court theater's opera company normally drew many of its productions from the French theater. But the war also imposed a sort of cultural embargo, bringing a sudden need for "domestic products" to instill national pride--original opera libretti in German, set to music by German composers (including Mozart), or alternatively, Italian works by composers from the courts of friendly allies, such as Naples.

Although all four of the major undergraduate music history textbooks place individual operas by Mozart and Beethoven in some sort of extra-musical context, none examines opera programming itself from this period as an aspect of a larger political agenda. This paper, drawing from contemporary theatrical records and press coverage, will explore a lesser known segment of Viennese opera history (between *Die Zauberflöte* and *Fidelio*), revealing a cause-and-effect relationship between political change and musical result. Pedagogically, this interdisciplinary approach is useful for integrating music into the larger societal picture in curricula for both music majors and music in general studies.

**Bilderback, Barry T.**

***"They Do Not Play What is Not Written Down:" Contextualizing the Tradition of Oral Transmission In Reproducing African and African-American Musical Style***

James Weldon Johnson's quote, "they do not play what is not written down," found in the 1925 publication, *The Book of the American Negro Spiritual*, is one of the most concise statements ever made regarding African-American support of oral transmission in musical interpretation. As this statement seeks to explain what Johnson describes as "native musical instinct and talent," he concludes that it is the potency of oral transmission whereby African-Americans are able to execute successful musical retention, performance and improvisation. In spite of Johnson's observation, the feature of oral transmission, when addressed in scholarship, is usually overshadowed by other interpretive characteristics that presumably define African-American musical style. The features of alteration that are bound to written tradition, such as blue-notes, swing-eighths, and syncopation, although not always viewed as such by traditional performers, currently define the aesthetics and sensibility in African-American music. As debates over oral vs. written transmission exist in jazz education, this paper examines and defends the indispensable role of oral transmission in reproducing authentic African-American music style. As oral transmission enabled displaced and marginalized Africans to retain their musical information and practices during the Trans-Atlantic slave trade it also served as the primary mode of musical communication through the highly-acclaimed and artistically-charged Antebellum and Harlem Renaissance periods. In this respect, this paper examines the historical role of oral transmission in Africa history and its extension into African-American music tradition while providing insight into the way African-American performers have decoded and achieved style in their own music.

**Bilderback, Barry T.**

***Copper John's Band: The History and Role of Music Inside the Auburn Correctional Facility***

As part of a nationally-based historical study of prison music, this paper examines the history and role of music traditions within the Auburn Correctional Facility. Founded in 1816, Auburn prison, located in Upstate New York, is one of the first institutions to have a formalized rehabilitation program, and the first to use the electric chair. In the facility, there also exists, what is claimed to be, a sustained and meritorious musical tradition. Nationally, in the areas of prison policy and initiatives, music has played a vital role in social control and personal rehabilitation. However, prison music, as an area of study in the canon of music history, has not been thoroughly examined beyond the role of work-songs related to African-American vernacular forms. Furthermore, in post 9/11 musicological

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perspective, there has emerged a new emphasis on music as a form of social order and control. The explanations, interviews, repertoire, and archival findings, founded on this regionally-based study, will serve to inform future historical perspectives related to the overlooked nationally-based trends in prison music.

### **Cobb, Brian A.**

#### ***dear s.,***

*Dear s.,* (for solo piano) is a musical reflection and celebration of human companionship. Using a compositional device similar to J.S. Bach's B,A,C,H motive, *dear s.,* uses the initials of the individuals involved (eS, D & B, C) as the composition's primary pitch material. This work is extremely patient and consumes the concert space by rotating the collection of aforementioned initials/pitch classes and their subsequent overtones.

### **Diamond, Shirley A.**

#### ***The 21st Century Saxophone***

The 21st Century is truly underway and music composition is evolving to reflect the times. Electronic sounds, midi and interactive computer programs are all combining with acoustical instruments to create new and exciting works.

The two works to be performed here, composed in 1998 and 2001 respectively, are indicative of the evolution of saxophone repertoire in the 21st century.

"...and yet" by Paris-based Argentinian-born composer Tomás Gubitsch was composed in 1998 and premiered the same year at the Centre Culturel André Malraux in Nancy, France. The work is just 4 minutes long yet contains a variety of extended techniques for the alto saxophonist including quarter tones, key clicks, multiphonics and improvisation. The accompaniment consists of both electronic and electroacoustic sounds producing a collage of classical and avante garde elements. This work represents a meshing of modern acoustic composition and electronic music production.

"Dreams and Realities" by William Pardus, professor Emeritus of Music at Keene State College, was written in 2001 for tenor saxophone and midi sounds. This commission by the New Hampshire Music Teachers' Association is just under 8 minutes in duration and is written in a traditional formal and harmonic style. The saxophone has no extended techniques in this work. It is a good example of an amalgam of modern technologies and traditional composition forms.

### **Garrison, Leonard**

#### ***Two Times Three: New Duos for Flute and Clarinet***

The repertoire for flute and clarinet has expanded to fill the demands of active duos throughout the world. This program samples three of the best works from recent decades:

*Serenade for Flute and Clarinet* (1959, rev. 1979) Jürg Wytenbach

- I. Little March (in broken steps) (b. 1935)
- II. Duettino (in unequal voices)
- III. Waltz (in added values and Trio in false unisono)
- IV. Chasse (in slow motion and accelerated)

*Reversible Jackets: Exercises in Conjugal Counterpoint* (1987)

Dan Welcher

- I. Canon (b. 1948)
- II. Dialogue
- III. Fugue

*Four Little Duos for Flute and Clarinet* (1997) Robert Dickow

- I. Allegro moderato (b. 1949)
- II. Presto piacevole
- III. Lento
- IV. Allegro molto

Wytenbach, a conductor and composer based in Basel, Switzerland, describes his work as "Four short, light 'n' airy pieces for two players with a sense of fun and virtuosity." Welcher is a professor of composition and founder of the New Music Ensemble at the University of Texas. His work combines lyricism with contrapuntal intricacy. Dickow is professor of horn, composition, and theory at the University of Idaho. His finely crafted duos feature clever rhythmic play.

**Garrison, Leonard**

***Theodor Blumer, Quintet, Op. 52***

Theodor Blumer (1881–1964) lived in Dresden his entire life and never relinquished a Romantic style akin to that of Richard Strauss. This performance features the following masterful work:

*Quintet for Winds, Op. 52*

- I. Sehr frisch und feurig
- II. Romanze
- III. Leicht fließend
- IV. Finale: Sehr schwungvoll

**Hamm, Samuel J.**

***Was He Right? A Look Back at Frank Zappa's 1984 Keynote Address to the American Society of University Composers***

Frank Zappa (1940-1993) remains a controversial figure in American music. A self-taught composer, his works defied simple stylistic categorization and exhibited musical features from both concert and popular traditions. For many listeners of popular music, his music was too complicated and experimental. At the same time, Zappa was not taken seriously by many in the world of concert music due to his appropriation of elements of popular music in his concert works. Much of the controversy surrounding Zappa, however, came not from his music, but from his words. Whether in song lyrics, interviews, essays, or speeches, Zappa's words rarely failed to elicit extreme responses. One of the most famous, or perhaps infamous, examples is his 1984 keynote address to the national conference of the American Society of University Composers. In his comments, Zappa lambasted the very notion of composers in academe, ridiculed his audience, and disparaged the state of contemporary composition. A quarter-century has now passed since those remarks, and time now provides the perspective to evaluate the question, "Was he right?" Recent interviews with academic composers in attendance at the address, as well as a conversation with Zappa's widow, provide insight into the matter.

**Harding, C. Tayloe**

***Fanatbeljin (2006)***

No program notes submitted.

**Harris, K. Paul**

***"Big Time": Postpunk as a Catalyst for Resurgence***

In the mid- 1970s, punk music ushered in several ostensibly new styles of rock music. The late 70s and 80s embodied an extremely diverse, and poorly understood, musical culture where new genera and styles developed, co-existed, and merged, often with older styles and artists.

An overlooked anomaly within the perceived novelty of the punk, postpunk, and new wave era is the significant resurgence—as opposed to revival—of major artists from the 1960s and early 70s. Some of the most successful albums of the mid-80s were by artists in their thirties and forties, including *Graceland* (1986) by Paul Simon, formerly of Simon and Garfunkle, *So* (1986) by former Genesis member Peter Gabriel, and the eponymous *Robbie Robertson* (1987) by the former member of the Band. The latter two albums highlight the centrality of production in creating a signature sound, as both were produced by Daniel Lanois, whose style became emblematic of the 80s and 90s particularly after co-producing (with Brian Eno) U2's seminal *The Joshua Tree* (1987).

The novelty and overriding sense of experimentation within the postpunk milieu aesthetically opened the doors for older, but somewhat marginalized, artists to revitalize their careers without abandoning their idiosyncratic styles. Furthermore, an answer was provided to the question of what happens to rockers as they age. The answer was 'nothing,' paving the way for the postpunkers and their resurgent elders to continue their careers to the present and gradually extract rock music exclusively from the purview of youth culture.

**Howell, Matthew**

***The Transliteration of Japanese Phonetic Syllable into English Phonetic Syllable for the Performance of Modern Japanese Choral Music***

Currently in Japan there are 5,202 choirs registered as part of the Japan Choral Association. The amount of choral literature produced by Japanese composers is similarly vast. Unfortunately, this high-quality repertoire is seldom, if ever, performed outside of Japan. One possible hinderance to the performance of Japanese choral music may be unfamiliarity with the Japanese language and the two traditional Japanese phonetic

## ABSTRACTS AND PROGRAM NOTES

scripts, Hiragana and Katakana. Each of these phonetic scripts, together called Furigana, each contain 46 characters and are primarily used in setting Japanese text to music given their syllabic nature. I will propose a method whereby a non-Japanese speaking conductor may transliterate the traditional Japanese phonetic scripts into readable English phonetic syllables, thereby making the performance of Japanese Choral Literature accessible, even to choirs without Japanese language resources. Additionally the simple rules of Japanese diction will be discussed.

**Kent, Jean-Marie**

### *Plays Well With Others: Collegiality in Graduate Music School*

Application to a graduate music program is a competitive process. Once admitted, we are expected to shift and engage collegially, working together to build an environment in which we help each other mature and develop. The move from competitor to colleague can be difficult. At a time when we need the support of others to become better musicians, we may struggle to find mutual trust in an atmosphere that may feel more competitive than collegial. This paper addresses the issues of competition and collegiality that arise in graduate programs, and suggests ways in which graduate music programs can build supportive environments.

Initial meetings should be guided to foster respect and trust between colleagues. In order to mature from dependent learners to autonomous scholars, students need encouragement to pursue individual goals while simultaneously depending on colleagues and professors for loyal support. A graduate program draws strength from diversity and others' differences must be tolerated. Disagreements are inevitable, but part of the academic journey is learning to explore differences and manage conflict. If shared potential is emphasized, then competition for financial support, departmental recognition, job recommendations, and mentor support can be minimized. The directions that we take within our programs need to be open to renewal and change as the needs of students develop throughout the course of study. If we foster an environment of trust, we build a community of strongly connected individuals who have confidence to stand in the world and make a difference with music.

**Kent, Jean-Marie**

### *"Ariadne auf Naxos": Vorspiel und Orgasm*

*Ariadne auf Naxos* by Richard Strauss and Hugo Hofmannsthal is one of the greatest artistic collaborations of the twentieth-century. The opera is a recursive mirror in which foreplay and play reflect and parallel each other. In all recursions, the involved players seek transformation. The movement between the worlds of the opera creates a complex structure that invites metaphorical comparison, leading to an exploration of self-actualization.

The Composer, a character in the opera, seeks transformation through music. The inner play of the opera features Ariadne, who becomes the Composer's voice. She finds transformation through Dionysus, who rescues her from the island of Naxos. The musical transformation is depicted through modulation, melodic changes, and shared themes. The transformation of Ariadne and Bacchus through erotic musical experience is a projection of German philosophy at the beginning of the twentieth century. Nietzsche viewed himself as the trumpeter heralding Dionysus, the god who encourages freedom from the physical world through spiritual and physical intoxication. Freud wrote that it is the orgasm that melts the ego and inspires individuals to seek community with others.

The recursion also occurs with Hofmannsthal who desired transformation of his words through Strauss's music. The two men unified words and music in order to stir hearts of the listeners, believing that when the audience witnessed the collaborative opera, they, in turn, would be transformed. For Hofmannsthal and Strauss, the transformation that occurred when involved together in the act of creation was a model for societal renewal.

**McIntire, David D.**

### *Totalist Methods as Expressive Means In Mikel Rouse's "Failing Kansas"*

Mikel Rouse's music has long been noted for its rhythmic sophistication and innovative exploration of technology, traits which led Kyle Gann to label his music (especially the operas *Failing Kansas*, *Dennis Cleveland*, and *The End of Cinematics*) as Totalist. According to Gann, Totalism is a post-minimalist style possessing a rock sensibility that is primarily identified by its rhythmic complexity. Rouse was among the first artists identified as Totalist, and these three works offer excellent examples of that style. All are characterized by an elaborate and multi-layered approach to pitch, meter, and rhythm, coupled with polyphonic spoken material that he terms "counterpoetry," and all have been widely praised for their melding of technology with

this complex musical content. However, the expressive meaning of the material goes far deeper than mere complexity, offering insights into the characters' states of mind and underlining aspects of the story line in subtle and sophisticated ways. *Failing Kansas* is a logical point from which to launch an investigation of Rouse's expressive techniques, being the incipit of Rouse's opera series and its method informs all that followed. Using the opera as a case-study, this presentation reveals Rouse's means of wedding musical content with textual and narrative issues. We find that *Failing Kansas*, which explores the famous Clutter family murders recounted in Truman Capote's novel, *In Cold Blood*, features an abstract story unconcerned with a linear narrative, but the Totalist rhythmic techniques Rouse employs convey critical elements of plot and character otherwise missing from this groundbreaking work.

**McIntire, David D.**

***From the Gland of Intention***

*From the Gland of Intention* is a bagatelle for bass clarinet, bassoon and mallet percussion. It shows my melodic/monodic approach to composition (shaped by my interest in medieval music and my experience playing the clarinet and saxophone), with some interludes of counterpoint. I think of it as a highly abstracted sort of Celtic music, although many Irish musicians might object to this notion. My admiration of the tunes of jazz composer Lennie Tristano also seems apparent to me, but again this may not be discernable to most listeners. The piece spins out a dance-like melody with fiendishly recursive elements that are taken up by all of the musicians, although in varied ways, so that there is rarely an ongoing unison present. Rather the instruments "shadow" one another and create a sort of statistical approximation of the melody. Glimpses of harmony occasionally emerge. This "harmony" is explored more elaborately in the occasional interludes that break up the rapid passagework. The marimba generally functions as another melodic voice, while the vibraphone is used to create a resonant "halo" around the other instruments. The title comes from a poem by my friend and longtime collaborator, Michael Ives (himself a fine jazz vibraphonist), and the work is dedicated to him.

**McKinney, David L.**

***Athletic Musicians: Structuring Practice Sessions As Workouts***

Last year, I outlined scientific rationale for treating the musician as an athlete. Performers should make use of already proven athletic training paradigms to help avoid common musculoskeletal injuries. This year, I continue to encourage college music educators to learn physiology and anatomy, and I show them how to apply one specific athletic training model to help reduce performance-related injuries: the workout.

First, workshop participants will analyze a typical college musician's practice session and realize the daily physical and mental demands faced. I support the severity of negative consequences with peer-reviewed statistical data.

Then, I will show that a safer alternative for practice sessions already exists in sport and exercise, and I teach participants how to apply this scientifically supported model. Participants learn proper warm-up technique, ideal stretches and exercises for major muscle groups, proper cool-down technique, and how to identify and correct common muscle imbalances. This "practice session as workout" effectively reduces risk of overuse syndromes, and it can even correct pre-symptomatic conditions before they become problematic.

**Middleton, Jonathan N.**

***Bluebacks from Redfish Lake***

*Bluebacks from Redfish Lake* is a piece about a sockeye run along the Snake river. The impetus for its creation was a Spokesman Review article dated December 31, 2006: "...only 3 sockeye salmon made the 900 mile migration, climbing 6,500 feet up the Columbia and Snake rivers this season to reach their native spawning grounds near Sawtooth Hatchery and Idaho Redfish Lake...the redfish run that migrates farther and higher than any other sockeye run in the world numbered more than 4,300 in the mid-1950's, before the Snake river dams were built." "Bluebacks" contains my personal impressions of this collapse with musical representations of Snake river salmon counts and oceanic acidification data. The work's structure is guided by quotes from "The Fish" by Rupert Brooke - "In a cool curving world he lies/ And ripples with dark ecstasies./ The kind luxurious lapse and steal/ Shapes all his universe to feel...".

**Montano, David R.**

***Global Destabilizations, Sustainable Solutions, and Schools of Music: Challenges and Potentials in a Perilous Time***

It is becoming increasingly clear that global destabilization of the Earth's biophysical system is the defining challenge of our time and that it is intimately intertwined with a growing energy crisis of enormous import and global destabilizations of the world's economic and socio-political systems. How humanity confronts these global destabilizations must involve rapid identifications and realizations of goals in sustainability. The development of new understandings of sustainability in the arts is crucial both to preserve the vitality and pervasiveness of art making and to contribute to perhaps the most profoundly important underpinning of any successful confrontation of the global destabilizations we face.

In this paper, I will detail the nature of this challenge to tertiary schools of music in research, development, curricular commitments to their students as future innovators in promoting music making and sharing throughout society, the ways in which principles of sustainability are crucial, and the paradigmatic shifts that appear to be needed, including away from the privileging of curricular centers (e.g. performance, Western historical musicology and formalist theory, the B.M. degree model) over marginalized, or even absent, peripheries (e.g. improvisation and composition, anthropological perspectives and world music theories, the B.A. degree model) that has typified the pervasive influence of the Western conservatory model.

**Nam, Sang Um**

***Cultural Pluralism in Bartók's "Dance Suite"***

Béla Bartók's Dance Suite is often considered as one of the most important body of musical work in early 20th century due to its contextual richness. Dance Suite consists of five movements and finale, and each movement is interconnected with the ritornello and unified in whole movement. Bartók introduces various kinds of folk tune melodies throughout the piece, including his native Hungary to Slovakia, Arab, and Romania. In a sense, Dance Suite is the piece that reflects a "melting pot" in folk music. Also, Dance Suite reflects Bartók's utopian point of view in terms of music[1].

This lecture recital will address analysis and comparison of the cultural pluralism in Bartók's Dance Suite and demonstrate how Arabic melodies, which is considered "Eastern" music, is absorbed in Western music using Piano transcription.

1. Biographical study of Béla Bartók
2. Historical background and reception history of the Dance Suite
3. Cultural Pluralism
  - a. Hungarian, Slovakian, Arabic, Romanian folk tunes
  - b. Imaginary folk music
  - c. Introduction of ethnic dance character
4. Conclusion

[1] It would be interesting to acknowledge this time frame, 1923. Adolf Hitler was named as leader of Nazi Party in 1921 and propagandized the concept of eugenics (one ethnic group is superior to other ethnic groups). Yet, Bartók envisioned imaginary folk music using various ethnic folk melodies.

**Nam, Sang Um**

***Pedagogical Comparison and Contrast Between Asian and American Approaches to Music Prodigies***

Prodigy is often defined as a highly gifted and talented child. Over the centuries, societies have witnessed many prodigies in various disciplines rise and fall. Especially, in the field of music, many prodigies have been exposed to general public through numbers of news coverage. However, it is very rare to see their maturity since training sometimes precedes talent. Their talent shines when they are little, yet they have to compete with latecomers with intensive training as they grow.

Many researchers followed these prodigies' steps and attempted to plot the general pattern of their rise-and-fall, yet they failed in a sense since it requires more case-by-case studies on each prodigy. In general, prodigies are hard to read, and often their maturity depends on teaching and mentoring. Thus, it is required to study how they are taught and guided. In other words, it is necessary to understand pedagogical approaches to music prodigies in order to comprehend characteristics in music prodigies and proper education for them.

This paper will address the general perception towards music prodigies

in Asia and America and their rise-and-fall. Glaser's grounded theory will be used to comprehend different pedagogical approaches to music prodigy in Asia and America based on interviews with pianist, Christopher Taylor. Mr. Taylor, who earned a bronze medal at the Van Cliburn International Piano Competition, was a child prodigy himself and now teaches many Asian graduate students who once were piano prodigies at University of Wisconsin, Madison.

**Okun, Matthew**

***Diversity and Social Justice in the Music Classroom***

I will present teachers and teacher educators with an array of techniques which they can use to help create a transformative multicultural perspective in music classrooms. It is important to model social justice and equity in classroom settings in which students can so easily be exposed to musical and thus, cultural, diversity. 21st century classrooms should be a place where the diversity of Americans is truly celebrated, not just tolerated or simply ignored. Unfortunately, many (if not most) music teachers throughout the U.S. have had little exposure to diversity in their pre-service training programs. Thus, many teachers are not prepared to create a positive multicultural learning environment (in which diversity is embraced) in their own music classrooms. It is imperative that music teacher educators not only convince preservice teachers of the benefits of creating an atmosphere of cultural proficiency for their music students, but also instruct them in the appropriate techniques for doing so. My goal is to introduce and explain techniques for implementing such a multicultural approach at the primary, secondary, undergraduate and graduate level. Topics will include:

1. Repertoire selection for performing groups;
2. Curricular options in music appreciation courses;
3. Culturally sensitive procedures for music teachers;
4. Methods to enhance both student and parent participation; and;
5. Implications for music teacher educators.

**Riggs, Krista**

***Gaming and Optimal Experience in the Music Theory Classroom***

The paper builds upon current research regarding the beneficial use of games and gaming in higher education to connect the use of games with the attainment of flow or optimal experience in the music theory classroom. Theories of Maslow and Csikszentmihalyi on optimal experience and flow will be outlined. Parallels between necessary conditions for flow states and aspects of gaming will be discussed as relating to the theory classroom, such as competition, heightened attention, positive learning environments, and increased motivation. Available technology to assist in the development of games will be surveyed. Examples of teacher- and student-designed games, both simple and advanced, will be presented.

**Riggs, Krista**

***Oboe Beyond Berio: Tracing the Influence of "Sequenza VII" through Contemporary Compositions***

The lecture-recital will examine the influential collaboration of Luciano Berio and oboist Heinz Holliger in introducing effective extended techniques in Berio's Sequenza VII for solo oboe. The impact of the Sequenza on works for oboe and English horn through the 20th- and into the 21st-Century can be traced in exact and varied form through substantial pieces from the oboe repertoire by Carter, Corigliano, Lavista, and Holliger, as well as in newer works by emerging composers. Levels of use of new techniques within varied compositions and the history of utilizing extended techniques in compositions for oboe will also be discussed. Occurrences of extended techniques such as multiphonics, harmonics, double trills, flutter tonguing, and overblowing in selections from the repertoire will be compared and contrasted in the recital portion of the presentation with a performance of Berio's Sequenza VII and two other contemporary works for solo oboe.

**Schuessler, Philip T.**

***Interruptions II***

Interruptions II conveys my continued interest in the act of composition without an initial intention of formal development. The individual blocks of material that I use may inform the intuitive compositional act - the manner in which I freely juxtapose them and reiterate them in differing contexts. And these new iterations may, thusly, inform the next compositional act. The material I choose to use is informed by vertical and resonant sonorities and a particular bias against rhythmic gesture. My hope is that each of these durations holds a sense of necessity, of urgency, within its own context – an urgency that demands a particular calibration of attention beyond what may be expected out of the form or scale of an ten-minute work.

**Scott, Shannon**

***It's a Riot! Using Multiple Pedagogical Approaches and Dramatic Re-creation to Teach the "Rite of Spring"***

The presentation demonstrates a way of teaching the events leading up to the night of May 29, 1913 using an interdisciplinary approach. The riot at the premiere of the Rite of Spring viewed as a convergence of artistic, economic and social trends allows the educator to use various hooks to reach students possessing a wide variety of preknowledge. Approaches include dance and athletic motion, mysticism, comparison of backdrops to movie sets, event promotion techniques and the examining the scandal of the ballet Afternoon of a Faun in May 1912. Equating the class divisions of the audience to modern society and the bafflement of the artists to modern artistic reaction to John Cage sets the scene for the rehearsal process. The riot, including the music, dance, and verbal catcalls and defenses of Rite of Spring are recreated. A summary drawn from the observations of the students reinforces learning.

**Siegel, Merrie R.**

***"Cinco, cino (1987) y Seis (1988) para flauta sola" by Carlos Sanchez Gutierrez, performed by Merrie Siegel, flute***

In the words of the composer, Carlos Sanchez Gutierrez: "This two short pieces are the only remains of a 1988 stylistic wreckage that destroyed what used to be a series of six studies for solo flute written for my friend Lory McConnell. Lory later changed her name and became a punk-rock star..."

**Nolan, Julia**

***Demonstration of a HealthArts Community Engagement Presentation***

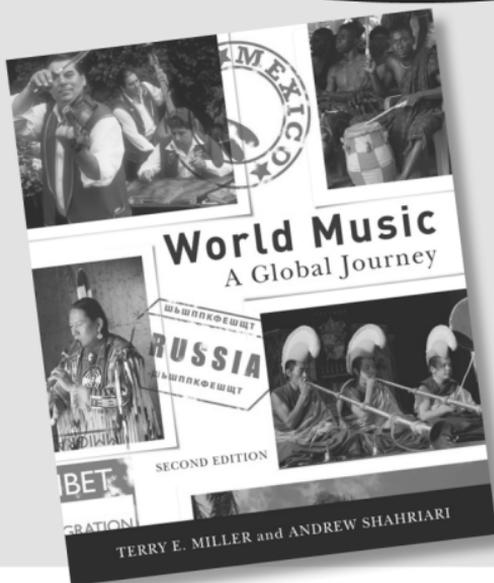
Today's performance at a local health care facility in Cheney provides an example of one type of concert by professional musicians given in health care and long term care facilities in Vancouver, British Columbia under the auspices of the HealthArts (Artsway) Society.

The musicians will perform a concert in a Cheney venue chosen by the Community Engagement program committee. The presenters perform light jazz and classical music interspersed with informal commentary to entertain and inform the audience. The preferred venue for a concert with this duo is in a retirement home, a long-term health care facility, or in a geriatric hospital.

The point of the presentation for CMS observers is to share our artistry, our knowledge, and our experience as HealthArts artist with those involved in community engagement, especially in health care facilities and to provide a template for these types of community engagement concerts.

The artists will provide a handout of information about HealthArts in an effort to encourage others to engage this type of community engagement within their own communities.

These concerts, until now have been performed exclusively with professional musicians. There is a new initiative within the HealthArts Society to include well-prepared university students with some opportunities to perform. This opens the world of community engagement and practice to students while offering them valuable performing experience. ♦



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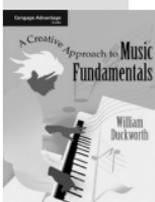
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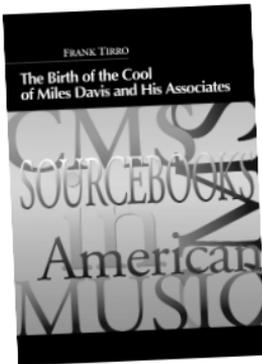
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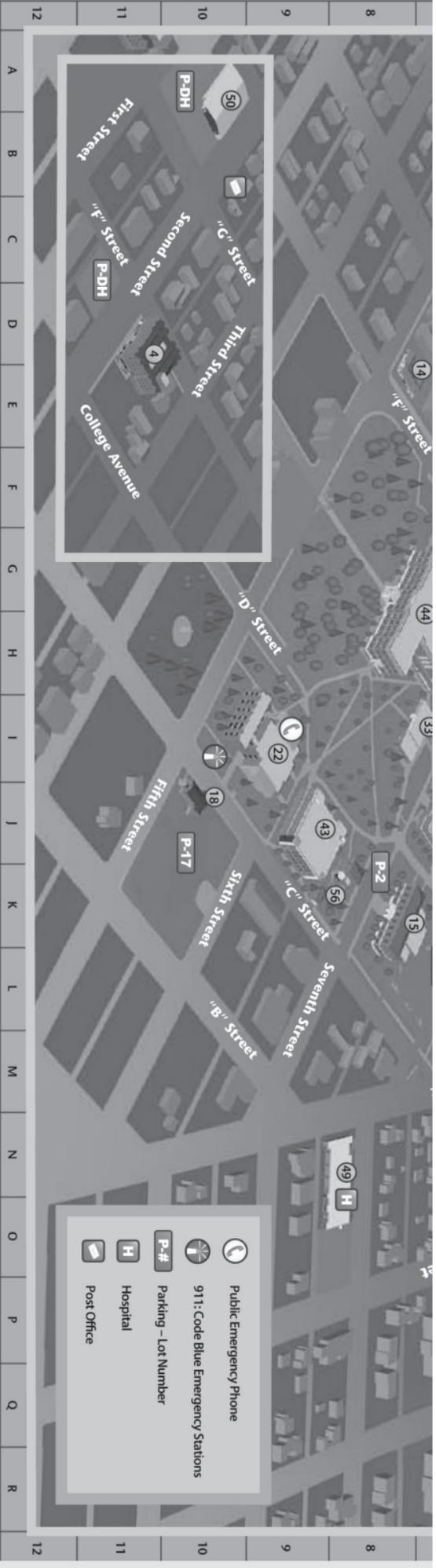
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