

Final Program

2018 Conference of the

College Music Society – South-Central Chapter

Thursday through Saturday, March 15-17, 2018

Southeastern Oklahoma State University

425 W University Blvd.

Durant, OK, 74701

Registration

Fine Arts Building

<http://www.se.edu/map/campus-map.html>

Conference Host:

Dr. Jeri Walker

Acknowledgements

The CMS South-Central Chapter would like to thank our hosts:

Southeastern Oklahoma State University

The Department of Music at Southeastern Oklahoma State University

Dr. Jeremy Blackwood, Music Department Chair

Many thanks for generously sponsoring students or student luncheons:

Dr. Daniel Adams

Dr. Wendell Davis

Dr. Kyle Gullings

Dr. Nataša Kaurin-Karaca & Dr. Igor Karaca

Dr. Kimberly Loeffert & Dr. Jeffrey Loeffert

Dr. Ken Metz

Dr. Jeff Morris

Dr. Ruth Morrow

Dr. Kathy Scherler

Dr. Nico Schüler

Dr. Jeri Walker

Many thanks for generously volunteering to work on the program committee:

Dr. Stefanie Dickinson

Dr. Daniel Farris

Dr. Vicky V. Johnson

Dr. Joseph E. Jones

Dr. Jeff Loeffert

Ms. Raven Morris

Dr. Ruth Morrow

Dr. Jonathan Nichol

Dr. Nico Schüler

Dr. Jeri Walker

Dr. Alex Zacharella

Thank you!

Travel Information

The 2018 CMS South-Central Chapter conference will be held at Southeastern Oklahoma State University, 425 W University Blvd, Durant, OK 74701

Directions: Durant is approximately one-hour north of Dallas. DFW and Dallas Love are the closest airports to Durant.

Parking: Parking tags will be available at registration. On Thursday and Friday, parking is available in the yellow areas indicated on <http://www.se.edu/map/campus-map.html> until 4:00 PM. After then and all day Saturday, parking is available behind the Fine Arts Building, also.

Suggested Hotels

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| <p>Hampton Inn & Suites 3199 Shamrock Lane Durant, OK 580-924-0300</p>  | <p><u>GUEST ROOM RATES:</u> The Hotel is pleased to confirm the following room rates for this group: \$90.00 + 14.375% tax</p> <p>Hotel room rates are subject to applicable state and local taxes. Hot Continental Breakfast and Wireless and Wired High Speed Internet are included in the nightly rate.</p> <p><u>CHECK IN TIME:</u> 3:00pm <u>APPROVED CHECK OUT DATE/TIME:</u> 12 PM <u>TOTAL NUMBER OF ROOM NIGHTS:</u> 2</p> <p><u>CUT OFF DATE:</u> 2/28/18</p> |
| <p>Holiday Inn Express & Suites 613 University Place Durant, OK 580-924-9777</p>  | <p><u>GUEST ROOM RATES:</u> The Hotel is pleased to confirm the following room rates for this group: \$95.00 + 14.375% tax</p> <p>Hotel room rates are subject to applicable state and local taxes. Hot Continental Breakfast and Wireless and Wired High Speed Internet are included in the nightly rate.</p> <p><u>CHECK IN TIME:</u> 3:00pm <u>APPROVED CHECK OUT DATE/TIME:</u> 12 PM <u>TOTAL NUMBER OF ROOM NIGHTS:</u> 2</p> <p><u>CUT OFF DATE:</u> 2/28/18</p> |

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|---|--|
| <p>Quality Inn & Suites 2112 W Main St. Durant, OK 580-210-4342</p>  | <p><u>GUEST ROOM RATES:</u> The Hotel is pleased to confirm the following room rates for this group:</p> <p>\$79.00 + 14.375% tax</p> <p>Hotel room rates are subject to applicable state and local taxes. Hot Continental Breakfast and Wireless and Wired High Speed Internet are included in the nightly rate.</p> <p><u>CHECK IN TIME:</u> 3:00pm <u>APPROVED CHECK OUT DATE/TIME:</u> 12 PM <u>TOTAL NUMBER OF ROOM NIGHTS:</u> 2</p> <p><u>CUT OFF DATE:</u> 2/28/18</p> |
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Where's the caffeine?

- *student NAFME chapter table
- *soda machines in Fine Arts Building and Student Union
- *coffee at the Magnolia Eatery (Student Union) or Bookstore (University Ave)
- *Hot Shots coffee shop, 2832 W. University Blvd

Where should I eat?

Closest: Magnolia Café (Student Union) \$7.55 for lunch or dinner

On *First Avenue south of University:* Subway, Sonic, Dairy Queen, Taco Casa, Jalapenos (no booze) and Ceviche (yes booze).

Best: Main Street BBQ, Roma Italian, Roadhouse all near the corner of *Main and First*

Down Home: Branding Iron 1025 W. Main Street

Bob's Family Restaurant 1016 N. Washington Avenue including salad bar

Dining Around 1253 N. Washington sandwiches, catering, etc.

Tex-Mex: Salitas 1202 W. Main Street

Panderia Villegas 510 S. 9th Avenue (authentic)

Diners: Boomerang 372 Bryan Dr, IHOP 901 Westside Dr, Jimmy's Egg 2501 W. Main St

All the fast food: by the highway

Liquid lunch, happy hour, nightcaps?

The Crown Pub 128 W. Main Street (no food, but can order from Main Street BBQ, Roma, and Roadhouse next door)

Saluters 1202 W. Main Street

Roadhouse, Applebees, Chili's, etc.

Choctaw Casino

Lovingly prepared by Joshua Nannestad, food and drink enthusiast

Conference Program

Thursday, March 15, 2018

12:00pm Registration and Coffee / Snacks

1:00pm – 2:00pm Lightning Talk Session, FA 116

David Cook (Wichita State University / University of Oklahoma)

“Bringing Music Back to Aural Skills”

Stephanie A. Emberley (Southeastern Oklahoma State University)

“Sitting Kills?”

Wendell R. Davis (University of Texas Rio Grande Valley)

“How to use Instrumentation in Voice Lessons”

Jeffrey Loeffert (Oklahoma State University)

“Students Teaching Students: Strategies for Creating a Culture of Excellence in the Private Studio and in the Classroom”

2:00pm – 2:50pm Poster Session, Glen Johnson Union Atrium

Nahye Byun (Midwestern State University)

“Challenges of Piano Technique: An Individuated Analysis”

Timothy Feerst (North Central Texas College)

“A Motivic Analysis and Performance Practices of *Akrodha* (1998) by Kevin Volans, including Comparative Analyses of *She Who Sleeps with a Small Blanket* (1985) and *Asanga* (1997)”

Anna Laura McAfee (University of Central Arkansas)

“Preferred Music During Bathing and Grooming Activities for Persons with Dementia”

Raven Morris (Henderson State University)

“Multicultural Music Education Practices: A Comprehensive Review”

Eloy F. Ramirez III, (Texas State University)

“The Use of the Bassoon in Paul Hindemith’s Concerto for Trumpet, Bassoon, and Strings”

Nico Schüler (Texas State University)

“The Development of Computing Technology and Its Influence on Music-Analytical Methods and Encoding: 1940s through 1980s”

Olivia Tucker (University of North Texas)

“Positive Teacher Influence Strategies to Improve Secondary Instrumental Students’ Motivation and Perceptions of Self”

Alexandra Zacharella (University of Arkansas-Fort Smith)

“Tango in the New World: O’ Fair to New Mexico”

2:55pm Welcome, FA Recital Hall

Dr. Jeri Walker, Conference Host

Dr. Sean Burrage, President of Southeastern Oklahoma State University

Dr. Jeremy Blackwood, Chair of the Department of Music

3:00pm – 4:15pm Concert 1, FA Recital Hall

Ylistäkää Herraa Taivaista by Reijo Kinnunen (b. 1982)

performed by the Southwestern Singers’ Women’s Chorus, under the direction of Daniel Farris

The Keys of Canterbury by Harvey Worthington Loomis (1865-1930)
performed by the Southwestern Singers' Women's Chorus, under the direction of Daniel Farris

Six Choruses for women's voices by Sergei Rachmaninov (1873-1943)
performed by the Southwestern Singers' Women's Chorus, under the direction of Daniel Farris

1. Слава народу нашему! (Praise to our people!)
2. Ночка (At night)
3. Сосна (The Pine Tree)
4. Задремали волны (The Waves Slumbered)
5. Неволя (Slavery)
6. Ангел (Angel)

Sonata in D Major for violin and basso continuo (1677) by Georg Muffat (1653-1704) [12 min.]
performed by Benjamin Shute (violin; Oklahoma Baptist University) and Anastasia Abu Bakar (harpsichord)

Overture of Rinaldo (ca.1760), Anon., after Händel's opera [5 min.]
performed by Anastasia Abu Bakar (harpsichord)

"Ich ende behende mein irdisches Leben" from *Selig ist der Mann*, BWV 57 (1725) for soprano, violin, and harpsichord by Johann Sebastian Bach (1685-1750) [4 min.]
performed by Kathy L. Scherler (soprano; Oklahoma Baptist University), Benjamin Shute (violin; OBU) and Anastasia Abu Bakar (harpsichord)

"Ich habe genug" from BWV 82 (1727) for baritone, violin, and harpsichord by Johann Sebastian Bach (1685-1750) [7 min.]
performed by Stephen Sims (baritone), Benjamin Shute (violin) and Anastasia Abu Bakar (harpsichord)

"Herr, dein Mitleid" from the Christmas Oratorio, BWV 248 (1734-35) for soprano, baritone, violin, and harpsichord by Johann Sebastian Bach (1685-1750) [4 min.]
performed by Kathy L. Scherler (soprano), Stephen Sims (baritone), Benjamin Shute (violin) and Anastasia Abu Bakar (harpsichord)

4:15pm – 4:30pm Coffee Break, FA East Lobby

4:30pm – 6:00pm Paper Sessions 1 & 2

FA 116

Kimberly Goddard Loeffert (OK State U.)
"Nature and Religion in *The Kansas Rapture* for saxophone quartet by Farhad Forrest Pierce"

Vicky V. Johnson (Tarleton State University)
"The Legacy of the *Mozart Effect*: An Objective Position for Music Educators"

FA 106

James Cameron Dennis (Texas State U.)
"CPU Mozart: Algorithmically Composing Miniature Pieces from Galant Schemata"

Erica K. Argyropoulos (Northeastern State U.)
"Broken *SMiLE*: Internet Fan Culture, Musical Ownership, and The Beach Boy's Unreleased Masterpiece"

Daniel Adams (Texas Southern University)
"Sometimes I Feel Like a Motherless Child: From Negro Spiritual to Popular Song"

6:00pm – 8:00pm Dinner (on your own)

8:00pm – 9:00pm Concert 2, Montgomery Auditorium

Performances:

Gate for clarinet & piano (2001) by Graham Fitkin (b. 1963) [9 min.]

performed by Timothy Bonenfant (clarinet) and Martha Saywell (piano)

Escape for saxophone (clarinet) and marimba (2016) by Marc Mellits (b. 1966) [15 min.]

performed by Andrew DeBoer (clarinet) and Tommy Dobbs (marimba)

I. Enter

II. Swerve

III. Cortex

IV. Escape

V. Antique

VI. Pendulum

VII. Exit

States of Mind for bass clarinet & piano (2018) by Stephen Emmons (b. 1968) [15 min.]

performed by Timothy Bonenfant (bass clarinet) and Martha Saywell (piano)

I. Sleepless Anxiety

II. Brooding Acceptance

III. Confidence

Compositions:

“...just ain't no such thing as dying” for two percussionists by Daniel Adams (Texas Southern University) [6 min.]

world premiere

performed by Carlos Ibarra and Joseph Jackson (Southeastern Oklahoma State U.)

Four Soft Memories for toy piano, slide whistle, and hand drums (2011) by Jeff Morris (Texas A&M University) [7 min.]

performed by Joshua Hawkins Nannestad (toy piano and hand drums; Southeastern Oklahoma State U) and Jeff Morris (slide whistle)

Friday, March 16, 2018

8:30am Registration and Coffee / Snacks

8:45am – 10:15am Paper Sessions 3, FA 116

Nataša Kaurin-Karača (Oklahoma State University)

“Pedagogical Strategies for Introducing Atonal Melodies in the Aural Skills Curriculum”

Kyle Gullings (University of Texas at Tyler)

“Open Educational Resources (OER) in the Music Theory Classroom: A Curricular Re-design Travelogue”

Dimitar Ninov (Texas State University)

“Cognitive Aspects of Gradual Modulation”

10:15am – 10:30am Coffee / Refreshments, FA East Lobby

10:30am – 11:05pm Lecture-Recital Sessions 1 & 2

FA Recital Hall

Kenneth Kam
(Eastman School of Music)
“A Study of William Walton’s
Musical Language on the Guitar”

FA 116

Alyssa Andriotis (Oklahoma City Community
College) and Ioannis Andriotis
(University of Oklahoma)
“A Pedagogical Approach to Adding
Electronics to Applied Lesson Study”

11:15am – 12:00pm Lecture-Recital Session 3, FA Recital Hall

Cameron Rose and the UT Tyler Patriot Singers (University of Texas at Tyler)
“Out of Obscurity: An Artistic and Administrative Case Study in Building
Successful Regional Choral Music Program”

**12:15pm – 1:45pm Conference Lunch (included in conf. fee) & Business Meeting
Magnolia Room**

2:00pm – 3:00pm Keynote Lecture, FA Recital Hall

Dr. Michael Raiber, Oklahoma City University
“Music for all: Is that really our goal?”

3:00pm – 3:15pm Break

3:15pm – 4:15pm Concert 3, Fine Arts Recital Hall

Southeastern Oklahoma State University Faculty Recital

Arabesques for clarinet and piano by Paul Jeanjean (1874-1928)
performed by Michael Scheuerman (clarinet) and Kate Stubbs (piano)

Rhapsodie for solo clarinet by Giacomo Miluccio (1928-1999)
performed by Michael Scheuerman (clarinet)

Suite for Tuba for tuba and piano by Don Haddad (born 1935)
performed by Tristan Eggener (tuba) and Kate Stubbs (piano)

Introduction et Rondo for clarinet and piano (1898) by Charles-Marie Widor (1844-1937)
performed by Michael Scheuerman (clarinet) and Kate Stubbs (piano)

Manic Melodies for baritone, clarinet, and piano (2015) by Paul Sweet (born 1982)
performed by Scheuerman/Blackwood/Stubbs

Fnugg for solo tuba (2002) by Øystein Baadsvik (born 1966)
performed by Tristan Eggener (tuba)

4:15pm – 4:30pm Break

4:30pm – 5:00pm Lecture-Recital Session 4, FA Recital Hall

Paul Thomas (Texas Woman’s University), Jennifer Weaver (Dallas Baptist University),
and Jeremy Blackwood (Southeastern Oklahoma State University)
“Voices in the Night: Dietrich Bonhoeffer’s Musical Signature”

5:00pm – 6:00pm Panel “Diversity & Inclusion”, FA Recital Hall

Nico Schüller (Texas State University), panel chair
Jeri Walker (Southeastern Oklahoma State University)
Ruth Morrow (Midwestern State University)
Raven Morris (Henderson State University)

Michael Davis (Southeastern Oklahoma State University)
Lisa M. Brown (Austin College)

6:00pm – 8:00pm Dinner (on your own)

8:00pm – 9:15pm Concert 4, Montgomery Auditorium

Performances:

Fantaisie Brillante on Themes from Bizet's Carmen for flute and piano (1900) by François Borne (1840-1920) [15 min.]

performed by Ronda Benson Ford, flute (University of Tennessee at Chattanooga) and Kate Stubbs, piano (Southeastern Oklahoma State University)

Eve-Song for soprano and piano (2000) by Jake Heggie (b. 1961) [18 min.]

based on poetry by Philip Littel

performed by Melody Baggech (soprano; East Central University) and Claire Marquardt (piano; University of Central Oklahoma)

Compositions:

Echo Caves for soprano saxophone and piano (2016) by Igor Karača (Oklahoma State University) [7 min.]

performed by Jeffrey Loeffert (saxophone) and Igor Karača (piano)

Four Eternities for voice and piano (2016-2017) by Donald Callen Freed (Sul Ross State University) [8 min.]

performed by Donald Callen Freed (voice) and Benjamin Stringer (piano)

1. Forever (poem by the composer)

2. Did You Go? (poem by the composer)

3. Dispersal Theory (poem by the composer) *world premiere*

4. Be Who You Are (poem by Larry Paul Ebmeier)

Sober, Leaden, and Heavy-Hearted for saxophone duo and electronic sounds (2017) by Jeffrey Loeffert (Oklahoma State University) and Igor Karača (Oklahoma State University) [8 min.]

performed by Kimberly Goddard Loeffert (Oklahoma State University) and Jeffrey Loeffert (Oklahoma State University)

Saturday, March 17, 2018

8:00am Registration and Coffee / Snacks

8:30am – 10:00am Paper Sessions 4 & 5

FA 116

Kaylie Young (Texas State University)

“The Relationship Between Lead Guitar and Guttural Vocals in Death Metal”

Ashley McIninch (U. of Central Arkansas)

“The Enjoyment of Music Through the Mere-Exposure Effect: Brahms 4 Movement 4”

FA 106

Michael Lively and Mary Lena Bleile (Southern Methodist University)

“Developing Variation and Structural Voice-Leading in Gesualdo’s ‘Moro, Lasso’”

W. Loraine Sims (Louisiana State University)

“Teaching Outside the Gender Binary: What Every Music Educator Should Know”

Danielle Bridges (U. of Central Arkansas)
“Spolin Sings: Integrating Theatrical
Improvisation Games into the Choral
Classroom”

George B. Chave (UT Arlington)
“Stick Day: Active and Multi-modal
Learning Applied to Teaching Natural
and Artificial Harmonics”

10:00am – 10:15am Coffee / Refreshments, FA East Lobby

10:15am – 11:45pm Lecture-Recital Sessions 5 & 6

FA 116

Melody Baggech & Claire Marquardt
(East Central University)
“Three Dimensional Performing:
Teaching the Art of the Complete
Performance”

Phillip D. Hill and Wei Chen (Bruce) Lin
(University of the Incarnate Word)
“18th Century German Lieder for
Middle School Voice Students: A
Manuscript from the Harry Ransom Center”

Guilherme Coelho Godoi & Feryal Qudourah
(Florida State University)
“Brazilian Portuguese Diction
for the American Singer”

FA Recital Hall

Ruth Morrow
(Midwestern State University)
“Lebewohl: A Musical Plea
for Peace and Inclusion”

Hyunki Yoon (University of Missouri
Kansas City)
“Contemporary Korean Piano Music
and its Western Influences”

11:45am – 12:00noon Walk to Montgomery Auditorium

12:00noon – 1:00pm Concert 5, Montgomery Auditorium

Compositions:

Cloud Composing for phone and computer (2017) by Paul Dickinson (University of Central
Arkansas) [8 min.]

performed by Paul Dickinson

JPL Sonata for trumpet and piano (2017) by Kyle Gullings (Univ. of Texas at Tyler) [16 min.]

I. Kepler-16b: Where Your Shadow Always Has Company

II. Titan: Ride the Tides through the Throat of Kraken

III. PSO J318.5-22: Where the Nightlife Never Ends

performed by Jeremy McBain (trumpet) and Vicki Conway (piano)

Get Up and Move for flute, marimba, and piano (2014) by David Horace Davies (Texas A&M
University-Commerce) [7 min.]

performed by Julee Walker (flute), Brian Zator (marimba), and David Davies (piano)

Gestures for solo clarinet (2016) by Dimitar Ninov (Texas State University)

performed by Vanguel Tangarov (Texas State University)

Performances:

Giantess for flute and piano (2017) by Carter Pann (b. 1972) [9 min.]

performed by Elizabeth Robinson (flute; Missouri Southern State University) and
Paul Sweet (piano)

Little Symphony on the name BArnEy CHilDS for solo clarinet (1989) by David Maslanka
(1943-2017) [7 min.]

very slow

very fast

moderately slow
moderately fast
performed by David Cook (clarinet; Wichita State University)
Announcement of Best Student Awards

End of the Conference

Concert 1 Program Notes
Thursday, March 15, 3:00pm – 4:15pm, FA Recital Hall

***Ylistäkää Herraa Taivaista* by Reijo Kinnunen (b.1982)**

**performed by the Southwestern Singers' Women's Chorus, under the direction of
Daniel Farris**

The music of Finnish composer Reijo Kinnunen dwells substantially on sacred themes but harmonically obsessed with dissonance and unconventional voicing of fourths and fifths in the texture. *Ylistäkää Herraa taivaista* is a simple setting of a prayer of thanks on Sunday supper.

***The Keys of Canterbury* by Harvey Worthington Loomis (1865-1930)**

**performed by the Southwestern Singers' Women's Chorus, under the direction of
Daniel Farris**

The Keys of Canterbury is a traditional English folksong found in many settings and performed frequently with dance. H. W. Loomis's setting is of a *choral transcription* he completed in 1916 that evokes a woman's acquiescence to a man's advances only in the promise of commitment through marriage as she coyly bargains with the caller and rakes in the many offers he presents before the wedding gown in question at the end.

***Six Choruses for women's voices* by Sergei Rachmaninov (1873-1943)**

**performed by the Southwestern Singers' Women's Chorus, under the direction of
Daniel Farris**

- 1. Слава народу нашему! (Praise to our people!)**
- 2. Ночка (At night)**
- 3. Сосна (The Pine Tree)**
- 4. Задремали волны (The Waves Slumbered)**
- 5. Неволя (Slavery)**
- 6. Ангел (Angel)**

Rachmaninoff's Six Choruses for women's voices appear in his repertory during a time where the public's rejection of his *Symphony no. 1 in D minor* in 1897 caused him to write little music until his engagement with the Moscow Private Russian Opera's 1897-1898 season. The six movements take texts by poet and chronicler of peasant Russia Nikolay Nekrasov, Vladimir Lodizhensky, the great Pushkin-heir-apparent Mikhail Lermontov, grandson of Emperor Nicholay I of Russia and somewhat-famous poet Grand Duke of Russia Konstantin Konstantinovich, and folklore collector and poet Nikolay Tsiganov. These poems set initially as children's songs are not thematic in nature beyond their musical origin and collection; in fact, they were published separately in the Russian magazine "Reading for Children" and not performed as a set until 1973.

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The instruments used in the *following* performances are a Flemish-style double-manual harpsichord by David Sutherland (1981); an anonymous 18th-century violin in baroque setup, probably of Austro-German origin and featuring an exaggerated Stainer arching; and an English-style baroque bow (closely mirroring German designs) by contemporary American archetier Harry Grabenstein.

***Sonata in D Major for violin and basso continuo* (1677) by Georg Muffat (1653-1704) [12 min.]**

performed by Benjamin Shute (violin; Oklahoma Baptist University) and Anastasia Abu Bakar (harpsichord)

Georg Muffat, though relatively little-known today, is surely one of the great cosmopolitan geniuses of the generation before Händel – and in fact we know that he was one of the composers to whose music Zachau introduced the young Händel precisely because of its cosmopolitan nature. Born in Savoy of Scottish descent, Muffat studied the contrasting French and Italian styles under the greatest masters of each (Lully and Corelli respectively) and spent his working life synthesizing their influences in the German-speaking regions of Salzburg and Passau. The sonata on this evening's program was composed in Prague in 1677 and is Muffat's only known sonata for violin and basso continuo.

Overture of *Rinaldo* (ca.1760), Anon., after Händel’s opera [5 min.]

performed by Anastasia Abu Bakar (harpsichord)

The harpsichord transcription of the overture of *Rinaldo* is one of the many adaptations (or fabrications!) of the music of Georg Friedrich Händel capitalizing on the fantastic success of perhaps the greatest cosmopolitan composer of his generation. Born in Halle in the auspicious year 1685—the same year as J. S. Bach and Domenico Scarlatti—Händel was significantly influenced by his studies with Friedrich Wilhelm Zachau as well as early friendships with Georg Philipp Telemann, Johann Mattheson, and Christoph Graupner before his visit to Italy as a 21-year-old launched his career as a top-tier operatic composer in earnest. The sixth of his 42 operas, *Rinaldo*, was the first Italian-language opera composed for a London stage and was instrumental in launching the young Saxon to stardom in England, the country in which he would decide in 1712 to permanently settle. The keyboard adaptation of the overture of *Rinaldo* featured on our program—coming from a collection entitled “Handel’s Overtures from all Operas and Oratorios set for the Harpsichord or Organ,” published by John Walsh of London around the time of Handel’s death—raises an important point about how music was historically conceived. We today are tempted to turn up our noses at arrangements or re-instrumentations of other composers’ works on the grounds that they do not represent “the composer’s original intentions.” But of course for most of Western music history it has been commonplace to adapt well-liked music for whatever resources were presently available, and in fact we have taken the liberty of doing so on a few occasions this evening. We promise, however, not to go as far as Händel, who freely arranged his own and others’ music to the extent that among his “original” compositions are thinly veiled adaptations of works by other composers such as Telemann and Buxtehude!

“Ich ende behende mein irdisches Leben” from *Selig ist der Mann*, BWV 57 (1725) for soprano, violin, and harpsichord by Johann Sebastian Bach (1685-1750) [4 min.]

performed by Kathy L. Scherler (soprano; Oklahoma Baptist University), Benjamin Shute (violin; OBU) and Anastasia Abu Bakar (harpsichord)

Text: Georg Christian Lehms

Ich ende behende

mein irdisches Leben,

Mit Freuden zu scheiden

verlang ich itzt eben.

Mein Heiland, ich sterbe

mit höchster Begier,

Hier hast du die Seele,

was schenkest du mir?

I gladly end

my earthly life,

Now even longing

with joy to depart.

My savior, I die

with the greatest ardor:

Here you have my soul;

what do you give to me?

“Ich ende behende mein irdisches Leben” (“I gladly end my earthly life”) is an aria from J. S. Bach’s cantata “*Selig ist der Mann*” (“Blessed is the man”), BWV 57, a dramatic *Dialogus* between Jesus (bass) and the Soul (soprano). Written in 1725 for the second day of Christmas, its tone is unlike that of what we consider typical Christmas works—those that emphasize joy, employ alternatively brilliant and peaceful affects, and allude to royal or pastoral tropes. Instead, it takes on a distinctly darker hue, bringing into focus the suffering from which the coming of Christ delivers the believer. As is common of Bach, structure and content are inseparable in this cantata, following the type of descent-ascent pattern that Eric Chafe (in various studies) has documented throughout Bach’s sacred works. In the chromatic opening movement in G minor, Jesus proclaims the blessedness of the man who endures temptation. The following aria in C minor (also quite chromatic) takes a turn flat-ward—toward what Heinichen in 1711 would describe as the “enharmonic” side of the tonal spectrum—as the content darkens with the soul’s exclamation that she would wish death upon herself if not loved by Jesus. But the tide turns, both tonally and theologically, in the following recitative, where Jesus assures the Soul that “I reach my hand out to you, and with it my heart.” Appropriately, the key shifts toward fewer flats (or, in Heinichen’s language, toward the “chromatic” side of the tonal spectrum) to B-flat major, in which there follows a triumphant aria with a trumpet-like head-motif as Jesus assures the soul that he is able to strike the fiend. The following recitative describes the soul’s peace, moving toward the still-brighter key of D minor and culminating in a Picardy third. The aria on our program is the one that follows. The tonality sinks once again to G minor as the soul contemplates death, albeit with eagerness to be united with Christ.

“Ich habe genug” from BWV 82 (1727) for baritone, violin, and harpsichord by

Johann Sebastian Bach (1685-1750) [7 min.]

performed by Stephen Sims (baritone), Benjamin Shute (violin) and Anastasia Abu Bakar (harpsichord)

Text: Anonymous

| | |
|--------------------------------|----------------------------|
| <i>Ich habe genug,</i> | I have enough; |
| <i>Ich habe den Heiland,</i> | I have taken the savior, |
| <i>das Hoffen der Frommen,</i> | the hope of the righteous, |
| <i>Auf meine begierigen</i> | Into my longing arms; |
| <i>Arme genommen;</i> | |
| <i>Ich habe genug!</i> | I have enough! |
| <i>Ich hab ihn erblickt,</i> | I have seen him, |
| <i>Mein Glaube hat Jesum</i> | My faith has pressed Jesus |
| <i>ans Herze gedrückt;</i> | to my heart; |
| <i>Nun wünsch ich,</i> | Now I wish |
| <i>noch heute mit Freuden</i> | even today with joy |
| <i>Von hinnen zu scheiden.</i> | To depart hence. |
| <i>Ich habe genug!</i> | I have enough! |

We move directly from this into the opening aria of Cantata 82, “Ich habe genug” (“I have enough” or “It is enough”), composed for a service in which the Gospel reading was from Luke 2, including the episode where the old man Simeon finally lays eyes on the promised Messiah as a baby and declares, “Lord, now you are allowing your servant to depart in peace...for my eyes have seen your salvation.” Although originally scored for obbligato oboe, strings, and continuo, we have taken the liberty of adapting the aria to our instrumentation, giving the oboe line to the violin and arranging the string parts in an obbligato harpsichord texture, not unlike the way Bach himself transcribed the full ensemble texture of concertos by Vivaldi, Telemann, and others for a single keyboard instrument (BWV 592-596 and 972-987).

“Herr, dein Mitleid” from the Christmas Oratorio, BWV 248 (1734-35) for soprano, baritone, violin, and harpsichord by Johann Sebastian Bach (1685-1750) [4 min.]

performed by Kathy L. Scherler (soprano), Stephen Sims (baritone), Benjamin Shute (violin) and Anastasia Abu Bakar (harpsichord)

Text: Anonymous, perhaps Picander

| | |
|--|-----------------------------------|
| <i>Herr, dein Mitleid, dein Erbarmen</i> | Lord, your compassion, your mercy |
| <i>Tröstet uns und macht uns frei.</i> | Comforts us and makes us free. |
| <i>Deine holde Gunst und Liebe,</i> | Your propitious favor and love, |
| <i>Deine wundersame Triebe</i> | Your wondrous works |
| <i>Machen deine Vätertreu</i> | Make your fatherly steadfastness |
| <i>Wieder neu.</i> | Once again new. |

Our final selection on this program, “Herr, dein Mitleid” (“Lord, your compassion”), comes from the third of six cantatas that comprise Bach’s *Christmas Oratorio* (the number six, parenthetically, being ubiquitous in Bach as a symbol of perfection). The textual emphasis on empathy is represented musically by featuring two solo singers and two obbligato oboes d’amore, each pair interacting imitatively between themselves and, as a pair, with the other pair. The choice of instruments would seem not to be accidental either: Bach often uses wind instruments to represent the idea of “spirit” (since in both Hebrew and Greek, the two major Biblical languages, the word for “wind” is the same as that for “spirit”); and the suffix *d’amore* literally means “of love.” Metaphorically, then, Bach is representing the idea of two spirits sharing with each other in love—a perfect image of compassion. For our performance, however, we have had to forego this symbolism, giving the first oboe d’amore part to the violin and the second oboe d’amore part to the right hand of the harpsichord, after the manner of Bach’s sonatas with obbligato keyboard. But even so, the symbolic and theological vocabulary of Bach may yield a different application for our instrumentation: Bach often uses an obbligato violin to symbolize profoundly human emotions, and the use of a continuo keyboard instrument in an obbligato function is sometimes intended by Bach as an image of something turned backward or upside-down (e.g. BWV 170. III). With this imagery in mind, the initial cry of the “human” violin is given reply by the compassion of Christ who, according to Bach’s Lutheran understanding, turns the world upside-down: God, who is spirit, takes on flesh; the Judge of man submits to judgment by man; the giver of life consigns himself to death as Jesus, the carpenter, becomes nailed to a piece of wood; and thereby the inevitability of death is stood on its head through Christ’s resurrection.

Concert 2 Program Notes
Thursday, March 15, 8:00-9:15pm, Montgomery Auditorium

Performances:

Gate for clarinet & piano (2001) by Graham Fitkin (b. 1963) [9 min.]

performed by Timothy Bonenfant (clarinet) and Martha Saywell (piano)

Graham Fitkin is a British composer, pianist and conductor, who is particularly known for his works for solo and multiple pianos, as well as for music accompanying dance. Born in 1963, he participated in numerous local ensembles during his childhood, and recalls starting to compose at the piano aged around 8. He studied with composer Nigel Osborne, and Dutch composer Louis Andriessen. Fitkin's work is often referred to as minimalist or post-minimalist. His works, while tonal, are frequently complex. He lists his early classical influences as Igor Stravinsky, Anton Webern, Pierre Boulez, and the American minimalist Steve Reich. He also acknowledges a broad range of influences outside the field of classical music, from jazz musicians Keith Jarrett, Miles Davis, and singer Frank Sinatra. Originally written for soprano saxophone, *Gate* has been adapted for clarinet, with minimal changes to registration, by many clarinetists, including Italian clarinetist Alessandro Carbonare.

Escape for saxophone (clarinet) and marimba (2016) by Marc Mellits (b. 1966) [15 min.]

performed by Andrew DeBoer (clarinet) and Tommy Dobbs (marimba)

I. Enter

II. Swerve

III. Cortex

IV. Escape

V. Antique

VI. Pendulum

VII. Exit

Mellits's music is eclectic, colorful, and displays a sense of forward motion. Whether it is an emotional response or a physical reaction, his music demands the listener's attention. In *Escape*, Mellits takes the fundamental elements of music (rhythm, melody, and harmony) and displays them in a simplistic, but structurally stable working environment, leaving the listener with a raw, pure sound while also maintaining a comforting sense of home.

Escape holds true to Mellits's miniaturist compositional style, being comprised of seven short, contrasting movements: *I-Enter*, *II-Swerve*, *III-Cortex*, *IV-Escape*, *V-Antique*, *VI-Pendulum*, and *VII-Exit*. While originally for saxophone and marimba, the performers have adapted this work for clarinet/bass clarinet and marimba.

As a listener, listen for the simplicity of the rhythms and harmonic movement while enjoying the complexity and difficulty in maintaining precise vertical alignment throughout.

States of Mind for bass clarinet & piano (2016-18) by Stephen Emmons (b. 1968) [15 min.]

performed by Timothy Bonenfant (bass clarinet) and Martha Saywell (piano)

I. Sleepless Anxiety

II. Brooding: Acceptance

III. Confidence

My colleague at Angelo State University, Stephen Emmons, has composed several works for me, both as a soloist and as a member of our faculty trio. In 2016, he surprised me with a new piece for bass clarinet and piano entitled "Brooding: Acceptance." This piece was premiered at our annual faculty chamber music concert at the San Angelo Museum of Fine Arts on April 10th of that year. Last year, Stephen and I discussed the possibility of expanding that piece into a three-movement work. That new work is called "States of Mind", with "Brooding" now as the middle, slow movement. "Sleepless Anxiety" represents the tension we often feel about unresolved issues in our lives. "Brooding: Acceptance" deals with the idea of processing possible resolutions to those issues. "Confidence" embodies the resolution, which references motives from the previous movements. Today's performance is the official premiere of the piece.

Compositions:

"...just ain't no such thing as dying" for two percussionists by Daniel Adams (Texas Southern University) [6 min.]

performed by Carlos Ibarra and Joseph Jackson (Southeastern Oklahoma State U.)

"...just ain' no such thing as dying" is a tribute to the late Gregory Lenoir Allman (Greg Allman), who co-founded

the Allman Brothers Band along with his brother Duane, who preceded him in death by over four decades. The design of the piece is based on the rhythmic structure of Whipping Post, one of Greg Allman's most successful songs. Its duration is nearly identical to that of the studio version, recorded on August 7, 1969 at Atlantic Studios. The percussion duo instrumentation based on the two-drummer combination that propelled the rhythmic drive that became an aural trademark for the Allman Brothers. The title of the piece refers to a variant of the last line of the song, as sung by Greg Allman at a November 2, 1972 concert at Hofstra University a year and four days after Duane's tragic and untimely death as the result of a motorcycle crash in Macon, Georgia. Instead of the final line "Good Lord, I feel like I'm dyin'" to ... I feel, that there just ain't no such thing as dying". Nine days later (11/11/72) Allman Brothers bassist Berry Oakley died in a motorcycle accident. More generally, the title is a reference to the perseverance of the band in the band despite losing two of its founding members within such a short time span, and the legacy of the band after having endured for half a century and the subsequent loss of two founding members (Greg Allman and drummer Butch Trucks).

Four Soft Memories for toy piano, slide whistle, and hand drums (2011) by Jeff Morris (Texas A&M University) [7 min.]
performed by Joshua Hawkins Nannestad (toy piano and hand drums; Southeastern Oklahoma State University) and Jeff Morris (slide whistle)

This work explores our malleable sense of time, inspired by the four soft watches in Salvador Dalí's famous painting, *The Persistence of Memory* (1931). Just as Dalí played with the "hardness" or "softness" of recognizable objects in a dream world, this composition plays on our assumptions regarding the musical instruments: pianos are pitched, drums are just noises, and slide whistles only glide continuously from one single pitch to another. Distinctions between harmony, timbre, and rhythm are blurred during the performance so that drums morph into the toy piano and the whistle slides up to a lower pitch. Time is marked in hard and soft ways, physically by steady ticking or chiming, sequentially through gradual processes, or symbolically with variations on the Westminster clock chimes.

Concert 3 Program
Friday, March 16, 3:15-4:15pm, Montgomery Auditorium

Southwestern Oklahoma State University Faculty Recital

Arabesques for clarinet and piano by Paul Jeanjean (1874-1928)
performed by Michael Scheuerman (clarinet) and Kate Stubbs (piano)

Rhapsodie for solo clarinet by Giacomo Miluccio (1928-1999)
performed by Michael Scheuerman (clarinet)

Suite for Tuba for tuba and piano by Don Haddad (born 1935)
performed by Tristan Eggener (tuba) and Kate Stubbs (piano)

Introduction et Rondo for clarinet and piano (1898) by Charles-Marie Widor (1844-1937)
performed by Michael Scheuerman (clarinet) and Kate Stubbs (piano)

Manic Melodies for baritone, clarinet, and piano (2015) by Paul Sweet (born 1982)
performed by Scheuerman/Blackwood/Stubbs

Fnugg for solo tuba (2002) by Øystein Baadsvik (born 1966)
performed by Tristan Eggener (tuba)

Concert 4 Program Notes
Friday, March 16, 8:00-9:15pm, Montgomery Auditorium

Performances:

Fantaisie Brillante on Themes from Bizet's Carmen for flute and piano (1900) by François Borne (1840-1920) [15 min.]

performed by Ronda Benson Ford, flute (University of Tennessee at Chattanooga) and Kate Stubbs, piano (Southeastern Oklahoma State University)

Borne was a flutist with the principal opera company in Bordeaux as well as a composer and professor at the conservatory in Toulouse. He is recognized for his technical contributions to the Böhm flute. His *Fantaisie Brillante on Themes from Bizet's Carmen* is by far his most famous composition.

Eve-Song for soprano and piano (2000) by Jake Heggie (b. 1961) [18 min.]

based on poetry by Philip Littell

performed by Melody Baggech (soprano; East Central University) and Claire Marquardt (piano; University of Central Oklahoma)

Over the past few decades Jake Heggie (b. 1961) has become well-known as a composer of American art song and opera. Of the more than 200 songs in his current catalogue, his first commissioned cycle, *Eve-Song*, is an important addition to Twentieth Century art song repertoire. It is one of only four extant song cycles featuring the Eve of biblical times. Heggie uses the poetry of Philip Littell, who tells the story of Adam and Eve from Eve's perspective. According to Michelle Marie Fierstek in her dissertation on the topic, Eve "is presented as a progressive feminist." Littell's poetry fits well with Heggie's style, which consists of a mixture of jazz, blues, and other popular musical idioms. Though this modern interpretation is somewhat controversial, it arguably effective as a tool for reaching modern audiences with an old and well-worn tale. I will perform the cycle in its entirety.

Compositions:

Echo Caves for soprano saxophone and piano (2016) by Igor Karača (Oklahoma State University) [7 min.]

performed by Jeffrey Loeffert (saxophone) and Igor Karača (piano)

Nestled in the northern area of the famous Drakensberg Mountains in South Africa, the Echo Caves are surrounded by breathtaking landscapes and spectacular hills. It is believed that the cave systems extend further than forty kilometers, but its true length remains a mystery, and the entire system has not been explored yet. The name Echo Caves was derived from the rock formations that are found in the caves, as when one is struck the noise resonates from the blow, echoing for kilometers down the system. It is believed that early inhabitants of the area would strike the rock to warn others of the approaching danger and give them time to flee into the caves.

Four Eternities for voice and piano (2016-2017) by Donald Callen Freed (Sul Ross State University) [8 min.]

performed by Donald Callen Freed (voice) and Benjamin Stringer (piano)

1. **Forever (poem by the composer)**
2. **Did You Go? (poem by the composer)**
3. **Dispersal Theory (poem by the composer)**
4. **Be Who You Are (poem by Larry Paul Ebmeier)**

In this set, there are four songs which center around various aspects of eternity. I have drawn on several influences for my style(s), some of which are subtle, some of which are almost permanently in my ear, and a few of which may be readily apparent. These include the Lieder of Franz Schubert and Robert Schumann, the *mélodie* of Claude Debussy and Maurice Ravel, the harmony and intervals (occasionally) of Hindemith, and the melodic and rhythmic intent of Leonard Bernstein and Stephen Sondheim.

***Sober, Leaden, and Heavy-Hearted* for saxophone duo and electronic sounds (2017) by Jeffrey Loeffert (Oklahoma State University) and Igor Karača (Oklahoma State University) [8 min.] performed by Kimberly Goddard Loeffert (Oklahoma State University) and Jeffrey Loeffert (Oklahoma State University)**

This work is an introspection and explores the expressive qualities as well as the technical limits of the tenor and baritone saxophones. The work can be played with an optional electronic accompaniment for the final two sections if desired.

Concert 5 Program Notes
Saturday, March 17, 12:00-1:00pm, Montgomery Auditorium

Compositions:

***Cloud Composing* for phone and computer (2017) by Paul Dickinson (University of Central Arkansas) [8 min.]**

performed by Paul Dickinson

Cloud Composing is a live, interactive piece for phone and computer created with Max/MSP and the iPhone app c74. Max is a powerful platform used by many composers to create computer music. The c74 app allows a phone to control any musical parameter in Max that I choose. Together, the phone and computer become a responsive and expressive virtual instrument. The gestures I make with my phone generate compass, gyroscope, and accelerometer data which is then fed into Max to create all the sounds in the piece. *Cloud Composing* was premiered in July at Sunway University in Kuala Lumpur, Malaysia.

***JPL Sonata* for trumpet and piano (2017) by Kyle Gullings (The University of Texas at Tyler) [16 min.]**

I. Kepler-16b: Where Your Shadow Always Has Company

II. Titan: Ride the Tides through the Throat of Kraken

III. PSO J318.5-22: Where the Nightlife Never Ends

performed by Jeremy McBain (trumpet) and Vicki Conway (piano)

JPL Sonata is dedicated to the idea that humanity is not yet done exploring. This work is inspired by Visions of the Future, a series of futuristic space tourism posters created by NASA's Jet Propulsion Laboratory (JPL), which conducts robotic space and Earth science missions. Recalling the art style of the 1930's WPA posters, the collection facetiously advertises trips to such exotic destinations as Europa and HD 40307g, and ignites the viewer's imagination in the process. <http://www.jpl.nasa.gov/visions-of-the-future>

***Get Up and Move* for flute, marimba, and piano (2014) by David Horace Davies (Texas A&M University-Commerce) [7 min.]**

performed by Julee Walker (flute), Brian Zator (marimba), and David Davies (piano)

Get Up and Move was commissioned by the Society for New Music's 2014 "Vision of Sound" Concert Series. The annual series connects composers with choreographers, who then collaborate on the creation of original work. This particular piece is primarily built upon three elements; an extended melodic line, a single collection of chord clusters, and two different (but similar) harmonic progressions, each of which is expanded and developed at various points throughout. Due to the nature of the commission, a chief concern was to create a sonic experience which could appropriately support the contribution of the choreographer and dancers, but would also be interesting in its own right. To this end, I chose to focus on the shared abstraction possible between music and dance, rather than take a programmatic approach. Accordingly, the work is structured primarily around periods of repose and activity, of rest and groove.

***Gestures* for solo clarinet (2016) by Dimitar Ninov (Texas State University)**

performed by Vanguel Tangarov (Texas State University)

This piece contains five gestures (short sections), each one of which renders different aspects of texture, rhythm, dynamics, tempo and tessitura. The fifth gesture is followed by a modified partial reprise. The form may be roughly described as *a-b-c-d-e-a1-b1-c1-d1-e-codetta*.

Performances:

***Giantess* for flute and piano (2017) by Carter Pann (b. 1972) [9 min.]**

performed by Elizabeth Robinson (flute; Missouri Southern State University) and Paul Sweet (piano)

Giantess (2017) was written on commission from the Flute New Music Consortium for 16 professional flutists throughout the United States. The flute presents a far-reaching melody that seemingly never ends and explores the entire range of the instrument at all times. It is this quality of the flute that inspired the title of the work... an image of a larger-than-life giant performer who can make the flute expand in timbre and volume well beyond its humble size.

Little Symphony on the name BArnEy CHilDS for solo clarinet (1989) by David Maslanka (1943-2017) [7 min.]

very slow

very fast

moderately slow

moderately fast

performed by David Cook (clarinet; Wichita State University)

American composer David Maslanka (1943–2017) recently passed away after a short battle with colon cancer. After living in New York City and teaching at several colleges, Maslanka left academia in 1990 and relocated to Missoula, Montana to fulfill his desire to explore mountains, open spaces, and pine trees. This relocation spurred Maslanka’s deep connection with nature, which influenced much of his compositional activity. Many of his pieces refer to water, mountains, and vast expanses of land or earth.

Originally published in the anthology *Etudes for the Twenty-First-Century Clarinetist*, *Little Symphony on the name BArnEy CHilDS* (1989) was one of several pieces composed as part of a birthday gift to Barney Childs. Born in Spokane, Washington, Childs was a prominent composer of avant-garde music and a dear friend and mentor to Maslanka. When clarinetist Philip Rehfeldt requested each composer limit his or her writing to one page, Maslanka took this request literally, aiming to “write the biggest possible piece in the shortest space.”

The pitch material in the *Little Symphony* comes only from the “musical” letters of Childs’s name: B, A, E, C, Bb, D, Eb. According to Maslanka, “Barney didn’t care much for the old German masters or that way of musical thinking,” prompting Maslanka to ironically title this piece “symphony” as “a bit of a musical twist of the nose.” The *Little Symphony* is an exercise in compositional economy: limited to seven pitches and one page of music, Maslanka traverses the full spectrum of human emotions.

Announcement of Best Student Awards

Lecture-Recital, Lightning-Talk, Paper, and Poster Abstracts (in alphabetical order by the first author's last name)

Daniel Adams (Texas Southern University)

“Sometimes I Feel Like a Motherless Child: From Negro Spiritual to Popular Song”

The tumultuous social and political developments of the 1960s and early 1970s inspired the revival of several American vernacular musical genres that chronicled the struggle and suffering of disadvantaged and disenfranchised populations since the inception of the republic. The adaptation of the traditional Negro Spiritual into the genres of folk, rock, and popular music reflected changes in social consciousness brought about by the Civil Rights Movement, the Labor Movement, and opposition to the Vietnam War. “Sometimes I Feel Like a Motherless Child” has been one of the most pervasively adapted spirituals of this era, transformed, and rearranged in several contemporaneous popular genres. Beginning with a brief description of its origin in the African Diaspora, this study begins with a recording of traditional performances by Bessie Griffin (with organ) and Jason Oby (a cappella). Five adaptations of this spiritual are subsequently introduced in a musical, social and cultural context. Renditions include Peter, Paul, and Mary’s 1965 recording, Van Morrison’s 1987 version (a performance of which was dedicated to the troops fighting in Afghanistan) from his album “Poetic Champions Composer”, Pete Seeger’s Smithsonian Folkway’s recording, Sweetwater’s ethereal 1969 televised performance on Hollywood Palace, and Richie Havens’ immortalized rendition (Freedom) performed at the Woodstock Music Festival in Bethel New York, in the same year. The comparisons will focus on the contrasts in melodic inflection, harmonic content, texture, and accompaniment between the aforementioned renditions. Excerpts of audio and video recordings of each will supplement the discussion.

Alyssa Andriotis (Oklahoma City Community College) and Ioannis Andriotis (University of Oklahoma)

“A Pedagogical Approach to Adding Electronics to Applied Lesson Study”

In recent years, an explosion of new pieces for acoustic instruments/voices paired with computer has firmly established electroacoustic composition in the repertoire of instrumentalists and vocalists alike. However, many performers find these works intimidating due to their lack of experience in this genre. This presentation will provide a pedagogical approach to introducing students to the field of electroacoustic music performance through examples from flute repertoire.

Performing with electronics teaches students important skills and gives them new insights into their own playing. Students who study pieces with fixed media as the main source of electronics learn to use exact rhythm and timing as well as correct intonation while still making the piece sound fluid between performer and electronic track. The more challenging live processing pieces require students to have utmost control over dynamics, articulation, and pitch as these elements greatly effect the live-processed electronics. Electronic music offers another type of musical interaction, like performing in orchestra or chamber ensembles, which elevates a student’s level of performance.

Topics include: understanding how typical equipment configurations should be set up for rehearsing and performance, an explanation of the different types of interactions used between performer and computer, and some general tips for performing with electronics. Ioannis Andriotis’s piece, *Vocem Internum*, will be performed and analyzed by the composer as a demonstration piece.

Erica K. Argyropoulos (Northeastern State University)

“Broken SMiLE: Internet Fan Culture, Musical Ownership, and The Beach Boy’s Unreleased Masterpiece”

The Beach Boys’ *SMiLE* became a project steeped in mythology and conjecture when it was shelved by Brian Wilson in 1967. Following the acclaim of *Pet Sounds* and Wilson’s rising stature as an experimental rock genius, the musical world was awaiting the album with bated breath when it was announced that efforts on the project had officially ceased. In 2004, the composition was re-recorded as a Grammy-winning solo album, *Brian Wilson Presents SMiLE*. Following the solo project’s success, material from the original sessions, including a Beach Boys reconstruction, was released as *The SMiLE Sessions*.

Both during the interim and following the official releases, fan speculation ran rampant on what “could have been” had the album been completed in 1967, a discussion that continues today. Discourse was further heightened by the fact that Wilson adopted a modular approach to the album—made famous with the release of “Good Vibrations”—that involved recording brief segments of a continuous work to be pieced together at a later date. The cult of mythology surrounding the project, combined with the leaking of tantalizing musical excerpts with no clear ordering, resulted in the phenomenon of fans releasing their own versions of the album. Initially, this was accomplished by employing bootlegged musical materials, but more recently, music from the official Wilson and Beach Boys’ releases has also been utilized. This paper examines the internet culture surrounding self-published *SMiLE*-related materials, exploring

the unconventional circumstances surrounding the composition that continue to drive a collective desire among fans to revisit and revise the work.

Melody Baggech & Claire Marquardt (East Central University)

“Three Dimensional Performing: Teaching the Art of the Complete Performance”

Everything needed to bring a performance to life can be placed into three categories: technical, musical, and emotional. First, the performer must have the technical ability to execute a satisfactory performance of the piece. Second, all musical parameters must be considered and accounted for. Third, the performer must have an emotional connection to the piece. Helping performers to interpret musically and emotionally is just as important as teaching them to sing or play technically well, and in fact, when done effectively, it will engender better technique. When all three dimensions are incorporated into a performance, they inform each other in such a way as to become inseparable. This presentation seeks to analyze the process performers use to prepare for performance and to suggest ways to obtain the best possible result.

With classical music, emphasizing technique alone can lead to a less-than-satisfying performance. With more popular genres like musical theatre or jazz, the emotional dimension is often more easily mastered, but lack of technical or musical finesse will also result in an incomplete performance. A better understanding of how technique, musicality, and emotional expression must become interconnected, interdependent, and inseparable will provide performers with the tools to give a professional, polished, and complete performance in any situation. No matter the genre, no matter the instrument, every performance can benefit from the three dimensional approach.

Danielle Bridges (University of Central Arkansas)

“Spolin Sings: Integrating Theatrical Improvisation Games into the Choral Classroom”

Anecdotally speaking, it seems that amateur choirs consistently fail to convey emotive qualities of the music to the audience. It is possible that this problem arises because singers have not been taught to how to express themselves with their bodies. This project aimed to help amateur singers express the meaning of choral music by integrating Viola Spolin’s theatrical improvisation games into a choral rehearsal structure. Methods included pre- and post-intervention participant surveys. Results are discussed in terms of participants’ perceptions of their ability to convey the meaning of music and the unexpected side effect of changes to their perception of their social inclusion in the choir.

This presentation will begin with a brief introduction to the life and philosophy of Viola Spolin, explaining why her theater games are especially relevant to choral communication. Then, the presenter will describe her experiences implementing the games into a non-auditioned university chorus, complete with a discussion of the results of the study. Finally, audience participation will be required to complete a short workshop and overview of Spolin’s games.

Nahye Byun (Midwestern State University)

“Challenges of Piano Technique: An Individuated Analysis”

Each pianist has their own technique, created by both physical abilities and musical imagination. Since piano technique is individual, the author is researching habitual technical issues she has uncovered in her playing, and is seeking solutions based on observation of her own practice. Issues discussed will include fingering (what works and what doesn’t from both musical and physical viewpoints), hand extension (octaves, filled octaves, control when playing octaves), and the struggle which occurs when one hand is markedly of a different size than the other. Issues will be illustrated through examples from standard repertoire, as will solutions and/or “work-arounds” discovered by the author. Besides these findings, the author expects to find more difficulties and analyze them in accordance with the structure and abilities of her body parts.

George B. Chave (University of Texas at Arlington)

“Stick Day: Active and Multi-modal Learning Applied to Teaching Natural and Artificial Harmonics”

Teaching string harmonics within the context of an Orchestration class is challenging. Some students may have had a Strings Methods class; others not. However, even among string players, string harmonics are often poorly understood. This presentation explores the efficacy of teaching natural and artificial string harmonics using active learning techniques and multiple learning styles (visual, auditory and kinesthetic/tactile modalities). Students are supplied with inexpensive physical models upon which they can write (dry-erase), combined with a computer program (programmed with Max/MSP and freely available on the author’s website) that calculates finger placement of pitches for a given string length along with a visual/auditory demonstration of the overtone series. To assess the efficacy of this approach, the author compared student performance on a string harmonic homework assignment from previous years in which the material was presented in a more traditional lecture format, to performance on the same homework assigned following this approach. Student comprehension was noticeably better (as evidenced by fewer mistakes on homework

assignments) among those who were taught using this active method. Using a multi-modal active learning technique led to greater student comprehension and student engagement. Similar approaches can be used to teach “difficult” material in other theory courses. (Teaching intervals to freshman theory students, for example.) As research continues to demonstrate the value of active learning, not only to student comprehension and classroom engagement but also to community building and student retention, it behooves us in music theory classrooms to create more of these resources and opportunities.

David Cook (Wichita State University / University of Oklahoma)
“Bringing Music Back to Aural Skills”

The popularity of excellent textbooks intended for the aural skills classroom makes it easy for instructors to focus on specific concepts through the use of specifically designed exercises. However, designed exercises also risk seeming artificial or contrived in comparison to the repertoire that students study on a daily basis. Rogers (2004) advocates that the ultimate goal of aural skills is to develop “the ability to hear musical relationships accurately and with understanding,” asserting that “real music affords greater possibilities for expressing musicality.” It is in our students’ best interests to work with as much music as possible in hopes of developing their musical abilities. In this lightning talk, I will advocate for increasing musical experiences in the aural skills classroom in order to make the aural skills curriculum as rewarding as possible and to better prepare students for their careers as musicians.

By using real music when teaching, students are able to make substantive connections with theoretical concepts and recognize said concept in their own repertoire. This can include borrowing melodies from real music, working with recordings to expose students to a variety of timbres and textures, and discussing how these skills apply in real-world scenarios as performers, teachers, and composers. In my previous course evaluations, students have repeatedly cited the use of real music as a highlight of their aural skills experiences. Increasing musical experiences in the aural skills classroom leads students to develop not just as percipients of sound, but percipients of music.

Wendell R. Davis (University of Texas Rio Grande Valley)
“How to use Instrumentation in Voice Lessons”

A recurring problem in the sciences is not that new things aren’t being learned, but that the new information has no apparent application. This paradigm exists in vocal pedagogy. For decades, spectrum analyzers have been used to test the strength and distribution of harmonics in the voice. The electroglottograph has been used extensively as proof of the closed and open phases of the larynx. Only recently have these instruments found a place in the daily routine of voice teachers. This lightning talk will focus on five uses for the spectrum analyzer (VoceVista) and two uses for the EEG that any voice teacher can apply to their own studio.

James Cameron Dennis (Texas State University)
“CPU Mozart: Algorithmically Composing Miniature Pieces from Galant Schemata”

In his authoritative text, *Music in the Galant Style*, Robert Gjerdingen outlines the building blocks of 18th century common-practice music, or Galant schemata. His numerous musical examples illustrate that passages in this style can be reduced to structural-contrapuntal stages defined by the scale degree motion of the soprano and bass lines. Groups of these stages form schemata and generally function as opening, continuing, or cadential structures. Several musical examples are shown to contain the same underlying schemata, so it follows that they are all effectively embellishments of the same contrapuntal skeleton.

A new computer program by the proposal author can generate this skeleton with an algorithm that chooses an opening schema such as a Meyer or a Romanesca, then chooses a continuing schema such as a Prinner. If the continuing schema does not contain a cadential figure, such as with a Passo Indietro, the program will then choose a PAC, IAC, or HC, while also allowing for the possibility of ornamenting each of these. This skeleton can be expanded so that its members fall on the first beat of each measure (generally yielding an 8-bar phrase), or on strong beats (generally yielding a 4-bar phrase). With the skeleton in place, another algorithm can embellish the soprano line with stylistic motives, while yet another can alter the bassline. While current methods of algorithmic composition attempt to *mimic* Classical music, the music composed by this program will *be* Classical music. The presentation will describe the development of the necessary algorithms. Numerous examples will demonstrate the quality of the composed pieces.

Stephanie A. Emberley (Southeastern Oklahoma State University)
“Sitting Kills?”

The results of several recent studies have focused on the effects of sitting. Researchers confirmed a correlation between sedentary duration to significant increases in mortality. They have also shown that increased sitting reduces calorie

burn, reduced muscular activity of lower extremities, and hampering the body's ability to remove harmful lipo-proteins from the blood. Sitting is an integral part of work for musicians. In light of these statistics, musicians need to become more aware of their sitting. Use multiple movement patterns, and your brain won't cement your muscles into one set pattern. The brain either uses a movement pattern or removes it. The more sitting movement patterns musicians incorporate, even during time away from work, the less likely your muscles are to become dormant and inactive and cause negative side effects. This presentation will explain and demonstrate key sitting movement patterns and what makes them so crucial for musicians.

Timothy Feerst (North Central Texas College)

“A Motivic Analysis and Performance Practices of *Akrodha* (1998) by Kevin Volans, including Comparative Analyses of *She Who Sleeps with a Small Blanket* (1985) and *Asanga* (1997)”

This proposal presents an analysis of *Akrodha* (1998), a multiple percussion solo in two movements, composed by Kevin Volans based on its motivic content and subsequent iterations written within the tempos that provide the structural form of the piece. The structural tempos are supported by the presence of various motifs that serve as the tempos' characteristic traits, thereby giving the tempos more tangibility. As the work develops, these motifs reappear either as note-for-note reiterations or as variations that still maintain the unique qualities of the motifs. For comparison, similar analyses of Mr. Volans' other two multiple percussion solos, *She Who Sleeps with a Small Blanket* (1985) and *Asanga* (1997), are also presented to further explore Mr. Volans' use of motifs as they relate to structural tempos.

In addition, a comprehensive performance practice of *Akrodha* is presented based on a synthesis of considerations and methods from individuals involved in the piece's development and early performances, including Dr. Volans himself, Jonny Axelsson (for whom *Akrodha* was written), and Robyn Schulkowsky (for whom *She Who Sleeps with a Small Blanket* and *Asanga* were written), as well as the author's personal experiences. This presentation provides a deeper understanding of *Akrodha* for the scholar and provides performance guidance for the performer to enhance the ability to replicate the musical spirit of Kevin Volans' compositional intentions.

Guilherme Coelho Godoi & Feryal Qudourah (Florida State University)

“Brazilian Portuguese Diction for the American Singer”

Although Brazil is widely known around the world for its vibrant music and culture, many people consider Brazilian Portuguese a difficult language to learn, let alone to sing in! The wealth of vocal music available to singers is, therefore, little known in the U.S., due to the lack of people to teach the language clearly and focused on the American singer. In this session, you will learn that you know more than you think, and all it takes is practice! This lecture, a pedagogical method for teaching Brazilian Portuguese to American singers, involves a brief historical account of how Brazilians ended up speaking Portuguese, and not Spanish, a basic explanation of the sounds used in BP, certain differences between BP and other Romance languages, and a few tricks that will help American singers understand and pronounce words correctly. This lecture is also accompanied by select songs ranging from Romantic composer Carlos Gomes to the jazzy Bossa Nova songs of Tom Jobim, to living composers.

Kyle Gullings (University of Texas at Tyler)

“Open Educational Resources (OER) in the Music Theory Classroom: A Curricular Redesign Travelogue”

The open educational resources (OER) movement is roughly 20 years old. Teachers and learners in all fields have free access to myriad textbooks, assignments, software, and entire courses. Despite some progress, OER impact on music education has been comparatively smaller. In the context of rising college costs, OER can play an important role in promoting affordable access to quality post-secondary music theory education.

I oversee my institution's lower-division theory curriculum. Starting in Fall 2015, I began phasing out my proprietary textbook, moving to a combination of <http://openmusictheory.com>, other online resources, and many course materials of my own design. This paper details my experience making this change.

Firstly, my course materials are now tailored to my particular students' needs, and can be updated as needed. They are also completely customized to my teaching style and curricular goals. Authoring my homework materials has also forced me to become very deliberate in my presentation of topics. Drawbacks include the significant time required to curate sources and create materials, the lack of a built-in pedagogical approach, and the potential for "tunnel vision" from taking singular control over the curriculum.

Our university students are not primarily paying for access to content, most of which is already freely available online. They're paying for access to a skilled educator who designs effective, inspiring educational experiences, gives real-time feedback, and models the skills they need to be successful in their field. Ultimately, I believe more music theory educators should and will adopt OER in the future.

Phillip D. Hill and Wei Chen (Bruce) Lin (University of the Incarnate Word)

“18th Century German Lieder for Middle School Voice Students: A Manuscript from the Harry Ransom Center”

Classical music has been proven to improve grades in students yet the appreciation for classical music is low. Middle school students have an opportunity to experience music through private vocal study. Unfortunately, the music that is performed, due to limitations on the voice and age, is not classical. The Harry Ransom Center’s Finney Collection opens doors to many songs from the classical era that are age and voice appropriate both technically and in content for the middle school student. In particular, the ten German Songs from volume 41 of that collection show limited ranges, steady tessituras, and short phrases that would allow the students, especially with the male changing voice, to engage and successfully perform this genre of classical music. There is a plethora of unknown archived music for music historians and voice teachers to uncover for the proper pedagogy of these young students. Using these resources will increase the knowledge of classical music and allow for a natural appreciation to begin.

Vicky V. Johnson (Tarleton State University)

“The Legacy of the Mozart Effect: An Objective Position for Music Educators”

Ever since Rauscher, Shaw, and Ky (1993, 1995) reported that spatial-temporal abilities were enhanced after listening to music composed by Mozart, secondary benefits attributed to music and music study have been cited by those seeking to support music education. Despite the fact that other researchers have been unable to replicate the original “Mozart Effect” results, the idea that extra-musical advantages can be associated with music exposure and/or music education has proliferated in both serious scholarship and in urban legend. When an increased emphasis on high-stakes testing in 2001 began to put some music programs in jeopardy, music educators drew from an arsenal of extra-musical correlations to justify the time and expense of their programs. The difference between correlation and cause lost distinction in the process. This paper is a survey of the applicable literature to support a practical and objective position for music educators regarding the extrinsic value of music and music education.

Kenneth Kam (Eastman School of Music)

“A Study of William Walton’s Musical Language on the Guitar”

During British composer William Walton’s sixty-year career, he wrote best-known works include *Façade*, the cantata *Belshazzar’s Feast* and the *First Symphony*. He wrote one and the only piece for solo guitar, *Five Bagatelles*, and were first performed by Julian Bream in 1972. Walton had never thought of writing for the guitar and thus this work was written under the hand-in-hand collaboration between Bream and Walton. Bream even provided a chart which would explain what the guitar could do to Walton for composing.

With the rare manuscript that Walton dedicated to Malcolm Arnold celebrating his fiftieth birthday in 1971, Walton’s original compositional ideas could now be disclosed by a comparison to the worldwide popular Oxford University Press edition. In fact, Walton did write a collection of 6 songs – *Anon In Love* in 1960, for voice and guitar, in which he wrote for Peter Pears and Bream. By studying the guitar part in *Anon In Love* and his two symphonies, elements that resemble in *Five Bagatelles* can be located.

In this lecture, a close study to Walton’s guitar language will be carried out. Through studying the manuscript of *Five Bagatelles*, an attempt to restore the work to its original state will be demonstrated, especially for the fourth bagatelles, in which it was originally composed in a complete different key. Last but not least, the two recordings by Bream and the manuscript of *Varii Capricci*, the orchestra version of *Five Bagatelles*, will be presented and discussed to deepen the understanding of this work.

Nataša Kaurin-Karača (Oklahoma State University)

“Pedagogical Strategies for Introducing Atonal Melodies in the Aural Skills Curriculum”

The aural skills curriculum in current undergraduate sequences is almost as diverse as the background of instructors who teach this subject or the profiles of music students. Most teachers focus on a functional approach to singing tonal melodies through specific scale degree relationships. The two-year sequence usually concludes with singing remote modulations and advanced chromaticism, leaving atonal singing as incidental and marginalized. Current textbooks do not offer clearly defined strategies for bridging extended tonality and atonality, thus impeding the further growth of students interested in self-improvement in this area.

Much of the resistance to the inclusion and more systematic pedagogical approach to atonal melodies stems from the misguided belief that students cannot be fluent in both functional and intervallic methods during the aural skills sequence, as well as from the continuing “moveable” vs. “fixed do” debate.

I will show how the use of well-designed preparatory exercises that always precede singing activities ultimately lead to successful application in reading excerpts from atonal music literature. I will offer strategies for early

introduction to singing atonal melodies through specific preparatory models and gradual introduction of intervallic singing from simple atonal exercises to more advanced strategies like octave displacement, enharmonic equivalents, and segments with temporary tonal references, among others. Attendees will learn a sequence of methodologies that will help them perform and teach atonal music beyond rote repetition.

Michael Lively and Mary Lena Bleile (Southern Methodist University)

“Developing Variation and Structural Voice-Leading in Gesualdo’s ‘Moro, Lasso’”

The music of Carlo Gesualdo has intrigued and stimulated music theorists, composers, and music historians for the past four centuries. Among other unusual and seemingly forward-looking aspects of the composer’s style are his unusual chromatic harmonies and strikingly complex juxtapositions of structural and formal elements. In this presentation, we explore several new approaches to the systematic analysis of Gesualdo’s music by presenting a detailed study of the composer’s madrigal “Moro, lasso.” We consider the idea of “developing variation,” as an analytical framework for the study of Gesualdo’s iterative formal structures, and reference principles of background structural voice-leading when representing the comprehensive harmonic and expressive unity of Gesualdo’s complex musical forms. Since these analytical methodologies have not yet been extensively or systematically applied to Gesualdo’s music, the current presentation represents an important new approach to the process of understanding the work of one of the greatest innovators in the history of music.

Jeffrey Loeffert (Oklahoma State University)

“Students Teaching Students: Strategies for Creating a Culture of Excellence in the Private Studio and in the Classroom”

Effective teaching in the music classroom and in the applied studio largely maintains the same necessary components. Applied lesson instruction can be described as a mentorship. As such, an applied lesson instructor can effectively influence not only musical concepts and practice strategies but also cultivate with their students goal setting skills and a strong work ethic by modeling these ideals. Moreover, teaching strategies can be more effective when implemented within a studio environment and reinforced by the students themselves. Applied study becomes more of an exchange of ideas, and students ultimately learn to inspire ideas in their teachers. An important component to successful teaching is creating a culture of excellence to which students hold one another accountable. This also helps to reinforce the notion that students should be taught to make their own informed decisions and ultimately be self-reliant musicians and critical thinkers. Creating this same culture of excellence is also of paramount importance for student achievement in the classroom.

The notion of “Students Teaching Students” maintains a double meaning: the importance of college students teaching private lessons during their own studies as well as the idea that students can best reinforce musical and instructional concepts within their peer group. In this way, effective applied and classroom teaching builds upon the idea of a community of (musical) scholars where everyone learns and contributes. “Students Teaching Students” addresses strategies, materials, and curricula that help cultivate successful applied and classroom teaching.

Kimberly Goddard Loeffert (Oklahoma State University)

“Nature and Religion in *The Kansas Rapture* for saxophone quartet by Farhad Forrest Pierce”

Farhad Forrest Pierce’s *The Kansas Rapture* (2015) for saxophone quartet merges musical references to Christianity, Judaism, and Islam with the natural aural landscape of the Great Plains region of the United States. Pierce’s title refers both to the metaphorical end-time believed by locals as well as to the literal rapture occurring through depopulation of rural Kansas. *The Kansas Rapture* includes reverential portrayals of cantillation, call to prayer, and zikr. Pierce embeds the zikr recitation “La Ilaha Ilallah (there is no God but God),” discussed by Christian Poché and Regula Burckhardt Qureshi, throughout the four-movement quartet. *The Kansas Rapture* imagines nature’s retaking of the central United States via saxophonic depictions of bison grunts, prairie dog chirps, and multiphonic prairie chicken “booms.” This discussion will address clear and hidden allusions to religiosity, including multi-level occurrences of the zikr, and the interwoven relationship between religion and nature in *The Kansas Rapture*.

Anna Laura McAfee (University of Central Arkansas)

“Preferred Music During Bathing and Grooming Activities for Persons with Dementia”

Dementia rates are rising; therefore novel ways to address the problem are needed. Although literature is limited for music therapy and activities of daily living (ADL), using music with individuals with dementia is shown to have positive emotional effects. Memory loss is one of the major symptoms people with dementia experience. Because of this cognitive decline, they often require assistance completing ADLs like taking a bath. Studies that have looked at ADLs, music, and dementia have discovered that using music during ADLs helped people with dementia comprehend

the task at hand, communicate, increase cooperation, and lower aggression and anxiety. If music can decrease aggressive behaviors and increase cognitive functioning, patients may be more content with their lives and may be able to accomplish ADLs more peacefully than in the past. This study looked at how interactive music during grooming/bathing activities impacted the relationship between family caregivers and patients with dementia. Participants were family caregivers that resided with the individual with dementia. After a pre-interview was conducted, specified music for the person with dementia was selected for the intervention to signal the grooming / bathing activities. They used the music for every grooming / bathing activity for four weeks, recording general affects before, during, and after the grooming / bathing activity in the provided log. In addition to the grooming/bathing logs, pre- and post-interviews were recorded, transcribed, and analyzed for emergent themes. Preliminary results show that the person with dementia begins to associate the music with the grooming/bathing activity, making the activity an easier and more positive experience.

Ashley McIninch (University of Central Arkansas)

“The Enjoyment of Music Through the Mere-Exposure Effect: Brahms 4 Movement 4”

As musicians, one of the most important aspects of our lives is enjoying the music we listen to and play. But what aspects go into deciding if we enjoy a piece of music? A lot of it has to do with what is called the “mere-exposure effect”. The “mere-exposure effect” is a theory that says we enjoy things more if we are familiar with them. This theory has been talked about throughout history but is mainly accredited to Robert Zajonc. In this presentation, I will talk about how Brahms uses the “mere-exposure effect” to help his audience enjoy the fourth movement of his fourth symphony.

The presentation begins by showing Brahms’ initial statement of the melody in the high winds. As the piece progresses, the melody is varied. Brahms does this through different articulations, volumes, instrumentation, rhythms, and notes. Brahms’ variations progressively diverge from the original melody, and then he slowly brings it closer to the original melody until the original melody is repeated at around the halfway point of the movement. He does the same thing again right after this. By doing so, he creates two bell curves of variations on the melody. The return of the original melody followed by its recognizability in the succeeding variations adds to its familiarity while the diversity of the variations maintains the listener’s interest. In my presentation, I will go into more detail of where and how Brahms applies the “mere-exposure effect” in his music to make it more enjoyable for his listeners.

Raven Morris (Henderson State University)

“Multicultural Music Education Practices: A Comprehensive Review”

While there is no lack of research and statistics validating the overwhelmingly positive effect that music education can have on any and all students, students are less interested in participating in a music course that does not suit their cultural needs. While minority groups are now the majority in American public schools, the same groups’ presence in school music programs does not reflect this trend (National, 2017; Kelly-McHale, 2016). In addition, several instances have been reported in which students felt isolated when their culture was ignored in the music classroom (Kelly-McHale, 2016). Political movements and documents have progressed to a point of inclusion and educational equality; the curriculum today, however, does not necessarily reflect that. This poster will summarize the most extensive literature review to date on multicultural music education practices in the United States. Elements of orientation, inclusiveness, authenticity, method, and frequency / duration of multicultural music education practices are being explored utilizing the current body of research. The review will rebut many of the grievances and quarrels concerning multicultural music education, leaving the multifaceted benefits of a well-rounded music education on students, their schools, their communities, and society as a whole. The poster will, thus, provide the basis for a specific review of local and state multicultural music education practices to revise existing curricula.

Ruth Morrow (Midwestern State University)

“Lebewohl: A Musical Plea for Peace and Inclusion”

Music for human rights and social justice is very often a vehicle for words which then carry the lion’s share of the interpersonal and musical communication. Music for solo piano which heightens our awareness of human rights and social justice issues exists without words, relying on extra-musical representations and symbols to create a bridge between the music and our perception of it. The first movement of Ludwig van Beethoven’s *Piano Sonata in E-flat Major, Op. 81a, “Das Lebewohl”*, will be discussed for its symbolism of grief and farewell over the Archduke Rudolph’s forced exit from Vienna as Napoleon’s troops advanced, as will the first movement of *Sonata “27 April 1945”* of Karl Amadeus Hartmann, which uses Beethoven’s motif from the first movement of *Op. 81a* as a primary reference in his musical outpouring of grief towards the imminent deaths of “preventative detainees” from Dachau at the hands of the Nazis at the end of the Second World War. Through music’s connection to our nonverbal layers, these musical

compositions can connect with our core selves, hold a mirror to our own belief systems and, if we are fortunate, bring us closer to peace.

Dimitar Ninov (Texas State University)

“Cognitive Aspects of Gradual Modulation”

Cognition – as related to understanding, perception, and knowledge – has two aspects: rational and irrational (emotional). Modulation seems to be related to the former, for it falls in the analytical field. Yet, as part of a musical process, modulation may also trigger perception related to emotion: tension, anticipation, suspense, settlement, relief.

Some modulations are smooth, while others show different degrees of abruptness. Some modulations are synchronized syntactically with a basic formal structure (phrase, period, sentence, phrase group, etc.) while others are not synchronized syntactically and stretch across the boundaries of musical structures to complete the cognitive image of the modulating process with its three phases: initial, modulating, and confirming.

As far as strategy and technical means are concerned, there are different categories of modulation: common chord modulation (including enharmonic reinterpretation of CC); common tone modulation; modulation via transient key; sequential, abrupt, and elliptical modulation. Some of these types may overlap and be explained in more than one way.

The purpose of this paper is to review a phenomenon which relates modulation to musical form – the presence or absence of syntactical synchronization between the modulation process and a concrete formal structure. I believe this new angle of looking at modulation will arouse the interest of the music theory community. As for the technical means of connecting two different keys – this theme will be of secondary concern here.

Eloy F. Ramirez III, (Texas State University)

“The Use of the Bassoon in Paul Hindemith’s Concerto for Trumpet, Bassoon, and Strings”

Despite being a standard piece of bassoon literature and despite being recorded several times, Paul Hindemith’s Concerto for Trumpet, Bassoon, and Strings (1949-52) received very little scholarly attention. Two dissertations that discuss this work focus specifically on the trumpet part (Bogard 1994 and Schendel 2007), but no scholarly writing investigates the use of the bassoon in this work. This poster, with the intent to further analytical research of wind literature serving the performer, will display an analysis of the use of the bassoon in Paul Hindemith’s Concerto for Trumpet, Bassoon, and Strings. The poster will furthermore examine the stylistic and performance practices, which should be taken into consideration when discussing and performing bassoon music composed by Paul Hindemith. His music distances itself from traditional musical approaches seen before the twentieth century, but it does not cross the line to atonality. Thus, Hindemith’s contribution to music in the 20th century is known for its expansion of tonal harmony, which influences the use of the solo instrument(s). To fully understand and execute Hindemith’s work for bassoon (and trumpet), examining his use of consonance and dissonance is of utmost importance. His pairing of trumpet and bassoon will be analyzed, including how these two instruments communicate with each other. - The poster will provide some background information in bullet points as well as summaries and visualizations of the analytical findings.

Cameron Rose and the UT Tyler Patriot Singers (University of Texas at Tyler)

“Out of Obscurity: An Artistic and Administrative Case Study in Building Successful Regional Choral Music Program”

How does one transform a small, struggling music program into an impactful, regional brand for students, audience and donors? The inheriting of a small choral music program comprised primarily of students from outlying, underserved rural communities, while also facing empty audience seats and a small donor base, created two immediate imperatives: 1) significantly raising the bar in the recruitment, development and growth of student-musicians, and 2) a concerted outreach to establish long-term civic and regional support.

Numerous focused initiatives were implemented including enhanced pedagogy, a more responsive repertoire, strategic scheduling and junior-college partnering, together with branding and marketing efforts and an engaged community and donor outreach, all while optimizing significantly limited departmental resources.

Realized outcomes have included the recognition of the university choral music program as a vital and vibrant civic and regional artistic partner—frequently as the representative student ‘face’ of the university—the consistent production of high-caliber community-based performances for full-house audiences, increased program enrollments from local, regional, and interstate students, and a positive donor response with growing financial support for the music department as a whole.

Lecture-Recital to include a presentation of realistic program building strategies, as well as performances of selected short works by the university chamber choir specifically demonstrating student artistic success and program growth.

Application: *All performing arts concentrations seeking strategies and vision for student growth and increased community development*

Nico Schüler (Texas State University)

“The Development of Computing Technology and Its Influence on Music-Analytical Methods and Encoding: 1940s through 1980s”

This poster will summarize (and provide a timeline of) the development of computing technology from the 1940s through the 1980s and draw parallels to its influence on the development of music encoding and music-analytical methods. The emphasis on how the developments of computing and computers influenced the development of computer-assisted music analysis (and, thus, various music representations) is related to the fact that this knowledge is often absent in contemporary discussions of music encoding and of computer applications in music analysis.

The first fully electronic computer was developed by 1946, and music scholars soon began adopting ideas from computing to music analysis. Subsequent developments of computing technology as well as of higher-level programming languages spurred almost countless music-analytical (albeit not always useful or successful) experiments by either music scholars or computer scientists. The development of the personal computer brought computer applications to music analysis to an even broader audience and interest group, especially related to the application of statistical and information-theoretical measurements and related to set theory. Further advancements in computing technology spurred the development of Artificial Intelligence and neural network applications in music analysis as well as of more complex mathematical approaches to music analysis. The poster will clearly delineate (in different colors) between specific developments of computing, developments of computer-assisted music analysis, and developments to encode music.

W. Loraine Sims (Louisiana State University)

“Teaching Outside the Gender Binary: What Every Music Educator Should Know”

Music educators should be advocates for our transgender and non-binary students. We need to make the applied music studio, music classes, and rehearsal rooms safe spaces. The purpose of this session will be to give a general introduction to the special considerations that music educators should have knowledge of to provide an inclusive atmosphere for transgender or non-binary students. The goals will include developing or refining a basic vocabulary of terminology specific to this population and helping to create an awareness and sensitivity for the needs of those students who are in transition. Successful work with these students depends on this knowledge and the desire to create a gender neutral environment for learning. The session will end with time for questions and discussion.

Paul Thomas (Texas Woman’s University), Jennifer Weaver (Dallas Baptist University), and Jeremy Blackwood (Southeastern Oklahoma State University)

“Voices in the Night: Dietrich Bonhoeffer’s Musical Signature”

Voices in the Night, a song cycle for Baritone Voice and Piano (2014), sets the poetry of Holocaust victim Dietrich Bonhoeffer. The program notes state, “A recurring motive between the pitches D and B appears throughout the song cycle and serves as a musical signature for Dietrich Bonhoeffer.” The D/B motive is introduced in the first measure by the piano. As the first song progresses, more dissonance begins to surround the D/B motive including the addition of C and the use of D and B as outer limits of dissonant stacks of tones. In movement V, the motive expands and contracts to coincide with the text’s description of evil as being “concealed” and “revealed.” The final notes of the piece are D and B in octaves, now sounding at the same time.

Additionally, Movements II and III both contain allusions to works by Schubert. The first, a Schubert waltz in D-flat Major, creates a deeply nostalgic, dream-like state. The second, a bitonal re-imagining of Schubert’s “Der Doppelgänger,” sets a portion of the poem that uses figurative language. In both allusions the D/B motive is distinctly absent as Bonhoeffer himself is speaking with distance as a narrator. The D/B motive and musical allusions appear throughout the song cycle as unifying forces and as musical representations of the text.

This lecture recital is a collaborative effort between a composer, music theorist, and vocalist each representing different universities in the South Central Chapter.

Olivia Tucker (University of North Texas)

“Positive Teacher Influence Strategies to Improve Secondary Instrumental Students’ Motivation and Perceptions of Self”

Motivation is an important topic in music teacher education. Undergraduate music education majors will one day be tasked with motivating an increasingly diverse student population to participate in school music and achieve music learning goals. Many undergraduates are preparing to teach instrumental music to middle and high school students. These adolescent students endure ever-changing perceptions of self as they grow, which can affect their sources of motivation to achieve in school. The internal nature of student motivation and perceptions of self can make it difficult for teachers to develop strategies for positive influence on student motivation and perceptions of self.

Asmus’ 1994 model of achievement motivation in music established a framework for the study of motivation in music education. Student perceptions of self were included in the model as a dynamic factor in student motivation to accomplish music learning tasks. Research has revealed further teacher influence on student motivation and perceptions of self since Asmus’ article. This poster reviews literature on positive secondary instrumental music teacher influence on student motivation and perceptions of self. Research is organized around four practical areas of teacher influence: (a) word choice, (b) performance experiences, (c) intrinsic motivation, and (d) environments. Strategies for positive influence in these areas are offered. These strategies could be useful in the undergraduate preparation of music education majors and performance majors, as both parties may teach adolescents in the future.

Hyunki Yoon (University of Missouri Kansas City)

“Contemporary Korean Piano Music and its Western Influences”

Koreans have a long history of traditional native music; however, there are many trends in current Korean popular and art music that are heavily influenced by Western traditions.

Western culture was first introduced to the Korean peninsula around the 19th century by Christian missionaries. This cultural exchange was accelerated by the forced Japanese colonization in the early 1900s and the Korean War in 1950-1953. This trend has continued through today especially considering the current political situation in the Korean peninsula.

American influences have been particularly important since the Korean War. Many South Korean musicians worked on US military bases as entertainers. These Korean musicians attempted to replicate American performance styles. I have selected two Korean composers who used Western forms and techniques but kept Korean melodies and motives in their works. Chung-Gil Kim explores Korean cultural practices in his piece, and Quentin Kim uses a traditional Korean song for his piano variations.

I would like to introduce the music of these Korean composers, explore the musical means by which these specific composers have brought together Western education and Korean tradition, and illustrate how they combine Western musical structures and traditional Korean tunes and melodies in their works.

Kaylie Young (Texas State University)

“The Relationship Between Lead Guitar and Guttural Vocals in Death Metal”

Scholarly studies of metal music are on the rise: its history, virtuosity, lyrics, and compositional techniques, as well as a focus from gender studies. Even though the International Society for Metal Music Studies was founded in 2011, the subgenre death metal is seldom studied by music theorists.

According to Ian Christe in *Sound of the Beast: A Complete Headbanging History of Heavy Metal* (2003), the sound of death metal features distorted guitar tone, virtuosic guitar solos, extremely fast tempos, polymeters, and kick drum virtuosity. Death metal also utilizes guttural vocals that have a dark, distorted quality so as to resemble growling. This guttural style is non-pitched and cannot produce the melodic line. Most of the text is impossible to decipher in a first hearing, therefore the primary function of guttural vocals is not text delivery.

In this paper, I will address the relationship between the non-melodic guttural vocal line and the melodic lead guitar in music by Amon Amarth and The Black Dahlia Murder. Through transcription, reduction, and comparison, I will explore the phenomenon that occurs when a guitar’s melodic rhythm is similar, if not identical, to the rhythm of the guttural vocals, such that the lyrics could be sung to the guitar melody.

Alexandra Zacharella (University of Arkansas-Fort Smith)

“Tango in the New World: O’ Fair to New Mexico”

“O’ Fair to New Mexico” was composed in 1915 by Elizabeth Garrett. Garrett was the daughter of the famed “Unlucky Lawman”, the Sheriff of Lincoln County, New Mexico, Pat Garrett, known as the man who killed Billy the Kid. Apolinaria Gutierrez, Elizabeth Garrett’s mother, whose heritage traced back to Spain and Eastern Europe, was born a native New Mexican. Elizabeth Garrett’s went blind after birth, and her mother encouraged and influenced her to

become an accomplished pianist, composer and musician. Later in life Garrett became great friends with Helen Keller, famed American author and political activist. Inspired by Keller's drive for excellence and the introduction of the Tango to America in the early 1900s, Garrett composed the melody of "O' Fair to New Mexico", for her beloved homeland, in the style of a Tango. "O' Fair to New Mexico" was adopted as the state song in 1917.

This poster will examine the origins of Garrett's use of the Tango in early 20th century American songwriting. In addition, in 1928, "The March King", John Philip Sousa, presented Governor Arthur T. Hannett and the people of New Mexico with a march arrangement of the state song embracing Garrett's story of Native American life, the Cavalry of the old west, the style of Spanish aristocratic music, and the embodiment of the Nuevo Mexican world.

Bios (in alphabetical order)

Daniel Adams is a Professor of Music at Texas Southern University in Houston. Adams is the composer of numerous published musical compositions and the author of numerous articles, encyclopedia entries, and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. Adams has served as a panelist and lecturer nationally and internationally. His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Turkey, Argentina, Canada, Australia, Costa Rica, and South Korea. His music is recorded on Capstone Records, Ravello Records, Albany, Potenza, and Summit Records. dcadams@airmail.net

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George B. Chave (1959) is a composer and educator living in Arlington, Texas. His music is performed on festivals and concerts throughout North and South America, Europe and Asia. Chave's work was awarded Grand Prize in the 1985 Oriana International Trio Competition, first and third prizes respectively in the 2011 and 2012 Longfellow International Choral Competition, second prize in the 2013 Texas Tech University Trombone Ensemble Composition Contest, and honorable mention in the 2015 International Church Music Search. Chave is Professor of Music at the University of Texas at Arlington where he teaches Theory and Composition courses. chave@uta.edu, www.chavemusic.com

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Dr. Richard Davis has had a successful career as a singer and a teacher. Holding the Doctor of Music degree from Indiana University he attained management and sang out of New York City before turning to college teaching. He has served at Columbus State University, Eastman School of Music (CED), Oberlin Conservatory, Penn State, University of LA at Lafayette, Pittsburg State (KS) and University of Texas Rio Grande Valley. He has published in several journals and his book *A Beginning Singer's Guide* is in its second printing. He holds a certificate in vocology with famed scientist Ingo Titze. wendell.davis@utrgv.edu

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James Cameron Dennis is a graduate of Northwestern University with degrees in Piano Performance and Applied Mathematics. After attending Peabody Conservatory for a brief period as an MM student, he left to pursue the development of several music software applications. The first of these is Partwriter, a program that realizes Roman numeral chord progressions in SATB style, given a starting position. “Thinking by Ear” is an ongoing project and has been in development since late 2014. His most recent work involves creating a program that can compose music that is indistinguishable from that of a human composer. jcd131@txstate.edu

The music of **Paul Dickinson** is characterized by a dramatic contrast of musical ideas integrated into organic formal structures. Art, literature, and music of all eras influence his diverse musical output. Among his honors and awards are grants from the Fromm Music Foundation, the Arkansas Arts Council, the DAAD (German Academic Exchange Service), a BMI Award, and numerous commissions. His music has been performed throughout North and South America, Asia, and Europe and is recorded on Capstone Records. Dickinson is an Associate Professor of Music Theory and Composition at the University of Central Arkansas. pauld@uca.edu, <http://faculty.uca.edu/pauld>, <https://soundcloud.com/pauldickinsoncomposer>

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Brazilian pianist **Guilherme Godoi** received degrees in piano performance from Campinas State University and Ohio University, where he worked as a graduate assistant teaching group piano classes and accompanying the opera program. In the Fall of 2017 he graduated with a doctoral degree in collaborative piano from Florida State University, with a treatise on Brazilian Portuguese diction for American singers and an overview of the operas of Brazilian composer Antonio Carlos Gomes. Dr. Godoi currently maintains a busy performing and teaching schedule as a freelance pianist and vocal coach in Tallahassee, Florida. guilhermegodoi2@gmail.com

Kyle Gullings is a collaborative composer of stage, vocal, and chamber works engaging with diverse social topics including mental illness and the American Dream. He was a national finalist in the National Opera Association's Chamber Opera Competition, and a two-time regional winner of SCI/ASCAP's Student Composition Competition. Since 2011 he's served as assistant professor at The University of Texas at Tyler, where he works to increase access to undergraduate music instruction, chiefly through his development of open educational resources. He earned his D.M.A. and M.M. in Composition from The Catholic University of America, and his B.M. in Theory/Composition from Concordia College. gullings@gmail.com, www.kylegullings.com

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Joseph Jackson is a sophomore at Southeastern Oklahoma State University and is pursuing a Bachelor in Music Education. He is a percussionist involved in a number of ensembles, including the Southeastern Symphonic Wind Band, SE Jazz Band, and SE Percussion Ensemble. Joseph Jackson has a twin brother named John Jackson, who is also involved in the same ensembles. Joseph is interested in teaching percussion, vocal, and elementary music. He hopes one day to inspire, motivate, and educate our youth about music and the arts that come with it.

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Organized in 2004, **Patriot Singers** is the auditioned, vocal chamber ensemble of The University of Texas at Tyler, and perform a vibrant and challenging repertoire from sacred Renaissance works to contemporary vocal jazz. Their many highly attended performances include sharing the stage with the Swingle Singers, the Philippine Madrigal Singers, and Vocalosity. In addition to formal concerts and masterwork performances with the UT Tyler Concert Chorale, the Patriot Singers perform in numerous featured community and regional events as musical ambassadors for the university at large. www.patriotsingers.org

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Lyric-coloratura Soprano, **Feryal Qudourah** is of Indo-Caribbean and Arab heritage. Having completed her Master of Music from Florida State University in 2015, under the tutelage of Wagnerian soprano, Shirley Close, Feryal is currently in the second year of her DMA in Vocal Performance with a concentration in Ethnomusicology at FSU. She was the recipient of the Metropolitan Opera Encouragement Award in 2013, 2014, and 2017, and made her Florida Opera debut performing the lead role of Lucy, in their 2012-2013 season production of Menotti's opera, *The Telephone*. Other roles include Cunegonde, Donna Anna, Juliette, Micaela, Barbarina, Lauretta, and Berenice. fqudourah@gmail.com

Keynote Speaker Dr. Michael Raiber is a Professor of Music and holds the Busey Chair in Music Education at Oklahoma City University. For the sixteen years previous to this appointment in 2013, he taught undergraduate and graduate courses at the University of Oklahoma and Oklahoma State University. His public school teaching experience includes thirteen years at schools in Missouri and Oklahoma. Mike is native Oklahoman. He attended high school in the Tulsa area and then earned both a BME and MME from the University of Tulsa. He completed his Ph.D. in music education at the University of Oklahoma. Music teacher education is his passion. His greatest desire is to help prepare quality music educators who will inspire the next generation of music learners. In addition to his teaching, Mike also

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As an active researcher and author, Mike has recently co-authored (2014) a new text titled *The Journey from Music Student to Teacher: A Professional Approach*. This book has been widely adopted for use in introduction to music education courses across the country. He has also made a recent contribution to the *Oxford Handbook on Music Teacher Education*.

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"Marvelous mood and spirit and model of clarity and good sense" was the description from judges of the American Prize Completion in 2014 where pianist **Hyunki Yoon** won the solo piano division. In 2015, he placed second in the American Protégé International Competition. That same year, he made his Carnegie Hall debut. In 2016, he toured Europe, which featured performances in Austria, Hungary, Czech Republic and Spain. He is a candidate for the Doctor of Musical Arts degree in Piano Performance at the University of Missouri - Kansas City, and he is an adjunct professor of music at Rockhurst University. Hyunki.Yoon@rockhurst.edu

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