2008 SuperRegional Conferences

South Central – Southern Chapters

Program

February 28–March 1, 2008
Louisiana State University
Baton Rouge, Louisiana
The College Music Society wishes to thank the School of Music of Louisiana State University for hosting the 2008 South Central-Southern SuperRegional Conference. Appreciation is extended to Dean Sara Lynn Baird and the members of her staff.

Special thanks is extended to Professor Jeffrey Perry for coordinating CMS Composer Concerts and advising on campus and area arrangements, as well as to Evelyn Orman (Louisiana State University) for Baton Rouge community engagement.

The College Music Society offers deep appreciation to the South Central and Southern Chapters for making this conference possible.

2008 South Central-Southern SuperRegional Program Committee

Terry Lynn Hudson (Baylor University), Co-Chair
David M. Royse (University of Tennessee-Knoxville), Co-Chair
Daniel Adams (Texas Southern University)
Richard Davis (University of Texas-Pan American)
Sanford E. Hinderlie (Loyola University)
Bonnie S. Jacobi (Southern Methodist University)
Terry McRoberts (Union University)
Ken Metz (University of the Incarnate Word)
Richard Michael Montalto (Mississippi University for Women)
Paul Osterfield (Middle Tennessee State University)
Sarah Reichardt (University of Oklahoma)
Sam Magrill (University of Central Oklahoma)
Elizabeth W. Moak (University of Southern Mississippi)
Ann L. Silverberg (Austin Peay State University)
Stephen F. Zdzinski (University of Miami)
Laurel E. Zeiss (Baylor University)
Welcome from the Program Committee Co-Chairs

We are pleased to celebrate the 50th anniversary of The College Music Society with a SuperRegional Conference of the CMS South Central and Southern Chapters. Through the combined efforts and resources of our two groups, we have an outstanding assemblage of learned scholars, performers, and composers from throughout the South and beyond. With four community engagement presentations, seventy-three paper and lecture recital sessions, three composers’ concerts, a national topic discussion on “The Relevance of the Current Curriculum to Today’s Students,” and a keynote address by Donna T. Emmanuel from the University of North Texas, the program represents the breadth and depth of our outstanding chapters. Additionally, we are fortunate that the LSU Contemporary Music Festival is being held concurrently with our SuperRegional Conference, which provides additional opportunities for musical enrichment.

This year’s gathering is the result of much concerted work between our chapters, the CMS Executive National Office, and the LSU School of Music. The planning for this event has taken years in the making. It has taken countless hours to navigate the waters of this new endeavor and to bridge the cultures of our two chapters to meet the needs of our diverse memberships. We recognize CMS Executive Director Robby Gunstream for his insightful leadership and guidance throughout this remarkable journey. No system is perfect, but in the end we believe the product is one of the highest quality.

We are grateful to Jeff Perry and the entire LSU School of Music for their dedicated work as conference hosts. Their efficient management and positive accommodations of our many needs are appreciated beyond words. Truly we are fortunate to have such excellent facilities and resources for this very special event!

We hope your time in Baton Rouge is one of intellectual stimulation and musical renewal.

Sincerely,

David M. Royse, Co-Chair
CMS Southern Chapter

Terry Lynn Hudson, Co-Chair
CMS South Central Chapter

David M. Royse, Co-Chair
CMS Southern Chapter
Welcome to the LSU School of Music, the Louisiana State University campus, and to Baton Rouge. I am thrilled to welcome The College Music Society’s 2008 South Central-Southern SuperRegional Conference to the LSU campus.

While you are visiting us, I hope you will have the opportunity to enjoy some of Baton Rouge’s outstanding restaurants and attractions, as well as the beauty of the city and the LSU campus. Baton Rouge and the surrounding areas offer a wide variety of cuisine, cultural events, and tourist activities.

Your program is exciting with diverse and interesting performances and presentations and I am proud to serve as host for your conference. We appreciate the opportunity to provide faculty and student performers for your concerts and have every confidence that you will be impressed with the excellent musicians here at LSU.

I wish you success for your conference and hope that you enjoy your visit with us.

Sara Lynn Baird, Interim Dean
School of Music, College of Music and Dramatic Arts
Louisiana State University
**GENERAL INFORMATION**

**ANNOUNCEMENT BOARDS**

Please check the bulletin board adjacent to the registration desk for schedule changes, room changes, or other announcements related to the conference. An additional bulletin board will be supplied for use by conference attendees to post announcements. Please check with the registration staff before making any postings.

**CONFERENCE REGISTRATION**

The registration desk is located in the foyer of the LSU School of Music Building and will be open during the following times:

- **Thursday, February 28**
  - 11:30 a.m. – 6:00 p.m.

- **Friday, February 29**
  - 7:30 a.m. – 5:30 p.m.

- **Saturday, March 1**
  - 8:00 a.m. – 5:00 p.m.

**EXHIBITS**

Exhibits of historical materials of The College Music Society and “Fifty Years of College Music Teaching” are located in the Faculty Lounge adjacent to the foyer in the LSU School of Music Building. Exhibits will be open during conference registration times.

**COMMUNITY ENGAGEMENT PRESENTATIONS**

The following presentations will be offered to the Baton Rouge community during the 2008 South Central-Southern SuperRegional Conference. All are open to conference attendees.

- **Friday, February 29**
  - **10:00 a.m.**
    - *Horns, Horns, and More Horns*
      - Nancy A. Staples (San Antonio, Texas)
      - University Terrace Elementary School
      - 575 West Roosevelt Street, Baton Rouge
  
  - **2:30 p.m.**
    - *Music and Art: A Lasting Impression*
      - Jonathan Guist (University of Texas-Brownsville)
      - Cristina Ballatori (East Rochester, New York)
      - Anne Guist (Brownsville, Texas)
      - Baton Rouge Center for Visual and Performing Arts
      - 2040 South Acadian Thruway, Baton Rouge

- **Saturday, March 1**
  - **10:00 a.m.**
    - *New Choral Music*
      - Timothy J. Brown (Glendale, Colorado)
      - St. Alban's Chapel
      - 618 LSU Place, Baton Rouge

**Date and Time TBA**

- *The Story of the Red Violin*
  - Kia-Hui Tan (Ohio State University-Columbus)
  - Location TBA
Dr. Donna T. Emmanuel is Assistant Professor of Music Education at the University of North Texas, where she coordinates the Master's and Doctoral programs, serves on the Athletic Council, and is the faculty sponsor for Mariachi Aguilas, UNT's first mariachi ensemble. She holds degrees from the University of Michigan and Michigan State University.

It is fitting that Dr. Emmanuel is delivering the keynote address (“Community Engagement: Understanding Ourselves, Understanding Others”) at this special SuperRegional Conference, as community engagement presentations are integral to our program—a first for both regional chapters. Dr. Emmanuel has participated in community engagement in multiple ways, including administering and teaching in a Yamaha Music School, conducting workshops for private school music teachers, and serving the urban community. Mariachi Aguilas continually interacts with those in the North Texas region, making connections not only with the Hispanic community through performing, but also by teaching in local middle and high schools, acting as role models, and encouraging young students to pursue a college education. Her public school teaching experience has been predominantly in urban settings, leading to her interest in intercultural competence, and her recent publications address topics related to urban music education. Other areas of specialty include immersion field experiences, elementary general music, interdisciplinary curricula, qualitative research, and issues of diversity.

Mark Your Calendars!

2008 CMS Professional Development Events

June 4–8, 2008
CMS/Juilliard Institute for Music History Pedagogy
The Juilliard School (New York, New York)
For details visit: www.music.org/IMHP.html
Registration Deadline: April 1, 2008

June 15–27, 2008
CMS Tango Institute (Buenos Aires, Argentina)
For details visit: www.music.org/Argentina.html
<table>
<thead>
<tr>
<th>Time</th>
<th>Saturday, March 1</th>
<th>Register</th>
<th>Music Education</th>
<th>Women Composers</th>
<th>Music Theory and Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 am - 9:00 am</td>
<td>Conference Opening</td>
<td>10:30 – 11:40 am</td>
<td>Artistic Perspectives</td>
<td></td>
<td>Composers’ Concert II</td>
</tr>
<tr>
<td>9:00 am - 10:30 am</td>
<td>Conference Registration</td>
<td>9:45 – 10:45 am</td>
<td>American Musicians</td>
<td></td>
<td>School of Music Recital Hall</td>
</tr>
<tr>
<td>10:30 am - 11:30 am</td>
<td>Pedagogy Workshops</td>
<td>10:30 – 11:30 am</td>
<td>Blackboard Break</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30 am - 12:15 pm</td>
<td>Piano Topics</td>
<td>11:45 – 12:15 pm</td>
<td>Piano Program</td>
<td>American Innновators</td>
<td></td>
</tr>
<tr>
<td>12:15 pm - 1:30 pm</td>
<td>Conference Luncheon</td>
<td>12:30 – 1:30 pm</td>
<td>Conference Luncheon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30 pm - 2:00 pm</td>
<td>Discussion of the National Topic</td>
<td>1:45 – 2:00 pm</td>
<td>Conference Luncheon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00 pm - 3:00 pm</td>
<td>Conference Closing</td>
<td>2:45 – 3:00 pm</td>
<td>Conference Closing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Friday, February 28**

<table>
<thead>
<tr>
<th>Time</th>
<th>Room 118</th>
<th>Room 115</th>
<th>Fore'er</th>
<th>Pleasant Hall</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30 – 6:00 pm</td>
<td>Education Reception</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00 – 7:00 pm</td>
<td>Education Reception</td>
<td></td>
<td></td>
<td>Composer's Concert II</td>
</tr>
<tr>
<td>7:00 – 8:00 pm</td>
<td>Dinner</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Saturday, March 1**

<table>
<thead>
<tr>
<th>Time</th>
<th>Room 118</th>
<th>Room 115</th>
<th>Fore'er</th>
<th>Pleasant Hall</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 am - 9:00 am</td>
<td>Conference Opening</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00 am - 10:30 am</td>
<td>Conference Registration</td>
<td>10:30 – 11:40 am</td>
<td>Pedagogy Workshops</td>
<td></td>
</tr>
<tr>
<td>10:30 am - 11:30 am</td>
<td>Piano Topics</td>
<td>10:30 – 11:30 am</td>
<td>American Musicians</td>
<td></td>
</tr>
<tr>
<td>11:30 am - 12:15 pm</td>
<td>Conference Luncheon</td>
<td>11:45 – 12:15 pm</td>
<td>Conference Luncheon</td>
<td></td>
</tr>
<tr>
<td>12:15 pm - 1:30 pm</td>
<td>Discussion of the National Topic</td>
<td>1:45 – 2:00 pm</td>
<td>Conference Luncheon</td>
<td></td>
</tr>
<tr>
<td>1:30 pm - 2:00 pm</td>
<td>Conference Closing</td>
<td>2:45 – 3:00 pm</td>
<td>Conference Closing</td>
<td></td>
</tr>
</tbody>
</table>

**Schedule at a Glance**
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00 am - 12:00 noon</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>1:00 - 1:30 pm</td>
<td>Opening Plenary Session, School of Music, Recital Hall</td>
</tr>
<tr>
<td>1:30 - 3:00 pm</td>
<td>National Idioms, School of Music, Recital Hall</td>
</tr>
<tr>
<td>3:00 - 4:45 pm</td>
<td>World Music Traditions, School of Music, Recital Hall</td>
</tr>
<tr>
<td>4:45 - 5:00 pm</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>7:30 am - 5:30 pm</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>7:30 am - 11:00 pm</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>11:00 am - 12:00 noon</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>1:00 - 1:30 pm</td>
<td>Jazz Studies, School of Music, Recital Hall</td>
</tr>
<tr>
<td>1:30 - 3:00 pm</td>
<td>European Connections, School of Music, Recital Hall</td>
</tr>
<tr>
<td>3:00 - 4:45 pm</td>
<td>Classical/Popular Integration, School of Music, Recital Hall</td>
</tr>
<tr>
<td>4:45 - 5:00 pm</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>7:30 am - 5:00 pm</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>5:00 - 6:00 pm</td>
<td>The Music of Arnold Schoenberg, School of Music, Recital Hall</td>
</tr>
<tr>
<td>6:00 - 11:00 pm</td>
<td>LSU Contemporary Music, School of Music, Recital Hall</td>
</tr>
<tr>
<td>7:30 am - 5:30 pm</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>7:30 am - 11:00 pm</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>11:30 am - 6:00 pm</td>
<td>Conference Registration</td>
</tr>
</tbody>
</table>
THURSDAY, FEBRUARY 28

11:30 a.m. - 6:00 p.m.  Foyer
Conference Registration

Unless otherwise noted, events will take place in the LSU School of Music Building

1:00 p.m.  Recital Hall
Opening Plenary Session
David Royse (University of Tennessee-Knoxville)
President, CMS Southern Chapter
Nico Schuler (Texas State University-San Marcos)
President, CMS South Central Chapter
Sara Lynn Baird, Dean, School of Music, Louisiana State University

1:30 p.m.–3:00 p.m.  Room 115
NATIONAL IDIOMS
Chair: Terry McRoberts (Union University)
1:30 p.m. ‘Songs of a Nation’: Anthems, Identity, and Collective Experience
Christopher W. Cary (University of Florida)
2:00 p.m. Pedagogical Uses of the New American Art Songs of Jake Heggie and Ricky Ian Gordon
Abra K. Bush (Concordia College)
Philip Everingham (New Brighton, Minnesota)
2:30 p.m. Congregação Israelita Paulista (CIP): Musical Traditions in Sao Paulo’s Liberal Jewish Community
David Goldblatt (University of Florida)

TECHNOLOGICAL APPLICATIONS  Room 118
Chair: Dimitar Ninov (Texas State University-San Marcos)
1:30 p.m. Millennial Students in the Music (Technology) Classroom
John C. Metcalf (Kutztown University)
2:00 p.m. Considering Loudspeaker Orchestras: The Performance of Electroacoustic Music and the Performance Practice of Sound Diffusion
Stephen Beck (Louisiana State University)
Joseph Patrick (Louisiana State University)
2:30 p.m. The Composer as Podcaster: Artistic, Pedagogical, and Practical Considerations
Jay C. Batzner (University of Central Florida)

WORLD MUSIC TRADITIONS  Pleasant Hall
Chair: Amy E. Zigler (University of Florida)
1:30 p.m. Choro for Everyone
Robert J. Damm (Mississippi State University)
Sheri A. Falcone (Mississippi State University)
Elaine L. Peterson (Mississippi State University)
Rosangela Yazbec Sebba (Mississippi State University)
2:00 p.m. Marlos Nobre and Serialism: The Composer’s Personal Approach through Selective Orchestral Works
Ilka Vasconcelos Araujo (Fort Worth, Texas)
2:30 p.m. Composing for the Shakuhachi
Marty Regan (Texas A&M University-College Station)
3:00 p.m. – 3:15 p.m.  
Refreshment Break  
Foyer

3:15 p.m. – 4:45 p.m.  
**DRAWING ON THE BAROQUE**  
Room 115  
Chair: Samantha Ryan Barnsfather (University of Florida)

3:15 p.m.  
George Frideric Handel’s “Let the Bright Seraphim,”  
*Thoughts on Modern Performance*  
Randall C. Tinnin (University of North Florida)  
Rhonda Nus Tinnin (Ponte Vedra, Florida)

3:45 p.m.  
Elements of Unity and Contrast in the Brahms  
*Handel Variations op. 24*  
Nicole Biggs (Collinsville, Oklahoma)

4:15 p.m.  
Fasch and Friends  
Karen H. Garrison (Auburn University)  
Howard Goldstein (Auburn University)

**EAST ASIAN PRACTICES**  
Room 118  
Chair: Christopher Cary (University of Florida)

3:15 p.m.  
Tones, Language, and Music: The Role of Tonal Infection in Taiwanese Art Songs  
Hui-Ting Yang (Troy University)  
Margaret Jackson (Troy University)

3:45 p.m.  
Korean and Western Elements in the Music of Lee Gui-Sook  
John O. Robison (University of South Florida)

4:15 p.m.  
Western Stylistic Elements within the Piano Music of Contemporary Taiwanese Composers  
Chiung-Wen Michelle Chang (Gainesville, Florida)

**OCCUPATIONAL HEALTH**  
Pleasant Hall  
Chair: La Wanda Blakeney (Louisiana State University-Shreveport)

3:15 p.m.  
Physical Education in the Music Curriculum  
David L. McKinney (Santa Fe Community College)

3:45 p.m.  
Musicians as Athletes  
Andrea L. Cheeseman (Delta State University)

4:15 p.m.  
Open Forum: Physical Issues of Performing Musicians  
Andrea L. Cheeseman (Delta State University)  
David L. McKinney (Santa Fe Community College)  
Joseph Skillen (Louisiana State University)

4:45 p.m. – 5:00 p.m.  
Refreshment Break  
Foyer

5:00 p.m. – 6:00 p.m.  
**THE MUSIC OF ARNOLD SCHOENBERG**  
Room 115  
Chair: Jay C. Batzner (University of Central Florida)

5:00 p.m.  
Interpretation of Schoenberg’s “Das Buch der hängenden Gärten”  
Lance Hulme (University of Oklahoma)  
Howard Lubin (University of Oklahoma)

5:30 p.m.  
Synesthetic Expression: Schoenberg’s “Die glückliche Hand”  
Emily A. Bell (University of Florida)
5:00 p.m. – 6:00 p.m. (continued)

CURRICULAR PERSPECTIVES ON POPULAR MUSIC Room 118
Chair: Sunnie Oh (Texas State University-San Marcos)
5:00 p.m. Meeting Our Students Halfway: Integrating Popular Music Examples and Projects into “Seriously Conceived” Curricula
Yvonne R. Dechance (Tampa, Florida)
5:30 p.m. Steely Dan: Rockers Speak the Jazz Language
David Edmund (University of Florida)

INSTRUMENTAL COMPOSITION Room 115
Chair: Karen H. Garrison (Auburn University)
5:00 p.m. New Colors for the Flute: Extended Techniques in Recent Compositions
Kristen Stoner (University of Florida)
5:30 p.m. Contemporary Solo Violin Music by New Louisiana Composers
Kia-Hui Tan (Ohio State University-Columbus)
6:00 p.m. Dinner Break

6:00 p.m. – 11:00 p.m. Union Theatre
LSU Contemporary Music Festival Concert: Bang-On-A-Can All Stars
Featuring composer and founder Julia Wolfe; composer, jazz clarinetist, saxophonist Don Byron; and singer and violinist Iva Bittova
Tickets required. This marathon concert will be of six hours duration (or so). Ticket holders may enter and leave as they wish.
FRIDAY, FEBRUARY 29

8:00 a.m. – 9:30 a.m.

JAZZ STUDIES
Chair: Randy J. Sorensen (Louisiana Tech University)

8:00 a.m. A Jam Session In The Delta
Jacqueline Edwards-Henry (Mississippi State University)
Lana Kay Johns (Mississippi State University)
Robert J. Damm (Mississippi State University)

8:30 a.m. Jazz Photography: Art Form and Historic Document
Staci A. Spring (Abilene, Texas)

9:00 a.m. Crossing the Third Stream: A Classical Pianist’s Guide to Braving the Jazz Elements in the Works by Nicolai Kapustin
Holly Roadfield-O’Riordan (Susquehanna University)

EUROPEAN CONNECTIONS
Chair: Richard Davis (University of Texas-Pan American)

8:00 a.m. The waltz in Brel’s ‘La valse à mille temps’ and Piaf’s ‘L’accordéoniste’
J. Drew Stephen (University of Texas-San Antonio)

8:30 a.m. Ludwig Minkus: A Master of the Late 19th Century Russian Ballet Musical Style
Tara Mayorga (New Braunfels, Texas)

9:00 a.m. More than a Nationalist: The Multi-tasking Genius of Aleksandr Borodin
David Z. Kushner (University of Florida)

CLASSICAL/POPULAR INTEGRATION
Chair: John Latartara (University of Mississippi)

8:00 a.m. ‘Whispering a Prayer:’ Steve Vai, Intertextuality and Pedagogy
Barry Promane (University of Western Ontario)

8:30 a.m. Two Song Manuscripts of Victor Herbert
La Wanda Blakeney (Louisiana State University-Shreveport)

9:00 a.m. George L. Cobb’s Russian Rag
Brian Holder (Santa Fe Community College)

9:30 a.m. – 9:45 a.m.
Refreshment Break

9:45 a.m. – 10:45 a.m.

THEORY WORKSHOPS
Chair: Sarah Reichardt (University of Oklahoma)

9:45 a.m. Demonstration of an Integrated Sight Singing/Melodic Dictation Method
Harry Gilbert Trythall (Dallas, Texas)

10:15 a.m. Basic Training in Music Skills
Lance Hulme (University of Oklahoma)
9:45 a.m. – 10:45 a.m. (continued)

STUDENT ISSUES  
Room 118  
Chair: Yvonne Dechance (Tampa, Florida)

9:45 a.m. The Underrepresented Musician in the University Music Environment  
Lauren R. Morgan (Texas State University)

10:15 a.m. Panel: Preparing Our Students for the Job Market  
Jay C. Batzner (University of Central Florida), Richard Davis (University of Texas-Pan American), and Stephen Zdzinski (University of Miami)

STUDENT PAPERS  
Pleasant Hall  
Chair: David Z. Kushner (University of Florida)

9:45 a.m. Political Influences on the Life and Music of Hanns Eisler (1898–1962)  
Amy Puett (Texas State University-San Marcos)

10:15 a.m. Karol Szymanowski’s Słopiewnie: 20th Century Polish Nationalism  
Samantha Ryan Barnsfather (University of Florida)

10:45 a.m. – 11:00 a.m.  
Refreshment Break  
Foyer

11:00 a.m. – 12:00 p.m.  
Plenary Session  
Recital Hall  
Chair: Susan Dill Bruenger (University of Texas-San Antonio)  
Keynote Address: Community Engagement: Understanding Ourselves, Understanding Others  
Donna T. Emmanuel (University of North Texas)

12:00 noon – 1:30 p.m.  
Lunch Break

1:30 p.m. – 3:00 p.m.  
Composers Concert I  
Recital Hall  
Chair: Dennis Kam (University of Miami)  
Cuyahoga River .......... Paul Osterfield (Middle Tennessee State University)  
String Quartet #1 .................... Joseph Patrick (Louisiana State University)  
...through the watches of the night .............................................. Jason Bahr (Mississippi State University)  
Dreams Kept, Dreams Deferred ........ Timothy J. Brown (Glendale, Colorado)  
Point and Line to Plane ........ Clifton Callender (Florida State University)  
Sans Titre II ........................................................ William Price (University of Alabama-Birmingham)  
High Wood .................... Charles Ditto (Texas State University-San Marcos)  
Waves of Light ................................................ Bruce Hurley Johnston (University of Tennessee-Knoxville)

See page 19 for full concert program

3:00 p.m. – 3:30 p.m.  
Refreshment Break  
Foyer

3:30 p.m. – 5:30 p.m.  
MUSIC EDUCATION  
Room 115  
Chair: Stephen Zdzinski (University of Miami)  
3:30 p.m. Recruiting the Best-Qualified New Music Teachers for Urban Positions  
Susan Bruenger (University of Texas-San Antonio)

4:00 p.m. Preparing Classroom Teachers to Teach Music: Impact of the Course Content on the Attitudes and Beliefs Regarding the Use of Music in the Elementary Classroom  
Alena Holmes (University of Florida)
MUSIC EDUCATION (continued)

4:30 p.m. Before the Method: External Influences On the Early Life of Zoltán Kodály and Resulting Implications for Contemporary Educators
Corrie Box (Texas State University-San Marcos)

5:00 p.m. Evaluating the Physical Development of the Young Brass Player: Techniques for Music Educators
Randall J. Sorensen (Louisiana Tech University)

WOMEN COMPOSERS

Room 118

Chair: Ilka Vasconcelos Araujo (Fort Worth, Texas)

3:30 p.m. Terry Winter Owens’ Musical Reverberations: A Lecture Recital
Marcio Bezerra (Palm Beach Atlantic University)
Estibaliz Gastesi (Palm Beach Atlantic University)

4:00 p.m. Composing in Musical Circles: The (Unpublished) Sonata in C Minor for Cello and Piano by Ethel Smyth
Amy E. Zigler (University of Florida)

4:30 p.m. 20th Century African-American Women Composers—Published and Un-Published Works for Voice, Violin and Piano
Karen Laubengayer (Jackson State University)
Phyllis Lewis-Hale (Jackson, Mississippi)
Rachel Jordan (Jackson, Mississippi)

5:00 p.m. A Mirror of Life: The Music of Alba Rosa Vietor
Peter Fraser MacDonald (Edward Waters College)

MUSIC THEORY AND COMPOSITION

Pleasant Hall

Chair: Sanford Hinderlie (Loyola University)

3:30 p.m. Creative Modulation: Reaching for Mastery
Dimitar Ninov (Texas State University-San Marcos)

4:00 p.m. Evaluating Expressive Performance: How Performance Individuality and Structural Complexity Affect the Preferences of Experienced Listeners
Stacey Davis (University of Texas-San Antonio)

4:30 p.m. Instrument-Specific Musical Excerpts for the Theory Classroom
Courtenay L. Harter (Rhodes College)

5:00 p.m. On Teaching Composition: Similarities, Differences, and Aesthetics of Teaching Music and Prose
Kirk O’Riordan (Susquehanna University)

5:30 p.m. - 8:00 p.m.
Dinner Break

8:00 p.m. Composers Concert II
Recital Hall

Chair: Paul Osterfield (Middle Tennessee State University)

In You The Earth ................. Mike D’Ambrosio (Jacksonville State University)
Wine From These Grapes ............ Lance Hulme (University of Oklahoma)
Huckleberry Finn in the Museum of Art .................................... Jonathan McNair (University of Tennessee-Chattanooga)
In Remembrance............ Marty Regan (Texas A&M University-College Station)
Concerto for Timpani .............. Jay C. Batzner (University of Central Florida)
Blur: Squint ................................ Jason Hoogerhyde (Southwestern University)
Wind in the Bamboo Grove for Marimba ..................................... Keiko Abe
Wing Sze Tang (Texas State University-San Marcos), marimba
Piano Quintet ......................................... Joseph A. Dangerfield (Coe College)

See page 21 for full concert program
### Conference Registration
8:00 a.m.–5:00 p.m.  
Foyer

### South Central Chapter Business Meeting
8:30 a.m. – 9:30 a.m.  
Room 115

### Southern Chapter Business Meeting
9:30 a.m. – 9:45 a.m.  
Room 118

### POSTER SESSIONS
9:30 a.m. – 10:45 a.m.  
Foyer

**POSTER SESSIONS**

**Relationships among Parental Influences and Decision to Major in Music Education**  
Edward Richard McClellan (Loyola University-New Orleans)

**The Clarinet Works of Ludwig Spohr**  
Stephanie Vogler (Texas State University-San Marcos)

**Cognitive Domains in the Teaching and Learning of Music-Theoretical Concepts in Music Theory**  
Elizabeth Lee (San Marcos, Texas)

**Stephen Lias (born 1966) – A Portrait of a Modern American Composer**  
April Stephens (Texas State University-San Marcos)

**Maria Szymanowska: An Examination of Selected Dances in Historical and Analytical Perspective**  
Ju-Sun Kim (Texas State University-San Marcos)

**Improving Music Theory Instruction in Middle School Band Programs in Texas**  
Renee Rodriguez (Texas State University-San Marcos)

### PEDAGOGY WORKSHOPS
9:45 a.m.  
Room 115

**Teaching Students to Build Their “Improvisational Tool Box”**  
Lori Werner (University of Miami)

**Teaching Flute Fundamentals From A-Z: Atlanto-occipital to Zygomatic-major**  
Christine Taylor (University of Arkansas-Fort Smith)

### PIANO TOPICS
9:45 a.m.  
Room 118

**The Solo Piano Music of William Sterndale Bennett (1816–1875)**  
Aaron Keebaugh (Santa Fe Community College)

**Practical Curriculum and Strategies for the Piano Teacher of Today**  
Megan Walsh (Miami, Florida)

### Refreshment Break
10:45 – 11:00 a.m.  
Foyer
11:00 a.m. - 12:00 p.m.  
**AMERICAN INNOVATORS**  
*Room 115*  
Chair: Nico Schuler (Texas State University-San Marcos)  
11:00 a.m. Refinement Through Revision of Compositional Methods: The Recent Music of Elliott Carter as a Paradigm for Composers in the 21st Century  
Brendan McConville (University of Tennessee-Knoxville)  
11:30 a.m. Concord Sonata by Charles Ives: Performance Manual & Reception for Experimental Music  
Soonsook Myung (Madison, Wisconsin)  

**ARTISTIC PERSPECTIVES**  
*Room 118*  
Chair: Stacey Davis (University of Texas-San Antonio)  
11:00 a.m. Memories, Brains, Arts and Life: Henri Laborit  
Jean-Claude Coquempot (Hattiesburg, Mississippi)  
Elizabeth W. Moak (University of Southern Mississippi)  
11:30 a.m. The Profundity of Musical Elements: Compositional Aesthetics  
Ferdinando DeSena (University of Miami)  

**PERFORMANCE ISSUES**  
*Recital Hall*  
Chair: Shannon Small (Brazosport College)  
11:00 a.m. Piano Performance Art  
Julia Mortyakova (Coral Gables, Florida)  
11:30 a.m. A Comparison of the Application of the Doctrine of Affects and Modern Method Acting in a Performance of Barbara Strozzi’s “L’astratto”  
Joanie Brittingham (Baylor University)  

12:15 p.m. to 2:00 p.m.  
**CMS Luncheon**  
*Atchafalaya Room, LSU Events Center*  
Speaker: Donna T. Emmanuel (University of North Texas)  
Tickets required.  

2:00 p.m. – 3:00 p.m.  
**DISCUSSION OF THE NATIONAL TOPIC**  
“The Relevance of the Current Curriculum to Today’s Students”  
Moderators: David Royse (University of Tennessee-Knoxville), President, CMS Southern Chapter  
Terry Lynn Hudson (Baylor University), Immediate Past President, CMS South Central Chapter  
Panelists: Terry McRoberts (Union University)  
Richard Montalto (Mississippi University for Women)  
Sunnie Oh (Texas State University-San Marcos)  
Sarah Reichardt (University of Oklahoma)  

3:00 p.m. – 3:15 p.m.  
**Refreshment Break**  
Foyer  

**FOCUS ON STRINGS**  
*Room 115*  
Chair: Richard Montalto (Mississippi University for Women)  
3:15 p.m. Teaching and Performing Bohuslav Martinu’s Duo No. 2 for Violin and Cello  
Miranora O. Frisch (University of North Carolina-Charlotte)  
Brandon Christensen (Southeast Missouri State University)  
3:45 a.m. String Student Self-efficacy and Deliberate Music Practice: Examining String Students’ Musical Characteristics, Self-efficacy Beliefs, and Practice Behaviors  
Jennifer L. Cahill Clark (University of Texas-San Antonio)
3:15 p.m. – 4:15 p.m. (continued)

INTERNATIONAL PERSPECTIVES  Room 118

Chair: Elizabeth Moak (University of Southern Mississippi)

3:15 p.m. Greek Piano Music with a French Twist: The Development of Impressionistic Flavor in Much of the Greek “National School” Piano Repertoire
Athina Fytika (Corfu, Greece)

3:45 p.m. African Art Music for Flute: Works by Fred Onovwerosuoke and J.H. Nketia
Wendy Hymes Onovwerosuoke (Louisiana State University)

CURRENT TOPICS IN EDUCATION  Recital Hall

Chair: Edward Richard McClellan (Loyola University-New Orleans)

3:15 p.m. Old Whines in New Battles: The Lack of the Teaching of Music History in Today’s K-12 Music Classrooms
Valerie A. Austin (Stephen F. Austin State University)

3:45 p.m. Open Forum: Music Education Curriculum Issues in the Era of “No Child Left Behind”
Panelists: Valerie A. Austin (Stephen F. Austin State University) and Donna Emmanuel (University of North Texas)

4:15 p.m. – 4:30 p.m. Refreshment Break  Foyer

4:30 p.m. - 6:00 p.m. Composers Concert III  Recital Hall

Chair: Brendan McConville (University of Tennessee-Knoxville)

Dhammapada Verses ................ Laurence E. Sherr (Kennesaw State University)
Sonata for Flute, Viola and Harp ......................... Peter Fraser MacDonald (Edward Waters College)
Works for Piano .................................... David Lipten (Tallahassee, Florida)
Music for Violoncello and Piano ............................ Dimitar Ninov (Texas State University-San Marcos)
Quintet for Brass ......... Michael Angell (University of Alabama-Birmingham)

See page 23 for full concert program

~ End of Conference ~
Composers Concert I
Friday, February 29, 1:30 p.m.
Louisiana State University
Music Recital Hall

Program

Cuyahoga River ............ Paul Osterfield (Middle Tennessee State University)
Katherine Kemler (Louisiana State University), alto flute

String Quartet #1 .................. Joseph Patrick (Louisiana State University)
Delcho and Yordan Tenev (Louisiana State University), violins
Cerry Varona (Louisiana State University), viola
Elizabeth Meszaros (Louisiana State University), cello

...through the watches of the night ............................................. Jason Bahr
(Mississippi State University)
Louisiana State University Trombone Choir
Jeannie Little, director

Dreams Kept, Dreams Deferred ..... Timothy J. Brown (Glendale, Colorado)
What Happens to a Dream Deferred?
Tell Me
Island
Dream Boogie
The Dream Keeper
I Dream a World
Liana Valente (Polk Community College), soprano
Chan Kiat Lim (University of Louisiana-Lafayette), piano

Point and Line to Plane .......... Clifton Callender (Florida State University)
Hui-Ting Yang (Troy University), piano

Sans Titre II ............................................................... William Price
(University of Alabama-Birmingham)
Renee Breaux (Louisiana State University), clarinet
Kim Gedde (Louisiana State University), saxophone
Mary Brewsowar (Louisiana State University), piano

High Wood ..................... Charles Ditto (Texas State University-San Marcos)
Ian Davidson (Texas State University-San Marcos), oboe

Waves of Light ... Bruce Hurley Johnston (University of Tennessee-Knoxville)
Louisiana State University Philharmonia
Marisa Green, conductor
Music Industry Educators has now joined CMS!

Through MIE your department can now offer Online Music Industry Curricula:

- Expand your music program by offering Online Music Industry courses
- Boost student enrollment!
- Credentialed Music Industry Faculty with Online Music Industry courses that are adopted and branded by your department
- Full Major, Minor, and Concentration programs available

For more information on how Music Industry Educators can enhance your institution’s course offerings...

Visit our booth or check us out online @ www.MusicIndustryEducators.com
Composers Concert II  
Friday, February 29, 8:00 p.m.  
Louisiana State University  
Music Recital Hall

Program

In You the Earth ................. Mike D’Ambrosio (Jacksonville State University)  
Louisiana State University Schola Cantorum  
Brian Calante, conductor

Wine From These Grapes ............... Lance Hulme (University of Oklahoma)  
I. Wine From These Grapes  
II. The Agony  
III. Wildcat, Gnat and I  
IV. What Lips My Lips Have Kissed  
Jennifer Crippen (Louisiana State University), mezzo soprano  
Michael Borowit (Louisiana State University), piano

Huckleberry Finn in the Museum of Art ......................... Jonathan McNair  
(University of Tennessee-Chattanooga)  
Daniel Hembree (Louisiana State University), clarinet  
Xi Chen (Louisiana State University), piano

In Remembrance… Marty Regan (Texas A&M University-College Station)  
Marty Regan (Texas A&M University-College Station), shakuhachi  
Milica Zivkovic (Louisiana State University), violin  
Chin Ming Lin (Louisiana State University), cello

INTERMISSION

Concerto for Timpani ............ Jay C. Batzner (University of Central Florida)  
Shawn M. Calvin (Louisiana State University), solo timpani  
Brett Dietz, conductor  
Hamurige – The LSU Percussion Group  
Michael Champagne, Lawson Webb, Andrew Graham, Robert Maxwell, Christopher Faunies

Blur: Squint ......................... Jason Hoogerhyde (Southwestern University)  
Kim Gede (Louisiana State University), soprano saxophone  
Michael Reynolds (Louisiana State University), alto saxophone  
Chad Bullard (Louisiana State University), tenor saxophone  
Carmen Bockman (Louisiana State University), baritone saxophone

Wind in the Bamboo Grove ................................................. Keiko Abe  
Wing Sze Tang, marimba (San Marcos, Texas)

Piano Quintet ................................. Joseph A. Dangerfield (Coe College)  
Raul Gomez and Joanna Steinhauser (Louisiana State University), violins  
Kostadin Dyulgerski (Louisiana State University), viola  
Emma Hitchcock, (Louisiana State University), cello  
Shane Monds (Louisiana State University), piano
The best way to listen

Listen (with DVD)
Sixth Edition
Joseph Kerman, University of California – Berkeley
Gary Tomlinson, University of Pennsylvania

This landmark music-appreciation text continues to help transform students into active, insightful listeners with its superb recording package, clear Listening Charts, rich cultural contexts, and captivating presentation of musical concepts. The sixth edition extends its proven approach into the multimedia environment with new music, new media, and a new look... making it easier than ever to discover the best way to listen.

The new Companion DVD offers video excerpts of notable performances as well as additional audio selections to accompany the book’s Listening Exercises. A new, fully customizable e-book includes interactive tutorials on music fundamentals, and the companion Web site offers improved Interactive Listening Charts, Instruments of the Orchestra, listening quizzes, and more.

bedfordstmartins.com/listen
Program

spaces : between : time .................................................... Jeremy D. Sagala
(Southeastern Louisiana University)

Lindsay Hartman (Louisiana State University), flute
Annette West (Louisiana State University), clarinet
Stelka Ileva (Louisiana State University), violin
Sonia Bruno (Louisiana State University), cello
Jure Rozman (Louisiana State University), piano

Dhammapada Verses ........ Laurence E. Sherr (Kennesaw State University)
  Sacha Peiser (Louisiana State University), soprano
  Katie Ipock (Louisiana State University), flute
  Jordan Steel (Louisiana State University), percussion
  Kadisha Onalbayeva (Louisiana State University), piano
  Ben Chamberlain (Louisiana State University), conductor

Sonata for Flute, Viola and Harp ...................... Peter Fraser MacDonald
  (Edward Waters College)
  Katherine Kemler (Louisiana State University), flute
  Matt Daline (Louisiana State University), viola
  Kimberly Houser (Louisiana State University), harp

Works for Piano .......................... David Lipten (Tallahassee, Florida)
  Best Served Cold
  Ever Since
  Snap
  Kadisha Onalbayeva (Louisiana State University), piano

Music for Violoncello and Piano ........................... Dimitar Ninov
  (Texas State University-San Marcos)
  Dennis Parker (Louisiana State University), cello
  Greg Sioles (Louisiana State University), piano

Quintet for Brass .... Michael Angell (University of Alabama-Birmingham)
  I. Fanfare
  II. Llanto
  III. Canons
  The Trinity Brass Quintet (Louisiana State University):
    John Paul Reed and Ryan Howard, trumpets
    Andrew Swinney, horn
    James Hubbard, trombone
    Justin Clarkson, tuba
RILM: The most comprehensive bibliographic guide to the world's research on music (www.rilm.org)

Over the past four decades RILM’s coverage of music pedagogy has grown by leaps and bounds!

Explore RILM’s ever-expanding resources for teaching and research.

Our coverage of music education represents the discipline’s full spectrum, addressing topics as diverse as curriculum, multiculturalism, computer applications, teacher training, instrumental and vocal training, music therapy, and pedagogical methodologies and philosophies. In addition to books and articles, the pedagogical resources that we track include reference works such as encyclopedias and bibliographies, conference proceedings, and interdisciplinary writings. RILM lists nearly 40,000 entries dealing with music pedagogy, from 72 countries.
Also noteworthy:

RILM has recently established a committee in China. Now a steady flow of new records represents Chinese music scholarship in all areas.

Our new website makes submission of new records by individuals easier than ever. We are eager to receive citations and abstracts of your writings. We also welcome all your feedback about RILM, now easier to send through our new Contacts page.

Free web seminars on searching RILM effectively are now available for individuals or for bibliography classes. Visit our website to schedule one!

The definitive guide for writers on music:
Revised and expanded edition

How to Write About Music: The RILM Manual of Style addresses a multitude of special problems faced by writers on music—problems rarely solved by general writing guides. It applies an international perspective to matters often handled piecemeal and in ethnocentric fashion: work titles, manuscript sources, transliteration, non-Western theoretical systems, opus and catalogue numbers, pitch and chord names, and many more music-related subjects. Detailed guidelines are provided for the bibliographic handling of standard print, audiovisual, and electronic sources, as well as specialized ones such as program notes, liner notes, and music videos. Throughout, abundant examples illustrate each point.

Students, scholars, librarians, critics, performers, postmodernists, and premodernists will find this book indispensable.

144 pages
US $16.95 + shipping and handling
Conference special $15 at the RILM booth

Telephone orders: 212-817-1996
Order online: www.rilm.org/order.html
Email orders: rilm@rilm.org
Excursions in World Music, Fifth Edition
Nettl/Capwell/Wong/Turino/Bohlman/Rommen

This dynamic text takes students on an exploration of the world’s major musical cultures, with new Listening Guides in each chapter.


To request examination copies, stop by our booth, or for further information, please contact your local Pearson Prentice Hall sales representative.
Complete Music Theory and Ear Training

Used in thousands of schools worldwide, Practica Musica combines complete music theory and ear training in one Win/Mac CD. Scores of customizable activities cover topics from beginning to advanced, including rhythm tapping in 1 or 2 parts, pitch reading in any clef, interval and chord recognition, dictation in 1–4 parts, transposition, key signatures, Roman numeral chord identification, error detection, notation tools for composing and printing student assignments, and much more. Tracks personal progress for each student. Input via letter keys, mouse, MIDI, or microphone (microphone not included). Our WebStudents™ service (included with the individual Student Editions) allows students to work at home or on campus while their progress reports are automatically coordinated via the internet. Our fundamentals textbook Exploring Theory with Practica Musica provides a systematic learning plan and is now onscreen in a digital edition. Version 5 also includes Ars Nova’s exam prep course for advanced placement in music, a big note option, and more. Works with both Macintosh (OS 9.1-2 and OSX native) and Windows computers, including Intel Macs and Vista.

“A masterpiece of interactive pedagogy”
—Education Update, October 2005

Also from Ars Nova: Counterpointer® Software for the Study of Counterpoint

Songworks™: A Composition Workshop

Ars Nova Software
www.ars-nova.com 1-800-445-4866
From the makers of Practica Musica®

Counterpoint®

is the first software ever to offer evaluation of both species and free counterpoint, and can serve both as a self-contained introduction to counterpoint and as a tool to accompany counterpoint textbooks.

Counterpointer includes notation tools for entering and saving music and more than 150 user-controllable style rules. It offers:

- Species exercises based on the Fux examples (2, 3, and 4 parts)
- Species exercises based on generated c.f.s that are always new
- Exercises in realizing Roman numerals in 4-part vocal harmony (harmony based on Bach examples)
- Exercises in realizing figured bass in 4-part vocal harmony (harmony and bass from Bach examples)
- Free composition in 2-8 voices using your own choice of style rules
- An onscreen manual offering a basic introduction to counterpoint and explanations of each rule

Compositions can be saved, heard, printed, and exported as MIDI files. Counterpointer’s student file is the same type as those used by Practica Musica: if you are already a Practica Musica student you can use the same student file to do work in Counterpointer, and your exercise scores will be added to those earned in Practica Musica.

This social history of popular music in the United States is organized chronologically and thematically around particular styles of music.


This music appreciation text teaches students how to become active listeners through study of music of the Western tradition, jazz, popular, and world music.

© 2008, paper, 528 pages, 978-0-13-223332-3

www.prenhall.com/music
Elevate your expectations
Whether you are a seasoned professional or new teacher, membership in Music Teachers National Association is an essential part of your professional life. Since 1876, MTNA has been the foremost leader in empowering the music-teaching professional by providing valuable resources and networking opportunities for its members.

To learn more, visit www.mtna.org
BOARD OF DIRECTORS

President: Kathleen Lamkin (University of La Verne)
President-Elect: Cynthia Taggart, Chair (Michigan State University)
(University of South Carolina)
Vice-President: Max Lifchitz (State University of New York-Albany)
Secretary: David Brian Williams (Illinois State University)
Treasurer: Diane Follet (Muhlenberg College)
Composition: Dennis Kam (University of Miami)
Ethnomusicology: Janet L. Sturman (University of Arizona)
Music Education: Betty Anne Younker (University of Michigan-Ann Arbor)
Music in General Studies: Barbara Bowker (Harper College)
Music Theory: Matthew R. Shaffel (Florida State University)
Musicology: Todd E. Sullivan (Northern Arizona University)
Performance: Simon Carrington (Yale University)

BOARD OF DIRECTORS OF THE SOUTH CENTRAL CHAPTER

President: Nico S. Schuler (Texas State University-San Marcos)
Past President: Terry Lynn Hudson (Baylor University)
President-Elect: Christopher K. Thompson (Williams Baptist College)
Vice President: Ken Metz (University of the Incarnate Word)
Secretary: William Andrew Hudson (McLennan Community College)
Treasurer: Stacey Davis (University of Texas-San Antonio)
Composition: Sam Magrill (University of Central Oklahoma)
Ethnomusicology: Kevin E. Mooney (Texas State University-San Marcos)
Music Education: Susan Bruenger (University of Texas-San Antonio)
Music Theory: Dimitar Ninov (Texas State University-San Marcos)
Musicology: R. Michael Meckna (Texas Christian University)
Newsletter Editor: Sunnie Oh (Texas State University-San Marcos)
Performance: Joe Ella Cansler (West Texas A&M University)
Student Representative: Karen Nathman (Mustang, Oklahoma)

BOARD OF DIRECTORS OF THE SOUTHERN CHAPTER

President: David M. Royse (University of Tennessee-Knoxville)
President-Elect: Terry McRoberts (Union University)
Secretary-Treasurer: Sanford E. Hinderlie (Loyola University)
Composition: Paul Osterfield (Middle Tennessee State University)
Music Education: Stephen F. Zdzinski (University of Miami)
Musicology: Ann L. Silverberg (Austin Peay State University)
Newsletter Editor: Sanford E. Hinderlie (Loyola University)
Performance: Elizabeth W. Moak (University of Southern Mississippi)

CMS 50TH ANNIVERSARY PLANNING COMMITTEE

Bernard J. Dobroski (Northwestern University), Chair
James Parakilas (Bates College)
Robert Weirich (University of Missouri, Kansas City)
David G. Woods (University of Connecticut)
Douglas Ovens (Muhlenberg College)
Robert J. Werner (University of Cincinnati, Emeritus)
Tony Rauche (University of Hartford)
Dennis Kam (University of Miami)
Kathleen Lamkin (University of La Verne)
C. Tayloe Harding, Jr. (University of South Carolina)

CMS EXECUTIVE OFFICE STAFF

Executive Director: Robby D. Gunstream
Career Services and Outreach: Tod Trimble
Communications: Mary Anno-Murk
Communications: Suzanne Nuanez
Data Resources: Julie L. Johnson
Information Technology: David Schafer
Membership: Shannon Devlin
Professional Activities: Peter Park
Webmaster: Elizabeth Mast