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Acknowledgments

This event has been made possible by the financial support of the College Music Society.
We also gratefully acknowledge the financial and logistical support of the
School of Music of The University of Arizona.

Welcome from Conference Host

Dear Colleagues:

I am delighted to welcome you to the University of Arizona and hope that you will find the time to explore the beauty of the campus and unique treasures of the Sonoran desert. Music courses were offered at the University of Arizona during Arizona's territorial days and the School of Music was among the first in the nation to be an accredited member of NASM. This month we celebrate the centennial of Arizona's statehood. We look forward to a bright future in which music will continue to play an essential role in higher education. It is fitting, therefore, that we host this conference in which artists, scholars, and teachers can showcase current scholarship and artistic creations that connect us with one another and with other disciplines. I hope that there will be many opportunities for reflection and collaboration leading to advancement and achievement in our noble art. Welcome to Tucson.

Sincerely,

Rex A. Woods
Director of the School of Music
The University of Arizona

Welcome from the Program Chair

Dear Colleagues in the Pacific-Southwest Chapter of the College Music Society:

I'm delighted that you have been able to carve out some precious hours from your busy schedules to attend the fourth Regional Conference of the Pacific-Southwest Chapter of the College Music Society, held this year on February 17-18 at The University of Arizona in Tucson, AZ. There is much to look forward to in this year's program. The keynote address will be given by Dr. Sandra Stauffer, Professor of Music Education at Arizona State University, who will be speaking from her own experience on the highly relevant topic "Transforming Music Curricula in Higher Education in the 21st Century: Parking Outside the Lines and Other Transgressions in Pursuit of Change." The conference includes paper sessions on European Art Music, Music Business, Music in Higher Education, Theory and Jazz Pedagogy, and Latin American Music. On Saturday afternoon there will be workshops on Creating Careers in Online Teaching and Musical Advocacy. We also will enjoy a concert of new electronic music by CMS composers and a concert of new acoustic music written by CMS composers and performed by CMS musicians. In addition, the internationally acclaimed harp ensemble HarpFusion will present a concert on Friday afternoon, and on Friday evening the professional vocal ensemble New York Voices will regale us with their vocal artistry. On Saturday we also will conduct the annual business meeting of the chapter, after a catered lunch on the patio outside Holsclaw Hall.

As program chair for this conference, it has been my privilege to have had a hand in the production of what I believe will be a noteworthy and energizing event. I have been delighted by the intellectual and creative achievements of the conference participants, who come to us from as far away as Georgia and Canada. None of this would have been possible, however, without the tireless labor of Lincoln Hanks, who chaired the composition committee; Donald Traut, who put together the proposal for the Tucson meeting and has been in charge of local arrangements for the conference; the wise counsel of Richard Kravchak, our chapter president; the fast and accurate assistance of Peter Park and his staff at the CMS national office; and the support of the faculty and staff of the music department of The University of Arizona, under the direction Dr. Rex Woods.

I hope that you enjoy your time in the desert, and all the varied activities that the conference offers.

John T. Brobeck
Program Chair, CMS-PSW 2012

Conference Organization Committees

Program Review Committee Members

Dr. John T. Brobeck (Univ. Arizona), Program Chair
Dr. Michael Millar (Calif. State Poly. Univ.-Pomona)
Dr. Annie Yih (Univ. of California-Santa Barbara)

Composition Review Committee Members

Daniel Asia (Univ. of Arizona)
Dr. Craig Walsh (Univ. of Arizona)
Dr. N. Lincoln Hanks (Pepperdine University)

Community Engagement Committee Members from The University of Arizona

Dr. Rex Woods, Director of the School of Music
Dr. Donald Traut, Conference Proposal and Local Arrangements
Dr. Janet Sturman, Local Arrangements
Dr. Brian Luce, Performers
Dr. Craig Walsh, Performers
Deon Dourlein and Mark Brugler, Facilities Management
Peter Mueller, Local Arrangements Assistant
Student helpers: Harrison Alvarez, Brian Becker, EJ Foust, Ju-Sun Kim, Alfonso Molina, Mary Murdock, Gabriel Navia, Elijah Rasul, Justine Saquilayan, Dori Smith, Gabriel Venegas, Cliff Weston, Darryl White

Conference Schedule of Events

Day	Time	Activity	Venue	
Friday, 2/17/12	11-1215 p.m.	Music rehearsal for electronic concert	Holsclaw	
	12-230 p.m.	Registration	Holsclaw Lobby	
	1-110 p.m.	Welcome to the Conference: Rex Woods (Dir. School of Music, UA)	Holsclaw	
	110-255 p.m.	Session 1: European Music. Session Chair, John Brobeck (UA) Robyn Rocklein (Arizona State University), "Female Greek Virtue in the House of Atreus: Daughters of Agamemnon as depicted in Gluck's <i>Iphigénie en Tauride</i> and Strauss's <i>Elektra</i> " Kerry Ginger (Arizona State University), "Constructing the Barbarian: Bartók, Peasants, and Primitivism" Stephen Brown (Northern Arizona University), "Twelve-Tone Rows and Aggregate Melodies in the Music of Shostakovich"		
	255-305 p.m.	Coffee break	Holsclaw Lobby	
	300-430 p.m.	Registration	Holsclaw Lobby	
	305-330 p.m.	Concert: Electronic music by CMS composers	Holsclaw	
	1-400 p.m.	Music rehearsal for acoustic concert	106	
	330-430 p.m.	HarpFusion setup	Holsclaw	
	330-440 p.m.	Session 2: Music Business. Session Chair, Brian Luce (UA) Valentin Bogdan (Arizona Western College), "Music Business Made Easy: A Practical Method for Teaching a Basic Music Business Course" Yi-chia Chen (Phoenix), "The Working Relationships Between Composers and Performers: Commission and Communication"	146	
	445-530 p.m.	Concert: Harp Fusion	Holsclaw	
	530-730 p.m.	Dinner hour / CMS-PSW Board meeting		
	730-900 p.m.	Concert: New York Voices	Crowder	
	Saturday, 2/18/12	830-1030 a.m.	Registration	Holsclaw Lobby
		9 a.m.-300 p.m.	Acoustic concert rehearsals	Holsclaw
		900-1045 a.m.	Session 3: Music in Higher Education: Session Chair, Richard Kravchak (Cal State-Dominguez Hills) Katie Carlisle (Georgia State), "Flying Backwards into the Future: Examining Music Education Graduate Students' Professional	146

	Development with American Popular Music 1900-1950”	
	David Schildkret (Arizona State University), “Creating the Student-Centered Ensemble”	
	Lauren Kapalka Richerme (Arizona State University), “Arts Administrators and Policy”	
1045-11 a.m.	Coffee break	Holsclaw Lobby
11-1145 a.m.	Keynote Address: Sandra Stauffer (Arizona State University), "Transforming Music Curricula in Higher Education in the 21 st Century: Parking Outside the Lines and Other Transgressions in Pursuit of Change”	Crowder
1145 a.m.-1215 p.m.	Roundtable Discussion: John Brobeck (UA), Katie Carlisle (Georgia State University), Tami Draves (UA), Lincoln Hanks (Pepperdine University), Annie Yih (University of California-Santa Barbara)	Crowder
1215-130 p.m.	Conference Luncheon/General Business Meeting	Holsclaw Patio
130-240 p.m.	Session 4a: Theory and Jazz Pedagogy: Session Chair, Annie Yih (University of California-Santa Barbara)	146
	Anna Ferenc (Wilfrid Laurier Univ.), “The Learning Portfolio as a Tool in Undergraduate Music Theory Instruction”	
	Jonathan Patterson (Pasadena), “TJISL: Teaching Jazz Improvisation as a Second Language”	
	Session 4b: Workshops. Session Chair, Lisa Zdechlik (UA)	114
	Anita Hanawalt (Glendale College), “Creating Careers in Online Teaching”	
	Julia Mortyakova (Alcorn State), “Advocacy in a Box: Lobby Training for Academia”	
240-350 p.m.	Session 5: Latin American Music. Session Chair, Janet Sturman (UA)	146
	Jaime Bofill (UA), “Improvisation in Jíbaro Folk Music: A Structural Analysis”	
	Kacey Link and Kristin Wendland (Emory University), “The Music of Buenos Aires: Argentine Tango Instrumental Music Today”	
350-400 p.m.	Coffee break	Holsclaw Lobby
400-500 p.m.	Concert: New Acoustic Music Composed by CMS Composers and Performed by CMS Artists	Holsclaw
500 p.m.	End of Conference	

The Keynote Speaker



Sandra Stauffer is a music education faculty member and professor at Arizona State University, where she teaches undergraduate courses in music for children and graduate courses in creativity, qualitative research, narrative inquiry, and psychology of music. Prior to her appointment at ASU, she served on the music education faculty of the Peabody Conservatory of Music in Baltimore. Her graduate degrees are from the University of Michigan and her undergraduate degree from West Chester University in Pennsylvania.

Sandy's research interests include music creativity, place philosophy, teacher preparation, and narrative research. Her studies of children and young people as composers can be found in the *Bulletin of the Council for Research in Music Education*, the *Journal of Research in Music Education*, and *The Orff Echo*. She has collaborated with composer Morton Subotnick in the development of his creative music software for children. Sandy is co-author/co-editor with Margaret Barrett (University of Queensland) of *Narrative Inquiry in Music Education: Troubling Certainty* and of the forthcoming *Narrative Soundings: An Anthology of Narrative Inquiry in Music Education*. Her studies in teacher education appear in *Research Studies in Music Education*, *The Mountain Lake Reader*, and *Action, Theory and Criticism in Music Education*. Her writings on place philosophy and music appear in *Music Education for Changing Times: Guiding Visions for Practice* and in the forthcoming *Oxford Handbook of Philosophy in Music Education*.

Sandy is also an author for *Silver Burdett Making Music* textbooks for children in Kindergarten through eighth grade, and a clinician for general music teacher development in school districts across the U.S.

Paper and Lecture-Recital Abstracts

Session 1: European Music: Session Chair, John Brobeck (UA)

Robyn Rocklein (Arizona State University), "Female Greek Virtue in the House of Atreus: Daughters of Agamemnon as depicted in Gluck's *Iphigénie en Tauride* and Strauss's *Elektra*"

The Mycenaean House of Atreus figures prominently in one of the most important events in Greek mythology, the Trojan War. During the twelfth century BCE, this dynasty encompassed Agamemnon, king of Mycenae and commander of the Greeks, his wife Clytemnestra, their son Orestes, and their daughters: Iphigenia (or Iphigénie), Electra, and Chrysothemis. For over three thousand years, the legend of this ancient family has inspired musical scores, plays, poetry, architecture, sculpture, paintings, and movies. Throughout the centuries, interpretations of the myth directly reflected ancient Grecian societal values and expectations of each family member's archetypal roles, as well as philosophical insights of their respective eras. In the theatre, these rigid expectations are unspoken, yet deliberate vehicles for moralizing female virtue in general, and specifically, the virtues of Agamemnon's daughters. Numerous studies examine the varying interpretations of this myth; few, if any, address the ways female Greek virtues are depicted operatically within the confines of the myth.

In the music of Christoph Willibald von Gluck's *Iphigénie en Tauride* (1779) and Richard Strauss's *Elektra* (1909), Agamemnon's daughters contradict the ideal Greek woman while still exhibiting some heroic or idealistic virtues. A brief overview of Ancient Greek societal expectations and an examination of music composed in two different centuries and in two different styles exemplifies how each opera highlights the

absence and presence of these virtues, and how these women can be presented both as heroic or virtuous and non-virtuous in the same production.

Kerry Ginger (Arizona State University), "Constructing the Barbarian: Bartók, Peasants, and Primitivism"

Béla Bartók's use of what he called "peasant music" as the basis of his compositions is well documented in musical literature and in his own writings. Scholars point to Bartók's esteem for peasant music as evidence of his open-mindedness, as well as his culturally enlightened brand of Hungarian nationalism. Indeed, Bartók contested the hegemony of the Hungarian gentry by championing poor, rural Hungarians as the true guardians of national culture. However, such a reading of Bartók's legacy simplifies what was actually a complex relationship between the composer and the rural peoples he lauded; while Bartók was undoubtedly progressive in his repudiation of the Hungarian elite, he nonetheless voiced an elitism of his own. As his writings reveal, Bartók based his theory of peasant music on a construction of common-class Hungarians as primitive Others. He employed the Orientalist and primitivist rhetoric of his era to position his subjects as outsiders to the Western, modern, and even artistic realms. Although Bartók had a profound and sincere interest in the diverse rural communities of the Carpathian Basin, he perpetuated a troubling discourse of peasant-as-savage, and, in effect, did little to challenge the economic and political subordination of the peasant class.

Stephen Brown (Northern Arizona University), "Twelve-Tone Rows and Aggregate Melodies in the Music of Shostakovich"

Starting in the late 1960s, Shostakovich began to incorporate sporadic twelve-tone rows in his music, in works such as the Twelfth and Thirteenth String Quartets, the Fourteenth and Fifteenth Symphonies, and the Violin Sonata. These rows usually occur melodically, often stand out from their surroundings, and are normally not subjected to the standard serial operations (although examples of inversion and retrograde do exist). Though several scholars have discussed this phenomenon, much work remains to be done both in terms of grasping the nature of Shostakovich's rows themselves as well as how they fit into his music.

This paper aims to further our understanding of Shostakovich's twelve-tone melodies in three ways. First, I argue that these melodies are better understood as part of a broader phenomenon that I refer to as *aggregate melodies*. (Put simply, an aggregate melody is one that touches on all twelve pitch classes, with or without any repetitions.) Second, I detail several traits that characterize many of Shostakovich's twelve-tone (and aggregate) melodies. For example, in a number of these melodies, Shostakovich tends to emphasize certain particular interval classes. In addition, he frequently pursues a strategy of completing the aggregate by unfolding multiple zones of chromatic activity. Finally, through in-depth analysis of selected movements, I offer detailed examples of how Shostakovich's twelve-tone (and aggregate) melodies relate to their larger surroundings.

Session 2: Music Business. Session Chair, Brian Luce (UA)

Valentin Bogdan (Arizona Western College), "Music Business Made Easy: A Practical Method for Teaching a Basic Music Business Course"

With the increased popularity of the music business courses in colleges across the US, a need has developed for the creation of teaching materials that can discuss in an accessible manner the topics related to this area of study. Even though the market is saturated with books on music business, most of these stop short of asking the reader to engage in any type of activities or exercises in order to apply in and outside the classroom the knowledge they gain. Many of them also fail to relate to the classical musicians (which still represent a large population of any music school's student body), since issues such as career development or job search in today's classical music world are not discussed.

This demonstration will introduce a number of teaching techniques that are used specifically for an introductory music business course aimed at the first or second year music student. They represent new,

accessible learning alternative for students, and a structured approach for the instructor. This demonstration is based on an already-existing layout of such course, which the author is currently teaching. The issues discussed relate to both music industry and music entrepreneurship; the readers are asked to apply in a practical manner what they have learned, via homework assignments, research projects, and in-class activities. The topics of discussion range from general to specific issues concerning performers, composers and educators. Some of the discussion points are: careers in music, finding opportunities, self-marketing, recording and publishing contracts, and composing commercial music. Upon completing this reading, the student will develop a good understanding of the business of music, and they will be able to apply the knowledge they have gained to further their musical careers. The presentation will also include a course outline, suggested additional readings, and sample syllabi.

Yi-chia Chen (Phoenix), “The Working Relationships Between Composers and Performers: Commission and Communication”

As art music and compositional techniques evolved and developed at a rapid pace in the twentieth and twenty-first century, today’s performers are encountering an overwhelming amount of new literature written for all instruments, ensembles, levels, and genres. However, new works are successfully presented only with composers’ and performers’ efforts to communicate with the audience and the field.

The author recently performed a percussion recital that features works by the emerging composers who demonstrate distinct cultural influences and unique compositional ideas inspired from their musical trainings in different countries: the United States, Argentina, France, German, Japan, and Taiwan. The intention of this recital was to bring new works to American audiences, as well as to truly express the stories, ideas, and goals of their compositions as revealed through the detailed discussions with the composers.

In this lecture recital, the author will be performing two works for solo marimba commissioned and premiered by the author in the percussion recital mentioned previously: *Una Foresta* for Marimba and 5 Wood Blocks (2011) by Jeff Suzda and *Flux* for Marimba and Electronic Tape (2011) by Mei-Fang Lin. The author will also be sharing the process of working closely with composers Suzda and Lin, and presenting musical examples, analysis, and program notes in explaining the connections between the writing styles and the compositional ideas, to demonstrate how the successful communications between composers and performers bring the presentation of a musical work to a deeper level of understanding for both performers and audiences.

Session 3: Music in Higher Education: Session Chair, Richard Kravchak (Cal State-Dominguez Hills)

Katie Carlisle (Georgia State), “Flying Backwards into the Future: Examining Music Education Graduate Students’ Professional Development with American Popular Music 1900-1950”

This paper details a study of three masters of music education graduate students’ experience of professional development as they developed curriculum focused on American Popular Music 1900-1950 for their K-8 music classes in urban public schools. The study took place at an urban research university in the southeastern United States.

The paper identifies the problem that learning gaps existed for the graduate students. Although they were familiar with music education structures (such as musical theater, glee chorus, and instrumental ensembles including popular music) that derive from the first half of the twentieth century in America, lack of undergraduate or subsequent professional development included study of historical context, musical practices, and composers, arrangers, and performers of this era. A grounding focus for their professional development became detailed study of the era through university library archives and other resources.

The paper then describes students’ processes of learning: (1) how to connect, revise, and adapt their own historical and cultural research to the curriculum they were developing for their students and (2) how they would engage their students in a similar process to enable them to create current variations on American

Popular Music with a developing understanding of past context, history, and practices. These processes entail what Benjamin (1974) describes as “flying backwards into the future.” It was necessary for the graduate students to maintain focus upon history in their planning to engage and encourage their students to produce future musical creations. Implications are detailed for undergraduate music education professional development.

David Schildkret (ASU), “Creating the Student-Centered Ensemble”

In the traditional ensemble model, a conductor gives instructions, and ensemble members perfect the art of following directions: they rarely express their own creative ideas. Is it possible to operate on a different model and still produce satisfying results? The Barrett Choir, made up of honors students at Arizona State University, has explored this idea since its founding in the fall of 2011. This presentation is a snapshot of a work in progress: the director and his choir members will talk about how the group was established, what has worked, what hasn't, and how the model might be applied to other groups.

Lauren Kapalka Richerme (Arizona State University), “Arts Administrators and Policy”

This phenomenological study explores arts administrators' beliefs about education and arts education policies as well as their role in the policy process. Research participants include seven arts administrators from school districts in and around a metropolitan area. Data include two semi-structured interviews with each administrator. The collision of these arts administrators' value systems with their perceptions of the values and beliefs of non-arts administrators, teachers, and community members emerged as a prominent theme. Arts administrators valued assessment and accountability. In contrast, they believed that arts teachers valued maintaining the status quo and creating fun classrooms, while non-arts administrators valued state test scores, often to the detriment of the arts. Arts administrators' utilization of different discourses when speaking with various constituencies emerged as a second theme. When speaking with arts teachers, arts administrators claimed to use strong and often frustrated or condescending language. When speaking with non-arts administrators, arts administrators posited that they used more sophisticated language and often chose words such as “standards,” “assessment,” and “accountability.” A third discourse, consisting of both instrumental and intrinsic arguments, emerged when arts administrators explained how they advocated for the arts when speaking with parents or other community members.

Session 4a: Theory and Jazz Pedagogy: Session Chair, Annie Yih (University of California-Santa Barbara)

Anna Ferenc (Wilfrid Laurier Univ.), “The Learning Portfolio as a Tool in Undergraduate Music Theory Instruction”

In most undergraduate music programs, a core grouping of theory courses, on subjects ranging from interval identification to analysis of form, is considered foundational for all areas of music specialization. Instruction in these courses is typically based on a receptive-transmission model where an expert instructor imparts information to recipient students. Student learning is usually assessed by assignments, quizzes and examinations.

This traditional model of instruction can assess individual achievement in comparison to others at a given moment in time, but it does not encourage students to internalize course content in a meaningful way nor does it motivate them to retain or transfer their learning to other areas of professional development as intended by the music theory core. For this to occur, instruction must guide students to take more responsibility for their learning. A pedagogical tool that has demonstrated its effectiveness in this regard in other disciplines, but has not yet received attention in music theory pedagogy, is the learning portfolio.

This presentation addresses what a learning portfolio is and reports on its adoption in a second-year theory course. It describes a unique portfolio project design used to enhance learning by synthesizing portfolio artifacts with peer review and learner reflection to serve both formative learning and evaluation purposes. Drawing on lessons learned, the paper comments on the observed value of this pedagogical tool, points out drawbacks, and highlights benefits for instructors and learners that can be derived from its use.

Jonathan Patterson (Pasadena), "TJISL: Teaching Jazz Improvisation as a Second Language"

Long after the battle would seem to be won, jazz educators remain on the defensive, staking their ground to debunk as myth the notion that improvisation is unteachable. While great jazz artists of the past may not have held Jazz Studies degrees, many of today's luminaries did attend jazz school along their path, and top-ranked university jazz programs now flourish worldwide. Baker attributes the persistence of the myth of unteachableness to a desire to keep the jazz art form enshrouded in mystery, but perhaps "improvisation cannot be taught" is not a myth after all, but rather contains a truth revealed in a longer statement:

Improvisation cannot be taught in the same way math or history are taught.

Accepting this does not threaten the jazz educator's worth, but rather can guide him to be a better teacher. The present study begins by asking whether or not jazz improvisation can be effectively taught to a group in a university classroom, and, if so, how? For answers, it synthesizes viewpoints from the pedagogical writings of reputed jazz educators, the empirical findings of researchers into student success rates, and the experiences of professional jazz musicians, many of whom acquired their skills outside the classroom. From these findings, it is clear that jazz improvisation can indeed be learned and taught. A pedagogical approach that treats the acquisition of jazz improvisational skills somewhat like the study of a second language is most appropriate, and several specific teaching and learning techniques have been proven effective.

Session 4b: Workshops: Session Chair, Lisa Zdechlick (UA)

Anita Hanawalt (Glendale College), "Creating Careers in Online Teaching"

This interactive workshop will explore ways adjunct faculty and graduate students can enrich and enhance college music teaching careers by teaching online. Included will be a detailed profile from an experienced virtual adjunct professor at 4 schools across the country with breakout groups for participants to share their experiences with teaching online.

1) Participants will reflect on the role of online teaching in a successful college teaching career by writing down and sharing initial thoughts.

2) Presentation.

*How does one prepare for an online teaching career?

*Where are teaching opportunities to be found?

*Once hired, what types of training do various schools require?

*What kinds of classes might an online music instructor be asked to teach?

3) Breakout groups (combining experienced and inexperienced online instructors)

*How is online education perceived?

*What perspectives can participants add from their online teaching experience?

4) Discussion – Sharing conversations and questions from breakout groups.

*Wrap-up Question: What ideas will you take with you as you continue to build your teaching career?

5) In conclusion:

Online teaching can be vital, vigorous and inspirational for adult music students. Teaching with passion and skill builds appreciative audiences for the arts in many, many communities around the United States. Therefore, the keys to success in this workshop are:

a) placing online teaching into a meaningful context through sharing individual online teaching experiences

b) enhancing that meaning for participants by reflecting on individual viewpoints and experiences.

Welcome to the conversation!

Julia Mortyakova (Alcorn State), "Advocacy in a Box: Lobby Training for Academia"

This workshop seeks to provide hands-on advocacy experience for reaching government officials. It also explores lobbying ideas academics can apply to working with their administrations as well as to recruiting potential donors and supporters. The speaker will draw examples from personal professional lobbying experience.

The first part of this presentation will include a real lobby training which the speaker has created for groups advocating Congress in Washington, D.C. An "advocacy toolkit" will be presented during the presentation, both on the PowerPoint screen and via handouts. Topics covered will include: scheduling the lobbying appointment, research, rehearsals, knowing the audience and feeling the room, argumentative/speaking strategy, and follow up.

This session can also be applied to the broader academic environment in so far as to explain how to target, impress administrators and catch their attention, what information to have on hand while advocating (statistics, constituent voices), and ways in which professors can position themselves so as to always be involved in decision making conversations. The session will give examples of how professional lobbyists target the right members of Congress for specific goals, strategies which can be applied to recruiting potential partners, supporters, audience members, and donors for one's institution, department and/or program. This session will also explore networking ideas lobbyists use that can be translated into marketing and community outreach in the academia.

After a lecture style presentation, the workshop will feature an interactive group activity in which hand-outs will guide participants (session attendees) in a mock lobby situation.

Session 5: Latin American Music. Session Chair, Janet Sturman (UA)

Jaime Bofill (UA), "Improvisation in Jíbaro Folk Music: A Structural Analysis"

Improvisation is regarded as the most sublime element in the *jíbaro* music tradition of Puerto Rico. This tradition invented by the *jíbaro*, a simple farmer of Puerto Rico's heartland, involves the complicated art of improvising in *décima*, a ten-line poetic form, as well as improvisation of melodic lines played on the *cuatro*, a small guitar-like instrument. Since *jíbaro* improvisation is an art that is transmitted orally and involves a seemingly spontaneous act, it might seem odd to talk about a theory of improvisation. My research however has revealed that improvisation in *jíbaro* music is actually a highly structured performance practice and involves an informal theory that is based on the knowledge of melodic, rhythmic and harmonic archetypal patterns that generate and organize *jíbaro* improvisations. Through ethnographic fieldwork in Puerto Rico, I have been able to corroborate that *jíbaro* musicians unconsciously utilize these patterns, and that they form part of a body of knowledge that has been passed on generationally within the *jíbaro* music culture of Puerto Rico for over five centuries.

Building on recent theories of rhythm, which establish parallels between music and language (Lerdhal and Jackendoff, 1983), as well as analytical studies on the influence of African rhythmic patterns in Puerto Rican folk music (Alvarez, 1992), this paper will contribute to the very slim body of literature concerning *jíbaro* music. My study will also provide a greater understanding of orally-transmitted cultural expressions which utilize improvisation, as well as give insight to the cognitive processes that shape this performance practice.

Kristin Wendland and Kacey Link (Emory University), "The Music of Buenos Aires: Argentine Tango Instrumental Music Today"

This session will portray four prominent contemporary tango musicians flourishing in "The Music of Buenos Aires," a term coined by Astor Piazzolla to describe his tango nuevo. Through the discussion and analysis of written, video, and audio primary sources collected in Argentina, the presenters will demonstrate how contemporary tangueros (tango musicians) continue the stylistic trajectory of Argentine tango composition and performance practice. Building on the two recent presentations of Argentine Tango at CMS national conferences, this session will highlight the holistic quality of tango musicians, especially on their dual occupations as composers and performers.

First, the presenters will trace the stylistic lineage of Argentine tango music from the 1920s guardia nueva to the post-Piazzolla generation by showing examples of instrumental practices and musical techniques. Then they will focus on the developmental contributions of four tangueros, who represent each core instrument in tango: 1) Néstor Marconi (b. 1942), bandoneón virtuoso whose "Para el recorrido" especially exhibits jazz influences and the legacy of Piazzolla; 2) Damián Bolotin (b. 1965), violinist, whose "Soniada" exemplifies a tango-infused classical compositional and performing style in his string quartet Cuerdas Pop-temporaneas; 3) Sonia Possetti (b. 1973), pianist, who breathes new life into tango by reinvigorating the traditional tango ritmos and reforming the standard tango ensemble to add trombone and percussion, as in her "Dalo por hecho;" and 4) Juan Pablo Navarro (b. 1971), one of the most in-demand bass players in Buenos Aires today whose "Contra todos lo que rayen" represents his improvisatory jazz-approach to tango composition.

Concert Programs

Friday, 305-330 p.m. (Room 146): New Electronic Music Concert

Ctrl-C for flute and live electronics..... Mark Popeney

Brian A. Luce, *flute*

Ctrl-C is the typical command to copy something on a PC. This piece explores the idea of creating a multi-layered texture by duplicating the sounds of a live flute. After a brief fanfare, the flute presents the piece's main musical materials through a short fantasy. Certain small fragments are recorded by the computer and stored for later use. Each of these six "words" becomes one voice of accompaniment, looping individually at first, and later as a part of longer "sentences." The flute, the progenitor of these fragments, responds by mimicking these newly created melodies – in a sense copying its copies.

Impressions of Mt. Charleston for alto saxophone and fixed electronic media..... Nolan Stolz

Mark McArthur, *alto saxophone*

This piece was composed on commission and funded in part by a Jackpot Grant from the Nevada Arts Council. It was inspired by—and composed at—Mt. Charleston, which is located forty miles Northwest of Las Vegas, NV. I spent four days at the mountain exploring and composing. The piece begins with a series of stacked clusters of frequencies: pitch collections derived from the multiphonics in the saxophone part. From frequencies low to high, it is as if one is traveling from the Las Vegas Valley through Kyle Canyon up to Mt. Charleston, climbing 6400 feet in elevation before reaching the village of Mt. Charleston. The saxophone enters by playing four pitches at once—a multiphonic—that sounds as massive as the mountain appears. The electronic part contains samples of an alto saxophone and a recording of the stream at Mary Jane Falls (which is located at the mountain). The extremely high pitches at the "retransition" (the section just before the return of the opening material) represents the peak of the mountain.

Friday, 445-530 p.m. (Holsclaw Hall): HarpFusion

The University of Arizona's
HarpFusion

<i>Sanctuary</i> (World Première)	C. McLaughlin
<i>Allegro Moderato</i> from <i>Concerto in Bb</i>	G. F. Handel
<i>Joyful Narmina</i>	A. Abbasov, Arr. C. McLaughlin
<i>O Mio Babbino Caro/ Un Bel Di, Vedremo</i>	G. Puccini, Arr. A. Perez
<i>Liberian Celebration</i>	C. McLaughlin
<i>Greensleeves</i>	Trad. English, Arr. G. Sprout
<i>In the Mood</i>	J. Garland, Arr. M. Banks
<i>Ceili</i>	Trad. Irish, Arr. C. Coombs

University of Arizona HarpFusion:	University of Arizona Flutefinity
Dr. Carrol McLaughlin, Founding Director	Dr. Brian Luce, Director
Jane Crotty, Lauren Hayes, Bethany Roper, Graciela Sprout, Alexandra Stanley	Elyse Davis, Lauren Rhine, Kelsey Wright, Jacqueline Yi
Liska Yamada, Kate Zurcher	Percussion: Rebecca Arden, Jeff Hewitt
Organ: Dr. John Brobeck	

HarpFusion began in 1978 and has established itself as one of the most creative and innovative ensembles on the international concert stage. The group has performed in Russia, Japan, China, Korea, Brazil, and throughout Europe and North America. In 2010 they were featured at the Shanghai World Expo. They have recorded numerous CDs and DVDs and all the music HarpFusion plays is written or arranged by a member of the group. All harpists are students of Dr. Carrol McLaughlin, Distinguished Professor of Harp at the University of Arizona.

Saturday, 400-500 p.m. (Holsclaw Hall): New Acoustic Music Composed by CMS Composers and Performed by CMS Artists

More Than Strolling Hillside..... Charles Zoll

Elyse Weakley, *piano*

This is the third and last movement of a piano sonata of the same name. The work explores the relationship between total control and improvisation, where bouts of unintelligibility and flashes of clarity attempt to be equal parts, sometimes overlapping. The piece also follows a program: A lover walks along the hillside while a playful undercurrent lilt between her steps. It isn't until the harlequin spins out of control that she is allowed the time to discover a memento from her other half. A letter. She opens the letter. In tandem with the sentiments her lover declaims she is overtaken by the vivaciousness of his verse, and with every word and turn of phrase she swoons with renewed sensation. A similar jovial turbulence interweaves itself back into her walk and the letter is forgotten. When she cannot stand the disorder any longer she forces it shut as she would a heavy door. While in the silence of another place she recalls the dance that she and her lover shared, a tango, but her memory is a little off. Sections bleed into others with opaque transitions; the same tune returns and returns with equally obscure transitions. It is when this dance reaches its apex that she falls. This fall results in the longest recapitulation of the piece, during which there is equal chance of any of the previous troubles or wonders returning.

This Title May Vary..... Jonathan Annis

- I. Dance
- II. Adagio
- III. Invention
- IV. Canon
- V. Fanfare

Tama Kott, *bassoon*

Arnold Irchai, *bassoon*

It is not difficult to find the composer's love for early music in the melodic content and harmonic construction throughout each movement as they seem to be guiding the listener from Renaissance dance music, to baroque counterpoint and imitative techniques. The final movement is a fanfare that includes a combination of new martial and variations on themes that have been previously introduced in the piece. This Title May Vary is constructed with five movements with a pattern of alternation fast and slow movements. With each new movement the listener will enjoy their journey through time.

Tom Bombadil..... Adam Sovkoplak

Dylan Marney, *piano*

The Adventures of Tom Bombadil, a poem by J.R.R. Tolkien, begins with a physical description of Tom followed by a description of his activities during the summertime. In *Tom Bombadil*, I offer a more or less comical musical depiction of Tom's appearance and behavior followed by an introspective look at what I imagine is going on inside a character that spends his summers "running after shadows, tickling bumblebees" and "sitting by the waterside for hours." It is here that Tom encounters Goldberry, a river nymph, who pulls Tom into the water. He seeks to dry himself and his clothes by sitting on willow roots in the sun, but Old Man Willow sings Tom to sleep and seals Tom inside his tree. Tom awakes, orders Old Man Willow to release him, and continues on his merry way. Dark clouds roll in, it begins to rain, and Tom runs and jumps into a hole. He finds himself inside the burrow of Badger-brock and the badger-folk carry him away deep into their tunnels (Badger-brock's theme is

BAbDbGEF#). Once again, Tom escapes and makes his way home. He lights a candle and heads for his bedroom, but when he opens the door Barrow-wight is lying in wait for him. Tom drives him out and goes to sleep. The next morning, he begins another walk. He comes upon Goldberry and, with the element of surprise in his favor, he jumps out of the reeds and takes hold of her. A wedding follows shortly after.

Gizmo for solo percussionJody Rockmaker

Tamara Williams, *percussion*

Xenakis' Psappha one too many times. I realized, as work progressed, that the various beat patterns reminded me of some vast, clanking, whirring, Rube Goldberg contraption gone awry. The machinery roars into life just to have some monkey wrench thrown in that causes the whole apparatus to sputter and die. I felt like the mad scientist, combining various elements of wood, metal and membrane in an attempt to master my imperfect creation.

Half and Half

Kimberly Endel, *demi-clarinete*

I have been interested in extended techniques for clarinet for quite a while, and have written several pieces for various combinations and types of instruments in the clarinet family. These compositions require the player to produce multiphonics, tones using alternate fingerings, flutters, trills, buzzes, and other effects in an effort to explore new timbres. Half and Half is first attempt at writing a work that actually alters the instrument. A single, standard clarinet is taken apart, and a mouthpiece is affixed to each section. The performer can then play both parts of the instrument at the same time. Each section of the instrument can play only a limited number of pitches, and produce a small number of effects--quite a challenge for the composer!

I was enchanted by this very different sound. Each half of the instrument seemed to have its own character. In Half and Half, each part of the instrument is first played alone, exploring the pitch and timbral possibilities. The two parts are then put together to produce a flowing (and somewhat eerie) counterpoint.

Etudes for piano.....Valentin Bogdan

I. Introduction

II. Basso Ostinato

III. Sets

IV. Aug.

Penny Pan, *piano*

I believe that any musical performance involves three equally important entities: the performer, the composer, and the audience. Audience reaction, their response to the music, is one of the things that make a live performance unique. This set of etudes aims to involve all three entities; these pieces apply the meaning of the word etude, "study", not only to the performer, but also to the audience and composer. Some of the writing is meant to challenge the pianist, similarly to the etudes of past major composers, while some of these etudes are the result of the composer challenging himself to make the most use of certain techniques. Finally, some of these works involve the audience. These pieces are quiet, still, based on single gestures, and their goal is to draw some type of reaction during the actual performance. This way, all three entities mentioned in the beginning are present, and a complete performance is created.

Digression for Solo Horn

Gray Ferris, *horn*

Digression is a study of various horn playing techniques, but also an introduction to the large pallet of sounds that the instrument can feature. The piece derives its title from the elusive character which it employs. There is not one single thematic material prevalent throughout the work but rather a multitude of ideas allowing for each of the before-mentioned techniques to be presented in the most effective way possible. The piece is also meant to be a study in listening on the audience's part, especially the ones who might be less familiar with the horn and the various sounds it can create. This work was premiered by Richard King, Principal Horn of the Cleveland Orchestra.

For Guidance (Angele Dei).....Mark Popeney

This work is meant to be a piece with subjective meaning. The prayer itself is rather straightforward - a simple plea for protection and direction. The angel of God can mean different things to different people - a divine being, a parent, a teacher, a friend. Suffice it to say, each of us derives comfort and security from a place unique to our needs and aspirations.

In Dreams.....Roger W. Petersen

In the spring of 2005, I was unsuccessfully working on a string quartet. At the height of my frustration, I changed direction to work on a choral piece for Schola Cantorum of San Francisco, hoping that poetry would inspire some musical ideas. While browsing poetry anthologies, I read *Songs of Travel* by Robert Louis Stevenson and was attracted to its striking imagery and efficient use of language which inspired a dream-like texture with interweaving voices and diatonic dissonances. These threads are a consistent feature of the work, along with staggered entries marking the beginning of most sections.

University of Arizona Symphonic Choir

Elizabeth Schauer, *conductor*

Conference Presenters, Chairs, and Performers

Jonathan Annis is a graduate teaching assistant at Northern Arizona University pursuing a Master of Music degree in saxophone performance. He holds a Bachelor of Music degree from Carson-Newman College with majors in music composition, music theory, and saxophone performance. Jonathan studied composition with Dr. Ryan Garber and Dr. Jeff Gorbski, and saxophone with Dr. Richard Scruggs and Dr. Jonathan Bergeron. Jonathan has also performed in master classes for saxophone and composition with Lars Mlekusch (Vienna Conservatory of Music) and Dr. Nancy Van de Vate respectively. Jonathan has served as the saxophone/low reed instructor with both Carter High School and Halls High School in Knoxville, TN. He has performed with the CBDNA Intercollegiate Band, the National Wind Ensemble at Carnegie Hall, and the Knoxville Wind Symphony. Jonathan's compositions have been recorded by the University of Tennessee at Knoxville's orchestra conducted by James Fellenbaum, Carson-Newman College's A cappella Choir conducted by Dr. Eric Thorson and Carson-Newman's Wind Ensemble conducted by Dr. Jeff Gorbski.

Jaime Bofill is a PhD candidate in music theory and ethnomusicology at the University of Arizona, and holds a master's degree in music education from Arizona State University. Bofill began his classical guitar studies in with renowned Puerto Rican guitarist, Juan Sorroche at the University of Puerto Rico and graduated with a Bachelors of Arts from this institution in 2001. During his studies at the University of Puerto Rico he also studied composition with Ernesto Cordero. He later studied guitar for three years at the Conservatory of Puerto Rico, with *gran maestro* Leonardo Egurbida. Having played classical guitar concerts in Puerto Rico and later in the United States, Bofill then dedicated his energies to composition and ethnomusicology. For his *Andean* pieces he was awarded the Northern Trust/Piper award (2009), which allowed him to travel to Peru and learn the folk music of the Peruvian *Altiplano*. As a filmmaker, Bofill has made two ethnographic documentaries, *Entre*

Peruanos: an ethnographic film on the Peruvian community of Tucson and Danzas de Conquista: Continuities and Change of a Millenary Tradition, which have been presented at various academic conferences throughout the United States. Bofill also performs regularly in Tucson with the Puerto Rican folk music ensemble *Grupo Riken* and the Andean music group *Entre Peruanos*. He is currently finishing his doctoral dissertation, which deals with improvisation in the *jibaro* folk music tradition of Puerto Rico.

Valentin Bogdan has started his music studies in his native Romania. At the age of 14, he was the youngest musician to be part of an orchestra affiliated with the "Tudor Ciortea" Music Institute of Brasov. He subsequently toured extensively throughout Europe and Asia, playing both the piano and the accordion. As a composer, his works were performed at Festival Miami and Music at MOCA Concert Series in South Florida, at the Oregon Bach Festival Composers Symposium, and the St. Joseph Catholic Church in New York. He was also the commissioned composer of the 2010 Florida State Music Teachers Association annual conference. He has had works premiered by members of the Cleveland Symphony Orchestra, New World Symphony and the Beta Collide Ensemble. As a pianist, he has performed throughout the U.S, Canada and Europe, and he has also won awards in a number of competitions. Dr. Bogdan is a graduate of University of Miami, Michigan State University and Wayne State University with graduate degrees in composition and piano. His main teachers were Robert Conway, Pauline Martin, Rosalina Sackstein and Dennis Kam. Valentin Bogdan currently serves as Professor of Music at Arizona Western College.

John T. Brobeck is a native of Philadelphia, PA. He holds a B. Mus. Degree *magna cum laude* from Westminster Choir College (1976) and a Ph.D. in the History and Theory of Music from the University of Pennsylvania (1991). He coordinates the musicology program in the University of Arizona School of Music and also serves as the Director of Graduate Studies. The principal focus of his research is French music and musical patronage during the 15th and 16th centuries. Publications include articles in *Musica disciplina*, *The Journal of the American Musicological Society*, *The Journal of Musicology*, *Epitome musicale*, *The New Grove Dictionary of Music and Musicians*, and *Die Musik in Geschichte und Gegenwart*. He is past president of the Rocky Mountain Chapter of the AMS and has been program chair for the past two regional meetings of the Pacific Southwest Chapter of the CMS. He directed the *Collegium Musicum* of the university from 1989-2004, during which time the group performed works ranging from the Machaut Mass through Bach's St. John Passion. He also holds an appointment as Organist and Assistant Director of Music at Northminster Presbyterian Church, Tucson, where he has conducted the Mozart *Requiem* and accompanied a wide variety of major choral works.

Stephen Brown is an associate professor of music theory at Northern Arizona University. Before coming to NAU he taught at the University of Connecticut (2000-2001) and the Oberlin Conservatory (2001-2007). He has done research in post-tonal theory and analysis, transformational theory, and the music of Shostakovich. He has given papers at the New Conference of Music Theorists (1997, 1998, 2001), the West Coast Conference of Music Theory and Analysis (1998), Music Theory Midwest (2003), the Society for Music Theory (1998 and 2004), and the Third Buffalo Symposium on Neo-Riemannian Theory (2002), among other venues. His article "Dual Interval Space in Twentieth-Century Music" appears in *Music Theory Spectrum* 25/1 (Spring 2003). "Tracing the Origins of Shostakovich's Musical Motto" is scheduled to appear in *Intégral* 20 (Fall 2007); and "Ic1/Ic5 Interaction in the Music of Shostakovich" is forthcoming from *Music Analysis*.

Katie Carlisle is assistant professor of general music education and graduate faculty member at Georgia State University in Atlanta, offering programs at the baccalaureate, masters and Ph.D. levels. Current publications include *Music Education Research*, *Arts Education Policy Review*, and *Middle Grades Research Journal*. Her dissertation article has been accepted for publication in the *British Journal of Music Education*. Dr. Carlisle is the director of the Georgia State University Center for Educational Partnerships. Initiatives through the center with partnership K-12 schools include the nationally recognized arts integration program, Sound Learning, the ongoing arts-focused curriculum integration project Inspire and professional development workshop/lectures. Dr. Carlisle is the Georgia State University partner project director for the Race to the Top STE(A)M Grant shared with the Georgia Institute of Technology and area schools.

Yi-Chia Chen, born and raised in Taiwan, relocated to Tempe/Phoenix, Arizona in 2006 and received her D.M.A. (2011) and M.M. (2008) in Percussion Performance from Arizona State University. As an active marimbist and chamber percussionist, Chen has made numerous appearances in festivals and conferences, including 2011

Xenakis Festival (Arizona), 2011 College Music Society 30th Great Plains Regional Conference (Nebraska), 2011 Adria Summer Percussion Course (Adria, Italy), 2010 Macau Band Fair (China), 2010 Kaohsiung City Symphony Orchestra Percussion Ensemble Concert Tour (Hong Kong, Taiwan), 2009 Phoenix Experimental Arts Festival, Percussive Arts Society International Convention (2007, 2006), and Arizona Percussive Arts Society Spring Festivals (2011, 2009, 2008). Chen is the first-prize winner of 2009 Classical Marimba League Marimba Artist Competition and 2007 Percussive Arts Society International Convention Solo Marimba Competition. Her research interests focus on contemporary marimba solo literature, chamber percussion music, and advanced techniques for keyboard percussion. She also studied West African Drumming: Djembe, Sabar, Sourouba, and Tabala with African music scholar Dr. Mark Sunkett, and is frequently performing with Dr. Sunkett in the Phoenix metropolitan area in promoting African music.

Tami J. Draves is an Assistant Professor of Music Education at the University of Arizona where she teaches undergraduate and graduate music education courses. She serves as the faculty advisor for NAFME Collegiate and leads student teacher seminar. An active scholar, Dr. Draves's research interests include preservice and inservice music teacher preparation and support. She has presented her research nationally and internationally, including the American Educational Research Association Annual Meeting, Symposium on Music Teacher Education, and the International Symposium on the Sociology of Music Education. Her publications appear in the Bulletin of the Council for Research in Music Education, Journal of Music Teacher Education, and the book series of the AERA Music Education SIG, Advances in Music Education Research. Dr. Draves facilitates the Professional Development for the Beginning Music Teacher Area of Strategic Planning and Action committee of the Society for Music Teacher Education. As a public school teacher, Dr. Draves taught middle school and high school band in Aiken, South Carolina, Albuquerque, New Mexico, and Cobb County, Georgia. While teaching in Georgia, Dr. Draves was recognized as the Cobb County School District Middle School Teacher of the Year for 2004-2005. She holds professional memberships in The National Association for Music Education, The Arizona Music Educators Association, The College Music Society, and the American Educational Research Association.

Kim Endel is currently pursuing a Doctorate of Musical Arts in Clarinet Performance at Arizona State University, where she also received a Masters in Music. While studying with Robert Spring at ASU, she was a clarinet teaching assistant and performed with many ASU ensembles. She completed her undergraduate degree in music education at Arkansas Tech University in 2006, where she studied with Kelly Johnson. In 2010, Kim had the opportunity to perform and teach master classes throughout Queensland, Australia. She has also performed throughout the US, Canada, and Belgium. Currently, Kim splits her time teaching general music and band at two Lutheran schools in the valley in addition to private clarinet instruction.

Anna Ferenc is an associate professor of music at Wilfrid Laurier University in Waterloo, Ontario. Her research interests include modernism in Russia and Ukraine in the early twentieth century, the work of Scriabin, Roslavets and Shostakovich, and music theory pedagogy. She has published articles in international journals and chapters in publications by Routledge and Oxford University Press and has presented at conferences of the Society for Music Theory, Music Theory Midwest, the College Music Society Great Lakes Chapter, the Dutch-Flemish Society for Music Theory, the Canadian University Music Society, the American Association for the Advancement of Slavic Studies, and the Canadian Association of Slavists. At WLU, Dr. Ferenc currently teaches courses in chromatic harmony and form. She has also taught at Dalhousie University (Halifax), The University of British Columbia (Vancouver) and McGill University (Montreal).

Hornist **Gray Ferris** hails from the great commonwealth of Virginia and is a 2011 graduate of the University of New Hampshire, where he received his Bachelor's degree in music education and studied horn with Kendall Betts. While attending UNH, he served as principal horn of the Orchestra and Wind Ensemble and participated in brass and woodwind quintets, horn quartets, jazz combos, and new music ensembles. He is currently pursuing a Master's degree in horn performance under the instruction of Daniel Katzen, as well as a Certificate in Entrepreneurship at the University of Arizona.

Kerry Ginger is pursuing her D.M.A. in Voice at Arizona State University, where she serves as a teaching assistant in Music History and Literature. A recent winner of an ASU Graduate Research Support Program grant, Kerry is engaged in the study of twentieth-century music as a cultural text, with specific focus on the interrelated disciplines of feminism, queer theory, and post-colonial studies. A member of Phi Beta Kappa, Kerry earned a

B.A. in Politics at Whitman College and a Master's in Opera Performance at ASU. She was an adjunct faculty member in Voice at Whitman from 2005 to 2006, and has taught class voice and general music at Phoenix's Metropolitan Arts Institute. Concurrent with her scholarly pursuits, Kerry maintains a private voice studio. A mezzo soprano, Kerry is active as a soloist across the greater Phoenix area. Kerry made her professional opera debut in 2010 as the Third Spirit in Phoenix Opera's *Die Zauberflöte*, and has also appeared as a soloist with the Phoenix Symphony. She sings in the Arizona Opera chorus, also performing as a teaching artist with Arizona Opera's outreach program, OperaTunity. Kerry is a member of the Grammy Award-winning Phoenix Chorale, and appears regularly with Tucson Chamber Artists and Scottsdale Choral Artists. She maintains a dynamic oratorio performance schedule with organizations including the Arizona Bach Festival. An avid recitalist, she won the Arizona NATS Artist Award recital competition in 2008.

Anita Hanawalt is a virtual professor, currently teaching online music and women's studies classes at the University of La Verne (California), Troy University (Alabama), the University of Maryland University College, and Excelsior College (New York). She holds a Bachelor of Arts degree in music from Juniata College in Huntingdon, PA; a Master of Music degree in organ performance from Westminster Choir College in Princeton, NJ; and a Ph.D. in Music Cultures from Union Institute and University in Cincinnati, Ohio. She is also the Members' News Editor for the Journal of the International Alliance for Women in Music. Anita and her spouse, Jay Hanawalt, have recently begun life as full-time RVers, claiming an official domicile in South Dakota as they travel across the United States and Canada with their family of eight felines. Though she has retired as an organist, she hopes to cultivate enthusiasm for the clavichord, one campground at a time.

N. Lincoln Hanks was raised in Muscatine, Iowa and attended college in Nashville, TN at Lipscomb University, where he studied piano with Jerome Reed. His masters and doctoral work in music composition were completed at Indiana University-Bloomington where he studied composition with Don Freund, Frederick Fox, and Claude Baker. Lincoln's accolades include winning the Contemporary Choral Composition Competition from The Roger Wagner Center for Choral Studies and an ASCAP Foundation/Morton Gould Young Composer Award. He has been commissioned and performed by many distinguished performing artists and performing groups, including the Pittsburgh Symphony Orchestra, the Northeastern Pennsylvania Philharmonic Orchestra, the Cyprus String Quartet, The Dale Warland Singers, San Francisco's Volti vocal ensemble and pianist, Paul Barnes. His music has been featured on the North/South Consoance, Cutting Edge and Boston New Music Initiative concert series, as well as many others. In 2010 he was honored as a finalist in the Lilly Fellows Program Arlin G. Meyer Prize for his opera/oratorio, *Tegel Passion*. His work for solo piano, *Prayers and Meditations*, was awarded 2nd place in the music+culture 2011 International Competition for Composers. His *Orbits* for two pianos was featured in the finale performance and ballet at the Tennessee Governor's Schools for the Arts in 2011. In 2004 Lincoln created and directed the Songfest Program for New Art Song at Pepperdine University, featuring acclaimed composer, John Harbison. Lincoln now co-directs *The Ascending Voice: an International Symposium of Sacred A Cappella Music*, an ongoing academic conference and music festival in Malibu, CA. He is currently a board member for composition in the Pacific Southwest Chapter of the College Music Society. Thriving in both ends of the music spectrum, Lincoln studied early music performance practice with Thomas Binkley and then Paul Hillier at Indiana University's Early Music Institute. While at IU he co-founded *The Concord Ensemble*, an a cappella group that won the first Grand Prize in the Early Music America/Dorian Records Competition. He currently directs *Alchymey*, a vocal ensemble based in Los Angeles.

HarpFusion began in 1978 and has established itself as one of the most creative and innovative ensembles on the international concert stage. The group has performed in Russia, Japan, China, Korea, Brazil, and throughout Europe and North America. In 2010 they were featured at the Shanghai World Expo. They have recorded numerous CDs and DVDs and all the music HarpFusion plays is written or arranged by a member of the group. All harpists are students of Dr. Carrol McLaughlin, Distinguished Professor of Harp at the University of Arizona.

Dr. Arnold Irchai holds Master's and Doctoral degrees from the State St.-Petersburg Conservatory, Russia. He was principal bassoonist of the Moscow Philharmonic Orchestra and taught at the Gnesin Academy of Music in Moscow, Russia. Among his awards is the first prize in the All-Russia Competition for Woodwind Quintets and the Distinguished Artist of the Russian Federation Award. Dr. Irchai was the Principal Bassoon of National Philharmonic Orchestra and on the faculty of Washington Conservatory of Music, Washington, DC, Columbia Union College, Takoma Park, MD, and University of Florida, Gainesville, FL. Currently, Dr. Irchai is on the faculty

of the International Academy of Music, St. Petersburg, Russia, and Castlenuovo di Garfagnana, Italy, as well as the Summit Music Festival, Manhattenville College, NY, and Burgos International Music Festival, Burgos, Spain, and the Principal Bassoon of the Ocala Symphony Orchestra, and the Gainesville Chamber Orchestra, Florida. Dr. Irchai is a founding member (with Dr. Tama Kott) of the DT Duo, a group dedicated to commissioning and performing contemporary music, and has premiered multiple works for bassoon and performed in most major music halls throughout the world. Dr. Irchai is a Fox Products Corporation Performing Artist. His arrangements have been published by TrevCo Music.

Tama Kott's career as a bassoonist has taken her throughout the United States, Europe and Central America. She served as principal bassoon with the Heidelberg Schlossfestspiele Opera Orchestra, Germany, the Orquesta Sinfonica Universidad Autonoma Nuevo Leon, Mexico, and performed extensively with the Columbus (OH), and Chattanooga Symphony Orchestras, in addition to ensembles in Kentucky, Georgia, Tennessee, and Arizona, working with renowned conductors such as Robert Spano, and Gunther Schuller. She has given solo recitals, clinics and master classes at numerous national and international conferences, as well as universities and colleges, and serves on the faculties of festivals in Spain, Russia, and Italy. Kott most recently performed with the Flagstaff New Music Ensemble, and is a founding member of the DT Duo. She holds degrees from the New England Conservatory, Eastman School of Music, and The Ohio State. She has also been involved in an ongoing project on contemporary Russian music for bassoon, leading to several recent publications in *The Double Reed*. Dr. Kott is affiliated with Northern Arizona University and is a Fox Products Corporation Performing Artist.

Richard Kravchak has been heard as a woodwind soloist, chamber and orchestral musician around the world, performing concerts throughout Europe, Asia, and the Americas. In addition, he has performed professionally on all of the major woodwind instruments in both the jazz and classical idioms. Kravchak holds performance degrees from the Eastman School of Music, the Juilliard School, and Florida State University. Richard Kravchak is Professor of Music at California State University, Dominguez Hills, where he directs the Music Education program as well as serving as a studio woodwind instructor. Previous to his appointment at CSUDH he was the music director at Canoga Park High School, where his prize winning ensembles frequently earned superior ratings at festivals, and were the LAUSD band and drill team champions. Dr. Kravchak's teaching has been widely recognized by his colleagues. He has received a Platinum Apple Award from the United Teachers of Los Angeles, a Los Angeles County Teacher of the Year award from the Los Angeles County Office of Education, and has been a finalist for a Bravo Award, granted by the Music Center of Los Angeles. Dr. Kravchak received the Dunsay award from the Music Center, as the Bravo Award Finalist who "did the most with the least resources". He was also the first secondary music teacher in Los Angeles to be awarded National Board Certification in Music. Dr. Kravchak also serves as the President of the Pacific Southwest Chapter of the College Music Society.

Flutist **Brian Luce**, "an authoritative soloist" praised for his "technical agility" and "lyric power," teaches at The University of Arizona School of Music and is a member of the Arizona Wind Quintet. Previously principal flute of the Champaign-Urbana, Midland-Odessa, and Johnstown symphony orchestras, he has also performed with the Dallas Chamber Orchestra, Dallas Bach Society, Dallas Wind Symphony, and Keystone Wind Ensemble. In demand as a recitalist, he performs and presents master classes worldwide. He won prizes in the National Flute Association, Myrna Brown, Mid-South, and Kingsville International young artist competitions. Editions BIM and IntegrityInk publish his compositions, arrangements, and realizations, and his articles on performance and pedagogy have appeared in *Flute Talk Magazine*. An expert on Soviet-era music, Dr. Luce has given lecture-recitals based upon his award-winning dissertation, *Light from Behind the Iron Curtain: Style and Structure in Edison Denisov's Quatre Pièces pour flûte et piano*. A Yamaha Artist, Brian has played Yamaha flutes exclusively since 1996.

Dylan Marney is a DMA candidate from the University of Arizona, majoring in piano performance under Dr. John Milbauer, with a minor in Music Theory. He received both his Bachelor and Master of Music degrees in Piano Performance at Central Washington University, studying with Dr. John Pickett. While working with him, Dylan received first place in the MTNA Steinway & Sons Young Artist Piano Competition for Washington State. He also has a Master of Science degree in Music Technology through the IUPUI School of Music in Indianapolis. His final project for the degree was an original film score for live piano and electronic accompaniment to the 1922 silent film *Nosferatu* by F.W. Murnau. As a collaborator, Dylan served as rehearsal pianist for the University of Arizona Opera productions, he acted as string studio accompanist at Central Washington University, and accompanied

for opera and musical productions in the Wenatchee Valley and Ellensburg areas of Washington State. He has also studied at the Kairos Chamber Music Festival, the Icicle Creek Chamber Music Institute, and the Chautauqua Institution.

Mark McArthur joined the faculty of University of Nevada, Las Vegas in 2009 where he teaches saxophone and coaches chamber music. Mark began his professional career teaching in the Clark County School District where he was the band director at both Chaparral High School and Basic High School. Throughout his 11 years in Las Vegas, Mark has worked closely with other teachers and students to promote quality saxophone performance. Currently, he performs as a freelance musician around the Las Vegas area and is a member of the Las Vegas Saxophone Quartet. Mark earned his Bachelors in Music Education and Performance and Master of Music in Saxophone Performance from the University of Arizona in Tucson, Arizona where he studied with Kelland Thomas, Michael Hester and Elizabeth Zinn Ervin.

Carrol McLaughlin has toured extensively as a soloist throughout Europe, Asia, and the Americas. The Canadian-born harpist holds the degrees of M.M. from the Juilliard School and Doctor of Musical Arts from the University of Arizona, where she was Teaching Assistant to Susann McDonald. She also studied extensively in England with Russian harpist Maria Korchinska. Dr. McLaughlin became the head of the harp department at the University of Arizona in 1982, and in 1994 was the recipient of the UA Five Star Faculty Teaching Award for Excellence. She has performed highly successful debut recitals in Carnegie Hall, New York, and Wigmore Hall, London, and has performed extensively as concerto soloist with orchestras throughout the US, Japan, Russia, Canada and South America. Carrol is on the Board of Directors of the World Harp Congress and recently was awarded a Fulbright Senior Specialist Award which allowed her to teach at the Cairo Conservatory for a month and give recitals in the Cairo Opera House and the Library at Alexandria. Her new book, *Power Performance* has received international acclaim, as it helps performers to overcome stage fright and perform without stress. She is the Director of Harp Fusion, the U. of A. harp ensemble who have performed in Japan, Russia, Switzerland, Puerto Rico, Korea, China, Brazil, Mexico and the Czech Republic.

Julia Mortyakova, pianist, is an Assistant Professor of Music at Alcorn State University. She holds a Doctorate from the University of Miami, a Master's from New York University (NYU), and a Bachelor's degree from Vanderbilt University. Her dissertation topic is "Existential Piano Teacher: Applying the Philosophy of Jean-Paul Sartre to Piano Instruction in a Higher Educational Setting." She has performed recitals across the United States and abroad, and presented her various research interests at numerous conferences. During her doctoral studies, Julia served two terms as the President of the University of Miami Graduate Student Association. She was also President of the Graduate Student Organization of the Steinhardt School of New York University during her Master's, and the President of the Blair School of Music Student Council of Vanderbilt University while pursuing her Bachelor's degree. During her time as the 2009 NAGPS President & CEO, Julia has helped form new partnerships with organizations such as InDegree, ProQuest, Teach for America and Interfolio. Julia's goal has been to have more communication within the organization, as well as recruitment of new members and sponsorships. She is passionate about advocating for graduate students rights, and believes NAGPS is a community through which graduate students can bring attention to their research and contribution in their respective fields. As Ex-Officio, Julia took on various projects: creating *The Postgraduate Voice* Spring 2010 issue, faxing letters to Congress on behalf of NAGPS, working with the NAGPS President to form the NAGPS Alliance and write a grant inquiry, facilitating the Fall 2010 Legislative Action Days and lobby training, and helping out in other areas of the organization as needed. She previously served as the Public Relations Chair of NAGPS.

Huiyu-Penny Pan, is active as a soloist, chamber musician and teacher of piano, piano pedagogy, and chamber music. She has received both Bachelor and Master of Music degrees in piano performance from University of Southern California. She holds a doctor of Musical Arts degree from Claremont Graduate University in Historical Performance Practice focusing on techniques of period keyboards (clavichord, harpsichord and fortepiano) and on Brazilian/Cuban piano repertoire. She currently serves as adjunct professor of piano, and as Collaborative Keyboard Coordinator in California State University, Los Angeles, music instructor in West Los Angeles College, and formerly in East Los Angeles College. She also serves as organist at Prince of Peace Lutheran Church in Ontario. Ms. Pan is an active member of the College Music Society (CMS), International Society of Music Education (ISME), Music Teacher's Association of California (MTAC), Music Teacher National Association (MTNA),

California Association of Professional Music Teacher (CAPMT) and American Guild of Organists (AMG.) In addition to teaching and performing, she is frequently invited to present lecture-recitals and workshops.

Jonathan Patterson received his M.A. in Ethnomusicology from the University of California at Berkeley in 1999, and his D.M.A. in Studio/ Jazz Guitar Performance at the Thornton School of Music, University of Southern California in August, 2011. His D.M.A. included an academic field in Music Education and elective minors in Music Recording and Jazz Studies. He was the recipient of the Thornton School's Outstanding Doctoral Graduate of 2011 Award, the Pi Kappa Lambda Doctoral Award, and the Studio/Jazz Guitar Departmental Award. As a scholar and teacher his areas of focus are guitar performance (including jazz, classical, Latin, and contemporary popular music), music education, ethnomusicology (with specialization in Japan and Brazil), composition and arranging, audio recording, and music technology. As a performer he is active as an original artist with the stage name Capital. He has played on more than 20 CD albums, performed several international tours and televised concerts, and hosted a weekly commercial FM radio program for five years.

A San Francisco native, **Roger W. Petersen** holds a DMA degree from Michigan State University, a MM degree from the San Francisco Conservatory of Music, and a BFA degree from Sonoma State University. He studied composition with Ricardo Lorenz, Elinor Armer, and Will Johnson. Commissions have come from the Contemporary Enclave, San Francisco International Music Festival, Schola Cantorum of San Francisco, h2 Quartet, Bay Area Composers' Circle, and MSU Wind Symphony. He has written music for orchestra, wind symphony, chamber ensembles, chorus, solo instruments, and the stage. His music has been performed internationally and as part of numerous festivals, including the 2010 CMS National Conference, 2008 World Saxophone Congress, 2010 San Francisco International Music Festival, 2011 International Saxophone Symposium, and 2008 North American Saxophone Alliance. His current composition projects include a set of piano duets to be premiered this summer at the San Francisco International Music Festival, a work for John Madden and the MSU Symphonic Band, and a saxophone concerto for Joseph Luloff and the Thailand Philharmonic Orchestra.

Mark Popeney (b. 1982, San Diego, Ca) is a composer whose music spans many styles and media. His music has been performed on both coasts, with premieres by such ensembles as the USC Thornton Symphony, USC Contemporary Music Ensemble, UCLA Philharmonia, the UCLA Chorale, and the Third Wheel Trio. His musical, *irl (In Real Life)* (book by Alexandar Castaneda) was premiered by Hooligan Theater Company in Spring of 2011. Mark is currently pursuing a Doctor of Musical Arts in Composition from the University of Southern California Thornton School of Music, where he studies with Stephen Hartke and Donald Crockett. Mark earned his Master's degree from the University of California, Los Angeles in 2007, and received his Bachelor's degree in 2004 from the University of California, Berkeley. Mark teaches music theory and composition privately and at New Roads School in Santa Monica, Ca, and is a teaching assistant at USC. Mark is an avid singer and guitarist, and has performed with and led numerous ensembles in many styles.

Lauren Kapalka Richerme is a doctoral student in music education at Arizona State University. She has taught high school and middle school band, jazz band, marching band, general music, and music electives. Her research interests include philosophy, music education policy, alternative secondary general music models, ethnomusicology, and music technology. Recent conference presentations include a workshop entitled "Arts Education and the National Media: Using Cognitive Linguistics to Frame Our Work" at the Harvard Graduate School of Education Arts in Education Conference in Cambridge, Massachusetts, a paper entitled "Undergraduate Music Education Majors' Beliefs about Policy" at the Society for Music Teacher Education Conference in Greensboro, North Carolina, and a paper entitled "Remain or React: The Music Education Profession's Responses to Sputnik and *A Nation at Risk*" at the Desert Skies Symposium in Tucson, Arizona. Her work has been published in the *Music Educators Journal* and *Arts Education Policy Review*. She holds a Bachelor of Music Education from the University of Massachusetts Amherst and a Master of Education from Harvard University.

Robyn Rocklein holds a Bachelor of Arts in Music Degree *summa cum laude* from the University of Arizona (2004) and a Master of Music Degree from the University of Arizona (2010). She has earned certificates in Education, Intelligence Operations, and Counterintelligence from the United States Army Intelligence Center (1993-2006). She is currently pursuing the Doctorate of Musical Arts at Arizona State University. Ms. Rocklein is a two-time winner of the Igor Gorin Memorial Award and Miriam L. Wolfe Award, and is a Medici Scholarship Winner. She has taught a variety of history, English, and criminal justice courses for the Department of Defense and Cochise

College and was selected as a curriculum developer for the Counterintelligence Special Agent Course at Fort Huachuca. She currently teaches voice as a Graduate Teaching Assistant at ASU. During the summer of 2011, she conducted research in France from which she is preparing articles on the music of Georges Fragerolle and the Chat Noir. Her other research interests include women of antiquity and their representations in music. In addition to her academic endeavors, she is an award winning mezzo-soprano who has performed as a soloist with various orchestras and opera companies throughout the southwest and currently serves as a section leader for the Scottsdale Musical Artists. Last season, she was the study cover for the title role in Bizet's *Carmen* with Arizona Opera and in this capacity sang the entire role under the baton of Joel Revzin, Artistic Director of the company. This March she will appear as Federico Garcia Lorca in Golijov's production of *Ainadamar* at ASU. Ms. Rocklein has also appeared as a soloist in England, Germany, and Austria, as well as throughout the U.S.

Jody Rockmaker (born 1961, New York City) received his Ph.D. in Composition from Princeton University. He has studied at the Manhattan School of Music, New England Conservatory and the Hochschule für Musik und darstellende Kunst in Vienna. His principal teachers have been Erich Urbanner, Edward T. Cone, Milton Babbitt, Claudio Spies, Malcolm Peyton and Miriam Gideon. Dr. Rockmaker is also the recipient of numerous awards including a Barlow Endowment Commission, Fulbright Grant, two BMI Awards for Young Composers, an ASCAP Grant, the George Whitefield Chadwick Medal from New England Conservatory, and a National Orchestral Association Orchestral Reading Fellowship. He has held residencies at the MacDowell Colony, Yaddo, the Djerassi Resident Artists Program and Villa Montalvo, and has been a Composition Fellowship at the Tanglewood Music Center. He taught at Stanford University and is currently the Assistant Director and an Associate Professor at Arizona State University School of Music.

David Schildkret joined the faculty of the Herberger College School of Music at Arizona State University as Professor of Choral Music in 2002. He holds the Doctor of Music and the Master of Music degrees in Choral Conducting from Indiana University School of Music, and he earned the Bachelor of Arts in Music degree from Rutgers University. He is the Music Director of the [Mount Desert Summer Chorale](#) in Bar Harbor, Maine, and is Director of Music at Scottsdale United Methodist Church. He is the Founding Editor of [The Choral Scholar](#), the online journal of the National Collegiate Choral Organization (NCCO) and is the NCCO board member for Arizona. His conducting experience includes eight seasons as music director of the Finger Lakes Symphony Orchestra in Geneva, New York, numerous appearances as guest conductor with regional choirs at all levels, and appearances with various small orchestras and ensembles, in addition to conducting his collegiate groups. From 1997–2002, he was a frequent guest conductor with the Piedmont Chamber Singers in Winston-Salem, North Carolina. He served the group again as Interim Artistic Director for the 2009–10 season. He conducted the ASU Chamber Singers at conferences of the Arizona Music Educators Association and the ACDA Western Division. The Chamber Singers' 2008 performance at the ACDA Western Division Convention in Anaheim, California, was the first such appearance for an ASU choral ensemble since 1993. A member of the Fulbright Senior Fellows Roster since June 2009, Schildkret has taught and given presentations in Venezuela and South Korea. He also has given numerous talks and published papers on the music of Bach, Mozart, and Handel. in the newsletters of the Mozart Society of America and the Society for Seventeenth-Century Music, in the *Choral Journal*, *Bach*, *Eighteenth-Century Life*, and the *NATS Bulletin*. He has published reviews in the *American Choral Review* and has written liner notes for numerous recordings.

Adam Sovkoplas (b. 1982 Brownsville, TX) earned his BA in Music from the University of Texas at Brownsville where he studied composition with Richard Urbis and his MM in Theory and Composition from Sam Houston State University where he studied with Trent Hanna and Thomas Couvillon. Sovkoplas is completing his DMA (currently all but dissertation) in Composition at the University of Kentucky under the instruction of Joe Baber. Compositions by Sovkoplas have been performed nationally and internationally at various conferences and festivals including the 2nd Annual Festival of New Organ Music, London, England (2007), the OrvietoMusica Festival in Italy (2008), and the 2010 International Computer Music Conference in New York. *Saxophone Quartet No. 1* by Sovkoplas will be premiered at a College Music Society Conference in Vancouver this March. From 2007-2011, Sovkoplas has been the director of the 1st through the 5th annual Kentucky New Music Festivals. In 2011, Sovkoplas had two of his one-act plays produced by the Bluegrass Mystery Theatre in Lexington, KY. Please visit: <http://www.societyofcomposers.org/members/AdamSovkoplas/>

Nolan Stolz is a musician who grew up in Las Vegas, NV in the 1990s. His compositional voice is clearly influenced by his performance background in jazz and progressive rock, yet firmly rooted in the contemporary classical tradition. His music has been performed throughout the United States, Canada, South America, and across Europe, including festivals such as the 52nd Académie Internationale d'Eté de Nice (FRANCE), Suolahti International Summer Music Festival (FINLAND), University of Alabama-Huntsville New Music Festival, Belvedere Chamber Music Festival, Electroacoustic Juke Joint, eXtensible Electric Guitar Festival, Las Vegas International New Music Festival, Las Vegas Music Festival, Music Today Festival, and the Oregon Bach Festival. He has been commissioned by the Alturas Duo, CCSU Chamber Players, Synchronix, LVA Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, and several solo artists. He has won several awards, including the Max DiJulio Composition Prize. His *Lullaby for Sam* appears on guitarist Aaron Larget-Caplan's CD *New Lullaby*, and his *Catharsis II (piano quartet no. 2)* will be released on *Millennial Masters Volume 3* from Ablaze Records in March. Dr. Stolz is Assistant Professor of Music at the University of South Dakota where he teaches music theory and composition.

Janet Sturman, an ethnomusicologist and pianist, joined the University of Arizona School of Music faculty in 1995. She received her Ph.D. in ethnomusicology from Columbia University in New York City, her M.A from Hunter College - CUNY, and her B.M. from Wittenburg University in Springfield, Ohio. Prior to teaching at the U. of Arizona she taught at the Louisiana Scholars' College where she served as Assistant Professor of Humanities and directed the College's Fine and Performing Arts Concentration. She is the author of *Zarzuela: Spanish Operetta, American Stage* (University of Illinois Press, 2001). Her research centers on the role of music in the maintenance, creation, and projection of ethnic and social identity. Her special interest in American multicultural practice has led to studies of music in the American Southwest, as well as Spanish and Latin American expressions. Additional interests concern the role of technology and the entertainment industry in shaping musical expression and cultural responses to music. Her scholarly publication includes articles and reviews in *The Garland Encyclopedia of World Music*, *Current Musicology*, *The Yearbook for Traditional Music*, *Ethnomusicology*, *The World of Music*, *Interdisciplinary Humanities*, and *Louisiana Folklife*. Her editorial work includes serving as review editor for *The World of Music Journal* from 1995-2001. An active member of several professional organizations, including the College Music Society, the International Council for Traditional Music and the Society for Ethnomusicology, Dr. Sturman is currently serving on the Board of Directors for the Society for Ethnomusicology and for the College Music Society.

Symphonic Choir, the premiere undergraduate ensemble at the University of Arizona under the direction of Dr. Elizabeth Schauer, is carrying on a sixty-year tradition of choral excellence. Its repertoire embraces music from many cultures and from every historical period up to and including premières of new works and those commissioned especially for the choir. The ensemble was recently honored to perform for the 2010 Western Regional Conference of American Choral Directors Association and for the 2011 Annual Conference of Arizona Music Educators Association. Elizabeth Schauer, former president and program chair of the Rocky Mountain Chapter of CMS, is pleased to have the choir included on today's program and also to feature student conductors Kandice Nelson and Joseph Pierce to present these fine new works.

Currently residing in the San Francisco Bay Area, **Elyse Weakley** is enjoying an active career as a performer. Recent engagements include the University of California at Berkeley New Music Project Series performing *K'asa* by Jimmy Lopez, a chamber piece for piano and violin, with Karen Shinozaki of the New Century Chamber Orchestra, and appearing frequently with the Hurd Ensemble presenting the chamber works of composer George Hurd in concert. Before relocating to the Bay Area, Elyse completed a Masters of Music in Piano Performance at the University of North Carolina School of the Arts in studying with Clifton Matthews. While pursuing her Bachelor of Arts in Music at Colorado College, Elyse performed with various ensembles studying piano with Susan Grace. As a freshman at Colorado College, she was accepted into the internationally recognized Bowed Piano Ensemble. During her tenure they toured the West Coast and New England and recorded *Entrada* for BMI. In preparation for a piano concerto performance with the Chamber Orchestra Elyse travelled to London for instruction with Benjamin Kaplan. Following college, she moved to London for a year to continue studies with Professor Kaplan who currently teaches at the Royal Academy.

Tamara Williams is a performer, educator, and clinician in the Tucson and Houston area. She is currently pursuing her Master's Degree in Percussion Performance at the University of Arizona, under the instruction of Dr.

Norman Weinberg and Prof. Kimberly Toscano. Tamara completed her Bachelor's degree in Percussion Education at Sam Houston State University as a student of Dr. John Lane, Dr. Rod Cannon, Mr. Tim Maynard, and Mr. John Best. At SHSU, Tamara took on leadership/principle responsibilities within the School of Music. She aspires to be a cast member for a critically acclaimed stage production, believes in spreading vitality through music, and strives to inspire others by her actions. In 2008, Tamara won the swing percussionist position for the World Premiere tour of Brass Angels: "Odyssey". Created by The Min-On Concert Association this all female stage production consisting of brass, percussion, and dancers went on a, life-changing, tour in Japan (50+ shows). Billed as "The Best of America's Dream Team," the two-hour stage show "Odyssey" featured a fast-paced mix of musical styles combined with the dynamic motion of marching and dance.

Annie Yih is a Lecturer in music at UC-Santa Barbara. Degrees: Ph. D. (Music Theory), Yale University, 1992; M. A. (Composition), San Jose State University (SJSU), 1983; B.M. (Music Theory), University of Alberta, Canada, 1979; and B. A. (General), University of Alberta, 1976. Ph. D. Dissertation: "Continuity and Formal Organization in Debussy's String Quartet." Establishes a referential pitch-class specific collection (RPSC) as the structural framework for hierarchical organization; demonstrates processes of musical continuity at foreground and middleground levels; uses linear-set analytic tools for revealing salient structural features and motivic unity in the Quartet. Publications and Conferences: Her papers appeared in *Music Analysis* and *Music Theory Spectrum* and she has presented papers at national and regional meetings. She has co-authored with Brent Heisinger in *Comprehensive Musicianship Ear-Training Workbook*, 4 vols. (California: SJSU Spartan Books, 1982, 1984). She is currently working on topics in the cross-disciplinary area of "Performance and Analysis." Professional Affiliations: member of SMT since 1984; member of AMS since 1984; member of MTSNYS since 1986; member of CMS since 1993.

Lisa Zdechlik, Associate Professor of Piano Pedagogy and Group Piano at the University of Arizona, holds a D.M.A. in piano performance and pedagogy from the University of Oklahoma, an M.M. in piano performance from San Diego State University, a B.M. in piano performance and a B.M.E. in music education from the University of Northern Colorado. She is co-author of *Klav-Ear for Kids* (Creative Technology Institutes of America, 2008), a comprehensive keyboard/piano method for average-age beginners. Dr. Zdechlik's research centers on the interaction between music analysis and performance and the applications of current technologies to music learning. She has presented research at international and national conferences including the Hawaii International Conference on the Arts and Humanities, the Research in Music Education International Conference (RIME) in Exeter England, the College Music Society (CMS) International Conference, and the Association for Technology in Music Instruction (ATMI) national conference. She has also presented at national and state conferences of Music Teachers National Association (MTNA), the National Group Piano and Piano Pedagogy Forum (GP3), and the National Conference on Keyboard Pedagogy (NCKP). Dr. Zdechlik has written articles and reviews for *Piano Pedagogy Forum* and *American Music Teacher*. She has been a consultant and practitioner for Yamaha's Summer Technology Seminars and is included in Yamaha's *Clavinova on Campus*, which features national group piano and piano pedagogy professors. Dr. Zdechlik is the recipient of numerous awards and grants, including the 2006 Roy A. and Stardust K. Johnson Faculty Mentoring Award for her mentoring of graduate teaching assistants in group piano at The University of Arizona. She was awarded a 2004 Arizona Board of Regents Learner-Centered Education Grant to develop *Interactive Piano Tutor*, a web-based music tutorial. Her dissertation, *Texture and Pedaling in Selected Nocturnes of Frederic Chopin*, was awarded the 2002 Dissertation Prize in Education, Fine Arts and the Professions at the University of Oklahoma. Dr. Zdechlik is a member of the executive committee of the National Group Piano and Piano Pedagogy Forum (GP3). In addition, she serves on the Technology Committee and the Special Needs Committee of the National Conference on Keyboard Pedagogy (NCKP) and as College Faculty Chair for the Arizona State Music Teachers Association (ASMTA).

Charles Zoll currently pursues a Bachelor's of Music in Composition at the University of Arizona. Studying composition with Dr. Craig Walsh and piano with Dr. Paula Fan, Mr. Zoll has written and premiered works with performance students at the School of Music and has recently begun collaborating with dancers and choreographers at the School of Dance. Eternal youth and energy notwithstanding, Mr. Zoll hopes to continue being productive in the face of a seemingly insurmountable amount of course units this semester.

Conference Participants

	Jonathan	Annis	Northern Arizona University	Flagstaff, AZ
	Jaime	Bofill	University of Arizona	Tucson, AZ
Dr.	Valentin Mihai	Bogdan	Arizona Western College	Yuma, AZ
Dr.	John T.	Brobeck	University of Arizona	Tucson, AZ
Dr.	Stephen C.	Brown	Northern Arizona University	Flagstaff, AZ
Dr.	Katie	Carlisle	Georgia State University	Atlanta, GA
Dr.	Yi-Chia	Chen		Phoenix, AZ
Dr.	Tami	Draves	University of Arizona	Tucson, AZ
	Kim	Endel	Arizona State University	Tempe, AZ
Dr.	Anna	Ferenc	Wilfrid Laurier University	Waterloo, Ontario
	Gray	Ferris	University of Arizona	Tucson, AZ
	Kerry	Ginger	Arizona State University	Tempe, AZ
Dr.	Anita	Hanawalt	University of La Verne	La Verne, CA
Dr.	Lincoln	Hanks	Pepperdine University	Malibu, CA
Dr.	Arnold	Irchai	University of Florida	Gainesville, FL
Dr.	Tama I.	Kott	Northern Arizona University	Flagstaff, UA
Dr.	Richard	Kravchak	California State University-Dominguez Hills	Los Angeles, CA
	Kacey	Link	Emory University	Atlanta, GA
Dr.	Brian	Luce	University of Arizona	Tucson, AZ
	Dylan	Marney	University of Arizona	Tucson, AZ
	Mark	McArthur	University of Nevada, Las Vegas	Las Vegas, NV
Dr.	Carrol	McLaughlin	University of Arizona	Tucson, AZ
Dr.	Julia V.	Mortyakova	Alcorn State University	Alcorn State, MS
Dr.	Huiyu-Penny	Pan	California State University-Los Angeles	Los Angeles, CA

Dr.	Jonathan	Patterson		Pasadena, CA
Dr.	Roger	Peterson		
	Mark	Popeney	University of Southern California	Los Angeles, CA
	Lauren Kapalka	Richerme	Arizona State University	Tempe, AZ
	Robyn	Rocklein	Arizona State University	Tempe, AZ
Dr.	Jody D.	Rockmaker	Arizona State University	Tempe, AZ
Dr.	David	Schildkret	Arizona State University	Tempe, AZ
Dr.	Sandy	Schwoebel	Pima Community College	Tucson, AZ
Dr.	Vanessa R.	Sheldon	Norco College	Riverside, CA
	Adam	Sovkoplas	University of Kentucky	Lexington, KY
Dr.	Sandra	Stauffer	Arizona State University	Tempe, AZ
Dr.	Nolan	Stolz	University of South Dakota	Vermillion, SD
Dr.	Janet L.	Sturman	University of Arizona	Tucson, AZ
Dr.	Donald G.	Traut	University of Arizona	Tucson, AZ
	Elyse	Weakley		San Francisco, CA
	Tamara	Williams	University of Arizona	Tucson, AZ
	Kathryn L.	Woodard		
Dr.	Rex	Woods	University of Arizona	Tucson, AZ
Dr.	Annie	Yih	University of California-Santa Barbara	Santa Barbara, CA
Dr.	Lisa J.	Zdechlik	University of Arizona	Tucson, AZ
	Charles	Zoll	University of Arizona	Tucson, AZ

Local Restaurants

Restaurants on University Boulevard West of Campus:
($\$$ = Under \$10; $\$\$$ = \$11-15; $\$\$\$$ = \$16-\$25; $\$\$\$\$$ = \$26+)

La Salsa Fresh Mexican Grill : This restaurant offers a variety of semi-fast food Mexican dishes, eat-in or take out. There is a full Salsa Bar available in the restaurant to be enjoyed with the complimentary chips to every order.
[View Menu Here](#). **Price Range:** $\$$

Johnny Rockets: Enjoy a 50's flashback menu of Hamburgers and Hot Dogs in a family friendly atmosphere.
[View Menu Here](#) . **Price Range:** $\$$ to $\$\$$

Pei Wei Asian Diner: Asian semi-fast food dining featuring dine-in or take-out. Enjoy a variety of dishes in a casual atmosphere. [View Menu Here](#). **Price Range:** $\$$ to $\$\$$

Fat Greek: Offers traditional Greek dishes in a semi-fast food casual environment.
[View Review Here](#). [View Menu Here](#). **Price Range:** $\$$ to $\$\$$

Gentle Ben's Brewing Company : Local Brewery with a variety of Burgers, Salads, Sandwiches, Finger Foods and Pasta. [View Menu Here](#) **Price Range:** $\$\$$

Frog & Firkin: Sandwiches, Pastas, Salads, Burgers, Pizza as well as a full bar.
[View Menu Here](#). **Price Range:** $\$\$$

Chipotle Mexican Grill: Mexican Build-your-own Burritos. Good Food Fast.
[View Review Here](#). [View Menu Here](#). **Price Range:** $\$$

No Anchovies: Specialty Whole Pizza, or Pizza by the slice. Salads, sandwiches, appetizers, Full Bar. Good Inexpensive Food. [View Menu Here](#) **Price Range:** $\$$ to $\$\$$

Sinbad's Restaurant: Middle Eastern Cuisine. Many vegetarian options; highly recommended. Dine in.
[View Review Here](#) **Price Range:** $\$\$$

Starbuck's Coffee
Price Range: $\$$

The Pita Pit: Invent your own Pita with fresh ingredients, or choose a combo from the menu. Good food fast. Dine in or take out. [View Menu Here](#) **Price Range:** $\$$

Restaurants near the Four Points Sheraton:

Baggin's Gourmet Sandwiches: Salads, Sandwiches, soups. Dine in or take out.
[View Menu Here](#) **Price Range:** $\$$

Boston Market
[View Menu Here](#) **Price Range:** $\$$ to $\$\$$

Bruegger's Bagel Bakery: Bagels, Sandwiches.
[View Menu Here](#) **Price Range:** $\$$

Egeee's: Sub-Sandwiches, Frozen Fruit Drinks
[View Menu Here](#) **Price Range:** $\$$

[Szechwan Omei Chinese Restaurant](#): Chinese food. Dine in or take out.

Price Range: \$ to \$\$

[Lucky Wishbone](#): Fried Chicken, steak fingers, French fries.

Price Range: \$

Restaurants in the University of Arizona Student Union:

[Canyon Café](#): Coffee Shop with a variety of Pastries, Bagels, ice cream etc.

[3 Cheeses and a Noodle](#): Italian Food: Salads, Pasta, Desserts.

[Café Sonora](#): Sonoran Mexican Food: Burritos, Grill options etc.

[Cactus Grill](#): Salad Bar, Drinks, The Grill, Wrap Station, Pastries, Coffee, Bagels.

[I.Q. Fresh](#): Wraps, Salads and Fresh Fruit Smoothies.

[On Deck Deli](#): Create your own sandwich with a variety of toppings, salads, Fruit.

McDonalds, Panda Express, Papa John's Pizza, Chick-Fil-A.

[Cellar Restaurant and Lounge](#): Burgers, Fries, Sandwiches, Breakfast Burritos.

[U-Mart Convenience Store](#): Groceries, Ice Cream, Drinks, Snacks, Sandwiches, Coffee, Candy etc.