



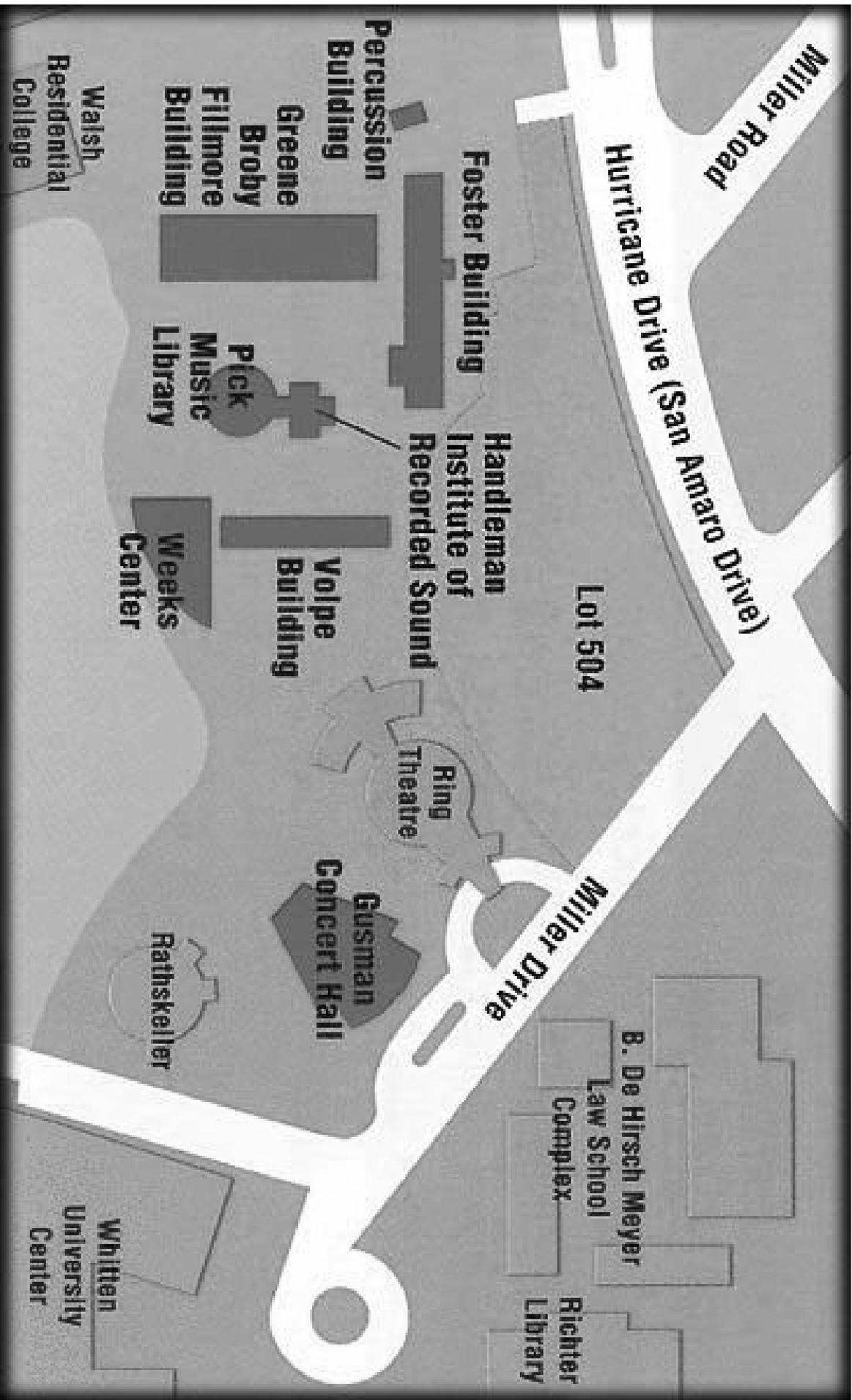
Southern Chapter

THE COLLEGE MUSIC SOCIETY

28th Regional Conference
March 1–3, 2007

University of Miami
Coral Gables, Florida

University of Miami Campus Map





March 1, 2007

Dear Colleagues,

On behalf of the Frost School of Music, I welcome you to Coral Gables, the University of Miami, and the 28th Regional Conference. We are indeed pleased and privileged to host this important event—one that promises to enrich our membership through personal interactions and the sharing of music and ideas. Once again, it is gratifying to see the wide scope of interests and activity within our region.

I congratulate and thank members of the Southern Chapter Executive Board for their fine work in early stages of program planning. Their patient and diligent work in the selection process was very much appreciated. Thanks also to many here at the Frost School of Music who have given their valuable time dealing with the many details of the conference schedule. Finally, for his responsive, efficient, and steadfast support and help in almost every phase of making this conference possible—Peter Park at the CMS National Office has to be given enormous credit.

It is my sincere hope that you will enjoy your time here. Feel free at all times to call on us if there is any way we can assist you.

Cordially,

Dennis Kam
President, CMS Southern Chapter

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S T E I N W A Y & S O N S



Southern Chapter

THE COLLEGE MUSIC SOCIETY

ACKNOWLEDGEMENTS

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

William Hipp, Dean (Frost School of Music)

Dennis Kam (Frost School of Music), Conference Host

Fred De Sena, Stephen Zdzinski (Frost School of Music),

Faculty, students, and staff of the Frost School of Music

Peter Park (CMS National Office)

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2007 SOUTHERN CONFERENCE SCHEDULE

THURSDAY, MARCH 1

8:00 a.m. – 5:00 p.m.

Registration (Clarke Recital Hall Lobby)

9:30 a.m.

Welcome (Clarke Recital Hall)

Dennis Kam, President, CMS Southern Chapter

William Hipp, Dean, Frost School of Music

10:00 a.m.

Coffee Break

10:30 a.m.

Session I Music, Politics, and Culture (MSL 210)

Session Chair: Fred De Sena (University of Miami)

The Threat of “Malo:” Is the Spanish Macho Song an Endangered Genre?

Estibaliz Gastesi (Duo Gastesi-Bezerra)

Celebrating the Legacy of Clara Wieck-Schumann

Beverly Serra-Brooks (Bethune-Cookman College)

Rewriting Music History: the “Purification” and Perversion of Cultural Scholarship in the Third Reich

Christopher Cary (University of Florida)

Noon

Lunch (on your own)

1:30 p.m.

Session IIA: 20th Century Composers (Clarke Recital Hall)

Session Chair: Paul Osterfield (Middle Tennessee State University)

Britten’s “Quatre Chanson’s”: His Use of Earlier Composer’s Musical Ideas

Ron Brendel (Lee University)

Neo-romanticism and Post-impressionism in the Vocal Music of Frederick Delius

Samantha Ryan Barnsfather (University of Florida)

Yannis Constantinidis: A Historical and Analytical Study of His Didactic works for Piano Solo

Joanne Kampiziones (University of Miami)

2007 SOUTHERN CONFERENCE SCHEDULE

Thursday, March 1 (continued)

Session IIB: Ethnomusicology/World Music (MSL 210)

Session Chair: Raymond Barr (University of Miami)

The Music of John Mayer: A Fusion of Indian with Western Elements

John Robison (University of South Florida)

Janissary Music and Its Effect on European Fine-Art Music During the Late Eighteenth Century

Dilek Göktürk (University of Florida)

The Spiritual Violist: The Use of Improvisatory Viola in Jewish and Christian Liturgical Contexts

David Goldblatt (University of Florida)

3:00 p.m.

Coffee/Refreshments

3:30 p.m.

Session IIIA: Hispanic Composers I (Clarke Recital Hall)

Session Chair: Joe Alexander (Louisiana Tech University)

In the Footsteps of Domingos Caldas Barbosa

Aaron Keebaugh (University of Florida)

Krzysztof Penderecki and the Renewal of Brazilian Avant-garde

Marcio Bezerra (Palm Beach Atlantic University)

The Cuban Dances of Mario Ruiz Armengol

Martin Camacho (Barry University)

Session IIIB: Pedagogical Perspectives (MSL 210)

Session Chair: Stephen Zdzinski (University of Miami)

Improvisation in Group Piano Curricula

Mark Laughlin (Coker College)

The Existential Piano Teacher

Julia Mortyakova (University of Miami)

Increasing Departmental Ownership of the Music Appreciation Course

James Eanes (Kennesaw State University)

5:00 p.m.

Dinner (on your own)

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2007 SOUTHERN CONFERENCE SCHEDULE

8:00 p.m.

Session IV Concert I (Clarke Recital Hall)

Session Chair: Paul Osterfield (Middle Tennessee State University)

(see Page 12 for concert program)

Composers: David Davies (University of Miami), Brandon Kreuze (Covenant College), Paul Osterfield (Middle Tennessee State University), Justin Rust (Brandeis University), Orlando Garcia (Florida International University)

FRIDAY, MARCH 2

8:30 a.m. – 5:00 p.m.

Registration

9:00 a.m.

Session VA: Composer Perspectives (Clarke Recital Hall)

Session Chair: Dennis Kam (University of Miami)

Berg and his American Successors: The Pedagogical Lineage of Alban Berg, Ross Lee Finney, and George Crumb
Linda Apple Monson (George Mason University)

Delving Into the Subconscious: Intuitive Compositional Tendencies in Higdon's Blue Cathedral
Christina Reitz (University of Florida)

The Genesis of Exodus: Collaboration Between Colleagues on a Work
Jason Bahr (Mississippi State University)

Session VB: Student Papers (MSL 210)

Session Chair: David Royse (University of Tennessee, Knoxville)

The Use of Music in the English as a Second Language Classroom: Historical and Theoretical Perspective, Research Support and Teacher's Perception and Practices
Alena Holmes (University of Florida)

Music and the Brain: Effects on Cognition and Emotion
Leah Cushing (University of Tennessee, Knoxville)

10:30 a.m.

Coffee/Refreshments

11:00 a.m.

Session VI (Clarke Recital Hall)

Keynote Speaker: Kristine H. Burns, Associate Professor and Associate Dean of Academic Affairs for the College of Architecture + the Arts, Florida International University

2007 SOUTHERN CONFERENCE SCHEDULE

Friday, March 2 (continued)

Noon

Lunch (on your own)

Executive Board lunch/meeting (Gusman Conference Room)

1:30 p.m.

Session VII: Concert II (Gusman Concert Hall)

(see Page 13 for concert program)

Composers: Dosa McKay (University of Tennessee, Knoxville), Lansing McLoskey (University of Miami), Peter Fraser MacDonald (Edward Waters College), Elaine Ross (University of Minnesota–Morris),

Performers: AmyYeung, Kurt Gorman (University of Tennessee at Martin), Judy Lam (University of Miami), Richard Mercier, Wendy Mullen (Georgia College and State University)

3:00 p.m.

Coffee/Refreshments (Clarke Breezeway)

3:30 p.m.

Session VIIIA: Hispanic Composers II (Clarke Recital Hall)

Session Chair: Elizabeth Moak (University of Southern Mississippi)

An Introduction to the Music of Luis Humberto Salgado
Kristian Kiefstud (Belmont University)

Saga Marista and Kabbalah: The Result of Marlos Nobre's Most Recent Compositional Tendencies
Ilka Vasconcelos Araujo (University of Florida)

Manuel Ponce's "Sonata Breve" for Violin and Piano
Michelle Tabor (Tallahassee, FL)

Session VIIIB: Music and Technology (MSL 210)

Session Chair: Keith Koons (University of Central Florida)

Development and Testing of an Online Music Course
Richard Repp (Georgia Southern University)

The Musical Work: Conceptual Paradigms, Re-orientations and Computers
John Latartara (The University of Mississippi)
Michael Gardner (New England Conservatory)

In the Zone: Temporal Structures in Negativland's Escape from Noise
Jay Batzner (University of Central Florida)

5:30 p.m. – 7:30 p.m.

CMS Dinner (University of Miami Faculty Club)

8 p.m.

2007 SOUTHERN CONFERENCE SCHEDULE

Session IX: Concert III (Gusman Concert Hall)

Session Chair: Paul Osterfield (Middle Tennessee State University)

(see Page 14 for concert program)

Composers: Manuel de Murga (Stetson University), Jonathan McNair (The University of Tennessee at Chattanooga), Gary Powell Nash (Fisk College), Kirk O'Riordan (Susquehanna University), Tim Thomson (Palm Beach Atlantic University)

SATURDAY, MARCH 3

8:00 a.m.

Registration (Clarke Recital Hall Lobby)

Coffee/Refreshments

9:00 a.m.

Southern Chapter Business Meeting (Clarke Recital Hall)

Discussion: *The Future of CMS: Beyond Our Discipline*
David Royse (University of Tennessee, Knoxville), facilitator

10:30 a.m.

Session XA: History and Theory (Clarke Recital Hall)

Session Chair: Keith Koons (University of Central Florida)

Anton Rubinstein (1829-1894): A Life of Many Journeys
David Kushner (University of Florida)

Charles Ives's Lament: Partition Possibilities in Ives's "Like a Sick Eagle"
Eric Chernov (Aaron Copland School)

The Historic Satire in Virgil Thomson's "The Mother of Us All" and "Parson Weems and the Cherry Tree"
Brian Holder (University of Florida)

Session XB: Teaching Perspectives (MSL 210)

Session Chair: Stephen Zdzinski (University of Miami)

Using Chinese Jianpu (Simple Notation) for Sightsinging
Ann Silverberg (Austin Peay State University)

If Music Be the Food of Love, Play On: An Interdisciplinary Approach to Teaching Shakespeare and Music
Debra Hess (Florida Gulf Coast College)

Freshman Writers Afield: Non-musicians Write Program Notes for Beethoven's "Symphony No. 6"
Deborah Olander (Florida State University)

— END OF CONFERENCE —

CONCERT PROGRAM

Concert of Works by CMS Southern Chapter Composers I
Thursday, March 1, 2007, 8:00 p.m.
Frost School of Music
Clarke Recital Hall

Ubi Caritas Brandon Kreuze (Covenant College)

Members of the Frost Chorale

Sollemne Justin Rust (Brandeis University)

Members of the Frost Other Music Ensemble

Crimson Sun and Black Lightning Paul Osterfield (Middle Tennessee State University)

Jason Kush, soprano saxophone

Horizontes Imaginados Orlando Garcia (Florida International University)

Members of the Frost Other Music Ensemble

A Minimally Conscious State David Davies (University of Miami)

Members of the Frost Other Music Ensemble

**Concert II – CMS Southern Chapter Performers and Composers
 Friday, March 2, 2007, 1:30 p.m.
 Frost School of Music
 Gusman Concert Hall**

Jauchzet Gott in allen Landen J.S.Bach

*Amy Yeung (University of Tennessee at Martin), soprano
 Kurt G. Gorman (University of Tennessee at Martin), trumpet
 Judy Lam (University of Miami), piano*

Spleen et Detresses Louis Vierne (1870–1937)

*Wendy Mullen (Georgia College & State University), soprano
 Richard Mercier (Georgia College & State University), piano*

Invasion of the Clowns Dositheos McKay (University of Florida)

Frost Graduate Brass Quintet

A Wandering Voice Elaine Ross (University of Minnesota – Morris)

*Jerry Peel, horn
 Elaine Ross, piano*

Three Buddhist Sketches Peter MacDonald (Edward Waters College)

f(x) Ensemble

Glaze Lansing McLoskey (University of Miami)

*Frost Graduate Brass Quintet
 Ryan Socrates, drum kit*

CONCERT PROGRAM

Concert III – Works by CMS Southern Chapter Composers
Friday, March 2, 2007, 8:00 p.m.
Frost School of Music
Gusman Concert Hall

Fanfare Froaangriblmn (for brass and percussion) Gary Powell Nash (Fisk University)

Frost Brass Choir
Jerry Peel, director

Rite of Passage John McNair (The University of Tennessee at Chattanooga)

Frost Percussion Ensemble

Three Pieces for Solo Piano Kirk O’Riordan (Susquehanna University)

Holly O’Riordan, piano

Seven Fleeting Moments Timothy Thompson (Palm Beach Atlantic University)

Esibaliz Gastyesi, piano
Marcio Bezerra, piano

De acuerdo Manuel De Murga (Stetson University)

the Frost Other Music Ensemble

Araujo, Ilka Vasconcelos (University of Florida)

Saga Marista and Kabbalah: The Result of Marlos Nobre's Most Recent Compositional Tendencies

Among the contemporary composers in Brazil, Marlos Nobre (b.1939) has come to occupy a prominent position within the Brazilian avant-garde. His enormous output and strong, individual style have enough substance to distinguish him as one of the current greatest composers.

The development of the musical language of Marlos Nobre had gone through several phases, from tonal to modal, polytonal and atonal until the 1980s when the composer finally defined a more personal style. Nobre's eclectic academic background is paralleled by influences from different periods and styles of music. To him, the greatest formal structures are the ones of the 18th- and 19th- century classical works, which he combines with modern techniques.

Rhythmic vitality and vigor, melodic roots in Brazilian folklore and nature together with striking sound combinations, and spontaneity, mark the multifaceted music of this composer who has Debussy, Bartók, and Lutosławski as major influences.

Saga Marista was written in 1997 as a commission by the Marist Brothers of Brazil to celebrate the centenary of their arrival in Minas Gerais, Brazil.

Kabbalah was commissioned for the 35th International Music Festival of Campos do Jordão in Brazil. The piece was written in June and July of 2004 and dedicated to Roberto Minczuk.

This presentation intends to discuss Nobre's musical language through *Saga Marista: Passacaglia* for Orchestra Op.84 and *Kabbalah* Op. 96. An analysis of the formal aspect, melodic and rhythmic material, as well as harmonic language of these brilliant late twentieth-early twenty first century works will be discussed.

~

Bahr, Jason (Mississippi State University)

The Genesis of Exodus: Collaboration Between Colleagues on a New Work

Our presentation is a on the creation and performance of a new work for solo snare drum. This is not a typical commission; rather, this presentation will demonstrate the close collaboration between composer and performer.

First, our presentation will describe initial idea of the work. This includes the close friendship and working relationship between composer and percussionist. The snare drum, with its limited timbral palette, may not be the most inspiring of media. However, the enthusiasm and talent of the performer were irresistible. The performer also proposed a unique idea for a piece using the idea of different speech impediments as variations on the theme. Both composer and performer have actually spent time in speech therapy.

Next is the actual composition of the work. This is the bulk of the presentation. The rhythms for the work actually originate from a song of Moses in the book of Exodus. Moses had some sort of speech impediment, which made this a logical compositional choice. These rhythms are put through variations based on speech impediments.

Finally, the work will be performed in its entirety. It is in four movements, and is about six minutes long.

Our main goal in this presentation is to demonstrate a successful collaboration between colleagues. The creative and collaborative process in this was not only enjoyable, but we feel it has produced a significant work for the solo snare drum repertoire. We hope that dissemination of this collaboration will encourage faculty members to work together in a similar fashion.

~

ABSTRACTS OF PAPERS

Barnsfather, Samantha Ryan (University of Florida School of Music)

Neo-romanticism and Post-impressionism in the Vocal Music of Frederick Delius

Frederick Delius (1862-1934) is considered to have been an important contributor to both neo-romanticism and post-impressionism. However, writers do not agree on which movement he has had the most influence. The illustrative paper will present balanced arguments for his contributions to both neo-romantic and post-impressionist movements. The primary and secondary sources for the paper were obtained through libraries across the country and visits to the Delius Collection in the Jacksonville (FL) Public Library. These sources include books, past and current journal articles, scores, manuscripts, dissertations, and theses concerning Delius's vocal music, and the neo-romantic and post-impressionistic movements. In addition, recordings of Delius's vocal music by conductors Sir Thomas Beecham and Meredith Davies, and singers Felicity Lott and Thomas Hampson were also part of the author's examination. Regardless of the fact that Delius considered himself primarily as an impressionist, Delius's style was inconsistent with the extreme impressionism of decadence; though completely modern, he was still opposed to destructive elements in modern music. Delius was a brilliant expert in all compositional techniques as evidenced by his ability to successfully employ a compass of resources, and his success in creating forms of expression with the highest demands on interpretation. For him, content—not structure—is crucial, and he was perpetually able to deliver new ideas. Even though Delius is better known for his orchestral works, it is the author's hope to introduce his overlooked contributions in the vocal genre.

~

Batzner, Jay Charles (University of Central Florida)

In the Zone: Temporal Structures in Negativland's Escape from Noise

The obvious theme unifying the seventeen tracks that make up Negativland's fourth album, *Escape from Noise* (1987), is the effect of noise on society. Another theme, one of time and temporality, is just as active in the album's design. "Time Zones," the fifteenth track, is a culmination of the time altering procedures used throughout the rest of the album. *Escape from Noise* is built upon a convoluted temporal map which grows from Stockhausen's early philosophies of formal procedures in electronic music. Given the constant tweaks to a linear time flow in the preceding tracks, Negativland builds intensity through temporal dissonance until "Time Zones" can resolve the temporal tension and return a more linear flow of time to the album.

~

Mark Your Calendars!
CMS Fifty-First National Conference
Atlanta, Georgia



Bezerra, Marcio (Piano Duo Gastesi-Bezerra)
Krztof Penderecki and the Renewal of Brazilian Avant-garde

Even though dodecaphonism had been introduced in Brazil in the forties, during the 1950s nationalism experienced a rebirth as the leading musical among Brazilian composers.

This rebirth of musical nationalism was fiercely advocated by Camargo Guarnieri, in an "Open Letter to Brazilian Musicians and Music Critics," dated 7 November 1950. The effects of the letter were felt immediately and, from 1950 onwards, a strong polarity developed between nationalism and "internationalism" among Brazilian composers. In the late fifties the preponderance of nationalism started giving way to movements of renovation clearly linked to the European and American avant-gardes. Many groups of composers were formed during that period. Among those, São Paulo's Grupo Música Nova garnered national attention. By the 1960s the composers associated with the group were shocking provincial audiences with performances of happenings inspired by John Cage.

There was, however, a substantial number of musicians not convinced by the over-structured Total Serialism, the over-aleatory neo-dadaism, or the outdated nationalism being practiced in the country on those days. For those, some of the answers were found in the music of Krztof Penderecki, who became a powerful influence upon several Brazilian composers in the late sixties.

The following discussion on three prominent composers who -- although from different generations and backgrounds, have been dominating the musical scene during the last twenty years -- will prove helpful in assessing the impact of Penderecki's aesthetic and techniques upon Brazilian music.

~

Brendel, Ron (Lee University)
Britten's Quatre Chansons: His Use of Earlier Composers' Musical Ideas

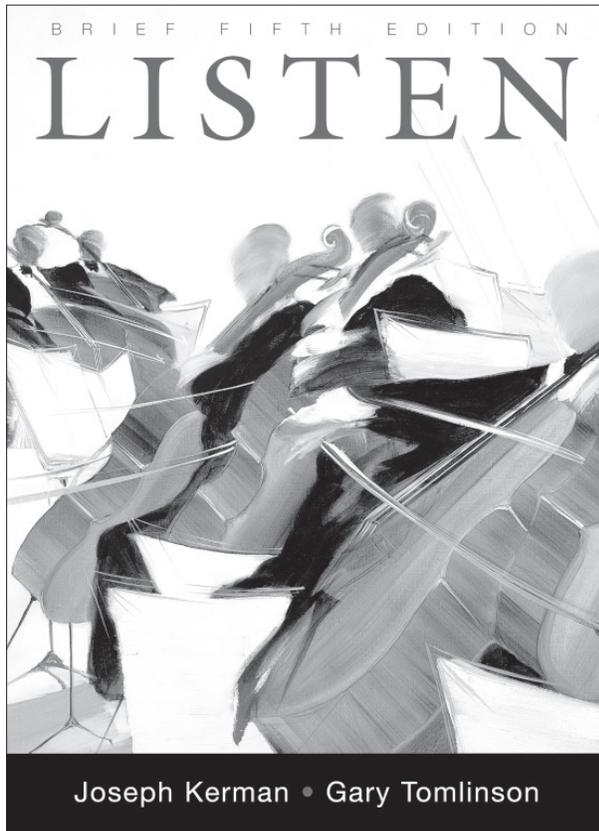
Britten's juvenilia are marked by excessive use of materials he was studying at the time. The result, then, is his music, laden with gestures of previous composers. His genius, though, and thus his personal idiom, lies in his selective wisdom. He selects features of composers and styles not for the sake of taking, and not randomly, and not for lack of his own creative prowess, but to carefully use them for their inherent musical greatness, and then to become the "catalytic agent" (Ewen) in ironically fashioning his own distinctive art.

When he was 14 years old, he selected five French poems by Hugo, Verlaine and Nerval. He ultimately set four of these poems, omitting the one by Nerval. It was during this time period (1926-27) that Britten was studying Debussy's *L'après midi d'une faune* and Ravel's *Sonatine* and *Miroirs*. Indeed, musical fingerprints, especially of Debussy, are evident in young Britten's score. However, he looked to other composers as well, and his songs are replete with traits of many earlier masters. The Second Viennese School is seen in passages of quasi-serialism, the Impressionists are noticed in hazy orchestrations, the nonchalance of Les Six is hinted at, and Puccini's operatic doubling is put to good effect.

Recordings of the songs will be played in part, and commentary will be made about those selections. It will be a brief overview, mostly for exposure to interesting literature that is unfortunately neither well-known nor widely used.

~

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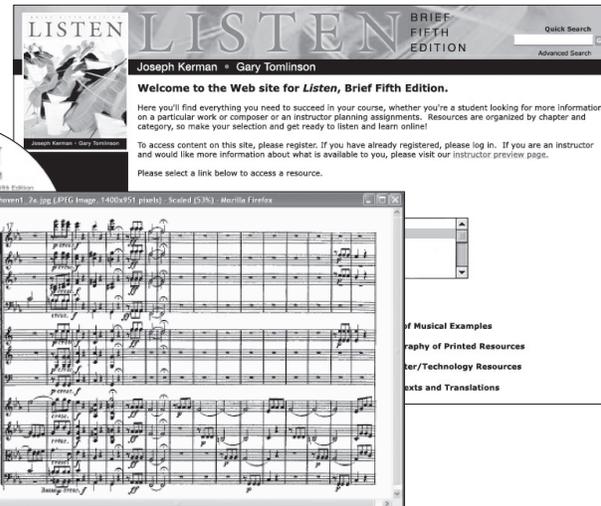
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Camacho, Martin (Barry University)
The Cuban Dances of Mario Ruiz Armengol

The aim of this lecture recital is to introduce, through the performance and oral presentation of a handful of Mario Ruiz Armengol's *Cuban Dances*, the piano music, compositional style, and performance practices of this Mexican composer. In addition, the presenter will briefly explain the composer's background, historical place within Mexican music, and will provide an overview of his piano works.

Consisting of more than 200 works for piano, Mario Ruiz Armengol's repertoire has been described by author Díaz Barriga to be "along with the piano music of Manuel M. Ponce and Carlos Chavez, the most important contribution of piano literature from Mexico to the world." [1] Many recognized Mexican pianists now include Ruiz Armengol's music in their repertoire, perform his music in recitals and concerts, and have recorded his music in more than twenty-five commercial CDs. Despite being well-known among pianists in Mexico, Ruiz Armengol's music and importance is virtually unknown in the United States.

Ruiz Armengol's compositional style is characterized by the integration of widely varied influences. Stylistically, his music is a diverse blend of classical tendencies and contemporary treatments, jazz, popular urban and commercial styles, mixed with elements of traditional Mexican and Cuban music. His use of harmony is uniquely blended from tonal, bitonal, quartal, chromatic, pentatonic, jazz, and traditional Latin influences.

[1] Carlos Díaz Barriga, *La Calle de los Sueños* (Street of dreams) (Mexico City: Ediciones Pentagrama, 2002), 159.

~

Cary, Christopher Wiley (University of Florida)
Rewriting Music History: the "Purification" and Perversion of Cultural Scholarship in the Third Reich

The cultural policies of Nazi Germany had enormous effects on the aesthetic legacy of the Twentieth Century. The breadth of Nazi ideology was far-reaching, and its influence was distinctly felt in the area of historical musicology. Musicology was viewed as an essentially German discipline, resting largely on the pioneering work of German and Austrian scholars. Leaders of the Third Reich recognized the potential of music scholarship to serve Nazi causes, and they lavished generous support upon musicologists. Nazi ideologues acknowledged the importance of promoting music as incontrovertible proof of German racial superiority, and scholars were asked to unlock the mysteries of the art deemed vital to German cultural identity. The government likewise resuscitated struggling musical institutions in an effort to mitigate accusations of atrocities and downplay their image as barbarians.

Building upon the work of scholars such as Pamela Potter and Erik Levy, *Rewriting Music History* provides a unique perspective of musicology's role in defining German national identity. It examines social, economic, and intellectual factors that induced many musicologists to ambitiously support the ideological claims of the Third Reich. This investigation explores the position of German musicologists toward the "degenerate music" of the European Jews, and it demonstrates how musicology was a tool of anti-Semitic propaganda. It examines how scholars actively participated in programs of cultural "purification" (including musical purges), and it defines qualities that constituted "pure" German music. *Rewriting Music History* illuminates the origins of the Third Reich's controversial aesthetic program, and examines its legacy in the new millennium.

~

ABSTRACTS OF PAPERS

Chernov, Eric B (Queens College)

The Heartbreak of Charles Ives: Partition Possibilities in Ives's "Like a Sick Eagle"

Several works in Charles Ives's celebrated collection of *114 Songs* are presented either wholly or substantially in an ametrical guise. Evidence of this phenomenon lies, along with other indices, in a lack of both barlines and time signatures. Superficially, both the re-creative artist and the analytical artist might accept such presentations at face value, i.e., as truly ametrical works of art. Some kind of metrical interpretation, however, is suggested (even demanded) by features of these songs--features both of local-level patterning and formal articulations.

This presentation will address the issue of metric interpretation in "Like a Sick Eagle," song #26 in the collection--a musical lament that sets the first stanza of Keats's "On Seeing the Elgin Marbles." At first sight, this lament seems to be assembled out of patterns that are almost random, but this surface arbitrariness belies a calculated approach to formal partitioning. Introductory, expository, developmental, and recapitulatory sections can be discerned, but in an arrangement that is not wholly in agreement with the clear formal divisions of Keats's poem.

Subjects explored include: Ives's use of palindromic writing and the importance of axes of pitch symmetry (both on the surface at significant structural moments and in larger contexts) to help articulate and emphasize formal divisions, the isomorphic patterning between parts in his use of what Lambert calls the "structural model," his use of rhythmic displacement to obscure the formal divisions, his alterations in the recapitulatory section to "balance" seemingly inconsistent elements of the expository section, and transformational insights into pitch-text interaction and the role of pitch segment repetitions.

~

Cushing, Leah Marie (Alcoa, TN)

Music and the Brain: Effects on Cognition and Emotion

This paper explores music's influence on the brain, and specifically its influence on cognition and emotion. It discusses whether or not music requires cognition. If music belongs solely in the affective domain, then music can have no influence on a person's cognitive state, only his/her emotional state. The paper refers to author John Slaboda who describes the music listener and how he must think intellectually about the music and the emotion that may accompany the music before being able to feel the emotion. The paper addresses how people begin the cognitive process of understanding what is heard in a piece of music by describing how the brain processes music. After explaining the areas of the brain that are involved in music processing, the paper delves into a review of music's influence on cognition and emotion. As the paper shows, evidence exists to suggest that music does positively affect the brain in both the areas of cognition and emotion. The idea that music affects a person's emotions in a positive way has been more widely accepted than the idea that music promotes cognitive development. However, music does have an impact on both and an equal amount of attention should be given to the affective and cognitive components of music. This paper reviewed researchers Lois Hetland, Erica Johnsen, Yunhee Ko, Safaa Gaber Salem, Gerald Babo, Christina Breeze, Randy Bressler, Dorothy Gundling, Teresa Poff, Linda Rodgers, and Barbara Walters. Authors such as Carl Seashore, Bennett Reimer, and Donald Hodges are also referenced.

~

Eanes, James Edward (Kennesaw State University)

Increasing Departmental Ownership of the Music Appreciation Course

The Music Appreciation or Introduction to Music Course at the College level often generates the most credit hours and consequently financial income for most small and medium size music departments. Many institutions have as their mission for these courses a commitment to building the audiences of tomorrow as Western Art Music's cultural relevance is often called into question. Departments that require concert attendance as part of an experiential component to these courses often fill numerous seats at their student and faculty concerts. Yet for all of the noble intentions and practical benefits of offering multiple sections of the Music Appreciation course, some departmental leaders, faculty, and students have little interest or involvement with what happens in the classroom itself. Typically the instructor pool for the lower level Music Appreciation course consists of Graduate Teaching Assistants, Adjunct Instructors, or Full time faculty who must periodically rotate into the course for reasons of FTE load.

Based on the author's experiences at Kennesaw State University near Atlanta, this paper will offer strategies for the Music Appreciation Coordinator and Instructor to increase departmental participation in the course by involving departmental Chairs, College Deans, Professors of all ranks, and the undergraduate Music majors. Additionally, the paper will demonstrate the potential benefits of establishing departmental "ownership" of the mission and goals of these courses, which include increased funding for the course, a rise in prestige for its instructors, practical experience in arts advocacy and entrepreneurship for the undergraduate music major, and exposure of the department's talent to both greater numbers and a more diverse audience.

~

Gastesi, Estibaliz (Piano Duo Gastesi-Bezerra)

The Threat of "Malo:" Is the Spanish Macho Song an Endangered Genre?

This study focus on the Spanish pop composer Bebe and two songs from her album "Parafuera Telaranas." In these, the Grammy Award winner sings about domestic violence against women, a theme omnipresent in Spanish news but, up to now, rarely discussed in popular music. One of the songs, *Malo*, was on the top of the Spanish charts for four weeks, a fact that indicates a historical shift in a country that has favored submissive women as subjects of popular songs.

In fact, during Spain's dictatorship period under General Franco (1939–1975), most songs' lyrics were about sentimental male love. In a country where the popular song was considered a national treasure, most songs portrayed women as passive objects.

The emergence and popularity of Bebe in the Spanish musical scene has, therefore, brought issues Spaniards were not used to associate with song's subjects and lyrics. As a composer, Bebe combines pop, hip hop, and folk seamlessly. That has brought to her a wide audience that, although mostly young, comes from different social classes. Furthermore, while some like the freshness of her music, others admire her courage in bringing issues of male violence and machismo to the light.

Is Bebe's prominence a sign that the role of the macho in Spanish society has changed? Do the new generations want a different kind of song were the language is more aggressive and reflects contemporary social topics? This papers aims at answering some of these questions.

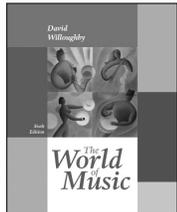
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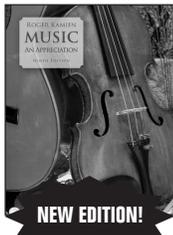


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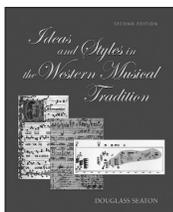
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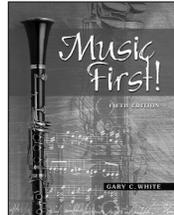
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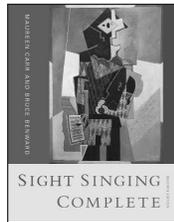
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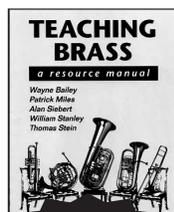


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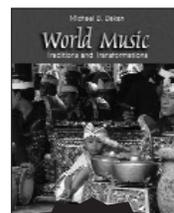
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Gokturk, Dilek (University of Florida)

Janissary Music And Its Effect On European Fine-Art Music

During the second half of the eighteenth century European fine-art composers and also their audiences developed a curious fascination for compositions with gestures and effects invoking the exotic culture of the Ottoman Empire, especially its military music known as *janissary*. Therefore, instrumental pieces with so-called janissary effects and opera staged in Turkish settings occupied with Turkish characters became the rage. Because of its location, Vienna was one of the most important centers for such activity, but Paris and other musical cities and courts fell under the influence of this Turkish fashion. This awareness of European peoples of Turkish music was the result of trades with Middle East and, most importantly, wars.

A number of composers, including such titans as Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven, made notable contributions to this distinctive repertory, including opera and instrumental music. In this paper, to illustrate the relationship between authentic Turkish practices and its appeal to the eighteenth-century Western musicians, I will focus on the three fundamental aspects that noticeably disclose influence: the nature of the authentic janissary music, the orchestration and instruments in the janissary band; the foundations of the janissary music and its impact on the European art music in the late eighteenth century. Musical examples will be taken from Mozart, Haydn and Beethoven's instrumental works. The main question I will answer in this study is "What aspects of the janissary music influenced the works of the European composers in the late-eighteenth century?"

~

Goldblatt, David N. (The University of Florida)

The Spiritual Violist: The Use of Improvisatory Viola in Jewish and Christian Liturgical Contexts

In this paper I plan to discuss my work as an improvisatory violist in Jewish Sabbath worship services in various reform congregations. In utilizing a medium associated with art music while performing in a popular style, I act as an aesthetic, cultural, and spiritual mediator in various ways. While string instruments are often associated both with art music traditions and Klezmer music, they are not typically connected with American Jewish popular and folk genres. Such styles most often employ acoustic guitars and vocalists who use minimal amounts of vibrato in order not to express operatic grandeur. I permeate this stylistic boundary by performing improvised music on the viola with musicians who specialize in Jewish popular music, such as song-leaders, cantorial soloists, and folk-guitarists. Using ethnographic data provided by rabbis and various Jewish musicians with whom I have collaborated in Gainesville, Florida for a case study, I will explore the multiple religious and artistic meanings of my unique musical niche as cultural insider both within art music and Jewish popular music. As a classically trained violist who is also familiar with contemporary Jewish popular liturgical music, I have consciously attempted to bridge two seemingly disparate musical worlds within Jewish worship contexts.

~

ABSTRACTS OF PAPERS

Hess, Debra L (Florida Gulf Coast University)

If Music Be the Food of Love, Play On: An Interdisciplinary Approach to Teaching Shakespeare and Music

In an effort to break down the walls that artificially separate the disciplines, an experiment was undertaken to develop an undergraduate course that intertwined a study of Shakespeare's plays with the study of music. Two professors, one from English and one from Music History, collaborated on a plan to integrate the two areas in one course. The goals for this project were 1. to actively demonstrate a commitment to the mission of our college which states that "interdisciplinary collaboration and scholarship enhance our individual disciplines and benefit our students;" 2. to model for the students a lifelong commitment to learning since each professor was not an expert in the field of the other; and 3. to provide an opportunity for students to develop critical thinking skills and to consider the interconnectivity of the human experience.

The challenges of the project were multi-faceted as well. The temptation to just add music content to an already developed Shakespeare course had to be avoided. The content needed to be carefully examined and meaningful linkages made between the disciplines. This, of course, required additional time in research and planning. The students, most of whom had had little experience in listening to art music, were also asked to commit to developing new skills and vocabulary in this area. Despite the great commitment of time to develop this collaborative course, the opportunity to work together outside normal comfort zones was a true learning experience for the faculty and the students involved.

~

Holder, Brian (University of Florida)

Historic Satire in Virgil Thomson's "The Mother of Us All"

No abstract available

~

Holmes, Alena V (Gainesville, FL)

The Use of Music in the English as a Second Language Classroom: Historical and Theoretical Perspective, Research Support and Teachers' Perception and Practices

Around the globe, in every civilization, people are surrounded by music and music is an inevitable part of life of every human being. Music is universal and possesses such incredible power to influence our life in various aspects. True, music does make learning more enjoyable but beyond this simple fact music can be an effective tool for improving memorization, grammar, vocabulary and influencing the mood and motivation of the students in the English as a Second Language (ESL) classroom. The literature is filled with positive indications pertaining to the use of music as a vehicle for first and second language acquisition (Adkins, 1997; Hafiz, 2002; Medina, 1993; Sprenger, 1999 and many others). The objective of the paper is to provide historical, theoretical and psychological background of the interrelation between music and language learning and provide support for the incorporation of music into the ESL classroom. It also examines the use of music in second language learning as perceived by teachers themselves. A pilot study was conducted which surveyed American and Belarusian ESL teachers to examine how often music was employed by ESL teachers, explore the ways in which music was being used (methods and purposes) and how the teachers felt about using music in their classes. The results of the survey are encouraging. Music is being incorporated into language teaching to certain degree and all the teachers who participated in the survey reported successful experiences and considered music as highly beneficial. The participants are interested in using music more frequently and in reviewing curricula material and literature regarding this matter.

~

Kampiziones, Joanne (University of Miami)

Yannis Constantinidis: A Historical and Analytical Study of his Didactic Works for Piano Solo

The emergence of national music styles began to prevail over Europe in the late nineteenth and early twentieth centuries, and folk music began to manifest in many composers' output as a means of giving several countries a national identity. As composers from Russia, Europe, and its peripheries sought to reflect upon their own nations' roots and culture through music, so did Greece, after being liberated from five hundred years of Ottoman rule in the early nineteenth century. Though rarely symbolized as a model of Nationalism in Western music, Greece is home to many composers that incorporated folk songs and national dances in their music. Yannis Constantinidis is one who brilliantly displays Greek national music in *44 Children's Pieces on Greek Melodies*. He produced a pedagogical masterpiece for piano that is rarely played or taught in any country other than Greece.

My lecture/recital examines the didactic works for solo piano in *44 Children's Pieces on Greek Melodies* by Yannis Constantinidis (1903-1984). Specifically, I discuss the nationalistic derivatives contained in *44 Pieces* and how Constantinidis employs them into his compositional technique in relation to formal structure, harmony, rhythm, expression, and articulations.

I focus on the best examples for intermediate and advanced piano students to learn, as well as the pedagogical implications they contain. I also explain how the selected pieces can be taught, and give performance suggestions for students to better understand the complexity of the music and perform it with the proper technical, musical, and stylistic artistry and breadth required.

~

Keebaugh, Aaron (University of Florida)

In the Footsteps of Domingos Caldas Barbosa

Since the 1960s, scholars of Brazilian music have asserted that the modinha and lundu reflect contemporary notions of Brazil as a racially-mixed nation, of an intricate, though not always harmonious, synthesis of black, white, and native American races. From their 18th-century conception through their 19th-century swell into cosmopolitan forms, the modinha and lundu are the forerunners of such "Brazilian" musical styles as the samba and choro. But rather than simply regurgitate the intricate history of these genres, it is instructive to retrace the footsteps and explore the work of the individual who was perhaps instrumental in popularizing the modinha and lundu in late-18th-century Lisbon, the mulatto priest Domingos Caldas Barbosa.

Drawing from 18th-Century sources of the modinha and lundu, namely the *Jornal de Modinhas* and *Modinhas do Brazil*, and Barbosa's posthumous collections of poetry, which are made available through the Latin American collection at the University of Florida, this paper will reexamine and contextualize the Brazilian modinha and lundu through the mulatto priest's travels in Brazil and Portugal. Analysis of the printed music and sources of poetry will reveal that these closely-related genres were, first and foremost, literary ones. Moreover, the modinha and lundu encapsulated 18th-Century imperialism via the idealization and sensuality associated with tropical South America.

~

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Klefstad, Kristian (Belmont University)

An Introduction to the Music of Luis Humberto Salgado

Luis Humberto Salgado, regarded as Ecuador's national composer, is one of the most prolific art-music composers of his country. Salgado identified with the nationalist movement in Ecuador and sought to express nationalistic sentiment by fusing elements of native music with the forms and processes of the Western art music tradition. Salgado was particularly interested in the serial techniques of contemporary composers; he employed twelve-tone pitch serialization in some of his works, viewing such writing as a final chapter in the evolution of music in Ecuador. He developed a philosophy about the evolution of music in general, which he felt was perfectly represented in the progress of Ecuadorian music. Aboriginal music, featuring repetitive (though not simple) rhythms and pentatonic melodies, was fertilized by the arrival of European culture, which brought architectonic forms and chromatic diatonicism; the intervallic and serial constructions of Schoenberg and others, along with linear and through-composed forms, represent the final step.

~

Kushner, David Z. (University of Florida)

Anton Rubinstein (1829-1894): A Life of Many Journeys

When Anton Rubinstein was two years old, 60 members of the extended Rubinstein family presented themselves at Saint Nicholas's Church in Berdichev for the purpose of converting to the Russian Orthodox faith. The reason was that a few years earlier, Tsar Nicholas issued a ukase stating, among other things, that all Jewish males of twelve years of age, seven per each hundred of population, were to be conscripted for service in the Imperial Army, to proceed to cantonment school, and to remain in the Army for twenty-five years. In addition, Jews were to pay twice the amount of tax of Christians under penalty of exile. The one escape was Christian baptism.

By professing a new religion, doors were to open for Jews to live in places other than the Pale, established in southwest Russia by Catherine the Great, and to own a passport, to enter the universities, and to make careers in professions previously denied to them. For Anton Rubinstein, this act set in motion what became one of the great musical careers in the nineteenth century.

A prodigy, Rubinstein made his debut at the age of ten; throughout his teens he enchanted European audiences and bedazzled eminent musicians of the time, including Liszt and Chopin. In later years, he antagonized the nationalist camp of Russian artists by developing a major music school, the St. Petersburg Conservatory of Music, and modeling it on the traditional conservatories in France and Germany. A thorough formal education, including studies in composition and theoretical subjects, and a rigidly constructed curriculum in the performance medium of the student, resulted, when the course of study was completed, in a diploma which read, "Free Artist." The repertory taught was that of the western masters, such as Bach, Mozart, Beethoven, and Chopin. The Russian Five wanted an identifiably Russian music to come from their country and so they were antagonistic toward a Russian musical culture that was dominated by German musical tradition.

Rubinstein, who wanted to be viewed as a serious composer, performed many of his own works on his recital tours, along with those of the masters. Unlike other virtuosi, however, he did not allow shallow, but technically brilliant, repertory to dominate his programs, and the intensity of his devotion to the quality of music he performed was noticed by critics and public alike.

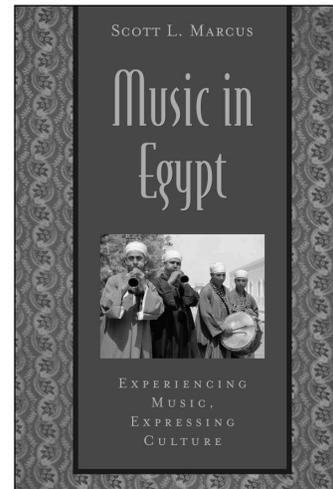
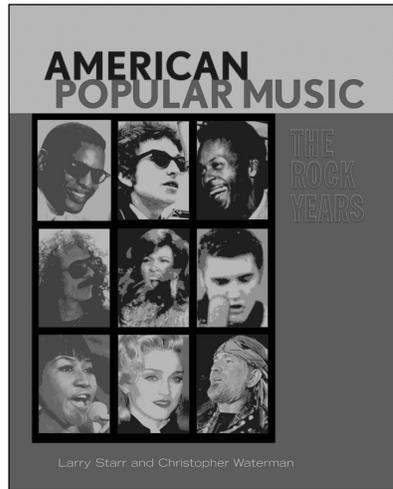
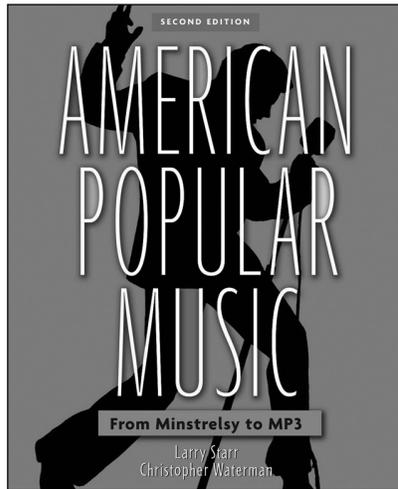
In the year 1872, Rubinstein made a spectacular tour of the United States, including on his programs works for solo piano, chamber ensembles, and concerti for piano and orchestra. This paper focuses on the making of a traveling virtuoso with emphasis on the life of a Russian artist in America, its triumphs and its travails. Issues dealing with management, relationships with other musicians who accompanied him on the tour (it was customary to have several performers on a program rather than a one-man show), financial arrangements, social obligations, music criticism, and ego fulfillment are treated. Live and recorded musical illustrations are also included.



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Latartara, John (University of Mississippi)

The Musical Work: Conceptual Paradigms, Re-Orientations and Computers

This lecture/recital explores traditional conceptions of the musical work and offers a re-orientation of this paradigm demonstrated through computers. Influenced by contemporary philosophy, aesthetics and computer software, a multi-disciplinary approach is taken. While a variety of recent studies have explored the idea of the musical work including Goehr, White, and Strohm, their focus has been on historical formations of the work concept, not on providing challenges to current modes of thought. Influenced by the philosopher Baudrillard and computer software, the musical work is re-defined from a stable "urtext" concept of final authority, to a dynamic system in a state of constant flux. One of our main arguments is that musical models (score, performance, analysis) do not describe or represent the musical work, but rather generate the musical work. Consequently, the musical work is allowed to have multiple and even infinite manifestations, without the need for agreement between any two models. Computers are used throughout not only to demonstrate our main points, but also to highlight the role software has played in the re-orientation of the musical work. As a way of concluding we will perform a live computer improvisation using sound samples of Beethoven.

~

Laughlin, Eric Mark (Coker College)

Improvisation in Group Piano Curricula

The purpose of the study was to investigate how academic institutions accredited by the National Association of Schools of Music meet the improvisation requirements set forth by N.A.S.M. in their group piano curriculum. The study surveyed the frequency of exposure to improvisation in the classroom and which texts and instructional approaches were used. The population for the study consisted of one hundred (100)- group piano instructors at four-year degree-granting colleges and universities accredited by the National Association of Schools of Music. Only full time faculty members at the surveyed institutions were considered for participation.

The research had three primary focuses: (1) the familiarity of the instructor with improvisation, (2) what text was being used in the group piano curriculum at each represented institution and (3) if/when/how improvisation was included within the group piano curriculum (via modes, jazz, five-finger patterns, pop symbols, etc). The research instrument was not intended to collect specific data including syllabi, exams or detailed institutional requirements concerning keyboard ensemble classes, keyboard skills classes for piano majors, private piano lessons or jazz related classes.

The research instrument revealed that improvisation is often considered a great asset and is held by the majority of those surveyed in high regard, yet very few have the knowledge or experience to nurture the skill within a group setting. It is hoped that the new information provided by this study will allow college and university music departments, music administrators and group piano coordinators to observe how the National Association of Schools of Music's requirement of improvisation is being fulfilled, thus providing a model for better curriculum development in group piano.

~

ABSTRACTS OF PAPERS

Monson, Linda Apple (George Mason University)

Berg and his American Successors: The Pedagogical Lineage of Alban Berg, Ross Lee Finney, and George Crumb

This lecture-recital will focus on the pedagogical lineage of Alban Berg, Ross Lee Finney, and George Crumb. Through numerous interviews with the American composer Ross Lee Finney (who studied composition with Berg in Vienna in 1931-32), the lecture-recitalist has gained insightful information on Berg's unique teaching style, compositional philosophy, as well as his views of the 12-tone technique and the variation technique. Finney tried to emulate Berg's teaching style and philosophy with his own students, particularly George Crumb (American composer who studied composition with Finney from 1955-59). Common threads of lyricism, expression, and tonal color are evident in the works of Berg, Finney, and Crumb. Through Finney's compositional studies with Berg in Vienna, he learned how to creatively incorporate aspects of tonality within his dodecaphonic compositions through the use of tonal centers, lyrical and expressive melodies, symmetrical hexachords, synthetic scales, and chord clusters. His melodies often feature scalar passages and triadic harmonies, arising from sets comprised almost exclusively of steps and thirds. Excerpts of Berg's Piano Sonata, Opus 1 (written in 1907-08 as a pupil of Arnold Schoenberg), Finney's Variations on a Theme by Alban Berg (composed in 1952), and Crumb's Dream Images (from Makrokosmos, composed in 1972) will be demonstrated via explanation and theoretical analysis, followed by a performance. The importance of Alban Berg to his American successors will be clearly demonstrated throughout the analysis and performance of these works.

~

Mortyakova, Julia (University of Miami)

The Existential Piano Teacher

The paper examines how existentialist philosophy can improve the world of piano pedagogy by stressing the freedom and individuality of both teacher and student. The essay sites two essays: Kierkegaard's "The Individual," and Sartre's "Existentialism is Humanism."

As an individual, the student deserves that the teacher try to find out how the student learns, and cater to her needs. The teacher has responsibility for the student. As another, faced with freedom, the teacher must deal with the three conditions which follow existentialist beliefs: anguish, abandonment, and despair. Anguish means, teaching one student means setting an example for all the other students in the world. The student is abandoned: she should not become the exact clone of her teacher, she should define herself. The student is in despair: she must face the reality of the present – she should accept herself as she is now, not torture herself with thoughts of what she is not. The most important pedagogical idea is to never take the student as an end – she is still to "be determined." A teacher should not make a judgment or loose hope in her pupils, they are, as humans, constantly creating themselves. Piano teachers are faced with the same task in teaching, as piano players are on stage: they must add a unique approach to what they do, but at the same time, not to pollute the person/piece with incomprehensible ideas which destroy the organic art of music. They should individualize their craft, but at the same time not forget the wisdom and experience of previous generations.

~

Olander, Deborah Mutch (The Florida State University)

Freshman Writers Afield: Non-musicians Write Program Notes for Beethoven's "Symphony no. 6"

Thirty-six college freshmen writers, non-musicians all, were tasked with writing program notes for Beethoven's *Symphony no. 6* for their second-semester English class (ENC1144, Freshman Writing and Research) at The Florida State University.

Most of these students had never encountered a symphony before. They brought with them certain biases against classical music in general, about which they were open and frank. In the process of coming to a personal understanding of this symphony, students admitted rather confessionally that they had been unnecessarily prejudiced against classical music all their lives. Further, these eighteen-year-olds acknowledged that the assignment was enlightening and, in some cases, life-changing.

Lacking the traditional vocabulary of a music student, these non-musician students created their own sets of terms to describe what they perceived in the music. Moreover, their "explanation" of the music's content relative to Beethoven's life revealed more about their own lives than Beethoven's. Attempting to situate the symphony within Beethoven's complete symphonic output, the students assimilated facts from existing program notes, CD liner notes, and standard music sources such as *The Beethoven Companion* and *The New Grove Dictionary of Music and Musicians*. Despite sometimes-mangled facts, their "telling of the story" of the *Symphony no. 6* demonstrates how individuals came literally and figuratively to terms with this canonic symphony.

A composite "program note" titled "The Nature-Loving Side of Beethoven: Surveying the Sixth" accompanied the Florida State University Symphony Orchestra's performance of Beethoven's *Symphony no. 6* (13 April 2002) under the baton of Music Director and Conductor Phillip Spurgeon.

~

Reitz, Christina (University of Florida)

Delving Into The Subconscious: Intuitive Compositional Tendencies In Higdon's "Blue Cathedral"

Jennifer Higdon's (b. 1962) symphonic poem, *blue cathedral*, was originally composed with a programmatic content correlating to her grief after the death of her only sibling, Andrew Blue Higdon. Throughout the composition, Higdon intentionally incorporated a plethora of musical references that correspond to her relationship with her brother; these have become well-known since the work's premiere in 2000.

Higdon's instinctive compositional method integrates even more programmatic elements than initially intended. An in-depth analysis of the score exposes an abundance of musical references that correspond to the program in a myriad of ways, some of which are clearly subconscious. Higdon intentionally incorporated the birthdays of the two Higdon siblings and Andrew's death at age 33 into the coda. A comprehensive scrutiny however, reveals further references to these numbers throughout the entire work. An additional compositional instinct employed by Higdon is found in the choices of instrumentation for vital solos. Although initially unaware of these instruments' historical derivations, their use within this programmatic context is clearly more than coincidental. Combined, these elements as well as visual aspects of the score, demonstrate that the music unassumingly tells a greater story than originally proposed by Higdon.

An interview and e-mail correspondence with the composer depicts a glimpse of the subconscious compositional method of Higdon. A self-proclaimed "intuitive" composer, she offers validation to the underlying programmatic elements discovered in *blue cathedral*. The composer adamantly believes these occurrences are an instinctual aspect of her unique compositional style.

Musical examples will be included.

~

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Repp, Richard Steven (Georgia Southern University)
Development and Testing of an Online Music Course

The presentation highlights the conversion of a university-level Introduction to Music Technology course from a traditional lecture to a distance-learning format. Because of enrollment gains and teaching load limitations, the music technology instructor is unable to teach all sections of a required Freshman-level music technology course and still fulfill other obligations, including teaching more advanced courses. Technology is being added slowly to the course. First, grade books, testing, and class communication were transferred to the WebCT course management systems. Then, the instructor recorded all class lectures into video format so that they could be transferred to Internet-based podcast transmission. Initially, courses begin with a mixture of traditional and podcast lectures. Throughout the classes, students take surveys and give verbal feedback as to their preferences and how the course can be improved. Early indications show a surprising acceptance of the computer-based materials, with some students actually preferring recorded lectures because of the ability to pause and rewind. Much of the presentation highlights technical challenges in the procedures of converting the course, and how these challenges can be minimized. Specific issues include instructor awkwardness in the recording process, bandwidth issues, and software quirks. Spring semester will be primarily Internet based, so that by the time of the conference, the instructor will have data on how well the course transferred into a distance-learning format.

~

Robison, John O. (University of South Florida)
The Music of John Mayer: A Fusion of Indian with Western Elements

Born in Calcutta as a member of the *shudra* caste system, John Mayer eventually rose beyond his impoverished beginnings to become one of the most innovative intercultural composers of the late twentieth century. Amongst the many people who had a role in his development as a musician and as a composer, one could cite north Indian classical musical specialist Sanathan Mukerjee, well-known conductor-violinist Mehli Mehta, and Hungarian composer Matyas Seiber as being three of the most influential. Arriving in London in 1951 on a scholarship to study violin at the Royal Academy of Music, Mayer soon began playing violin professionally, primarily with the Royal Philharmonic Orchestra. In spite of being told repeatedly that he could never be a composer because "Indians only know how to improvise," Mayer began in the 1950s to develop his own unique style of writing, one that successfully integrated modern Western techniques such as serialism with Indian ragas, talas and instruments.

This paper will discuss some of John Mayer's most innovative compositions, including the ones that he composed for his highly acclaimed Indo-Jazz Fusions ensembles. Works composed for his professional friends in England (flutist James Galway, violinist Erich Gruenberg, cellist Rohan de Saran) will also be emphasized. The paper will conclude with a discussion of *Dharmapada*, a composition recorded in 1976 that was never released and that has only recently been re-discovered by Mayer's son.

~

ABSTRACTS OF PAPERS

Serra-Brooks, Beverly C (Bethune-Cookman College)
Celebrating The Legacy Of Clara Wieck-Schumann

Clara Wieck-Schumann was one of the most important musicians of the 19th Century Romantic School and it's emerging cult of musical celebrity. Although Clara was able to transcend gender barriers common to her generation, her importance in the history of 19th Century art music was directly impacted by such issues, thereby confusing her legacy. The focus of the presentation is not a narrative of her life, but rather a transdisciplinary exploration of the issues which impacted Clara Wieck-Schumann and the effect that these had on her professional life. The presenter discusses what the climate was like for women under which she achieved her success, and how these social perspectives intersected with her career and her historical legacy. The paper highlights the most current research available on Clara Weick-Schumann, how she dealt with social and gender issues in her music to influence her own generation as well as today's traditional concert format, memorization practices, programing, teaching methodologies, and women artists. The paper introduces an objective look at the life and career of Clara Wieck- Schumann, how the issues she faced still resonate with women artists today, and the legacy she continues to have on musicians.

~

Silverberg, Ann (Austin Peay State University)
Using Chinese Jianpu (Simple Notation) for Sightsinging

A simple numeric system is often used to notate tonal melodies, including folk music, pop tunes, and Western tunes in China. Method books for instruments such as the Chinese bowed fiddle (erhu) also commonly feature this system. In this notation, Arabic numerals (1, 2, 3, 4, etc.) indicate diatonic pitches and lines and dots indicate rhythm. Many conservatory-trained Chinese musicians can fluently read both numeric notation and Western "five-line" notation. This presentation will illustrate and demonstrate this numeric notation system and explore its potential use in American institutions.

Undergraduates in American music programs often struggle to develop sight-singing skill and relative pitch. Non-music majors and even some music majors find it difficult to master the Western music notation system. On the other hand, the Chinese numeric system merely requires the musician to have a sense of the position of the diatonic pitches and ability to associate them with numbers: if a musician can sing the major scale on numbers, he/she is well on the way to mastering this notation. China's influence in global culture continues to grow and a increasing number of Chinese students are arriving in the U.S. for advanced training in music. The simple numeric system is proposed as a useful adjunct to sight-singing training and a practical bridge between the recognition of the positions of diatonic pitches as sounds and in notated form: a bridge between sounds and the complexities of Western notation. It is also a means of globalizing methodology, curricula, and content in sightreading.

~

Mark Your Calendars!
CMS Fiftieth Annual Conference
Salt Lake City, Utah



Tabor, Michelle (Tallahassee, FL)
Manuel Ponce's Sonata Breve For Violin And Piano

This presentation consists of a lecture (15 minutes) followed by the playing of a recording of the *Sonata Breve* (10 minutes) of a performance by the violinist, who is not able to attend the meeting, and me at the piano. The lecture provides information about Ponce's professional career, his position within the Mexican musical scene, his musical output in general, and a brief analysis of his *Sonata Breve*.

Manuel Ponce (1882-1948) was a Mexican pianist, composer, educator, editor, and writer. He was considered the leading musician of his generation, influenced composers like Carlos Chavez, and was a major figure in the development of a Mexican national style. His large and varied compositional output encompasses romantic origins, then nationalism, increasingly abstract works in the 1920s and 1930s, and some atonal influences during the last decade of his life. The three movements of the mostly abstract *Sonata Breve* (1932), I Allegretto mosso; II Adagio; and III Allegro alla spagnuola, contain elements of impressionism in certain harmonies, and neo-classical characteristics in the clear traditional forms. As its title indicates, the virtuosic third movement is inspired by Spanish music, exemplified by the use of the phrygian mode on E, and certain melodic turns and rhythms.

This presentation is intended to show that the *Sonata Breve* is a good example of the high levels of achievement attained by some Mexican composers in the twentieth century. This work was performed many times from the 1940s and recorded by Henryk Szeryng, but since that time the work has been out of print, and therefore unavailable for purchase and performance. The publisher, G. Schirmer, has given the violinist and me permission to make a photocopy from a library copy and perform the piece.

~ ~ ~

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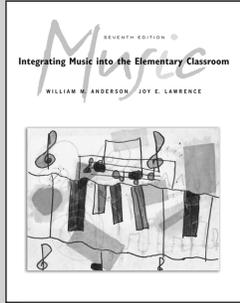


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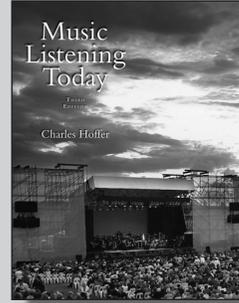
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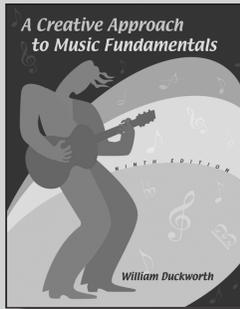
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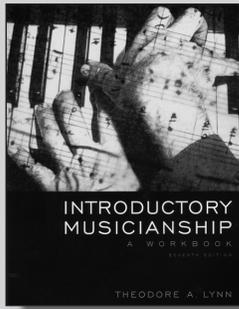
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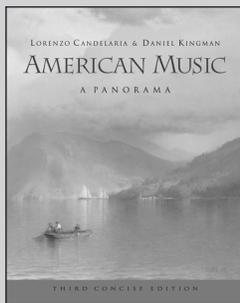
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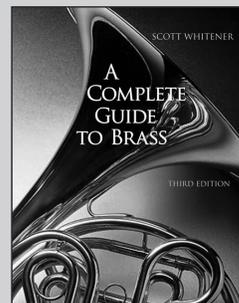
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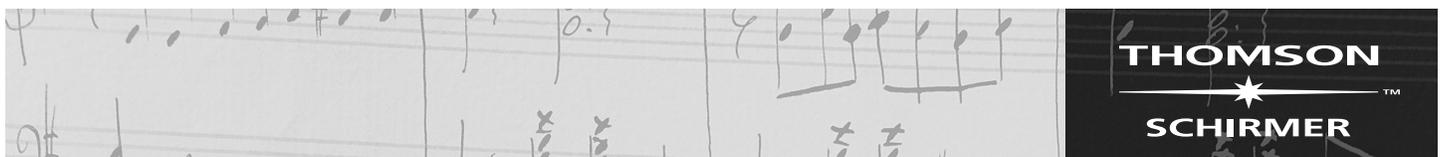
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