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✓% Nico Schüler, Ph.D.

Texas State University-San Marcos

School of Music

601 University Drive

San Marcos, TX 78666

USA

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Message from the Editor

Nico Schüler, Texas State University-San Marcos, E-Mail: nico.schuler@txstate.edu

The *South Central Music Bulletin* received more article submissions for this issue than ever before. In addition to those articles published (most of which were revised after the review process), one submission was rejected and two others will undergo more rigorous revisions for inclusion in the Fall 2005 issue. As always, the members of our peer-review board worked very hard and made excellent suggestions to the authors to improve all articles. I would like to sincerely thank them for their contributions!

I would like to call for more submissions on local musical traditions (within Arkansas, Oklahoma, and Texas). As suggested by our CMS South Central Chapter President, Dr. Richard Davis, I am also soliciting short articles (discussions) for the Fall 2005 issue that answer one or both of the following questions: (1) What is the role of the college music teacher in supporting local, but non-classical musical events? (2) Can college music departments expect more local support for their musical events if they support community musical events?

Finally, I would like to call for more submissions of "Composer Portraits," "Bibliographies," and "CMS South Central Member's News."

The Fall 2005 issue of SCMB, to be released in September, will again contain articles and announcements in the following categories:

- **articles with a special focus on local music traditions;**

- **articles** that deal with issues related to the mission of CMS and / or with our region (generally, any music-related topics are being considered);
- **opinion articles** that are part of, or provide the basis for, discussions on important music topics;
- **composer portraits** that may or may not include an interview;
- **short responses** to articles published in this or previous issues;
- **bibliographies** on any music-related topic, especially (annotated) bibliographies related to the mission of CMS and / or to our region;
- **reviews** of books, printed music, CDs, and software;
- **reports** on recent symposia, conferences, and concerts;
- **member's news** with achievements, honors, research activities, etc.;
- **call for proposals** for upcoming conferences;
- **announcements** of regional conferences, concerts, festivals, etc.

I would like to call for submissions that fit any of these categories. Submissions by students and / or by non-CMS South Central members are, as always, very welcome. The **submission deadline** for the Fall 2005 issue is **June 15th, 2005**. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines see <http://www.txstate.edu/scmb/>.

Visit the CMS South Central Website:

1. Go to <http://www.music.org/southcentral.html>
2. Log in with your CMS user ID and password.

Visit the *South Central Music Bulletin (SCMB)* Website:

1. Go to <http://www.txstate.edu/scmb/>
2. No log-in necessary.

CMS South Central Annual Meeting 2005: Preliminary Program

March 10-13, 2005 • University of Oklahoma (Norman, Oklahoma)

Hosts: Dr. Nancy Barry & Dr. Paula Conlon

Thursday, March 10, 2005

8:30-9:00 – Registration – Gothic Hall, Catlett Music Center (CMC)

9:00 – Welcome – Sharp Hall, CMC

Marvin Lamb, OU College of Fine Arts Dean; Kenneth Fuchs, OU School of Music Director; Nancy Barry and Paula Conlon, Conference Co-Chairs

9:25 – Musicology I – Sharp Hall, CMC

9:25 “Formal Repeats, Tonal Expectation, and ‘Tonal Pun’ in Bach’s *Suites for Unaccompanied Cello*,” paper, Michael Baker, Indiana University

9:50 “Concert Music?: Shostakovich’s Score for *King Lear*,” paper, Erik Heine, University of Texas at Austin

10:15 “Goethe’s *Faust* and Berlioz’s *The Damnation of Faust*: A Comparison of the Religious Dimension,” paper, Celine Cheret, University of Oklahoma

10:40 – Break

11:00 – Musicology II – Sharp Hall, CMC

11:00 “An Introduction to Haydn’s *Trumpet Concerto*,” lecture-recital, Jesse W. Heetland, University of Oklahoma

11:25 “An Early Crusader for Music as Culture: W. H. Riehl,” paper, Sanna Pederson, University of Oklahoma

11:50-1:30 – Lunch Break

1:30 – Music Education / Research I – Pitman Hall, CMC

1:30 “The Tale of Two Oklahoma Festivals: *Arts Festival Oklahoma* and *OK Mozart International Festival*,” paper, Manuel Prestamo, OK Mozart Festival

1:55 “The Relationship of Goal and Reward Structure and the Meaning Non-Select Choir Members Attach to Their Choral Experience,” paper, Susan Bruenger, University of Texas-San Antonio

2:20 “The Rural Music Teacher: A Study of Socialization Factors and Career Satisfaction,” paper, Carla Jo Maltas, Ball State University

2:45 “Shared Mission, Individual Success: The Economics of Collegiality,” paper, David Bruenger, University of Texas-San Antonio

3:10 – Break

3:30 – Theory – Pitman Hall, CMC

3:30 “The Evolution of Harmonic Analysis,” paper, Paul Tompkins, University of Oklahoma

3:55 “Colour My Chord: Harmonic Transformations in Early Songs of *Chicago*,” paper, Ken Stephenson, University of Oklahoma

4:20 “D. A. Kolb’s Theory of Experiential Learning: Implications for the Development of Music Theory Instructional Material,” paper, Michael Lively, University of North Texas

4:45 “A Study on the 19th Century Revival of Palestrina and its Effects on the Ideals and Compositional Practices of German Romanticism,” paper, Gary Seighman, University of Oklahoma

5:10 – Dinner break

7:30 – CONCERT OF CMS COMPOSERS AND PERFORMERS – Pitman Hall, CMC

Friday, March 11, 2005

8:30-9:00 – Registration – Gothic Hall, CMC

9:00 – Applied Studio I – Sharp Hall, CMC

9:00 “Philosophies of Teaching Adult Group Piano Revisited,” paper, Sunnie Oh, First Protestant Church (New Braunfels, Texas) & Oh Piano Studio

9:25 “Selected Chamber Music for Saxophone, Winds and Percussion,” paper, Cheryl Fryer, Professional Performer

9:50 “Conducting for the Pianist,” paper, Cina Crisara, Texas State University - San Marcos

10:15 “‘Sound Judgment’ in the Applied Music Studio,” paper, Christopher K. Thompson, Williams Baptist College

10:40 – Break

11:00 – World Music I – Sharp Hall, CMC

11:00 “Kiowa Gourd Clan: Cultural Revival through Song and Dance,” paper, Courtney Crappell, University of Oklahoma

11:30 “Identity and Homeland: Nostalgia and Argentinean Classical Music,” paper, Rachel McCarthy, University of Oklahoma

11:55 "Rough Guide to Conjunto in the Valley of Texas," paper, Richard Davis, University of Texas - Pan American

12:20-2:00 – CMS South Central Luncheon and Business Meeting

Associates Room, Oklahoma Memorial Union, 900 Asp, 3rd floor (on campus)

Speaker: Tayloe Harding, National CMS President

"Entrepreneuring "Aesthetic Thrills": Leveraging the American's Love for Music"

2:00 – Popular Music & Jazz – Pitman Hall, CMC

2:00 "Here, There & Everywhere: The impact of Western popular music on the youth in the People's Republic of China," paper, Dennis Cole, Kent State University

2:25 "Melodic and Rhythmic Patterns in Jazz Improvisation: Toward a New Analytical Approach," paper, Ryan Davis, Texas State University

2:50 "A Survey of Pedagogical Practices in Vocal Jazz Improvisation," paper, Cherilee Wadsworth Walker, Illinois Central College

3:15 – Break

3:30 – Film Music – Pitman Hall, CMC

3:30 "Ravel and Mahler? Don't Forget Fats Waller: Louis Armstrong in the Movies, 1931-1969," paper, Michael Meckna, Texas Christian University

3:55 "The Sound of Laughter: The Role of the Soundtrack in the Parodies of Mel Brooks," paper, Rebecca M. Doran, University of Texas at Austin

4:20 "The Use of Music as Emotion in Film," paper, Cheryl Bates, Tomball College

4:45 "Praying to Get Out of Here: A Tripartite Reading of Sound and Silence in *The Exorcist*," paper, Rachel Mitchell, University of Texas at Austin

5:10 – Dinner Break

7:30 – CONCERT OF CMS COMPOSERS AND PERFORMERS – Pitman Hall, CMC

Saturday, March 12, 2005

8:30-9:00 – Registration – Gothic Hall, CMC

9:00 – Music Education / Research II – Pitman Hall, CMC

9:00 "Perception of the Elementary Music Classroom Experience among Non-Major University Students," paper, Ray Wheeler & Joseph Sullivan, University of North Texas

9:25 "Exploring the Interaction Between Melodic Complexity and Memory During an Error Detection Task," paper, Stacey Davis, Institute for Music Research, University of Texas-San Antonio

9:50 "The Poster Session in the University Classroom," paper, J. Drew Stephen, University of Texas-San Antonio

10:15 "Philosophy of Music Education," paper, Tina Raymond

10:40 – Break

11:00 – *World Music II* – Pitman Hall, CMC

11:00 "Considering Curricular Challenges: Balancing Emerging Student and Cultural Demands with Traditional Music Teaching and Learning," panel, David H. Evans, Henderson State University; Stuart Hinds, Professional Performer; Larry McCord, Jarvis Christian College; Steven Paxton, College of Santa Fe; Nico Schüller, Texas State University; Zoe Sherinian, University of Oklahoma, panel chair

12:10-2:00 – Lunch Break

2:00 – *Applied Studio II* – Pitman Hall, CMC

2:00 "Superflute: Modern Works for Multiple Flutes / One Performer," lecture-recital, Leonard Garrison, University of Tulsa

2:25 "The Art of the Piano Transcription," lecture-recital, Robert McFadden, Southeastern Oklahoma State University

2:50 "Who's Charley? A Lecture Recital of 20th and 21st Century Music for Trumpet," lecture-recital, Priscilla Ochran Holt, John Holt (trumpet), and Natalia Bolshakova (piano), Austin College & University of North Texas

3:15 "A Musical Timepiece: Harrison Birtwistle's *Clock III* for Solo Piano," lecture-recital, James L. Pitts, Stephen F. Austin State University

3:40 – Break

4:00 – *Applied Studio III* – Pitman Hall, CMC

4:00 "Contrapuntal Music for Solo Voice," lecture-recital, Stuart Hinds, Professional Performer

4:25 "Flute Literature: Exploring Other Alternatives," lecture-recital, Karen Garrison (flute), Nancy Barry (piano), Auburn University

4:50 "*A Shropshire Lad*: In Verse and Song," lecture-recital, Frank W. Ragsdale, Oklahoma City University

5:15 – Dinner Break

7:30 – *CONCERT OF CMS COMPOSERS AND PERFORMERS* – Pitman Hall, CMC

Sunday, March 13, 2005

9:00 – Native American I – Pitman Hall, CMC

9:00 “Native American Culture Unit with Music Integration,” paper, Karen D. Nathman, University of Oklahoma

9:25 “Northern Plains Powwow Singing,” paper, Kent Graber, University of Oklahoma

9:50 “Pawnee Young Dog Ceremony,” paper, Jeffrey Palmer, University of Oklahoma

10:15 – Break

10:30 – Native American II – Pitman Hall, CMC

10:30 “Reflection of Ethnic Identity in Native American and Irish Music Activities,” paper, Sheaukang Hew, University of Oklahoma

10:55 “Remembering Dr. Richard W. Payne,” paper, Jennifer Tompkins, University of Oklahoma

11:20 “Doc Tate Nevaquaya,” paper, Paula Conlon, University of Oklahoma

11:45 – Farewell

Articles

Modal Transformation and Axial Symmetry in Bartók's *Out of Doors Suite*

by Paolo Susanni
Texas State University
E-Mail: ps27@txstate.edu
Web: <http://www.finearts.txstate.edu/music/faculty/bios/susanni.html>

In the decade following World War I, Béla Bartók's musical language evolved toward a complete synthesis of folk and art-music sources that were already evident in his first mature works, such as the *Fourteen Bagatelles* op. 6 of 1908. The war curtailed Bartók's ethnomusicological expeditions and confined his explorations to new avenues for his own original compositions. These circumstances led him to use abstract pitch constructions based on whole-tone, octatonic, and cyclic-interval formations.

The *Three Studies* op. 18 (1918) are evidence that Bartók was *en route* to an amalgamation of compositional techniques and processes that were to be systematized in his later works. The second of the *Studies* highlights Bartók's ability to "modulate" from one octatonic collection to another by way of shared interval cycles. Another important feature of this piece is the use of axial symmetry as a means of establishing tonality. The principles of transformation and axial symmetry would again be used in the *Out of Doors Suite* (1926). In the third *Study*, Bartók maintains the octatonic essence of the second étude, but uses it to extract newly conceptualized cellular harmonies, such as the Z cell that is made up of two perfect fourths separated by a semitone (e.g., C - F - F[#] - B). This cell was to become the primary focus of his next piano work, the *Eight Improvisations on Hungarian Peasant Songs* op. 20 (1920). In this work, Bartók demonstrates that he was no longer simply arranging folk tunes, as he had done in early works such as *Twenty Hungarian Folksongs* (1906), but that he had now transformed many elements of Eastern European folksongs into

abstract pitch-sets that interact in a new and systematic way (Antokoletz 1984, 103). In the *Twenty Hungarian Folksongs*, the original folk tunes are of primary importance, while the accompaniments are secondary. This is not the case in the *Improvisations*. In these pieces, the folk tunes are less important than their abstract derivatives, e.g., the Z cell that is extracted from the modal pitch content of the folk tunes is the primary harmonic construction of these pieces. The *Improvisations* are an important milestone in Bartók's development of transformational techniques as applied to modes, while corroborating his endeavor to achieve synthesis of folk- and art-music sources.

"Bartók's ability to transform both diatonic and nondiatonic folk modes of Romania, Slovakia, and Hungary from one form into another as well as into octatonic, whole-tone and other abstract pitch constructions" (Antokoletz 2000, 61) is fundamental to his most celebrated works. Of these, the *Cantata Profana* (1930) best exemplifies this ability. In the *Cantata*, the dramatic transformation of nine sons into stags is paralleled by a musical transformation of a Romanian nondiatonic folk mode into an octatonic pitch set. The *Out of Doors Suite* (1926) is in this respect the direct predecessor of the *Cantata Profana*, because it is also based on analogous transformations of the same Romanian nondiatonic folk mode. In the *Out of Doors Suite*, the transformations of the basic mode are not tied to a dramatic story line, but serve to outline important formal structures as well as musically interpret the programmatic titles of the individual movements.¹ To further enhance the musical treatment of the titles, Bartók also makes use of rhetorical musical gestures common to Western art-music.

While the transformations of the Romanian nondiatonic folk mode constitute the primary com-

¹ For the purposes of this study, the term "programmatic" applies only to Bartók's musical representation and interpretation of each of the movement titles, *With Drums and Pipes* and *The Night's Music*.

positional process in the *Suite*, Bartók employs other newly discovered compositional techniques in the *Suite's* individual movements. For example, the systematic use of axial symmetry in the fourth movement, *The Night's Music*, functions in much the same way as it does in *Music for Strings, Percussion and Celesta* composed some ten years later (1936). In both pieces, axes are juxtaposed to create differentiation within musical textures, establish tonal anchors, and generate a new means of harmonic progression.

C - D - E - F[#] - G - A - B^b - C

Example 1: Romanian Nondiatonic Mode

The closer proximity of the two semitones in the nondiatonic mode, in contrast to a diatonic mode, creates the impression of a double leading tone that significantly weakens the identification of a single tonic. The double tritone also establishes a basic symmetrical component within the nondiatonic mode, thus rendering it tonally ambiguous.

The tetrachordal structure of diatonic and nondiatonic modes can also serve to explain the more prominent symmetrical quality of the nondia-

With Pipes and Drums

The Romanian nondiatonic mode may be described as a Lydian mode with a lowered seventh scale degree. While it shares common traits with its diatonic counterpart, it differs significantly in structure. The structural differences between diatonic and nondiatonic modal categories seem to render the latter category tonally less stable than the former. Two important factors that contribute to this instability are the particular disposition of semitones and the existence of the double tritone (C - F[#] and E - B^b) within the nondiatonic mode (Example 1).

tonic mode. If we use the modal “white key” collection starting on C, the two component tetrachords are C - D - E - F and G - A - B - C. Both are diatonic. If we start the nondiatonic mode on C, then the two component tetrachords are the whole-tone tetrachord, C - D - E - F[#], and the octatonic tetrachord G - A - B^b - C. It follows, that the nondiatonic mode contains prominent whole-tone and octatonic elements that facilitate transformation into either.

rotation 1:	E F [#] G [#] A [#] B C [#] D (E)
rotation 2:	F [#] G [#] A [#] B C [#] D E (F [#])
rotation 3:	G [#] A [#] B C [#] D E F [#] (G [#])
rotation 4:	A [#] B C [#] D E F [#] G [#] (A [#])
rotation 5:	B C [#] D E F [#] G [#] A [#] (B)
rotation 6:	C [#] D E F [#] G [#] A [#] B (C [#])
rotation 7:	D E F [#] G [#] A [#] B C [#] (D)

Transpositions of Rotations to Tonic E:

rotation 1:	E F [#] G [#] A [#] B C [#] D (E)
rotation 2:	E F [#] G [#] A B C [#] D (E)
rotation 3:	E F [#] G A B ^b C D (E)
rotation 4:	E F G A ^b B ^b C D (E)
rotation 5:	E F [#] G A B C [#] D [#] (E)
rotation 6:	E F G A B C [#] D (E)
rotation 7:	E F [#] G [#] A [#] B [#] C [#] D [#] (E)

Example 2: Family of Nondiatonic Folk Modes, Related to One Another by Rotation.

Just as any one diatonic mode may be rotated to yield the complete family of diatonic modes, so the Romanian nondiatonic folk mode may be rotated to yield a family of seven different nondiatonic modal forms (Example 2). If these rotations are transposed to the common tonic, then one will obtain a set rotational transpositions (Example 2). Different rotations of the nondiatonic mode help to delineate the formal structure of the piece.¹

In mm. 1-10, the rhythmic dyads that represent the drums and the short melodic fragments that represent the pipes assert an E tonic. The rhythmic dyads form a ritornello that serves to depict drums; this ritornello introduces different formal sections. The combined pitch content of these measures yields the incomplete third rotation of the special nondiatonic mode [E - F[#] - G - A - B^b - () - D], the same rotation of the mode (rotation 3) used in the opening of the *Cantata Profana*. However, the melodic fragment that emphasizes the trichord E - F[#] - G (m. 10) is melodically extended downward by the whole-tone D[#] - C[#] (mm. 11 -12), generating a seven-note octatonic-1 segment, C[#] - D[#] - E - F[#] - G - A - B^b, thus effecting the first octatonic transformation of the nondiatonic mode through octatonic extension of the lower modal tetrachord [E - F[#] - G - A] (Example 3). This transformation coincides with the first *sf* (m. 12) that punctuates the end of the first episode. Notably, both nondiatonic and octatonic collections are missing the C that would complete them both.

After a brief restatement of the drum *ritornello* (mm. 12-14), a new rotation of the mode (rotation 7), also in incomplete form, is unfolded separately (mm.19-20) by the pipes [D - E - F[#] - G[#] - A[#]] of the top register and drums [C[#] - D - E] of the bottom register. This event, also marked by a *sf*, heralds the end of the second episode. This rotation of the mode also yields the first significant whole-tone segment of the piece [D - E - F[#] - G[#] - A[#]].

A new drum ritornello (mm. 23-26) ushers in the third episode. The new melodic fragments of the pipes generate (m. 25) a new tetrachord [E - F[#] - G[#] - A]. This tetrachord, melodically extended to E - F[#] - G[#] - A - B (m. 26), is accompanied by a rhythmic dyad [C[#] - D] that yields the complete E Mixolydian mode [E - F[#] - G[#] - A - B - C[#] - D - E]. The melodic extension of the tetrachord continues (mm. 26-32) to generate rotation 2 of the nondiatonic mode [E - F[#] - G[#] - A - B - C - D]. Immediately following this, the dyad [C - D] that completes the nondiatonic mode (m. 33) is itself extended by whole-tones, transforming the nondiatonic mode into the complete whole-tone-0 collection [C - D - E - F[#] - G[#] - B^b] (Example 4). The upper tetrachord of the E Mixolydian mode [B - C[#] - D - E] starts a descent in the lower register (m. 30 f.) and is extended (mm. 32-35) by a tetrachord [A - G - F[#] - E] to yield the complete E Dorian mode that also marks the end of the third episode. The nondiatonic mode is thus transformed through octatonic, whole-tone, and diatonic extensions of its component tetrachords.

The *ritornello* that ushers in the fourth episode (mm. 37 ff.), unfolds the original transposition of the nondiatonic mode [E - F[#] - G - A - B^b - C - D] in its complete form (mm. 41-43). In the lower register of the subsequent measures (mm. 45-48), the mode, spelled out in a series of descending tetrachords, is extended by a four-note octatonic segment to yield a five-note octatonic segment, B^b - B - C[#] - D - E, that is coupled to a three-note octatonic segment, F - G - A^b, in the upper register that completes the octatonic-2 collection. The octatonic-2 tetrachord, B - C[#] - D - E, is transformed (m. 50) into the octatonic-0 tetrachord [B - C - D - E^b], by the lowering of the interval-3 dyad , C[#] - E, to C - E^b. This process is extended to a descending sequence (mm. 50-56) that transforms octatonic-0 to octatonic-1 (mm. 51-53), and octatonic-1 to octatonic-2 (mm. 53-55). (Example 5.) Bartók had used a similar technique of octatonic transformation in the second of the *Three Studies* (1918). (Susanni 2005.) The whole-tone extension of the octatonic-0 tetrachord [C - D - E^b - F] of the top register (mm. 57-61) is completed in the bottom register of the subsequent measures (mm. 62-63) and unfolds a newly rotated transposition of the Romanian Folk

¹ The formal structure of *With Drums and Pipes* is as follows: Ritornello (mm. 1-4) - Episode 1 (mm. 5-12) - Ritornello (mm. 12-14) - Episode 2 (mm. 15-21) - Ritornello (mm. 22-24) - Episode 3 (mm. 25-36) - Ritornello (mm. 37-39) - Episode 4 (mm. 39-66) - Ritornello (mm. 67-72) - Episode 5 (mm. 73-88) - Ritornello (mm. 89-104) - Coda (mm. 104-114).

mode [D - E^b - F - G^b - A^b - B^b - C]. This rotation establishes D as the new tonal center (m. 64) and

marks the end of the fourth episode.

E - F# - G extended by D# - C# to yield octatonic -1 segment
(C# - D# - E - F# - G - A - Bb)

Example 3: Bartók, *With Drums and Pipes*, mm. 10-12

lower tetrachord
E-F#-G#-A

Complete Whole-tone 0 collection (C-D-E-F#-G#-Bb)

Example 4: Bartók, *With Drums and Pipes*: Whole-Tone Transformation of the Nondiatonic Mode by the Whole-Tone Extension of the Lower Tetrachord, mm. 30-34

(B-C#-D-E)

Octatonic 2 tetrachord

Lowering of interval -3 dyad from C#-E to C-Eb

(B - C - D - Eb)

Octatonic 0 tetrachord

Example 5: Bartók, *With Drums and Pipes*: Transformation of Octatonic Tetrachords by a Chromatic Alteration of Interval-3 Dyads, mm. 50-53

Dyads outline cycle-5/7 segment, D - A - E - B

Cycle - 5/7 segment
(F# - C# - G#)

Complete Lydian pitch content
(D - E - F# - G# - A - B - C# - D)

Example 6: Bartók, *With Drums and Pipes*: Cyclical Generation of the Lydian Mode, mm. 70-74

The drum *ritornello* (mm. 67-72) that marks the beginning of the fifth and final episode, outlines the dyads D - E and A - B. Together they outline the cycle-5/7 segment D - A - E - B. These dyads are soon (m. 73) extended by a different cycle-5/7 segment [F[#] - C[#] - G[#]] to generate the complete D Lydian mode [D - E - F[#] - G[#] - A - B - C[#]] (Example 6). The process is similarly repeated to generate both B^b and G Lydian modes.

Bartók chooses the Lydian mode for two important reasons. First, the lower whole-tone tetrachord of the Lydian mode is structurally identical to that of the lower tetrachord of the nondiatonic mode as well as to that of the whole-tone scale. Second, the whole tone scale as well as the Lydian mode can be systematically generated by the interval-5/7 cycle. The generation of a diatonic mode by an interval cycle that occurs at the end of *With Pipes and Drums* creates an important link to the second piece of the suite, the *Barcarolle* that opens with cycle-5/7 segments that generate both whole-tone cycles. The extensive closing ritornello (mm. 89-104) is followed by a short coda (mm. 105-114) that introduces the lower tetrachord [E - F - G - A] of rotation 6 of the basic mode, followed by an octatonic segment [F[#] - G - A - B^b] that suggests the return of the opening rotation (rotation 3) to end the piece.

In *With Drums and Pipes*, the basic mode undergoes octatonic (first episode), whole-tone (second episode), and diatonic (third and final episodes) transformations by different extensions of its component tetrachords. This specific order of transformations follows Bartók's principle of chromatic compression and diatonic expansion, moving from the more chromatic octatonic set to the diatonic

Lydian mode. The transformation of the Romanian nondiatonic mode articulates the thematic development within each formal section and serves to define the formal structure of the piece. The five rotations of the basic mode represent the points of departure and arrival in the process of transformation, while serving to articulate formal structure as they are placed at significant formal junctures.

The Night's Music

Symmetry governs nearly all aspects of *The Night's Music*. It establishes a new means of tonal progression, shapes the formal structure¹ of the piece, generates both symmetrical and asymmetrical pitch collections and is even used to order the sequence of musical activity within formal sections. In this new axial system of tonal progression, sonic areas are established "by symmetrical organization of a conglomerate of pitches around an axis of symmetry". (Antokoletz 1984, 138.) These sonic areas play the same role as the tonal centers of the traditional tonal system do, because both axes and tonal centers establish pitch-class priority. "Any collection of two notes is symmetrical, since they are equidistant from an imaginary axis. If we add other pairs of notes to the first pair so that the two notes in each pair are equidistant from the same axis of symmetry, larger symmetrical collections result". (Antokoletz 1992, 20.) If one assigns a numerical value to all twelve notes of the chromatic scale, where C = 0, C[#] = 1, D = 2 ... C = 12 or 0, then one can cal-

¹ The formal structure of *The Night's Music* is as follows: Section A (mm. 1-16) - Section B (mm. 17-33) - Section C (mm. 34-46) - Section D (mm. 47-66) - Coda (mm. 67-71).

culate the sum of complementation of any two notes around the axis. For example, if $D = 2$ and $F^\# = 6$, the axis of symmetry is at sum 8. The sum is a convenient means of representing the axis of symmetry. The musical texture of the piece consists of a fluctuating number of voices that each represents different axes at different times. The central voice that remains fixed in the middle register of the piano moves mostly in long notes and represents the principal axis around which the other axes rotate.

The calm nature of this middle voice might even represent the night itself, because it sounds in a continuous manner while all other utterances interrupt stillness of the night only to disappear immediately. Individual musical motives are assigned to each of the intrusive sounds that occur in different registers. They range from single dyads to lengthy series of repeated notes that might depict the sounds of crickets. Most of these sounds are constructed from chromatic tetrachordal segments known as X cells. Each X cell is symmetrical around its own axis of symmetry.

The only melody of the piece occurs in the central formal section. While some of the compo-

nent melodic fragments are a result of strict symmetrical inversion, others are not. However, all melodic fragments are bound by dyads that punctuate phrases. These dyads are symmetrical around their own axes and have the effect of rendering symmetrical, even those segments that are diatonic.

The opening measures (mm. 1-3) present the “night theme” in half-note cluster chords. The pitch content of these chords (Example 7) consists of X-5 [$E^\# - F^\# - G - G^\#$] and X-6 [$F^\# - G - G^\# - A$]. When combined, they form a larger chromatic segment [$E^\# - F^\# - G - G^\# - A$] that is symmetrical around the G/G axis at sum 2. This core axis opens and closes the piece. It remains unaltered throughout, with the exception of a few short interruptions. The “night motives” that occur around the core axis are of six types. There are four short motives and two longer ones. In the first formal section of the piece, they are ordered into a palindromic sequence, to give the impression of intensification and relaxation of nightly activity. (Examples 8a through 8f show the six “night motives.”)

Ab and F3 symmetrical around G/G axis at sum 2

Combined pitch content ($E^\# - F^\# - G - G^\# - A$)
symmetrical around G/G axis at sum 2

Example 7: Bartók, *The Night's Music*: The “Night” Theme, mm. 1



Example 8a: Bartók, *The Night's Music*: A Repeated F# (F#/F# Axis at Sum 0)



Example 8b: Bartók, *The Night's Music*: F[#] - G Dyad (F[#]/G Axis at Sum 1)



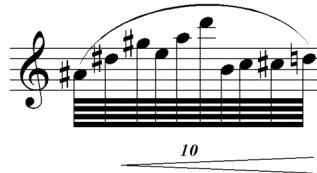
Example 8c: Bartók, *The Night's Music*: An Octatonic-1 Tetrachord [C# - D - E - F] (E^b/E^b Axis at Sum 6); E - F Dyad (E/F Axis at Sum 9); C[#] - D Dyad (C[#]/D Axis at Sum 3)



Example 8d: Bartók, *The Night's Music*: D - E^b Dyad (D/E^b Axis at Sum 5); Cell X-11 [B - C - C[#] - D] (C/C[#] Axis at Sum 1); A Chromatic Segment [B - C - C[#] - D - E^b] (C[#]/C[#] Axis at Sum 2)



Example 8e: Bartók, *The Night's Music*: Cell X-1 [C[#] - D - D[#] - E] (D/D[#] Axis at Sum 5)



Example 8f: Bartók, *The Night's Music*: Cycle-5/7 Segments A[#] - D[#] - G[#] and E - A - D (F[#]/F[#] Axis at Sum 0)

The first night motive (Example 8a) is a repeated F[#] that is sounded with increasing intensity as the piece progresses and asserts the F[#]/F[#] axis at sum 0. The second of the night motives (Example 8b) is a dyad [F[#] - G] that is placed in an extremely high register (m. 4) and represents the first new F[#]/G axis at sum 1. This is followed (m. 5) by a third night motive (Example 8c) that consists of two successive dyads that make up a four-note octatonic segment [C[#] - D - E - F], symmetrical around the E^b/E^b axis at sum 6. The motive is sounded immediately after one of the repeated F[#] (sum 0), and is explicitly given in

sum 3 and sum 9 dyads, i.e. with an axis of sum 6. The process of pairing axes begins in this measure (m. 5). Axes such as 3/9 and 6/0 are said to be complementary, because they are interchangeable through common chords, much like common pivot chords of closely related keys of the traditional tonal system. The fourth night motive (Example 8d) a series of repeated dyads [D - E^b] that form an axis at sum 5 (m. 6-7) are linked to a four-note appoggiatura that forms X-11 [B - C - C[#] - D] at sum 1. Because the appoggiatura and repeated dyads are linked, they form a chromatic six-note segment [B -

C - C[#] - D - E^b], symmetrical around the C[#]/C[#] axis at sum 2. This figure is repeated (m. 9) and is immediately followed by a transposed version, where the repeated axial dyads [F - G^b] are now at sum 11 and the four-note appoggiatura [D - E^b - E - F] forms the E^b/E axis at sum 7. In this instance, the pairs of complementary axes are sums 1 and 7, and sums 5 and 11. The appoggiatura and repeated dyad of the transposed version of figure D form the chromatic segment [D - E^b - E - F - G^b] at sum 8. The complementary axes of sums 8 and 2 are sounded as a pair. The fifth night motive (Example 8e) is a new arrangement of X-1 [C[#] - D - D[#] - E] at sum 5. Motives E (sum 5) and C (sum 6) are juxtaposed (mm. 11-12) to create axial tension that is resolved by figures in the subsequent measure (m. 13). The first of these is the final night motive (Example 8f). Of all the motives, this is the most unex-

pected, for it is made up of two chromatically adjacent segments of the perfect fourth (5/7) cycle [A[#] - D[#] - G[#] and E - A - D] and is symmetrical around the axis at sum 0. In the final part of the measure, a transposed version of the fourth motive (Example 8d) dyad [F - G^b] is at sum 11. The axes are again unfolded as pairs (sums 6 and 0 and sums 5 and 11). However, the sum 6 axis highlights the climactic point of this conflict that is emphasized by a *sf* at the end of a long crescendo. Although some of the even axes are presented in the first formal section (mm. 1-16), it is the unfolding of all the odd axes that defines the tonal progression of this section. The second formal section (mm. 17-33) contains the only true melody of the piece. It is sounded in unison three octaves apart and is divided up into four two-measure phrases (Example 9).

Example 9: Bartók, *The Night's Music*: The Even Axes of the Central Melody, mm. 18-24

All the phrases are anchored to continuously sounding Gs that form an inner G/G axis at sum 2. By the melody's end, the missing axes (sums 4 and 10) are unfolded, and all the even ones are made to rotate around the central core axis at sum 2, represented by the anchor tones together with the central chromatic chord [E[#] - F[#] - G - A^b - B^{bb}]. In conjunction with the G anchor, the pitch content of the first phrase yields an incomplete chromatic segment [D - D[#] - E - () - F[#] - G]. The initial F[#]/F[#] of the two outer extremes form an axis at sum 0. The final D[#]/D[#] that punctuates the phrase ending creates a sum 6 axis and an F/F axis at sum 10 with the G anchor. This G - D[#] dyad punctuates the end of both second and third phrases. The sum 8 axis is yielded by the initial melodic C[#] and G anchor of the third phrase (m. 21), while the D/D of the melodic extremes (m. 22 and m. 24) unfolds the last of the even axes, i.e. sum 4 on all the downbeats. The melody of the third phrase unfolds X-1 at sum 5. This cell extends chromatically outward in the final phrase to yield the chromatic segment C^b - C - C[#] -

D - E^b - E at sum 3. The melody is then repeated, bringing this formal section to a close. Just as the odd axes defined the musical progression of the first formal section, the even axes do so for the second section.

The third formal section begins with the same motives of the first section, but soon the pitch content of the entire texture is partitioned into "black key" and "white key" collections, both of which continue to rotate around the core axis. The first to be introduced is the "black key" collection (m. 38). It is represented by a series of short melodic fragments that unfold a whole-tone segment [F[#] - G[#] - A[#]] at sum 4. This segment is extended upward (m. 40) from the G[#] to yield a four-note octatonic segment [G[#] - A[#] - B - C[#]]. The procedure is repeated (m. 41) in a downward direction to yield a second octatonic segment [F[#] - E - D[#] - C[#]]. These two segments (Example 10) are unfolded in inversion from a common G/G axis at sum 2. Thus, the complete C[#] Dorian mode is symmetrically generated.

The musical score shows a single melodic line on a treble clef staff with a key signature of four sharps. The melody consists of eighth-note patterns. Brackets with labels indicate specific segments:

- A bracket labeled "whole-tone segment" covers notes F# and G#.
- A bracket labeled "Octatonic extension" covers notes G# through C#.
- A bracket labeled "(F# - E - D# - C#)" covers notes F# through C#.
- A bracket labeled "Octatonic extension" covers notes C# through F#.

A large bracket at the bottom indicates that "Octatonic tetrachords unfold in strict symmetrical inversion from a common G/G axis at sum 2". Below the staff, the mode is identified as "C# Dorian C# - D# - E - F# - G# - A# - B".

Example 10: Bartók, *The Night's Music*: Symmetrical Generation of the C[#] Dorian Mode, mm. 39-41

However, this is not the only scale to be generated. The same segment [F[#] - G[#] - A[#]] also extends outward to C[#] on one end and D[#] on the other, thus generating the symmetrical (Hungarian) model of the pentatonic scale from the central G[#]/G[#] axis at sum 4.

While the "black key" collection is unfolding and diatonic as well as pentatonic collections are being symmetrically generated, the "white key"

collection is itself being subjected to symmetrical treatment. This collection is unfolded as a series of three triads E - G - B, D - F - A, and F - A - C. Twice (m. 39 and m. 41), the outer boundary notes of first triad [E - B], spelled E-C^b, are made to encapsulate the chromatic chord [E - F - F[#] - G - A^b - B^{bb} - B^b - C^b] that extends from the G/A^b axis at sum 3 (Example 11).

G - G- B triad is encapsulated by the boundary notes of the chromatic segment (E - F - F# - G - G# - A - Bb - Cb) symmetrical around the G/G# axis at sum 3

Example 11: Bartók, *The Night's Music*: Symmetrical Interpretation of the E Minor Triad

Just as the C[#] Dorian mode was shown to be a derivative of axial symmetry, so too is the diatonic triad. In the fourth formal section, fragments of all the previous sections are restated. The coda is a re-statement of the opening measures and ends with a final statement of the core axis at sum 2.

In *The Night's Music*, the sequence of axial shifts articulates a completely new system of tonal progression. The use of axial symmetry in this piece is systematic in two significant respects. First, the use of a core axis around which other axes are made to rotate is in itself a highly ordered system. Second, the presentation of all the axes as complementary pairs represents the axial system in its completeness. The juxtaposition of even and odd axes in the first and second formal sections helps to define the formal structure of the piece. The principle of symmetry is so pervasive that it even generates asymmetrical diatonic scales and encloses those melodic fragments that are not symmetrical. The axes are represented by a web of specific musical gestures that create differentiation within the musical texture, while musically representing the different sounds of the night.

Final Remarks

The first three decades of the twentieth century saw the systematic weakening and final breakdown of the traditional tonal system. This process was accelerated by the creation of new means of musical progression. In this context, the principle of axial symmetry and the techniques of modal transformation may be regarded as revolutionary. They not only signaled a turning point in Bartók's development as a composer, but also a significant turning point in music history.

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True to Myth: A Study of Cultural and Societal Identity found in the Imagery of Jazz

by Heather Pinson
Ohio University
E-Mail: hp159602@ohio.edu

"The Negro jazz musician of the forties was *weird*. And the myth of this weirdness, this alienation, was sufficiently important to white America to re-create the myth in a term that connoted not merely Negroes as the aliens but a *general* alienation in which even white men could be included." (Baraka 1963, 219.)

Introduction

Amiri Baraka states that jazz musicians are often characterized by the myths that perpetuate around them, or what Andrew Ross has called creating a "romantic version of racism." Casting jazz musicians as "untutored, natural geniuses" easily invokes primitivist ideas of the African American artist, unspoiled by culture or civilization (Ross 1989, 76). Ingrid Monson (1995, 401-402) also notes the romanticizing of racial stereotypes concerning primitivism and sexuality as well as problems of gender. (Shoemaker 1991, 343-360.)

These issues of conceptualization stem from the myths that are created around the jazz community as "outsider art." However, the incorporation of myth into the music, society, and conversation of jazz, as reactions from everyday life, is one of the main reasons that jazz has continued to be a major component of contemporary musical society. The cultural conditions nurtured and cultivated by the jazz society has contributed to several instigations of myth, taken from ordinary experiences of jazz musicians and transferred first to the stage and then into the minds of the rest of society. This article will first explain how the term "myth" is explored through modern theory and criticism, and second, it will examine different kinds of myths associated with jazz, such as (1) the myth of sophistication and the general sense of intellectualism, often associated with performance of jazz, and (2) myths surrounding the personality of jazz musicians and their lifestyles as the embodiment of an entire culture. These examples of myths will also be explained using modern theory and criticism in order to supply the

reader with a better understanding not only of the music of jazz, but also of the way jazz is used in our society, which simultaneously subverts and encourages the incorporation of myth into jazz, thus perpetuating its existence.

Part I: The Origins of Myth

The term "myth" has an underlying understanding that when one is referring to a myth, they are, in fact, referring to a systematic retelling of beliefs or stories.¹ The term "myth" also implies a falsity or an unbelievable occurrence that does not fit within our logical experience of the world. For example, Greek myths consist of fantastic stories of gods and goddesses that possess supernatural powers with which they control the actions of both men and nature. These myths are retold again and again to provide the listener with a sense of historical value to the age of the Greeks and to inform the listener of the Greek system of morality. Moral values were explained within Greek myths through the positive or negative actions of heroes and their interaction with the Greek gods.² While it is true that every myth has its obscurities, inconsistencies, absurdities (how does Beowulf survive 48 hours of intense fighting with Grendel's dame underwater without benefit of an oxygen mask?), it is also true that the value of myth was to try to carve out meaning and form to human life in a world that seemed foreboding and absurd. And so it is, I shall argue, with the origin of music. Myth plays a large role in music of every culture.

In today's world, the concept of myth has changed drastically. In order to accurately present

¹ The word "myth" comes from the Greek word "mythos" which stems from the Greek root "mu." It is defined by Webster's Dictionary in four ways: (1) a traditional story of unknown authorship, ostensibly, with a historical basis, but serving usually to explain some phenomenon of nature, the origin of man, or the customs, institutions, religious rites, etc. of a people: myths usually involve the exploits of gods and heroes: legend, (2) such stories collectively; mythology, (3) any fictitious story, and (4) any imaginary person or thing spoken of as though existing. (Webster 1964, 972).

² This is a rather basic interpretation of a vast amount of information contained in the myth, but this example is used in order to establish how the myth is used in our culture around the time the Webster's New World Dictionary was written (1964).

the term “myth” according to current standings, one must include the additions made by contributors to modern theory and criticism, such as Ferdinand de Saussure, Roland Barthes, Jacques Derrida, and Michel Foucault. Saussure discusses particular codes used in our forms of expression from language and the mental concepts associated with these codes. He calls the codes or the material object the “signifiers” and the mental idea of the code the “signified” (sign = signified / signifier) or ($n=d/r$). Thus in our example of myth, the story of the myth would be the signifier and the reaction to the story or the mental image the story created in our mind is called the signified. Included in the signified are ways to represent the myth used in the constructionist approach.

This discussion between language and representation was the starting point for many scholars of semiotics. One of the main contributors is Roland Barthes, who challenges Saussure’s idea of the signifier and the signified. Barthes argues that an image cannot be discussed through just one connection between it and the meaning it enshrouds. An image can mean several things to many different people; thus, Barthes attempts to expand the signified or the mental image of an object to include other images of the object, therefore making the signified a signifier. While one meaning is constructed from one point of view, this point of view becomes another meaning, which transcends the image a second time. If (sign = signified / signifier) or ($n=d/r$), then [$(n=d/r) + (x=d/n) + (y=d/x) + (z=d/y)$, etc...]. This process, as a post-structuralist approach, can be repeated endlessly, building a layered discourse of an image.

If we return to our example of myth, Barthes also adds to the meaning of this term by exploring the use of power. The power of myth lies in its interpretation, the mental concept as the signified assumes the mental concept of the myth. In *Image, Music, and Text*, Barthes provides several different theoretical articulations of the myth: first, as a “collective representation,” something socially determined as a reflection. Second, myth as an inverted reflection, “myth consists in overturning culture into nature or the social, the cultural, the ideological, the historical into the natural.” (Barthes 1977,

58) He continues by stating that myth is presented today as a product of cultural division, and its moral and aesthetical consequences of the myth are presented as Common Sense, Right Reason, the Norm, and General Opinion.³ A third theoretical articulation of the myth is discontinuous; a myth is not told in its long, extensive narrative form as it once was. Currently, myth is called a “phraseology,” a corpus of phrases or of stereotypes associated with any interpretation of the myth. (This is an important step in our discussion of myth, because the stereotype is always present between any exchange of information.) The fourth theoretical articulation examines myth as a type of speech (which was the original meaning of *muthos*):

“[C]ontemporary myth falls within the province of a semiology; the latter enables the mythical inversion to be ‘righted’ by breaking up the message into two semantic systems: a connected system whose signifier is ideological (and thus, ‘straight,’ ‘non-inverted’ or, to be clearer – and accepting a moral language – cynical) and a denoted system (the apparent literalness of image, object, sentence) whose function is to naturalize the class proposition by lending it the guarantee of the most ‘innocent’ of natures, that of language – millennial, maternal, scholastic, etc.”
(Barthes 1977, 165-166.)

Thus, Barthes dismantles the interpretation of the myth into two categories: one as a connected system of signifiers that create a clear account of the image or story being told, and the other category as a denoted system which takes the image or story literally.⁴ The latter interpretation of myth assumes the legitimacy of the image as a part of language, while the former interpretation fully exploits the use of stereotypes into a collection of images or signifiers. On all accounts, however, Barthes contends that the misinterpretation of semiotics occurs when language is used to legitimize an image when, in fact, no “pure” or “true” interpretation of language can-

³ All of these terms are capitalized in his book to emphasize, I believe, their power in society.

⁴ Barthes also mentions these two categories: the linguistic system, which he calls the language-object category, and the myth itself, which he calls the meta-language category (Barthes 1998, 53).

not exist without stereotypes or the transferring of other images or ideas which also led to stereotypes.⁵

In the continuing discussion of semiotics, one must include the theories of Jacques Derrida, Jean Baudrillard, and Michel Foucault. Derrida states that representation is a source for the production of social knowledge, which is always connected with social practices and questions of power (Hall 1998, 42). The signifier or image is just another code, from which our society creates a system of representation. We build a culture through this false system of representation; thus, there is no absolute truth.⁶ The fact that there is no absolute truth is called a “simulacra,” a term coined by Jean Baudrillard in “The Precession of Simulacra.” Hence, myth to Baudrillard becomes a representation or a simulacra, and he calls the process of substituting the signs of reality for actual reality the “hyperreal.” (Baudrillard 1983, 4.)

Michel Foucault became one of the great intellectual scholars of the twentieth century by studying the production of knowledge: how human beings understand themselves in our culture and how our knowledge about “the social, the embodied individual and shared meanings” comes to be produced in different periods (Hall 1998, 43). In fact, it was Barthes who began this discourse analysis by codifying myth as a system of communication, “myth is not defined by the object of its message, but by the way in which it utters this message”

(Barthes 1998, 51). Arguably, Foucault’s main contribution to the discourse of semiotics is the use of power in our society through language, signs, and the individual. He emphasizes the social and political distribution of power found in semiotics. Also, he explores how individuals are controlled through the physical body by power. He concludes by stating that truth exists in every culture, but it exists as a method of discourse that happens to promote types of power for certain social groups.⁷

Part II: Music – Myth in Jazz

In order to discuss the role myths play in jazz music, we must first examine the discourse of myth as identification. Music, like art, represents the society that created it. Music is not an imitation of the Platonic Forms or Ideas, but it is an organization of our thoughts as creative individuals into our own Idea. In his consideration of various universal levels of music, musical systems, and music in other cultures, Bruno Nettl (2000) believes that myths surrounding the music and its performance are one of the primary resource tools. These myths provide background information, association with cultural identification, and information of performance practice.⁸

In regard to jazz, the myth as a simulacrum provides information about jazz as a cultural identity.⁹ Some of the myths associated with jazz are sophistication, intellectualism, and prestige, which is evident in the way jazz is used in our society.¹⁰

⁵ Derrida coined the term “deconstruction” in his publication *Structure, Sign, and Play*, which challenged the system of limits that semiotics contains. His argument is based on the limits of an image as the signifier. This image is not a pure concept just like Plato’s Ideas are not pure concepts; they are only pure concepts according to Plato. For example, the image of the myth of Hercules is just one retelling; the person telling the myth is basing it on the versions or experiences they have been exposed to. Thus, this interpretation of Hercules is not universal, because nothing is universal. Barthes compares the myth to an example of ideological criticism and semiological dismantling to a caged animal, one that is always being observed away from its natural environment. The new mythology or semiology finds it more difficult to separate the signifier from the signified to form what Barthes called a demystification or a demythification. (Barthes 1977, 166.)

⁶ For additional reading, see Baudrillard 1983. He discusses the signifier as reality, which bears no relationship to the signified.

⁷ For additional information on Foucault’s description of power within society see Foucault 1970.

⁸ Nettl also states that (1) All societies create music resulted from an act of creation, (2) All societies have vocal music which is carried out by both men and women, most have percussion, (3) All societies have music that contains a pulse, (4) All societies have some music that uses only 3-4 pitches, usually combining major seconds and minor thirds, (5) All societies have music that involves in a ritual, and (6) Music transforms experience. (See Nettl 2000.)

⁹ From a post-structuralist methodology, myth can be divided into several categories between both the representation of the object and the object it is representing.

¹⁰ I am aware that associating jazz with a particular myth in our modern society perpetuates visual culture as a reference point, establishing visual culture as one of Baudrillard’s “hyperreal.” By using both visual culture and popular culture, one must substitute signs for the real (visual culture) for actual reality (popular culture). Obviously, through Derrida’s inter-

As part of our visual culture, we hear jazz in commercials for cars to attract the viewer to both the smooth ride and the smooth sounds in order to sell a new car. Jazz is also used in the commercial venue as a mood setter for romantic moments between characters on a television show. On daytime television, for example, many soap operas use jazz as background music in expressing a heterosexual romantic scene. This scene usually occurs in a restaurant or in a bedroom, obviously laden with sexual implications. Thus, one myth particularly of the slow, evocative sound of jazz is the expression of a deep emotion, one which creates a comfortable atmosphere for listeners to enjoy and experience with a loved one. In the process, jazz becomes associated with romance. The traditional myth of jazz as romantic background music establishes jazz as a provocative sound, one which allures the listener to its sensual melodies and hypnotic rhythm. Most stereotypical examples of jazz that fit this myth are ballads, bossa novas, and slow to medium-tempo swing tunes. In fact, this myth is widely used to perpetuate jazz in our modern society for its ability to create an atmosphere through sound.

Another myth found in the use of jazz today is one of sophistication as seen by the introduction of jazz excerpts on National Public Radio (NPR) in the mid-1990s. By including jazz on the number one major news network for radio broadcasting, it becomes associated with intellectualism and high art. By connecting the sound of jazz with news, world events, politics, and the general process of representing the organized thoughts and feelings of our Western society, a myth of jazz as a sophisticated, intellectual form of composition is created. Jazz is “othered” by borrowing its sound from what we assume to be an under-appreciated style of music and placing it into a venue for it to be admired and understood. Again, one may say that according to Derrida’s interpretation of how codes work in our society, jazz becomes a simulacrum, a representation for what it actually is. In other words, the sound of jazz is used as an icon for the culture behind jazz. Thus, just listening to the sound of jazz does not

adequately explain the historical account, political account, struggles for musical freedom, stylistic venues, musical expansions, multi-cultural influences, racial injustices, gender deviances, and cultural community that defines jazz as it exists today.

As already mentioned, the process of “othering” to a realm of high art assumes that jazz must have originated from an unlikely origin or from a society of low art. (Foucault’s discussion of language would identify this transfer as the distribution of power.) By removing jazz from its cultural identity and supplanting it into a predominately white, educated populace of admirers, jazz becomes a process of promoting the underdog, ensuing a transfer of power from the culture that does not have it to one that does.¹¹ This transfer of power creates a positive stereotype in which NPR listeners feel, as if they become more educated by being exposed to the brief excerpts of jazz played on the radio.

However, these myths surrounding jazz function as signifiers, with which we used to identify jazz. Foucault would explain this process as the search for truth. One must include these myths in order to gain a better understanding of how our language and signs are utilized. Thus, Foucault’s image of truth can be obtained by examining our association of certain positive or negative stereotypes or prejudices with an image and is encapsulated within the myth. For example, in the two myths of sophistication and sensualization of jazz, one imagines jazz to be difficult to play, since it is often associated with high art. But this difficulty comes from a lack of understanding of how jazz is performed or played. It has a foreign sound, one that is comfortable but unfamiliar. Therefore, another myth is created from the misrepresentation of jazz as abnormal or incongruent with our understanding of musical production.

Part III: Myth through the Musician

Let us now look at how myths and stereotypes are used in jazz to continue the experience of jazz as

¹¹ The acceptance process of jazz by the rest of the world would fall under Antonio Gramsci’s description of hegemony, “a particular social group’s struggle ... to win the consent of other groups and achieve a kind of ascendancy in both thought and practice over them.” (Hall 1998, 48.)

mystical and not necessarily understood. In his discussion of jazz as ritual and myth, Neil Leonard (1987) believes that it is not always clear to what extent jazz rituals emerge as the enactment of myth, or to what degree myths develop as the rationalization of the ritual, but the two are linked psychologically and culturally. To Leonard, rituals are “repeated practices and patterns related to the sacred; myths are stories about sacred heroes and origins and are sometimes fanciful tales taken seriously by the faithful.” (Leonard 1987, 118.) For almost a century, the jazz community “has functioned as a large educational system for producing, preserving, and transmitting musical knowledge, preparing students for the artist demands of a jazz career through its particularized methods and forums.” (Berliner 1994, 37.) Through oral traditions, the jazz community often exaggerates stories of a popular artist. These accounts indicate how jazz tales justify the music and dramatize its mystique. Thus, another example of myth is described by Leonard as musicians who have no control over their habits or social graces, because the genius of their art requires abnormal behavior.¹² This is probably one of the biggest myths with respect to the music of jazz.

Jazz thrives as an oral tradition, taught mainly by example and through conversation. Although this has changed recently with the outgrowth of literature through books, articles, publications, reviews, not to mention recordings, forming a thorough discourse on performance practice, jazz is still firmly grounded in the oral tradition. A main part of the oral tradition consists of stories, jokes, exaggerations, and background information of any and all musicians that are recognized as performers, arrangers, composers, bandleaders, or just acquaintances. Many jazz musicians are thought to have vivacious and creative personalities and have gained several reputations surrounding their personal life, lifestyle and sexual preference, possessions, habits, and especially their musical career. All of these stories combine to form myths about a particular jazz personality, such as Charlie Parker, John Coltrane,

Thelonious Monk, Dizzy Gillespie, Miles Davis, Louis Armstrong, Duke Ellington, Dexter Gordon, Ornette Coleman, Buddy Rich, Wynton Marsalis, Bix Biderbeck, Tony Williams, and Bill Evans. These musicians are treated like any other celebrity; rumors sprout wherever they go, while events that occur during their late night carousing are amplified to further extend their reach into jazz history.¹³

Let us now consider one musician in particular: Charlie Parker. Even his nickname establishes his dominance as a mythical character. Parker was called “Bird,” because this word represented his style of playing. His choice of melodic phrasing on the saxophone simulated the flight of a bird into the air; thus Parker’s identity as a musician is associated with the myth of free spirit, filling the air with the floating notes sprouting from his saxophone. Parker was as free as his nickname “Bird,” which suggests a liberated symbol common to an artist with transcendental meanings. It is a function of myth, William Turner argued, to evoke feelings of “high and deep mysteries of primordial, generative power of the cosmos in acts which transcend, rather than transgress, the norms of human secular society.” (Leonard 1987, 127.) Parker encompasses the myth as a transcendental figure of jazz.

Charlie Parker was seen as a partly human, partly supernatural being, who led a life full of contradictions. He was polite to band members, but was caught urinating in a phone booth outside of the club where his band was playing; he was thought to mix alcohol together. He was also rumored to have had an illegitimate child with a white women. (*Ibid.*) While such myths about influential jazz figures are not to be confused with their actual autobiography, it seems as if the jazz community is very interested in the tales of their favorite musical he-

¹³ In particular, myths accumulate around certain jazz musicians, whose lifestyles became intriguing to the jazz community as a form of gossip: Miles Davis’ “Buddha on the mountain” image who spoke little and created much, Thelonious Monk’s drug-free antics on stage and lack of social skills, John Coltrane’s exaggerated practice time of twelve hours every day, Tony Williams’ questionable sexuality, Bix Biderbeck’s serious approach to both music and alcohol, and all jazz musicians’ association with sex, drugs, alcohol, smoking, and womanizing that is perpetuated by the fact that musicians play in bars and other unorthodox venues.

¹² Obviously, this myth also depicts all artists, musicians, and actors whose identification with their art allows free license of their personality to creatively mirror the production of their art.

roes. As Neil Leonard mentioned, myths are used to legitimize artist who act irresponsibly, because the genius of their craft employs them to do so. Thus, by explaining the myth, we are, in fact, rationalizing the stereotype of the artist as a flamboyant, creative, and irresponsible individual. It is my view that it is Parker's flamboyant personality as myth that represents several romantic ideals of tragic personal loss, outstanding success, heroic endeavors, exaggerated emotional expression, financial and intellectual wealth, and popularity that best captured the jazz community's attention. Thus, it is his life of struggle and fame, along with his talents for music and women, that attracts listeners to Parker as an influential bebop musician and composer.¹⁴

There are countless other examples of jazz musicians who led a life of myth and intrigue.¹⁵ Clearly, then, one of the major purposes of myth is to create a relationship between the character and the listener or receiver of the myth. This relationship allows us to participate in the lives of such an artist and to identify ourselves with that artist, which creates a mutual feeling as if we are included in their lives. The myth of Charlie Parker dominates the minds of musical society, through which we

constantly seek to identify our own life experiences with our heroes of music.¹⁶

Final Remarks

To speak of jazz at all is to assume a core of music that is identifiably different and distinct from all other forms of music, in its harmonies, melodies, rhythms, and in the types of musical scoring and timbres that accentuate such distinctiveness. Jazz has functioned as everything from a sign of intellectual collaboration to a lone individual, searching for acceptance through his or her craft, from the primitive exploration of one culture to a democratic union of both white and black musicians who strive to continue jazz as an art form. This article has examined several myths of jazz which, when combined, allow the reader or listener to become better acquainted with jazz as a musical icon and jazz as a cultural icon. Jazz has come to represent different things for different people; however, as we have seen, myths provide us with valuable stereotypes and prejudices for and against the jazz musician. These myths allow a universality to flourish, according to Barthes, as a collective representation of jazz. Without these myths, we would not be able to compare jazz to other musical communities, and we would not be able to challenge the interpretation of jazz. Myths do allow us to gain further insight into a musical tradition, a tradition which remains an open music system capable of absorbing new traits without sacrificing its identity. (Berliner 1994, 489.)

¹⁴ For this reason, I believe that the documentation of his life as an exciting professional musician, composer, and conductor was sped along, creating many new sources of literature. Further evidence is found through the sheer number of scholarly writings on his life and contributions to jazz.

¹⁵ What I have neglected to mention is the treatment of women in jazz as another example of social ordering. This idea goes along with the myth that only African American men are good at jazz. As jazz developed in the early 1900s, it was not "lady-like" to play jazz, because of the moral implications associated with jazz itself. Several self-claiming jazz musicians, such as Paul Whiteman, declared, as he was forming his own nationally successful dance band, that he was going to make a "lady" out of jazz. This implies that jazz was not suitable for anyone of high class or anyone with a strong moral background. Thus, a woman playing jazz was associated with ill repute. Throughout our Western tradition, women are seen not for their individuality, but rather how their interaction with society determines their moral worth. Women as jazz musicians today are not openly discouraged, but they are also not endorsed, recorded, nor do they perform as often as their male counterparts. Female musicians are not as likely to acquire a gig, and when they do, they are usually seen as a novelty item, a female jazz musician.

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¹⁶ Aside from myths used to categorize jazz as "outsider art," actual myths told as stories are used within the jazz community to teach musicians the history of African American culture, allowing them an insight into the lives of their favorite artist.

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Were there Great Women Musicians in the Nineteenth Century?¹

by Liz Jones
Ohio University
E-Mail: lizjde@yahoo.com

"That the canon of excellence in western art music includes no female Bach, Beethoven, or Mozart has long been used as an argument to shore up the bastion of innate male superiority." (Naish 1996, 9)

Francoise Tillard's assessment of women in music history is blatantly and truthfully revealing. It begs the question: Were there any great women musicians in the 19th century? I argue: Yes there were. In the 19th century, we can trace the lives of women who lived in the shadow of a male figure, either father, brother and / or spouse. Under cover of social mores and patriarchal dominance, these women lived quiet lives in their "natural" positions in society, and yet simultaneously pursued their talent in music as virtuosic pianists and singers, conductors, and composers. Through a feminist lens, this article

will expose the challenges women musicians and composers faced in the 19th century by focusing on the particular lives of Fanny Mendelssohn Hensel (1805-1847) and Clara Wieck Schumann (1819-1896).² This examination must also include a survey of important issues prevalent in the 19th century, such as The Code of Napoleon, the fallacy of the "Great Man Theory," and the idea of genius as limited to male creativity, as well as the emerging sciences of the 19th century, such as craniology and psychology that perpetuated normative societal behavior, which constructed the binary between feminine and masculine. This discourse will explicate how these 19th century beliefs and socio-political theories propagated misunderstandings about femininity and masculinity, as we observe the lives of Fanny Mendelssohn Hensel and Clara Wieck Schumann.

¹ The idea for this title was taken from Linda Nochlin's essay "Why were there no great women artists?" (Nochlin 1988) and the ideology of the "Great Man Theory."

² Let me state that Fanny Mendelssohn Hensel and Clara Wieck Schumann are two of many examples of women in 19th century music. A brief list of amazing female composers and musicians must include Louise Reichardt, Josephine Lang, Pauline Viardot-Garcia, Louise Farrenc, Louise Héritte-Viardot, Cécile Chaminade, Amy Beach, Rebecca Clarke, and Lili Boulanger, to name only a few.

Within this discourse, a feminist lens is not meant to hinder ones vision with harsh rhetoric and an unyielding aberration of anything that is male or masculine, but rather, it incorporates a view described by Gouma-Peterson and Mathews (1987) as an examination of the “nature, evaluation, and status of female artistic production” (*ibid.*, 329). Although Gouma-Peterson and Mathews’ description is focused more toward the visual arts, it should not, and cannot, be limited to those disciplines; each artistic discipline has had the misfortune of missing the artistic wonders of women in a man’s artistic world. So let us examine this 19th century man’s world by looking at the impact of The Code of Napoleon, the scientific evidences for white male supremacy, the Great Man Theory, and “genius.”

The events that transpired in the late 18th and early 19th centuries reinforced a recurring attitude among patriarchal societies and influenced the course of socio-political mindset throughout the 19th and into the 20th century. Ideologies clashed between the egalitarianism of the French Revolution and the Napoleonic rejection of the preceding regime. Social equality imposed by the chaotic barbarism of the French Revolution established a republic, in which anything goes, the good, the bad, and the ugly, as it were (Durant and Durant 1975, 132-134). Amongst the decadence rife during the post-revolution was the enlightened move toward social equality, as evident, for example, in the article “On the Admission of Women to the Rights of the State,” published in the Condorcet in July 1790. This was an attempt to move toward enlightenment thinking that *all* were created equal, not just men.

What precipitated from this social mêlée of patriarchal unrest was The Code of Napoleon, 1801-1804. In order to restore the status of the family unit as the “bastion of moral discipline and social order,” the Code reinstated aspects of Roman law, specifically the *patria potestas*, or paternal power; this gave the father power over the wife and the children, controlling finances and their well-being, and included his final authority on his children’s marriages as well as any necessary incarceration (Durant and Durant 1975, 181).

Napoleon’s code held sway over every population he subsequently conquered and other-

wise acquired allegiances. While Napoleon was manipulating the socio-political climate of France, his Code influenced other countries as well, and echoed longstanding sentiments by many cultures in and around Europe, including what is now Germany. As Will and Ariel Durant put it, the average early 19th century common German man preferred the dominant role in the family, denounced the anarchy precipitated by the French Revolution as well as the turmoil occurring in the *Sturm und Drang* of German youth (Durant and Durant 1975, 604).

Concurrent with this socio-political proclamation of family values were the burgeoning sciences. Within the emerging world of sciences in the 19th century, craniology was one of the studies that were utilized to help determine the truth about women’s intelligence. It dealt specifically with the size of the brain and the cranium. It consists of a simple formula: the larger and denser the brain, the greater the intelligence, and conversely, the smaller and less dense the brain, the lesser the intelligence. Skull size and shape comes into play as well. Female skulls and smaller brains resembled those of gorillas. The male brains were bigger and their skulls did not resemble any other mammal, it was unique.³

Conflated with scientific investigations were the assumptions made concerning personality differences regarding femininity and masculinity. In particular, the ideologies of the “great man theory” and the idea of “genius” were the pervasive assertions in the 19th century, which are particularly seen in, but not exclusive to, music historical circles. The premise: men were endowed with greatness, and were geniuses, either due to their natural or divinely

³ At this point, it is necessary to point out two specific aspects of these tests. First, female subjects were compared to male subjects, who were all white Euro-American males. Secondly, these were the same tests that were utilized to substantiate the inferiority of the African race, specifically African-American. Skull sizes differed greatly between the white male and the African-American skull. Sketches and photographic documentation of cadavers and live specimens revealed the similarities between African-Americans and sapiens, and the white male specimens had remarkable similarities with statues of Greek men. There are more in-depth studies done on the brain that are not limited to size and density, but also regarding brain function, and go beyond the purview of this paper.

inspired inclination to create, and women were manifestly absent from this group. These ideologies of male greatness refer to stereotypes that were prevalent concerning assumed feminine and masculine personality differences. For example, commonly perceived masculine personality traits include aggressiveness, assertiveness, and being analytical, which suit the rational occupations of engineering, banking, etc., while feminine personality traits are passiveness, submissiveness, and intuition, and are found in vocations such as artists, musicians, and in domestic duties (Halstead 1997, 36-37).⁴ One can surmise that certain scientific examinations concerning the differences between the genders would go to prove that women were incapable of composing music, because they lacked the character traits of assertiveness, independence, leadership qualities, etc.

Examples of the “Great Man Theory” can be found in the writings of Georg Kiesewetter and George Upton. According to Georg Kiesewetter’s *History of the Modern Music of Western Europe*, music history must necessarily be delineated not chronologically, but into epochs that “should be named after one of the most celebrated men of [their] time [...] who possessed the greatest influence over the taste of his contemporaries in their cultivation of the art, and who ... may have demonstrably promoted the art to a higher degree of perfection” (Allen 1962, 88). This perfection, as he called it, referred to the manifestation of man’s genius, the indomitable masculine excellence and superiority. He declared that “genius alone is absolute; everything else is relative, impermanent, unessential” (*ibid.*, 89). Genius necessitates intellectual

prowess, a quality that was intrinsically denied women in the mid- to late-19th century and well on into the 21st century.

In his book *Women in Music*, George Upton (1880) apologetically detailed how women are more emotional than men, which equips them to perform music wonderfully, but disqualifies them from creating music because of the frailty of women’s psyche that cannot withstand the rigors of poverty, stress, and rejection associated with music composition. Instead, he praised the support women give to music either by their emotional performances, or by virtually being a muse.

Linda Nochlin (1988) also addressed 19th century social norms centered on the ideas of the “Great man” and of “genius.” Quoting John Stuart Mill, Nochlin emphasized that humans easily accept what is deemed as natural (*ibid.*, 145). Nochlin agreed with Mill that cultural and ideological biases pervasive during the 19th century were propagated by the white-male. These biases asserted that it was natural that men were more rational and more intelligent than women, an assertion affirmed by Kiesewetter; and it was natural that women were more emotional and incapable of handling the rigorous stress endured by men as was narrated by Upton.

Edith Brower (1894) maintained – in her article “Is the Musical Idea Masculine?” – that women failed to take advantage of opportunities to compose, to excel in the arts, because they hid behind their wifely and motherly duties. It was not the lack of opportunities for women, but their lack of “greatness” within them, to accomplish great things. However, Nochlin reported that the occupations open to women were reduced to domestic duties. The woman’s place in society was literally reinforced by social etiquette booklets, such as *The Family Monitor and Domestic Guide* (Ellis 1844). In this particular text, it is confirmed in black and white print by a female author that women should not pursue lofty “intellectual attainment.” Although this is a “laudable” desire, education should only serve the need for moral excellence and “no further.” And “all that would occupy her mind to the exclusion of better things, [...] all that would tend to draw

⁴ These differences in gender traits were used in social discourses and cultural biases to perpetuate normative socially constructed and reinforced characterizations and stigmas for women and men. Also, the stereotypes mentioned above, although they ostensibly connote positive attributes, decidedly perpetuate a dichotomy between the two genders. Stereotypes can be positive or negative, and can be used as such either accidentally or deliberately. Because they create identities that are fixed and natural, a dominant culture utilizes and imposes stereotypes negatively upon oppressed / conquered individuals or people groups in order to reinforce the dominant culture’s position. In the case of gender stereotypes, a similar marginalization can and does occur.

away her thoughts from others and fix them on herself, ought to be avoided as an evil to her, [...].”⁵

So it is apparent that, due to socio-political and scientific assumptions formulated by men and subsumed by women in the 19th century, women were securely put in their place: domestic duties, child-rearing, and little outside distractions. As one French woman, Mme. de Staël, wrote in one of her major books, *De la Littérature considérée dans les rapports avec les institutions sociales*, in the 19th century: “The entire social order...is arrayed against a woman who wants to rise to a man’s reputation [and specifically] in the realms of art and thought” (quoted in Durant and Durant 1975, 291). In light of these societal stigmas and pressures upon women during the 19th century, Fanny Mendelssohn Hensel and Clara Wieck Schumann were able to propel themselves, unknowingly, into the halls of the music elite.

Fanny Mendelssohn was four years old when her brother Felix was born in 1809. Their parents were Abraham, a banker, and Lea⁶, a talented musician and highly educated Jewess. Although they were four years apart, Fanny and Felix’s relationship remained immensely close throughout their lives. They were given the best musical instruction, first by their mother Lea and then by the Berliner

⁵ All quotations in this paragraph are from *The Family Monitor and Domestic Guide* as quoted by Linda Nochlin (1988, 165). These guidelines helped to promote the patriarchal framework in American society by keeping the woman in her place. However, this socially constructed, male-dominated society was likewise promoted by the propaganda put forth for the male population as well. This topic is outside the focus of this article. However, it must be mentioned that socio-political powers propagated the notion of the ideal American male as explicated in Eric J. Segal’s article “Norman Rockwell and the Fashioning of American Masculinity.” I interject this to show the lengths that have been taken to further the patriarchal regime; both masculinity and femininity have been addressed, inherent in the educational systems, marketing, entertainment, as well as religious organizations. The power constructs depend upon the dichotomy between masculine and feminine. Nochlin’s essay gave a vivid picture of the state of women in 19th century America; they were to be submissive, unintelligent, uneducated, except in domestic occupations to be faithful and helpful wives and mothers, nothing more. To put it bluntly, they were to be “barefoot and pregnant.”

⁶ In this discourse, I will use the spelling of Lea. Her name has also been spelled Leah.

Ludwig Berger, Marie Bigot in Paris in 1816, followed-up with theory training by Carl Friedrich Zelter. Felix would eventually receive many public accolades and secure a place in music history, but it was Fanny who was recognized by family, friends, and teachers as being the better musician (Werner 1947, 326).⁷ Felix himself conceded to Fanny’s musical excellence. He would oftentimes consult Fanny, requesting that she critique his compositions, thereby acknowledging her acuity with harmony, counterpoint, and composition. In spite of Fanny’s obvious skills as a musician, pianist, composer, and later on as conductor, her musical future was thwarted by the societal norms upheld by her father and her brother; her father told her that “Music [...] for you can and must only be an ornament, never the root of your being and doing. [...] You must prepare more earnestly and eagerly for your real calling, the *only* calling of a young woman – I mean the state of housewife” (Citron 1984, 37-38).

Fanny acquiesced to her father’s, and ostensibly her brother’s, will and eventually married the painter of some renown, Wilhelm Hensel, in October 1829. However, by the time she married, she had already composed approximately 500 vocal and instrumental works. She continued to compose sporadically not wanting to interfere with her wifely duties. And keeping with her father’s wishes for her to remain an amateur, Fanny’s performances were limited to the salon.

For many musical women, their only avenue to express their musical talent was at the salons, social events conducted in their homes, where other women, as well as men, would come to enjoy music and poetry. It was at these salons that many now famous composers and performers, men and women alike, were given public exposure. And these salons gave women a safe outlet for their talents, without disrupting the status quo of societal expectations.

Fanny’s salon became a central place of musical entertainment, where “great men” frequently attended: poets such as Johann Wolfgang von Goethe and Heinrich Heine, the philosopher Georg

⁷ Werner quotes Devrient about Felix Mendelssohn’s piano playing: “His technical command of the pianoforte, and musically way of playing, struck me then as surprising, but still inferior to that of his elder sister Fanny.” (Werner 1947, 326.)

Wilhelm Friedrich Hegel, writer Jean Paul, and scientist Alexander von Humboldt (Mender 2003, 244). Her salon became the means by which she could maintain her composing and performing skills. Unlike Clara Schumann, Fanny's only public appearance was for a charity benefit in February 1838.

Even though Fanny was unable to perform publicly, she found her musical voice in her compositions. Through the salon, her pieces could be exposed, and eventually, her sincerely supportive husband greatly encouraged her to publish. Publication would mean a professional music career, which was contrary to her father's and brother's mandate concerning her amateur status. Felix did publish some of her works early on under his name, in his op. 8 and op. 9 around 1825-29. To be published under a man's name was a preferred practice for women who wanted to publish but could not because of their position in society. Fanny eventually did publish at the encouragement of her husband in 1836 and 1846.⁸

Fanny Mendelssohn Hensel was an obedient daughter and a profoundly magnificent musician and composer. She lived the life of a housewife, yet Fanny still managed to accommodate her love of and her skill in music. She balanced her time and made her priorities work. Fanny never gave the slightest impression by inference or word that she regretted her life. And it was only fitting that she died during a music rehearsal.

Fanny was able to pursue her love of music and illustrate her genius, in spite of the interdiction by family and society. Sarah Austin wrote in *Fraser's Magazine* in April 1848 that "nobody who has not heard Mme. Hensel play can conceive what it was. Genius is essentially individual; and though she constantly reminded one of her brother, she was always herself [...]. With her, music was secondary

to the occupations and duties of domestic life, not one of which she ever neglected." (Quoted in Werner 1947, 336.)

When Fanny was 14 years old, another female musical genius was born. Clara Wieck Schumann was born on September 13, 1819, in Leipzig to Friedrich and Marianne Wieck. Both her parents were musicians. Friedrich Wieck was a business man as well as a piano instructor; he sold, rented, and repaired pianos and sold sheet music. He was also considered a well-known pedagogue of his time.

Clara Wieck's sixty-year career is attributed to her father's persistence and powerful control over her life. Her training, though lacking in general education, was exceptional musically (composition, orchestration, violin, fugue, and counterpoint); and her non-musical training, solely administered by Friedrich Wieck, included exercises in health, religion, and languages.⁹ Her father was a dictatorial manager, who controlled every aspect of her life, including dictating to her what to write in her diary and telling her whom she could not get involved with, particularly one his students, Robert Schumann.

Due to her father's despotic control over her education and career, she became a well-known pianist, performing all over Europe. Clara was known as a child prodigy by age eight. Her first performance was at the Gewandhaus at age nine. She made her first formal debut at the Gewandhaus at age eleven, followed by her appearance in Paris when she was twelve. At eighteen, her performances in Vienna won her the *K. K. Kammervirtuosin* at the Austrian court, as well as an honorary member of the *Gesellschaft der Musikfreunde*. In 1838, she was dubbed *Wundermädchen* by the Austrian Emperor.

Unfortunately, when Clara decided she wanted to marry the mentally unstable Robert Schumann, her father abandoned her on the road, spitefully letting her face the world alone. This did turn out to be emotionally detrimental for her. Alone in different cities, she would cancel concerts for psychosomatic illnesses brought on by the stress

⁸ Saving his sister from becoming a published composer backfired in one of his own performances in 1842. Queen Victoria so loved the third song in op. 8, "Italy," and requested Felix accompany her. After the Queen's rendition, which Felix referred to as "more natural from any amateur," he felt compelled to confess that this song was composed by his sister Fanny, of "which I found very hard, but pride must have a fall, and [I] beg[ged] her to sing one of my own [songs] also ..." (Werner 1947, 332)

⁹ She was forced to take long walks with her father daily to keep healthy habits, and it is this practice that is attributed to her long life, for she maintained this ritual till her death.

of performing, mitigated by her abandonment. This does not support Upton's theory that women are too emotional to compose, but rather this is a performance anxiety issue compounded by the absence of her moral support, her overbearing father. Through letters, Robert would encourage her through her uncontrollable fear and anxiety.

Robert and Clara eventually did get married, after years of litigation with her father, who had refused to give his consent for the marriage. This separated her and her father for the rest of his life. After their marriage in 1840, Clara curbed her performances and stayed home to tend their subsequent eight children. She supported her husband's career, encouraging him during his manic-depressive bouts and even premiered his pieces in her salon. The salon proved to be a helpful aspect of Clara's and, most especially for, Robert's career. Clara would perform Robert's works for him at her home salon as well as in her professional concerts. It is believed that if she hadn't supported him in this manner, his music may have been lost to the world. This is due in large part to his avoidance of public performances. (Robert Schumann feared failure and negative reviews that invariably arise from public performances; perhaps he exhibited what Upton declared as a weakness of women in music.)

Robert's mental illness escalated by 1854 with another attempted suicide, and he was institutionalized for two years till his death. Clara was then left with several children to support on her own, as well as to deal with the tragedy of losing the man she loved so dearly. She began doing more concerts to make a living and continued to raise her own children while traveling. She did have the help of her mother and of Johannes Brahms, a family friend. But her inner strength, coupled with her musical genius, kept the family afloat. She proved herself to be the consummate musician and composer.

Despite her success as a performer who was "objective," "exquisite," "full of passion," with "greatest grace and smoothness," and "most beautiful and delicate technique" as Amy Fay described her, Clara's abilities were still questioned (Fay 1965, 25). In her article "Female Pianists and Their Male Critics in Nineteenth-Century Paris," Katharine Ellis illustrates what she termed gendered

composition and gendered performance. Questions were asked concerning a woman's loss of femininity playing male-gendered music, whether playing Beethoven correctly would cause her to deny her sex, and would women feminize male-gendered music (Ellis 1997, 367). To emphasize the alleged ineptness of the female performance, critics, such as Stephen Heller, cite feminine weaknesses and disregard the actual performance. In Heller's critique of Wilhelmine Szarvady's 1852 recital, he stated:

"Among most women musicians there is something precious which they mistake for grace, something affected which they mistake for expression, and a manner of playing specific to them which they mistake for originality. Basically, they prepare, launder, iron, and fold their talent as one would a pretty bonnet, an elegant piece of underwear, or any other piece of clothing; and nearly all the female virtuosos are only more or less competent milliners, who coif and dress and enfeeble poor authors as they please. Really, I can hardly restrain a smile when I hear all the elegant plebs of salon society expounding on the profundity, the originality, the genius of such florists and dress-makers the seams of whose style come apart, whose expression is affected, and who give themselves the airs of an inspired prophetess translating the oracle of such Gods as Beethoven, Mendelssohn, etc." (Ellis 1997, 370-371.)

Although Heller's derogatory remarks were leveled at Szarvády, they were also blanket statements concerning women musicians in general. Nonetheless, Clara was a genius, a very talented performer and composer, an equal to the gods of Beethoven and Mendelssohn. Musically, she rivals many male composers with her use of chromaticism, text painting, and expressive piano accompaniments in art songs. She can be considered equal to and surpasses male performers with her renditions of such "gods" as Bach and Beethoven. Even when Amy Fay compared her with Bülow, Tausig and Rubinstein, Clara was a "classic player. [...] she did Beethoven's Variations in C minor better than Bülow, in spite of Bülow's being such a great Beethovenite" (Fay 1965, 274).

It is true that Clara allowed Robert's career to take precedence over her's, which meant that her piano skills were practiced when it did not interfere with household duties, and especially when it did

not disturb Robert. Even though she has been considered more talented than her husband, she humbly accepted her position as his wife in the 19th century. And in spite of her submission, Clara Schumann is an anomaly in light of Upton's assessment of women composers. She was able to take care of her family, run the family's financial affairs, compose and perform during her husband's mental collapses and after his death. However, none of her acquiescence diminishes her genius as a composer and performer.

In conclusion, the binary between masculine and feminine character traits has been perpetuated by societal constructions, such as "The Great Man Theory" and "genius." Instead of acknowledging and appreciating the differences found in masculine and feminine traits and utilizing our strengths together to help each other's apparent weaknesses, it has been a crusade by some to virtually compete and exploit those differences to prove superiority over the other.

In spite of male domination over female creativity in the arts, specifically music in this discourse, women in the 19th century took opportunities to express their musical ideas and talents. Fanny may have chosen more of a lifestyle conducive to the prevailing mores of her day, yet she managed to compose and perform extraordinary works by her own hands, and even with the support of her husband. Brower might have placed Fanny with the whining women who hid behind their wifely duties, but I contend that Fanny proved Brower's thesis ineffectual, because she still managed to continue her musical endeavors, and Clara more so, because she supported all her children and her husband while maintaining a public career.

Clara Schumann, though quite a lovely woman, worked in the man's world of music composition and performance. Unlike George Upton's summation that women were incapable of handling the stresses of composition, of constraining their emotion to the rigors of composition, she took on the masculine, encased in the feminine and etched a name with the help of her spouse and her father, and even in spite of the latter. Melodies and harmonies crafted by these two women haunt the soul and confound the male ego. Their successes as composers

and performers exemplify the delicate balance of masculine and feminine qualities that must work together to produce musical masterpieces.

More importantly, Fanny and Clara, through their love of music, unknowingly placed themselves in the hall of great, composers, conductors and performers. Their lives exemplify the struggles faced by women, who chose to pursue music composition and performance within the confines of stereotypes and constructed notions of women; their talents and genius could not be squelched by societal norms. They proved that there truly were great women musicians in the 19th century.

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Special Focus: Local Music Traditions

A Visit to the Narciso Martinez Cultural Center

by Richard Davis
University of Texas-Pan American
E-Mail: davisw@panam.edu
Web: <http://panam2.panam.edu/~davisw/>

College music teachers display an amusing paradox. As the designated purveyors of musical culture in

their communities, they sometimes know very little about the music that is actually being made there. For example, while I was teaching in the Cajun country of Louisiana, I knew no faculty members who had actually been to a *fais-do-do* or danced to the music of “Beausoleil.” In an effort to exclude myself from this paradox, I visited one of my communities’ best-known music sites – The Narciso Martinez Cultural Center in San Benito, Texas.



Founded in 1991, the center is named for the progenitor of *conjunto*, Narciso Martinez (1911-1992). Born into a family of migrant workers in Reynosa, Mexico, he absorbed the accordion playing traditions of local Czechs and Germans during a

three year stay in Bishop, Texas. In 1935, he began playing the two-row button accordion and began his long association with *bajo sexto* (large 12-string guitar) player Santiago Almeida. The musical genre they founded, *conjunto* (group in Spanish), featured

melody notes, sometimes very fast, from the treble side of the accordion and bass and occasional chords from the bajo. This style was different from the accordion music of northern Mexico and from the German polka band which was its model. In 1936 the duo began recording for Bluebird Records and scored big hits for what was known, before the age of political correctness, as ‘race music.’ Martinez, also known as “El Huracán del Valle” for his fast playing, became the studio accordionist for Ideal Records and accompanied many famous singers in the emerging format of Tejano music. Because the patrons of conjunto were working-class people, Martinez never made a living through playing. He held jobs as a truck driver, field hand, and caretaker at the Brownsville Zoo. Martinez was inducted into the Conjunto Music Hall of Fame in 1982, and was honored with the National Heritage Award from the National Endowment for the Arts in 1983.

The Narciso Martinez Cultural Arts Center is dedicated to preserving the visual arts, music, theater, dance, and literary works of the Mexicano community. Housed in the old county library, the arts center is blessed with interior and exterior

spaces that lend themselves to a diverse mission. Two large rooms serve as an art gallery, a small theater hosts readings and the Weensdee (sic) Conjunto Festival (every second Wednesday of the month). The grounds have hosted The Narciso Martinez Conjunto Festival for the last thirteen years. Thirteen acts played to a crowd of five thousand in last September’s festival.

Cristina Ballí, director of the center, has been developing several new projects. Among them: a book festival, a ‘third culture’ program for high school visual arts students, a conjunto artist in residence program, and an *estudiantinas* (student serenade) program for public schools.

The Narciso Martinez Cultural Arts Center is currently revising its website, but in the meantime, examples of conjunto and a history of the genre can be found at:

<http://www.pbs.org/accordiondreams/index.html>

The Smithsonian Institution recorded the 1998 Narciso Martinez Conjunto Festival, and the resulting CD, “Taquachito Nights,” can be ordered from <http://www.folkways.si.edu>. The center is located at 225 E. Stenger St. in San Benito, TX. Call 956-361-0110 for hours of operation.

Discussions

The *South Central Music Bulletin* would like to solicit short articles (discussions) – for the Fall 2005 issue – that answer one or both of the following questions:

1. What is the Role of the College Music Teacher in Supporting Local, but Non-Classical Musical Events?
2. Can College Music Departments Expect More Local Support for their Musical Events if They Support Community Musical Events?

Submissions should reach the editor by June 15, 2005.

Opinion & Experience Articles

The Impact of “Smart” Technology upon Teaching Music: PowerPoint® Reconsidered

by Wayne Barrett

Sam Houston State University

E-Mail: wayne.barrett@shsu.edu

Web: <http://www.shsu.edu/~music/faculty/barrett.html>

In this age of techno-fascination, one need only mention the word “technology” in the same breath as teaching to gain the immediate attention, and even the adulation, of university administrations, dispensers of grants, and the general public. At times it even appears that our use of technology in teaching is a principal gauge by which our relevance to “today’s world” is measured.

While instructors in musical *performance* have managed some degree of exemption from the demands to find ever-increasing ways to use technology in teaching, music academics must often do exactly that or risk being perceived as hopelessly out-of-date and irrelevant dinosaurs: a liability to the faculty, to learning, and to the progress of humankind. To be sure, some faculty members surf this techno-wave willingly and with relish. Others are swept along grudgingly. Some continue to swim doggedly against the current.

This is no diatribe against the use of technology in teaching music. In fact, contemporary technology has been used indispensably in the transmission of and dissemination of this very article. We must not be guilty of misoneism in a world where technological change is a given and which benefits greatly from it. But we must also be careful not to rush to use a new technology in a way, or in a context, in which its use inhibits rather than enhances the purposes at hand. There are differences between tools and toys, and there are differences between improvements and fads. Let us always seek to discern them.

Without question, there are many applications of technology to the teaching of music that we would all consider to be exciting tools and im-

provements, ripe with further promise – including some usages of PowerPoint®.¹ They are largely omitted from this discussion, not because they do not exist, but because they are not the topic of the article. The subject at hand is a common use of PowerPoint® in teaching, about which I have serious reservations.

No respectable school wants to be caught dead today that cannot boast the presence of some “smart” classrooms, and the more the better. While “smart” classrooms contain varieties of technology and possibilities, a central purpose of many of them is an arrangement for the use of a laptop computer from which PowerPoint® is used in teaching. In fact, the phrase “smart classroom” translates into the minds of many: “I can use PowerPoint® in that room.” Yes, its use adds to the lecture the presence and the smooth consolidation of graphics, sound, and links to the internet. Who could argue with such enhancements? Well, we can, because the PowerPoint® format often strongly influences, even annexes, the structure and content of the entire lecture, and that is a problem.

PowerPoint® provides chiefly for one and only one broad structure of textual communication: “bulleted” thoughts organized by the amount of information that can be summarized on a slide, bullet by bullet, slide by slide, in what has become an all too widespread monotony of group communication. Since this is an article, not a book, we must settle for one example of a type of music class in which, I believe, the use of PowerPoint® must be very carefully evaluated. Our class is a lecture course, Music History, 19th century. Consider the following, an

¹ In this article, “Powerpoint®” represents any and all computer, audio / video, slide-based presentations software. Since Powerpoint® is the most commonly used, and this brand name is often used as a generic term (the same way one hears “Do you have a Kleenex®?” to mean “Do you have a tissue?”), I believe the article reads better with the same usage. By no means should this editorial decision be understood to represent a particular look at the use of Powerpoint® in teaching, as opposed to other presentations software.

except from my shelf-worn copy of Grout, but which could be – and for our purposes, *will* be – considered an excerpt of a classroom lecture on the chamber music of Brahms.

The “climax of Brahms’s first maturity” is the great Piano Quintet in F minor, op. 34A. Brahms originally composed this in 1862 as a string quintet with two violoncellos; he later arranged it effectively for two pianos, and then, still unsatisfied, combined the string and pianoforte sonorities for the final version (1864). The first movement is a powerful, closely knit *Allegro* in sonata form, with a second theme group in C minor, a well integrated development section, and a coda that begins *pianissimo* with a quiet contrapuntal improvisation on the principal theme above a tonic pedal and then rises to end in the stormy mood of the beginning. The slow movement (A[flat]) is a beautiful Schubertian three-part *Andante un poco adagio* with a middle section in E major. Both the spirit and the themes of the Scherzo recall those of the corresponding movement in Beethoven’s Fifth Symphony. The rousing Finale is preceded by a broad *poco sostenuto* which is like a sketch for the even broader introduction to the last movement of Brahms’s First Symphony. Some idea of the intricate relationships among themes and motives in the Quintet may be gathered from Example XVII-3. (Grout 1973, 575-6)

This excerpt definitely contains facts about Brahms and his music, but those facts are communicated within the context of a literary prose that enriches them in important, if intangible, ways. To reduce Grout’s commentary to a list of bullets followed by short phrases is to destroy much of its intrinsic value, and is, in fact, to obliterate much of the need for Grout.

Of course we realize that in PowerPoint® presentations the visual lists often serve merely as an outline for a more expansive oral communication. Even so, the damage both to literary content and to the learning process can be significant. All literary material does not lend itself to the superimposition of an outline, any more than the description of a beautiful morning walk can be reduced to the three important objects observed upon the way, with subdivision under item: birds. Outlines work best for material conceived in outline form, and while this may fit some of what and how we teach, it is not a universally-appropriate paradigm. To impose an artificial outline upon literary material – includ-

ing lectures – is to do damage to it, an impoverishment of which we should not be guilty. To compound this misdeed, when students are presented with this visible abridgement of what is being spoken, they are often so busy copying the outline into their notes that they hardly benefit from the added monologue. This brings us to the second area of potential damage: the learning process.

PowerPoint® presentations may address the oft-cited visual orientation of today’s young people and the even more oft-cited short attention spans that they are purported to have, but does anyone really believe that deep learning can be reduced to this? A student with a short attention span who likes to “look at the pictures” is a student we need to help, teach, and mentor – not accommodate. Students must learn to study in rather long stretches if they are to realize their potentials, and they must also learn to listen carefully with comprehension and enjoyment to somewhat lengthy narrative. PowerPoint® presentations are designed chiefly for overviews of an introductory or moderately-detailed nature; they should not become the essence of our teaching.

Should we get rid of PowerPoint®? Certainly not. It is an excellent tool, properly used. But we must use PowerPoint® and all technological tools to enhance our teaching – not to define it. Let us return to the excerpt from Grout. No doubt, it did not escape your notice that Grout cites a musical example which is printed in his book (but not reproduced here). Now there – in a lecture – would be an ideal spot to utilize PowerPoint®. Show the referenced musical excerpt on a slide, and then incorporate an audio clip of the music as well. That would be an excellent use of technology. But then, get back to the lecture, *sans* bullets.

I am not techno-phobic, but I recognize that no technology ever approaches the impressiveness of the human brain and the human spirit. When did you last relish a musical work composed by a computer?² Where is the software that can produce a *German Requiem* or a *B-minor Mass*? Are we seeking in our teaching, in our lectures, and in other group communications to utilize the rich resources

² I realize that there have been some. The question remains.

of human creativity and planning, or are we subordinating our creative powers to the prefabricated structures of techno-toys? Let us continue to design and use “smart” classrooms, yes, but let us first be smart *teachers*.

Collaboration: Creating the Large Symphonic Chorus at a Small College

by Alfred Calabrese
Southern Methodist University
E-Mail: acalabre@smu.edu
Web: <http://www.smu.edu/choirs/>

Many of us in the choral field are faced with what seems like an insurmountable dilemma. Our training in graduate school exposed us to the vast repertoire of works for chorus and orchestra. Often our conducting classes and literature seminars centered on works such as Brahms' *Ein deutsches Requiem*, Haydn's *Die Schöpfung*, Mendelssohn's *Elijah*, the Berlioz or Verdi *Requiem*. We lined our shelves with our scores of these works, every chord analyzed, every phrase marked, string parts bowed, breath marks inserted, with pages of analysis neatly tucked away inside, ready for the day when we would lead our own choirs in these performances. And then it happened. We were thrust into the world prepared to stand before a 65-member orchestra and a chorus of 180, yet at some point in the career find ourselves teaching and performing at relatively small colleges that, despite our best efforts, simply do not have the enrollment to yield a choir large enough to perform these great works. For most conductors, the yearning to lead the large choir and orchestra in some of the most profound statements by master composers is an undeniable thirst that must be quenched. One way of doing this is to invite other choirs to join the smaller college ensemble to create a choir of symphonic proportions. At one point in my career, while teaching at just such a small college, I was able to mount gratifying performances of major works such as those mentioned previously. This article is based on my

Works Cited

Grout, Donald Jay. 1973. *A History of Western Music*. Revised edition. New York: Norton.

experiences and is intended as a practical guide to insure a successful performance of this type of an endeavor. Several topics will be addressed, including factors concerning the kinds of choirs to be invited, preparation of the musical resources, working with the guest choirs, and organization of the dress rehearsals.

Inviting the Guest Choirs

This may be the most crucial step that the host conductor will make. Simply filling up the choral risers with 180-200 singers will not, in most cases, ensure a successful or satisfying performance. Several factors should go into the selection of a choir or choirs to invite. These include:

- (1) the piece to be performed,
- (2) getting to know the guest choir and the guest director,
- (3) timing of the invitation, and
- (4) added benefit to the college program.

(1) The Piece to be Performed

The first factor is both a practical and a moral issue. Say, for instance, that you as host conductor have decided on the Verdi *Requiem* as the piece to be performed. Perhaps you have a choir of 60-70 college students with voices mature enough to handle the requirements of the piece. To invite any but the most exceptional high school choir would probably be a mistake, since most high school singers do not have the vocal capacity to sing the work. Unless the invited choir is comprised of advanced singers, perhaps mostly juniors and seniors that are studying voice with a private teacher, then as a group, such a choir would not be able to handle the demands of tessitura and dynamics necessary to sing the piece as the composer intended. To excessively mark down the orchestral dynamics, or to use a smaller

than usual orchestra so that the choir can be heard, would destroy the composer's intentions by failing to produce a true symphonic quality. Furthermore, the piece may actually cause some vocal damage to young singers who will end up pushing. Finally, many young choristers would walk away from the experience feeling unhappy and unfulfilled, knowing that, despite their efforts, they simply were not up to the challenge. A better solution would be to search for another college-level choir or an advanced church choir whose adult members would not feel incapable of singing the notes as written.

On the other hand, some pieces lend themselves very nicely to younger voices combined with more advanced singers. A few that come to mind are Mendelssohn's *Elijah*, Stravinsky's *Symphony of Psalms*, Poulenc's *Gloria*, and Haydn's *Die Schöpfung*. The core of the sound, or perhaps, the "meat" of the sound, will be produced by the host college choir. These choir members must know this and be aware from the beginning of their responsibility. The high school choirs will have some exceptional singers among their ranks, some of whom may be as advanced or more advanced than some of the college singers. These young people will be able to add considerably to the sound of the choir and the conductor will be able to call on them for more vocal power when needed. But for the most part, the high school choir will add a shimmer and brilliance to the basic sound produced by the host choir and, because of the sheer number of singers involved, will help to create a full-bodied symphonic sound.

(2) Getting to Know the Guest Choir and the Guest Director

Before extending an invitation to one or two high school or church choirs, find out a little about the group. Attend a concert, offer to work with the choir in the year prior to the major work, get to know the director and his or her rehearsal style and musical experiences. Speak frankly with the director. Have they ever sung or conducted the piece in question? Will they have the time needed to prepare the work sufficiently? Do they plan on having a balanced choir next year, or, for example, will all of their tenors graduate this spring? Try to choose a choir that is within one to two hours driving dis-

tance from your campus so that from time to time you can make the trip to visit and work with them in their rehearsal space. As a way of finding out about different choirs, conductors should make it a practice of working with local high school choirs on a regular basis. One system that works well is to set up a rotation of school visitations. For instance, if there are twenty high schools in the surrounding area, divide them into two groups of ten, with each group receiving a visit every other year. When offering your services, let the directors know that you will require no fee, and that you will be happy to work on repertoire of their choosing. Most directors are more than happy to have the assistance of a college or university level conductor, especially when their choirs are preparing for festivals and contests. In this way, the college conductor establishes contacts throughout the region and can then have a good idea of which choirs to invite for future performances.

(3) Timing of the Invitation

The optimal time to extend an invitation to a choir to perform a major work at such a level is one year prior to the performance. Those invited will then have the time to look at their calendars, gauge the impact of such a commitment, and decide whether or not to accept the invitation. Those who do accept the invitation will be able to plan their entire next year around the performance, work out rehearsal schedules, order the music, and be in contact with the host conductor prior to the start of rehearsals.

(4) Added Benefit to the College Program

The addition of high school choirs in particular to a college choral ensemble has a further benefit apart from the performance at hand. The high school singers will be able to tour the college campus and meet the college students. They will have sung under the direction of the college choral director in a very exciting performance. Perhaps this will be the first time in their lives that they have sung with an orchestra and professional soloists. This will often produce a steady stream of college prospects at the host campus for years to come. A way to further capitalize on the presence of these students for recruiting purposes is to hold a special audition day

just for them while they are on campus for rehearsals. Get the voice faculty involved, especially if they happen to be soloists in the performance. The students will feel special and important because of the extra attention they receive, thus making their interest in the college program even greater. Finally, if the concert is part of a yearly series, the invitation to a different choir each year can be seen as an honor, especially if the high school choirs are included in advertising and promotion of the event.

Preparation of the Musical Materials

For the most part, it will be unlikely that the guest choirs can join the host choir for rehearsals on a regular basis. The thought of 100 new singers coming in at the last minute may seem like a disaster waiting to happen. The best way to ensure that each choir, although working separately, is being prepared exactly as the host choir is being prepared, is to give each choir director two important sets of materials: (I) a marked score from which to work, and (II) charts explaining extra-musical issues.

(I) The Marked Score

It is crucial that the guest choirs sing from the same edition of the score as the host choir. This score should be prepared by the host conductor well in advance of the first rehearsal, so that the guest director has time to assimilate the markings and ask any questions that may arise. The markings should be explicit and should include:

- any cuts that are to be taken,
- all indications of tempo with metronome markings,
- any changes in text,
- changes in note values for purposes of diction and articulation,
- dynamics, especially those that have to do with achieving balances with an orchestra,
- varying degrees of articulation, such as marcato, staccato, or accents,
- verbal indications of vocal timbre and color ("hushed," "like a whisper," "dark and mysterious," "no accent or crescendo"), or of tempo ("moving forward," "In 2" "a bit slower"),

- shifting of some voices to other vocal lines to achieve proper balance, ("1/3 altos sing tenor line for three measures"),
- indications of diction requirement, and
- breathing and phrasing.

It will be up to the guest director to make sure that their choir members transfer all of the markings into their music.

(II) Charts

In addition to a heavily marked score, the guest choirs should also be supplied with charts which show such things as cues for sitting and standing, rehearsal letters and / or measure numbers which coincide with the orchestral score (often these are not given in the vocal scores), translations of non-English texts, and pronunciation guides. If the work to be performed is a large oratorio and cuts are being made, then a chart indicating both the cuts and the music to be performed should also be prepared.

These, and other markings, should go hand in hand with regular contact with the guest director. Let them know that you are looking forward to their participation and that the concert would be impossible without their help. With the marked score in hand and rehearsals well under way, the next step is to visit with the guest choir.

Working with the Guest Choir

After the guest choir has had the chance to learn most or all of the work, it is time, as the host conductor, to work with the guest choir or choirs. As host conductor, you should want to visit with the guest choirs approximately three to four weeks before the concert. This rehearsal is important for several reasons, not the least of which is the establishment of a good working relationship between conductor and choir. This period also gives enough time for the guest director to correct, improve, or polish those sections that were rehearsed during your visit. The rehearsal really should not be a time for note learning, but rather a time when the choir can see your vision for the work as a whole. Many important aspects of the work can be brought to a new level by your appearance with the guest choir. You should be prepared to bring the following things to these rehearsals.

(a) Energy

Let the choir know right from the beginning how much you appreciate their hard work up to this point, and that you and your college students are looking forward to working with them. Many guest choirs may be a little intimidated, not quite sure if they have learned the music well enough, or if their sound will be to your satisfaction, or if the college students will like them. Their singing at first may be a bit tentative. Because of this, you should expect to have to bring a tremendous amount of energy to this rehearsal. Let them know how much you love the piece and let your conducting and your comments to them reflect your passion. ("Isn't this a great movement?" "I can't think of anything more fun to sing than this chorus." "What a privilege it is to be able to sing this piece.") As the rehearsal progresses and the choir members begin to sing with more confidence, let them know how well they sound. When sections are not quite at the level of preparedness that you had expected, let them know gently that they really need to work extra hard on these sections. A good choir will already know this and will heartily agree.

If the work to be performed is an oratorio, then you as the conductor of the concert should be ready to sing all of the solo parts, including all of the recitatives, and with as much inflection as possible. In this way the guest choir will get a sense, perhaps for the first time, of what the drama is really all about and how their part fits into the overall fabric. They will also be able to hear and react to those musical moments that come directly before the choruses. Run large sections of the work without stopping. As you go through the rehearsal, tell the story in vivid detail. Ask the choir questions, such as "Who are you portraying now?" or "Why is the chorus singing these words at this time?" Get the choir deeply involved in the piece. The level of excitement and energy that the choir will expend will be in direct proportion to the level of excitement and energy that you give to them. And as the energy level increases, the singing will only get better and better. Conduct the rehearsal just as you will conduct the orchestra rehearsal. Use a baton and the full score. Conducting gestures should reflect not the accompaniment of a piano, but the sound of a

full orchestra. Let the chorus see what they will see on stage.

(b) Preparing to Sing with an Orchestra

Explain to the choir what it is like to sing with an orchestra, both in performance and in rehearsal. This may be the first time that most of these singers will have sung with a full orchestra. Many of the basic issues of choral / orchestral performance that we as conductors consider second nature will be new to them and so must be emphasized. The following issues will need to be addressed:

- dynamics,
- dramatic diction,
- projecting the tone,
- patience,
- putuality and etiquette.

Tell the choir that, unlike in their choir room, they may be anywhere from 20 to 40 feet or more from the podium. Let them know that only in rare unaccompanied sections can they sing a true pianissimo. They should know that they should sing with as much resonance as possible at all times, especially in soft sections with the orchestra. All of their dynamics will need to be reinforced. Help them to achieve this by emphasizing good posture and the proper use of the breath.

Listen carefully for their diction, and demonstrate to them how much diction is required to sing with an orchestra. Approach the use of diction from a dramatic point of view. Demonstrate for them and then have them repeat. At first, many will be shy about producing such sounds, and some will giggle at the demonstration. Continue on and soon they will understand how an explosive [gl] in "Gloria," a caressed [ʃ] in "schön," or an energetically flipped [r] in "Irae" can heighten and inform the dramatic moment. The choir should be taught that the voiced consonants, such as m, n, v, or l, should be given a true pitch, and that the consonants in the middle and in between words are just as important (and maybe more so) than ending consonants. Let them know that the main task of the choral ensemble is to communicate to the audience. Excellent diction accomplishes this task.

Ask them right from the beginning to look up as much as possible when singing so that their

tone will be projected out over the orchestra and they will be able to maintain a steady tempo at all times. While all choirs are trained in this way for standard choral concerts, the importance of these aspects is heightened when singing with an orchestra.

Let them know that the orchestra rehearsals will be long and tiring, and perhaps filled with repetition. Or, conversely, if rehearsal time is at a premium due to financial concerns, time spent on the choral numbers may be limited to one time through with the orchestra, followed by a few carefully chosen comments to the choir, then on to the next movement. A well-trained choir will be able to rise to this challenge, yet many choir members used to repetition may be unnerved by this if not forewarned. There may be periods of time when the choir will need to sit quietly while the orchestra is rehearsing a difficult passage, or during a solo movement. Remind them to be patient and polite, and that when called on again they should use all of their energy and training.

Finally, let them know how important it is to be on time, especially if the orchestra is a union orchestra. Rehearsals must begin and end exactly on time and the choir must cooperate by being punctual. There can be no extraneous noise or talking, especially when the orchestra is tuning, and the singers should be respectful of the orchestral musicians and their instruments. At the end of the rehearsal period, thank them again for their work and energy, compliment their director, and let them know that you and your choir are happy to share the stage with them.

Setting the Stage: The Dress Rehearsals

During the week of performance, and before the first orchestra dress, it is appropriate and necessary to have a “piano” rehearsal with all choral forces assembled on the stage where the concert will be performed. As the host conductor, you should, with the help of a house technical manager, see to the following details:

- (A) construction of the choral risers and distribution of chairs in each row (and in some cases, ordering of rental chairs),

- (B) stage lighting, and fixing of variable acoustics where available,
- (C) preparation of a seating chart, and
- (D) replicating the orchestra rehearsal.

(A) Risers and Chairs

Sometimes the conductor has no option as to the placement or configuration of the choir on stage. This is often the case with halls that have a relatively small stage, that have built-in risers, or in the case of a church, that has fixed choir stalls. If, however, there is some flexibility, then the conductor should meet with the manager of the technical crew as much as one month prior to the first rehearsal on stage. Decisions should be made as to the exact placement and configuration of the risers, how many chairs need to be placed on them, whether there should be a row of singers on the floor, whether acoustical shells are necessary, and mostly, how to make the most efficient use of the space. Remember to take into account the size of the orchestra and certain of their needs, such as extra room for the trombone slides, the number of timpani, and sufficient space for the bowing arms of the string players. After deciding on the placement of the risers, the conductor must then decide on the number of singers in each row. However, simply counting the total number of singers and dividing by the number of rows will probably not be sufficient. While many symphonic choirs employ the standard SATB setup from stage right to stage left, individual circumstances might force you to come up with another solution. What follows is anecdotal of one such solution.

Recently, I was in a situation that, when all the choirs were combined, created a choir of exactly 64 sopranos and 64 altos with a *total* of 56 men, for a performance of *Elijah*. Because the men’s voices were very strong, they would have fared admirably in a stage left position. Yet, for the sake of both symmetry and acoustics, I decided to place the men directly in the middle of the choir flanked by an equal number of sopranos and altos. In both cases, both visually and acoustically, the solution worked very well. The men’s voices were very present throughout and their relative proximity to the conductor gave them added security that allowed them

to sing with confidence and gusto. This decision affected the number of singers in each row, and so prior planning was crucial.

(B) Lighting and Acoustics

The decision of where to place the risers will affect the lighting. Talk with the hall manager about the need for all singers to be well lit in order to see their music and be seen. If the hall has moveable curtains or ceiling baffles, take into account the most appropriate acoustic for a work with large chorus and orchestra. In most cases, the acoustic should be a bit drier than for a typical choral concert, in order that the highest winds, the upper string sounds, and especially the brass instruments do not overbalance the choir. A live acoustic which may be perfect for a concert of Renaissance choral music will probably not work as well for a performance of this magnitude.

(C) Seating Chart

Obtain from the guest directors the heights of all of the singers in each section. Also, speak with the guest directors about the strongest singers in their choir. Ask if there are some singers who may need extra consideration, such as a special needs student who should be on the front row. Make a seating chart that seats choir members next to singers from different choirs. Most guest singers, both high school students and church choir members, love to sit next to the college students. This can be a great recruiting tool. Perhaps you have discovered an excellent soprano or a bass in one of the high school choirs and are trying to recruit them. Place them strategically between two of your best singers in that section. Prior to the rehearsal, let your college students know about this prospect so that they will be able to speak enthusiastically about your program. The high school student will feel like they are already a member of the college choir, and this experience may be just the thing that convinces them to attend your school.

After making a seating chart, make an index card for each choir member containing the seat assignment (e.g., row A-14). The card will correspond to an identical card that has been pre-set on the chairs. One way to expedite the seating of the full

choir for the first time is to color-code each choir. For example, perhaps the host choir is blue, one guest choir is green, and another is red. Use either different colored ink to write the numbers, or use different colored cards for each choir. Give the cards to each guest director who will then hand them out to their own choir members. The same colors used for the cards can be used for the seating chart, with all of the names from one choir written in the same color. If the seating chart is then hung on a wall, provide a color legend underneath to indicate the color used for each school.

(D) Replicating the Orchestra Rehearsal

During the piano rehearsal, be sure to place the podium exactly where it will be when the orchestra arrives. It is important for the choir to see and experience the gulf that separates them from the conductor. Encourage the choir to stay with the baton, on top of the beat as much as possible, even to the point of slightly ahead of it. This will help to alleviate any sense that the choir is behind the beat due to the distance from the conductor. Conduct as if the orchestra were present. When speaking to the choir, make eye contact with as many singers as possible and speak clearly and audibly. Continue to emphasize healthy singing, including good posture, proper breath support, and precise diction.

Lead the rehearsal so that the choir ‘peaks’ in time for the concert. Allow the singers to revel in their sound, even as you continue to work on developing and polishing the final product. Especially in an empty hall, this newly created ensemble will be able to experience its collective power. The excitement created at this rehearsal should be palpable. Take great care that, even as the intensity increases, voices are not overextended. Remember that, within a few days time, the choir will be in orchestra rehearsals that will require great stamina.

Likewise, these orchestra rehearsals themselves will be a period of growth, learning, and building of intensity. Conductors should be keenly aware of the delicate balance required between periods of singing at performance level and periods when the choir can ‘mark’ in order to keep voices fresh. There will be passages or perhaps entire movements that are particularly difficult for the or-

chestra. These will require repetition, but rarely should the choir be asked to sing full voice with each repetition.

This is the time to see and hear the hard work begin to pay off. With all choristers from different choirs using exactly the same precise markings and having been trained in essentially the same manner, the instant ensemble created is an amazing thing to behold.

Conclusion

Certainly these procedures and suggestions translate into a formidable list of responsibilities for the host conductor, requiring that the work begins almost a full year before the concert date. Beginning with the thorough preparation of possibly several vocal scores; the multiple visitations to as many as three different choirs; creation of seating charts, tables,

and graphs; setting of risers, chairs, lighting, and acoustics; not to mention the printing of the concert program with appropriate program notes, hoping that traveling choirs will be met with good weather; and last but not least, regular rehearsals with his or her own choir, the host conductor has a very full plate. In addition to all of the aforementioned duties, the host conductor must also prepare the orchestral parts in the same precise manner as the choral scores; may have to hire and meet on several occasions with soloists and a concertmaster; handle the publicity; and may even have to issue contracts and see that all appropriate personnel is paid. Despite the enormous amount of work involved, the experience is worth every minute. The tremendous sense of pride and accomplishment can be seen on the faces and heard in the voices of all of the musicians involved in such a worthy effort.

What a Private Music Teacher Can and Cannot Learn in College

by Jenny Green

E-Mail: fiddlerjenny@ev1.net

University students who desire to become professional private music instructors are faced with the dilemma that most universities and colleges don't offer a degree appropriate for the field they desire to enter. Students in this situation must decide if it is more practical to study music education or music performance. A music education degree requires many pedagogy courses, proficiency on a variety of instruments and going through the process of student teaching. The end result is that the student is equipped to conduct a middle or high school band / orchestra or choir, or is prepared to teach young elementary school students the music basics in a classroom setting. These outcomes are far from the desire of most private music teachers. A performance degree, on the other hand, gives students the basic tools needed to continue a performance education at the graduate level in preparation for major ensemble auditions. This degree plan does not focus

on any of the pedagogical subjects a private music instructor would need. Those who enjoy teaching one-on-one and aim to be self-employed music teachers fall into the cracks, because there is no degree plan appropriate for their intended profession at most major universities and colleges.

As a student who belonged to this category of misfits, I chose to earn a degree in violin performance and subsequently set up a private studio. My decision was strongly influenced by my distaste for teaching and disciplining large groups, as well as my observation that most violin teachers additionally engage in some type of performance aside from teaching. The majority of the classes I was required to complete have served me well in the teaching field, but changes could be made to cater more directly to students who desire to enter the field of private teaching.

The most useful classes I took were the performance related classes: private lessons, orchestra, chamber ensemble, and convocation. Private lessons were by far the most helpful. Not only did I improve my own technique – which is very important, since students learn by example – but I also absorbed new teaching styles by taking lessons. I

was fortunate to have had two different teachers during college. Each had a very different teaching style, so I was able to decide what I liked and did not like about both styles and incorporate what I liked into my own style. My teacher for the first three years required me to study what she called "teaching pieces." At the time, I resented the fact that I was required to study pieces I didn't think were challenging enough for a student at my level. In my first year of post-college teaching, I took on a high school student and when I went to pick a UIL solo piece for her, all my lingering resentment for my former teacher was eradicated; I had played many more of the pieces on the list than I expected and now had a variety of pieces to pick from that I felt I could teach well. This first teacher also gave me good ideas on effective and non-effective ways to practice. Because she taught only adults, I now have to learn to translate these practicing suggestions into what will work for a child and apply it to my students. My second teacher was well aware of my intentions to become a private music teacher and spent lesson time discussing effective teaching methods. Outside of her own college teaching, my second teacher also taught many children, so she was able to instruct me on teaching kids. I am now able to apply many of the analogies she used during my lessons when teaching my current students. This second teacher was fundamental in teaching me about phrasing, solo dynamic levels, and bowing styles, all of which I find valuable to my everyday teaching.

Orchestra also was tremendously beneficial. My sight-reading skills developed in college orchestra are by far some of the most essential skills I use. Countless times, my current students have brought school orchestra music to a lesson, and I am required to teach a piece I have never seen or heard before. Also, by playing the works of a variety of composers in orchestra, I now know what the musical markings mean in relation to the style in which the composer wrote. An example is a grace note written by Mozart: it will be played differently than one written by Brahms. Additionally, because of my orchestral experiences, I am able to tell my students when they need to look up to the conductor. Having both solo and orchestral training simultaneously en-

abled me to differentiate between playing in both settings, for instance the difference in solo and orchestral dynamics.

The most important knowledge I gained from my chamber ensemble class did not have to do with actual playing. My teacher for the first three years of college spent a few weeks each semester doing classroom activities. Although my classmates and I considered these assignments to be "busy-work," I was able to get critiques on my lesson policy, and learn about adjudication. To this point I have not yet had to judge any competitions, but I now have a better understanding of how the judges operate, and this enables me to adequately prepare my students for UIL Region auditions and UIL Solo and Ensemble contests. The performance aspect of this class has assisted me in coaching groups of students as well as given me confidence in playing duets with my students.

Although Convocation met only once per week, I strongly believe observing other performers is important not only in improving personal performance abilities, but also in instructing students on how to perform. I would have found this class even more helpful had the performers spoken on the aspects of performing, including the necessity of confidence, performance mannerisms, etc.

The music theory classes I took during college prepared me well for my teaching career. Because I teach mostly beginning and intermediate students, I rely most on the pre-Theory I course, which taught me the basics of chords, key signatures, and rhythms. I spend some time discussing chords with my more advanced students, to help them with memorization, and I spend a great deal of time discussing half and whole steps, because these relationships are so pertinent to intonation on the violin. The aural skills classes aided me most with my personal intonation, allowing me to set a good example for my pupils. Since I teach mostly Baroque music, I don't use much knowledge from the 20th Century Techniques course I completed. However, I do use my knowledge gained in Form and Analysis often, to help students identify phrases in order to create proper dynamic levels and improve the ease of memorization.

The music history and literature classes I attended taught me a lot about the different composers' styles, which is essential knowledge in my profession. I also learned about what different notations mean and how to apply this to my student's pieces. Occasionally, I will give my students some biographical information about the composer of their piece.

I was required to take two semesters of class piano in college. What little skill I gained from just this short study of the instrument, I use daily! Not only do I accompany my students, but also I will occasionally refer to the piano keyboard as a visual reference when discussing half and whole steps. As much as I was thankful to have completed all the piano courses required (due to the difficulty I had sight-reading on the instrument, which I never am called to do now), I wish my skills were further developed, so that I could accompany my students when they progress beyond the beginner level. I also took a guitar class during college. Since I teach both classical violin and fiddle, I play guitar as much as I play piano to accompany students.

I seldom rely on the conducting class that I took, but on occasion I need to discuss what the conductor is doing and have been glad I took the course. As a substitute for the second semester of

conducting, I took World Music, which has yet to be called upon in my teaching career. Although I thoroughly enjoyed this class, if any of the music classes were to be replaced with one, more appropriate to teaching in a private music studio, this class would be a good choice.

Among the things I did not learn in college, but frequently use, are specifics on how to teach very basic techniques, such as holding the bow, left hand position, vibrato, and violin posture. Teaching groups of kids together is a field I still feel tentative about, despite some limited experience. Communication with parents is one of the most difficult parts of my job, and this is something every child's music teacher does to some extent, whether the parent is very involved and attends lessons or just foots the bill. The business aspect of my job is still something I am learning by trial and error, specifically advertising and accounting. Classes on marketing and taxes for the small business owner would serve a private music teacher well. Finally the most important thing no college instructor has ever mentioned to me is the necessity for a child's music teacher to have a positive attitude and make music fun. Most young students won't become professional musicians, and for these kids just increasing the child's musical appreciation is most important.

Overlapping Our Boxes: Integrating the Music Curriculum

by Lon W. Chaffin
University of Mary Hardin-Baylor
E-Mail: lchaffin@umhb.edu

It seems the phrase "outside the box" has been used in every area of our culture, from business management to artistic expression to taco commercials. Even in light of this trend, to consider options beyond our parameters of comfort and understanding, society appears to be moving toward ultra-specialization. We have physicians who specialize in neo-natal neurological trauma, historians who focus on statistics and governmentality in the Nile

valley, and musicians whose careers have been established on the study of musical traditions of the Spanish Caribbean.

In most college and university schools of music, the specialization is not quite so dramatic, but we do divide our curriculum into various and sundry "boxes." Typical boxes are Theory, Composition, History, and Performance. Needless to say, these could be, and often are, carved into smaller categories. There are other boxes we could include as well, but for our purposes here, these four general areas will suffice.

The purpose of this article is to bring some focus to the need we have, as college and university music educators, to not only "think outside the box," but to take our box and overlap it with the

boxes of our colleagues. If we genuinely want our programs to produce complete musicians, we must integrate our curriculum more effectively. I am not suggesting that we, necessarily, design new courses, but to evaluate the courses we currently teach and incorporate new strategies to make stronger, more effective connections to other areas of musical study. If we, as faculty, do not guide our students in making these connections, they are forced to cross-reference the material for themselves. Although the discovery process is a valuable educational tool, leaving the overlapping to our students alone can lead to weak and incorrect connections and correlations, or worse, no connections at all.

Overlapping Cognitive Skills

If our students are to be complete musicians, they need to develop a variety of cognitive skills. They need to be able to think

- factually,
- contextually,
- critically,
- analytically,
- creatively, and
- expressively.

There are areas of study in which these cognitive skills are more readily used and others where they are not. The factual skills are probably more active in the area of History and less noticeable in the areas of Performance and Composition. I am not suggesting that performers and composers cannot think factually, but that these skills are typically not the foremost cognitive functions in those applied areas. The creative and expressive skills are generally thought to be more active in Composition and Performance.

My intent is not to assign specific cognitive skills to each of our different boxes, but to demonstrate ways in which each area of musical study can benefit from the various skills. The ultimate goal would be for our students to apply each of the cognitive skills mentioned to every area of their musical education.

If our students could transfer the critical and analytical skills developed in Theory to the music being used in Performance, it would serve to elevate their understanding and enhance their ability to per-

form the music. The same would also be true if they considered the historical, factual, and contextual aspects of each piece they studied.

If creative and expressive skills were brought into the Theory classroom, applied to the concepts being taught, and expected as part of the students' work, how much more quickly would those in our classrooms make the connections between the vocabulary and structure of music and musical expression? There needs to be effective, innovative ways of bringing Theory out of the book and into the ear and musical experience of each student. Theory can connect with both the intellect and the senses. Analysis and expression should not be exclusive of each other. They coexist in every piece of music.

Another appropriate connection is that of bringing a performer's perspective into Composition. It seems so logical for a composer to envision and sense how the performer will interact with the music he / she has put on paper. That composer can benefit from taking on the expressive attitude of a performer, "feeling" the music, and composing with a performer's expressive skills. How much greater the musicality of our students' compositions could be if the expressive skill of Performance was integrated into the, sometimes technically-focused, craft of Composition.

Before we move into more practical matters of integration, let us consider one more example of overlapping our cognitive skills. If our students are asked to think in the realm of facts, dates, places, composers, and contexts in the History classroom, couldn't those facts, dates, places, composers, and contexts be linked to Theory as well? Since, through the ages, theoretical concepts have been aligned with the developing compositional techniques common to each musical era, our students should benefit from knowing how their current Theory concept or analysis fits into the context of its historical period and composers' styles. Discovering these links would serve to reinforce the information and concepts acquired in both History and Theory.

Linking the Classroom, Studio, and Rehearsal Hall

We are often able to verbalize “why,” but are occasionally left with an unrealized “how.” The following is a list of practical suggestions to bring the contents of one box into the others. It is really just a beginning point of how to implement these concepts and should not be considered in any way exhaustive. I hope it will stimulate your creative skills as an educator and serve as a launching platform for the endless possibilities for overlapping our respective boxes between the classroom, studio, and rehearsal hall.

Theory into Performance

- Emphasize the same attention to detail in the studio as in the Theory classroom.
- Make note of the voice-leading and counterpoint for better nuance.
- Lean on the active tones to move and energize the melodic lines.
- Understand the harmonic structure to facilitate creating a better mood / color.

Performance into Theory

- Play examples and exercises with expression.
- Have students perform examples / exercises / homework in class.
- Analyze examples from the applied studios and ensembles.

History into Performance

- Emphasize the historical context of the repertoire.
- Emphasize the composer’s style / era / contemporaries.
- Explore the performance practice common to the era of the piece.

Performance into History

- Have faculty or students perform, instead of listening to recordings.
- Emphasize performance practices related to historical eras / events.
- Require students to attend performances related to classroom topics.

Theory into History

- Incorporate aspects of the historical development of Theory.
- Use the same anthology for Theory, History, and Form & Analysis.

History into Theory

- Link the development of Theory concepts to historical developments.
- For the pieces being analyzed, discuss the composers and their contemporaries.

Composition into Theory

- Assign composition projects utilizing the concepts being emphasized.
- Analyze new works by faculty or students.

Composition into History

- Have the students compose brief pieces in the style of the era being discussed.
- Have the students compose brief pieces in the style of a specific composer.

Composition into Performance

- Perform new works by faculty and / or students

Extended Projects

Taking the above suggestions one step further, I have outlined two extended projects that could be used to facilitate this overlapping of boxes and cognitive skills.

The first is a Lecture Recital. As a course project, have the students prepare a lecture based on a piece currently being studied in their applied lessons. Have them include the following:

- basic background information (significance of the title, basic translations, etc.),
- composer’s data and contemporaries,
- composer’s style characteristics,
- historical context,
- performance practice,
- formal structure,
- texture,
- harmonic structure,
- melodic structure,

- theoretical concepts, and
- anything the instructor deems significant.

When the lecture has been prepared, the student should present it with a personal performance of the musical work. Needless to say, every student in the class should be required to attend.

The second project is a Performance Journal. The students could be required to keep an ongoing journal, which includes a data sheet for every piece performed over the course of their educational trek. This journal should include every work from their private instruction as well as ensemble performances. The journal should be maintained from the first semester they enter as a music student until graduation. Each data sheet could contain:

- title,
- composer,
- composer's dates,
- composer's contemporaries,
- era of music history,
- basic theoretical concepts utilized (keys, modulations, texture),
- basic formal structure,
- translation of the text (if appropriate), and
- any significant background information about the piece.

Not only would this project help the student connect and overlap several areas of musical study, but would serve as a valuable resource when completed.

Making It Work: Cooperation and Collaboration

Being aware of the pressures and time constraints under which instructors function, and that some of these ideas would take extra preparation and class time to develop and implement, we each must determine the value of this integration concept and weigh the sacrifice against the ultimate outcome.

Obviously, one instructor cannot bear the sole burden of seeing that our music curriculum overlaps. It will take cooperation, collaboration, and a daily commitment from the faculty as a whole and as individuals. Every instructor needs to be involved. Every faculty member needs to "overlap" as much as possible in his / her classroom, studio, and rehearsal hall.

Those of us who have been granted the ever-challenging day-in and day-out task of educating young musicians must integrate our curriculum more effectively, if we genuinely want our programs to produce complete musicians. If we want our students to grasp the significance of being a comprehensive, integrated musician, we must be models. These last suggestions may be a good place to start.

First, show an interest in areas other than your own. Classroom teachers should attend studio and ensemble performances. Applied teachers and ensemble directors should attend Theory and History lectures. Everyone needs to attend composers' concerts.

Secondly, we should all continue to learn. Be ready to answer questions outside your own field. If you don't know the answers, know where to find them.

Thirdly, be willing to step beyond your comfort zone. Classroom teachers, perform. Performers, give lecture recitals. Conductors, give verbal program notes. Composers, perform and / or lecture.

If we want our students to be complete musicians and scholars, we must offer them the opportunities, expect the best of them, and be examples for them.

Composer Portrait

In Search of Beautiful Music: A Portrait of, and Interview with, Composer Joe Stuessy

by Nico Schüler
Texas State University
E-Mail: nico.schuler@txstate.edu
Web: <http://www.txstate.edu/~ns13/>

Joe Stuessy [Clarence Joseph Stuessy, Jr.], born on December 14, 1943, grew up in Houston, Texas, and received early musical training on the piano. Although the piano was always his primary instrument, he also played various other instruments during his junior high and high school years, such as oboe, saxophone, tuba, timpani, and organ. Stuessy majored in music theory and composition at Southern Methodist University [SMU] (B.M. with magna cum laude in 1965) and music theory at the Eastman School of Music of the University of Rochester (M.A. in 1967 and Ph.D. in 1978). His primary teachers were Eugene List (piano), Robert Gauldin (music theory), as well as Bernard Rogers and Samuel Adler (composition). As a student, Stuessy appeared as a piano soloist with the Dallas Symphony Orchestra, the SMU Orchestra, and the SMU Mustang Band. In 1970, he performed his Piano Concerto No. 1 with the Houston Symphony Orchestra. During his residence at Eastman, he was a Teaching Assistant from 1965 through 1969.

Joe Stuessy taught music theory, composition, and piano at Texas Woman's University [TWU] from 1969 to 1973. From 1973 to 1979, he taught theory, composition, and rock music at SMU, where he also became the Associate Chairman of the Division of Music (1976-1979). Both at TWU and SMU, he developed and led the comprehensive musicianship program. From 1979 to 2003, Stuessy was Professor and Chair of the Division of Music at the University of Texas at San Antonio. He has been Professor and Director of the School of Music at Texas State University since 2003.

Although his first compositions were written during his teens, Stuessy began formal training in

composition during his undergraduate studies. However, his "official" list of compositions starts during his Eastman years, beginning in 1965. His Piano Concerto No. 1 was premiered by the Houston Symphony in 1970 and was later performed by the San Antonio Symphony and the Moscow State Orchestra. From then on, Stuessy composed for various musicians, including jazz trumpeter Clark Terry, pianist Valeri Grohovski, the ensemble Voices of Change, and singers Linda Poetschke and Timothy Jones. His compositions were also performed by the Dallas Symphony, the Eastman-Rochester Symphony, the Moscow Youth Orchestra, the Bolshoi Symphony, various college ensembles, and by many other musicians and ensembles. In 1993, the Composer's Union in Moscow, Russia, hosted a concert completely dedicated to the music of Joe Stuessy.

As a scholar, Joe Stuessy wrote on *The Confluence of Jazz and Classical Music from 1950 to 1970* (Ph.D. dissertation; Rochester, NY: The University of Rochester, Eastman School of Music, 1978), published several articles, and the book *Rock and Roll: Its History and Stylistic Developments* (Upper Saddle River, NJ: Prentice Hall, ¹1990, ²1993, ³1998, ⁴2003). The latter has become the most widely used college-level textbook on rock and roll.

The following interview took place on December 16, 2004, in San Marcos, Texas.

Nico Schüler:

I would like to begin this interview with questions on your musical training and musical influences. How were you influenced, musically, by your family? When did you start with some musical training?

Joe Stuessy:

I started piano at the age of five. My parents thought that I should be given some kind of cultural opportunity. Their first attempt was to start me with dance lessons at the age of four. It didn't work. I

couldn't dance then and I can't dance now. In those days, dance studios had a live pianist who provided the music. I tended to watch and listen to the piano player and ignore everything else. I would then come home and imitate the piano player by "playing" on the windowsills until, literally, the paint was worn off. My parents got the message that the dancing was not going well, but that I was fascinated with the piano. So they started me in piano lessons when I was five, and that worked. It seemed to come naturally, I guess. I finished the first three years in one year.

Nico Schüler:

You also played some other instruments later ...

Joe Stuessy:

... Yes. In what we called, in those days, Junior High School – 7th through 9th grade – the band director put me on oboe, and a year or two after that, saxophone. I played sax as far as All-Region Band and played oboe in the Houston All-City Symphony. When the school band needed someone to play the tuba, I learned to play the tuba; and when I went to college, they needed someone with a good ear to play timpani, so I played timpani. In college, I also took organ lessons. I played all of those instruments, but I wasn't really great on any of them. But I guess I was a pretty good pianist.

Nico Schüler:

When did you decide to study music, and what was the most important factor in that decision?

Joe Stuessy:

It was one of those things that just seemed inevitable. I started to play the piano at the age of five and played around Houston a lot. I soloed with the Houston All-City Symphony, the Houston Youth Symphony, and eventually the Houston Symphony. By the time I hit college (SMU), there was just no choice, there was no other alternative. So I went to SMU as a piano performance major. My teacher in Houston was part of a duo concert team, called the Teltschik Brothers. Because they were a professional duo piano team, they toured the country. The more I heard about the life of a professional concert

pianist, the less I liked it because of the difficulties of touring, of being away from home a lot, of living on the road, of the concert life in general. The more I learned, the less enchanted I became. I am more of a "home body."

Composition had always fascinated me, because I loved to improvise and had written some very unsophisticated little pieces before going to college. I had theory training since my very first piano lesson. When I entered SMU, I had done the equivalent of the first two years of theory. After a year or so at SMU, I changed my major to theory and composition but continued to study the piano.

Nico Schüler:

You mentioned you had written a few pieces. When was the first time you composed?

Joe Stuessy:

I start my "official" list of compositions in 1965, because anything prior to that was nothing I would want to share with anybody.

Nico Schüler:

But you did write something and improvised prior to that?

Joe Stuessy:

Oh, yes. I liked to improvise. Because I played in rock bands and jazz bands, improvisation came easily. So, I tended to improvise things and then write them down. Those early pieces tended to be pretty naïve – sort of half pop, half classic-romantic. It was good experience, certainly.

Nico Schüler:

So, how did the formal composition training influence your compositions?

Joe Stuessy:

The composition training I received at SMU was, I am sure, well intentioned, but did not take a lot of cognizance of twentieth century techniques. Although I learned the basics of composition, i.e. orchestration, voice leading, form and analysis, etc., I wasn't pushed towards contemporary techniques.

That didn't happen until I went to graduate school at Eastman.

Nico Schüler:

You received both your Masters and your Doctoral degree at Eastman in music theory ...

Joe Stuessy:

... Yes, technically my major was theory. Composition and music history were my minors, but I did all the things that composition majors did. And all the way through, I studied piano with Eugene List, because I considered myself a pianist.

Nico Schüler:

Who were your most important composition teachers?

Joe Stuessy:

I would have to mention two as being the most helpful. One of them was Bernard Rogers, who was my first composition teacher at Eastman; the other, with whom I studied the longest, was Samuel Adler. Those two were probably the main influences as composition teachers.

Nico Schüler:

In one of your CD liner notes, you mentioned Howard Hanson. I believe he was not one of your "official" teachers at Eastman, so how did he influence you?

Joe Stuessy:

Heavily. The first time I ever heard a piece by Howard Hanson was when I was in high school band. We played a piece called *Chorale and Alleluja* [op. 42, composed in 1954], and I just loved it. I thought it was the grandest thing I had ever heard. So, I had a natural proclivity to like the music of Hanson. That was one of the reasons I wanted to go to Eastman for graduate study. But by the time I went to Eastman, in 1965, he had just retired as the Director of the School of Music after 40 years. I was disappointed. However, Eastman had a wonderful program in which they brought a major composer each year for a one-week residency. During the four years I was in residence at Eastman, these

visiting composers had a real impact on me. One was Hanson, one was Stravinsky, one was Khachaturian, and the fourth was Lukas Foss. During the Hanson week, I – of course – went to all the rehearsals, the formal concerts, and the seminars. I purchased a tape of the final orchestral concert. I wanted it autographed as an anniversary gift to my parents. My piano teacher, Eugene List, was a close friend of Dr. Hanson's. So, he picked up the phone and asked Hanson if one of his students could come by his house to get his tape autographed. Hanson, who I later got to know very well, was such a gracious person and said: "Sure, send him by!" I went over to his house, and even as I was pulling the car up to the front of the house, he and his wife came bounding out, anxious to meet a new graduate student from Eastman. And that's when the personal relationship started. He came into List's studio to hear my first piano concerto and react to it. It was wonderful to get his input, but as he would sit at the piano and make suggestions, the result sounded like Hanson (not surprising!). But I didn't want it to sound exactly like Hanson, so I took a few of his suggestions and not others. Nevertheless, it was instructive. And from there, we developed an ongoing relationship that went on for many years. Later, when I was on the faculty at SMU, I brought him to SMU for a one-week residency similar to the one I remembered from Eastman. He was a heavy influence on me.

At one of the seminars Hanson gave during the one-week residency at Eastman, he said something that has stayed with me for years. I think I was too young at the time to fully appreciate his advice. Fortunately, memory is a good thing, so later on, when I was a little older and a little wiser, I remembered his advice and it made more sense. What he said was that composers should not write to please other people, such as compositional colleagues, critics, and the musical intelligentsia. If you are not happy with your own music, then you are wasting your time and everybody else's. At the time, I was too young to understand how true his words were. That came later.

Nico Schüler:

Would you say that Hanson's influence was greater than Rogers' or Adler's?

Joe Stuessy:

I think Adler's and Rogers' influence had more to do with the craft of composition. For instance, "Ok, that's enough of this, we need a new idea here. ... No, that idea has not been developed enough, we need to stick with it. Don't go jumping off to something else. ... Try restricting the motivic material, because there are too many ideas here." Those thoughts, to me, are parts of the "craft" (how to put a piece together right). And a lot of that was very, very helpful. As I was finishing the third movement of the piano concerto, I remember Rogers saying: "I have heard enough of this, it's time to change. I am getting bored." So I moved to a new scale or material. That's the "craft" that good teachers like Bernard Rogers and Samuel Adler gave me. But what Hanson gave me, more than anything else, was the overall aura, the philosophy – or whatever it is – in composition that is not craft. That's what I got from Hanson.

Nico Schüler:

As a young person, you were influenced by rock music and jazz music, and eventually you wrote your dissertation "The Confluence of Jazz and Classical Music from 1950 to 1970." Since I don't know many of your earlier compositions, were many of those pieces jazz- or rock- influenced, other than the first piano concerto?

Joe Stuessy:

No.

Nico Schüler:

Some of them?

Joe Stuessy:

Probably only subconsciously. I didn't set out to incorporate jazz or rock characteristics, except in the first piano concerto: that was intentional. There is a piece called "Improvisational Suite" [1972] that I wrote for jazz trumpeter Clark Terry. That was an attempt to do a suite that went through some typical

riffs and improvisations. Basically, that piece is a whole sequence of riffs for soloists and jazz ensemble. That was a clear attempt, but most of the time, no. I didn't try to write third stream music.

Nico Schüler:

How did you decide on your dissertation topic?

Joe Stuessy:

I always liked what came to be known as "third stream music." I have always been a fan of Gershwin, Bernstein, and other composers who combined popular idioms and classical idioms, all the way back to Ravel, Milhaud, and Copland. There was already a dissertation by David Baskerville that covered confluent music up to 1950. When I was casting about for a dissertation topic, I decided to pick up where he left off and update it for that 20-year period, since this is music I liked listening to. I learned from my Master's thesis, which was on the music of Rachmaninoff, that you must really, really love your topic, or you will get sick of it by the time you are done. So I figured I had better pick something I really liked.

Nico Schüler:

Your dissertation is a very voluminous work. How long did you work on it?

Joe Stuessy:

It was a laborious two-year project. At that time, the Eastman theory department was still heavily influenced by the philosophy of Allen McHose. This meant that one must analyze every chord and every non-harmonic tone. Every note has to be accounted for and labeled. It was a meticulous approach to analysis. We weren't quite to the Schenkerian stage yet.

Nico Schüler:

Coming back to what you said about Hanson's influence on you, specifically that the composer should like his or her own music. You wrote in one of the CD liner notes: "It was many years later that I realized that I had written a lot of ugly music that even I did not like." [Liner Notes to the CD *Liszt: Piano Concerto No. 1, Stuessy: Piano Concerto No.*

2, Stuessy: *Carousel Sonata for Piano*, Valeri Grohovski, piano, Christopher Wilkins, conductor, Moscow State Symphony Orchestra; Aquarius AQ 0028-2] Can you pinpoint that year?

Joe Stuessy:

1992. I can remember it almost to the day. I had an opportunity to present an entire concert of my music in Russia. I had never presented an entire concert of my music; I had lots of pieces played individually, but never an entire concert. That seemed to be a good time to review everything I had written. So, I went back to the old filing cabinet. I literally pulled out every score and every recording and sat there on a Saturday going through the orchestral pieces one by one (it was to be an orchestral concert), and listened to them. As I listened to each piece, I thought: "I don't like that." I set each piece aside and went on to the next one. Same thing, and same thing, and same thing! By the end of an extremely discouraging day, I realized that I didn't particularly like any of my music. There were a couple of exceptions, but, generally speaking, I just didn't like it. I was stunned. Some of the pieces, of course, had only been performed a couple of times, and I hadn't heard of them for 10-15 years. I sat there and thought: "What have I done? All those years of training and fancy degrees and important teachers, yet here I sit x-number of years later and I can't stand most of this stuff!" All of a sudden, I flashed back to Dr. Hanson, when I was sitting there as a graduate student in one of these seminars. I remembered almost verbatim what he had said. One starts out in graduate school writing to please one's professors and to impress one's peers, so that they think you are really a great composer and you are an important person at the lunch table. Then you get your first job (which in my case was at Texas Women's University) and are supposed to be a composer. So then one has to write music that impresses other composers and the intelligentsia, who like to count tone rows and things. And that is what I did. I wrote to impress other people. I suspect, probably because the music did not really reflect who I was, the pieces were not very good. When one is trying to sound chic, whatever "chic" is at the moment in composition, it's not real, it's not sin-

cere, it's not genuine. My pieces showed a good bit of craft, but just didn't do anything for me. By that time I had developed a theory (maybe from the study of rock music) that the world has a lot of ugliness in it. If we want to use our talent to create, why should we create more ugliness? Shouldn't music be an antidote? Shouldn't it make the world more beautiful and not more ugly? I thought: "I have had it!" I took a couple of pieces and reworked them, revising some things. From then on, I was determined to write my music to please myself. If I liked it, I was pleased. If somebody else liked it, that made me really happy. If someone doesn't like it, that's just not my problem.

Nico Schüler:

How would you characterize your style of music since then?

Joe Stuessy:

If one had to put a label on it – and labels, we know, are not terribly accurate in such cases – I suppose the common term that most closely applies is "Neo-Romantic." I can tell you a rather embarrassing thing I did when I wanted to change my compositional style back in 1992. I literally took the second symphony by Hanson, the *Romantic Symphony*, and approached it as a theorist. I analyzed it – every chord, the form, the transitions, the orchestration, the voicings, etc. I did this mostly to help purge my old style from my brain. It worked. The first piece I wrote after that is very Hansonesque. I called it the *Romantic Fantasy* (for wind ensemble). If you were to hear that piece, it would sound like a *Romantic Symphony* for band. I felt I needed to do that to give myself a shock treatment to get out my former style and write music that I really wanted to write. After *Romantic Fantasy*, my music sounds like me – not Hanson. Certainly the Hanson influence is there, but there are probably moments that sound like Gershwin, because I love Gershwin, and some of it sounds like Rachmaninoff, because I like Rachmaninoff. Composers who think they don't sound like somebody earlier are probably kidding themselves. That is how music evolves – by influences carrying from one generation to the next. Unless you are a

total revolutionary, like John Cage, your music always reflects your influences.

Nico Schüler:

You were talking about analyzing music. I have talked to many composers, and most composers say they don't like people analyzing their music. The music is supposed to work by itself through listening. What is your stand on that?

Joe Stuessy:

I am probably in the middle of that continuum, rather than on either end of it, maybe because I am a theorist. I probably do think sometimes as a theorist as I am writing. I think of a 3- or 4-note cell and what I can do to develop the cell. While I am doing this, I am not sure if this is the composer thinking or the theorist thinking. I really can't separate them. I certainly don't sit there analyzing my piece, trying to make it appealing to the theorist. If somebody wants to analyze it, fine. If they don't, I don't care much. I don't really have a strong feeling about that. Probably, if people were to analyze it, they would find things that the composer was not conscious of putting there. But let's face it: if you have a consistent style, consistent traits and characteristics just keep popping up – the use of the same sonority, the use of the same motivic development technique, and so forth. That's what "style" is.

Nico Schüler:

Several of your compositions were specifically written for the pianist Valeri Grohovski. Generally, when you write, do you usually have specific performers in mind?

Joe Stuessy:

Yes. The second piano concerto is an example. The piano part is just a killer because it was written for Valeri, who can play anything. But in order to make it playable in as many venues as possible, the orchestral part is not particularly challenging. It actually is accessible by a good university orchestra. That was intentional, because you are not always going to have the New York Philharmonic play your pieces. You are more likely to have the Texas State Orchestra or the UTSA Orchestra play it. So,

yes, I did take into account who was playing it; that's why the piano part is a killer and the orchestra part is not.

Nico Schüler:

Are there other performers you have worked with?

Joe Stuessy:

Yes, I did some pieces early on for a group out of Dallas called "Voices of Change." One of them is one of my favorite pieces. It's a spoof. It's a piece called *Homage a P. D. Q. Bach* [1978]. It is a spoof of contemporary music. That was specifically written for Voices of Change and their instrumentation. The piece I wrote for Clark Terry, the *Improvisational Suite* [1972], was specifically for him. Usually, I am writing for somebody specific. A set of songs that will be performed next summer was specifically written for Timothy Jones, who commissioned them. He gave me several of his favorite texts by Walt Whitman. I set them for his range and emphasized his strengths. So I do tend to write for specific situations and artists.

Nico Schüler:

I would like to ask you more generally what, from your perspective, the function of contemporary art music in society is?

Joe Stuessy:

Well, if I were to be honest, I would say: "Not much and getting less." Because of the often discussed disconnect between "classical" composers and the general audience, I think the impact of contemporary "classical" music has been marginalized almost beyond repair. In its place is the overwhelming impact of popular music, primarily rock, so that now vast numbers of people coming through public schools, and even through colleges, are totally unaware of any music other than whatever is on their car radio or MTV. It is not so much that they reject "classical" music, they don't even know it's there, because their world is one hundred percent popular idioms. That has not always been the case, as you know from music history. For example, the opera was the "popular" music of Italy. The common guy on the street could sing aria melodies. How far are

we away from that now? I think it goes back to the point that composers at some point in the 20th century began writing for each other. That is having serious repercussions. The death of symphony orchestras, the aging of the audience, the aging of the donor base – these are serious concerns. Those who support our music are aging and are not being replaced. So one wonders where are we headed. We still have music schools that seem to be the last bastion of the classical music tradition. If it were not for them, we would probably have to throw in the towel entirely. Composers made a horrible mistake, especially back in the mid-20th century and since, with that “who cares if you listen” attitude. We are now reaping the benefits of that attitude, and it ain’t pretty!

Nico Schüler:

Do you think that those developments in the middle of the 20th century were also the cause for the loss of identity, such as national identity or regional identity?

Joe Stuessy:

Are you talking about American music vs. European music?

Nico Schüler:

Yes.

Joe Stuessy:

I had not thought of that in those terms, but that probably is a good point. It is pretty hard to make an American sounding tone row! Whereas if you are Copland, you can still avoid tonality in the traditional sense, yet produce music that sounds very American. One thinks of *Appalachian Spring*, *Rodeo*, and so forth. His piano concerto is jazz-oriented and clearly American music, yet it’s not traditional in the sense of being strictly tonal, at least not in the common practice tonality. Hanson’s music is unmistakably American, as is Bernstein’s. Yet in none of these cases is the music ugly. It doesn’t send audiences screaming out into the night. Folks can relate to Bernstein’s music; they can relate to Copland’s music; they can relate to Hanson’s music. I think those guys were probably on the right

path. I think the Babbitts and Stockhausens of the world were on the wrong path. Maybe they had to be there to keep the art moving and the craft moving, but I am afraid they were a big part of that disconnect.

Nico Schüler:

Considering globalization processes in New Music and the question of identity, which part, do you think, is getting stronger?

Joe Stuessy:

Globalization is probably stronger. Nationalism seems to be “out” now. This brings me to a little article I wrote that irritated some of my composer friends. It was called “The Izod Syndrome.” The article noted that composers like to think of themselves as the intelligentsia of the musical world. I suggested, however, that in many ways, they are no more erudite than the typical teenager, who has to have a little horse on his shirt, or a little polo player, or an alligator. In other words, trendy. They tend to go with whatever is ‘in’ at the moment. If tone rows are ‘in’, they write tone row music. If minimalism is ‘in’, they become minimalists. If electronic is ‘in’, they use electronics. Composers are a very trendy bunch. And, again, it goes back to the fact that we write for a very tight little circle of our peers and like to impress each other. It is very much like a teenager who wants to impress his friends by wearing an Izod shirt. I remember a time when, if you didn’t have the right label on your jeans or the “in” insignia on your shirt, you were harassed in high school. A rip-off wouldn’t work. You couldn’t go to the bargain basement and get something that looked like an Izod; it had to be a real Izod. I think we are often like that in composition. We are not much better than teenagers. We need to be sure that our music has the right label. That, I think was part of that epiphany I had back in 1992. It was the result of a maturation process. At a certain age you get a “to hell with you” attitude. I will write what I want to write, no matter what the label, no matter what the intelligentsia say. I am happy, and there you have it!

Nico Schüler:

Speaking of identity, do you think there is such thing as a Texas identity in contemporary art music ... by Texas composers, or by some of them?

Joe Stuessy:

No, I don't. But maybe I just don't know them all. Although I know a lot of them, having worked with the Music Manuscript Archive in Dallas, which is specifically a Texas composers' archive. But as I hear the music that is performed at the Festivals of Texas Composers and see the music that goes into the archive in the Dallas Public Library, there is nothing particularly "Texas" about it. The music of Texas composers varies widely in style from the most conservative to the least conservative, but I don't find much that is "Texas" about it. I guess I am irritated when people refer to "Texas Music" and I know that they mean Willie Nelson and George Strait. If they really think about it, they may mean Buddy Holly and Janis Joplin. I maintain that if you are using the term "Texas Music," you must include the non-pop composers from Texas. But most people don't.

Nico Schüler:

Do you think that a lot of identity is conveyed through extra-musical information, such as titles or programs?

Joe Stuessy:

Probably, yes. If I decide to accept a commission by an organization in Houston to write a celebration of the battle of San Jacinto, what I am probably going to do is write my style of music and give it a title appropriate to the topic. I might try to do some research to learn what the folk style of the time was or something like that, and then try to incorporate it into the music. But it would still come out sounding like me. I guess one would need to set out specifically to write something that is nationalistic sounding – as Copland consciously set out to write Americana.

Nico Schüler:

To bring this interview to an end: Where would you like to go from here compositionally? What are your plans for the future?

Joe Stuessy:

I would like to write a lot more. Somewhere I made a wrong turn in my career when I got into music administration, which goes all the way back to the years at SMU. The problem is that administration is all-consuming and your time is simply not your own. Your time belongs to everybody else. It belongs to the students, who don't like the grade some teacher gave them; it belongs to the faculty, who don't like a certain policy or have a project that needs your help; it belongs to the university for meetings, projects, and reports to be submitted. So your time belongs to everybody but yourself. Unfortunately, I am not Mozart. I was not blessed with the ability to sit down and whip out a symphony in an afternoon. I am more like Beethoven in that I work on a measure, scratch it out four times, and then try to write the measure again, as opposed to Mozart who wrote it instantly or Chopin who often improvised it and then wrote it down. I am the more laborious Beethoven type ... unfortunately just not quite as good! What I am looking forward to? I am writing a couple of brass pieces right now, on commission, and I was asked by the Canadian Brass to write a piece, which I am very anxious to do. In the longer term, I am looking forward to not being a music administrator and turning my time exclusively to composition.

Nico Schüler:

Is there anything else, you would like to add?

Joe Stuessy:

Maybe just one last comment. I guess that in my own way, I am trying to put some music out there that might appeal to what's left of the audience. It is my hope that people might actually like it, so that they can know that "classical" music is still being written that they can relate to. My style is "contemporary," if that means that there are dissonances and changing meters, etc. But there are still melodies; from time to time there are tonal centers; there are

consonances, although they may not be major and minor triads. Instead, the sonority might have one dissonant element that may or may not resolve. There is probably a recognizable form. Those are the things that connect to the listener. And if you cut loose all of that, you cut the cord between the music and the listener. No wonder the audience has drifted away. Composers have gone in one direction and the audience has gone in another, because we cut all the ties. I know that listening styles can change over a long period of time and people can be conditioned. But it's tough, because we have cut all the ties to the traditional listening experience. If I have any role in my compositional life, it is to attempt to reconnect with audiences. I hope that my music has some substance to it and that there is some chance that the general "classical" music audience might like it. That is what happened throughout most of music history. The audience for whom the composer wrote the music liked it, whether it was Haydn, Mozart, Beethoven, Bach, Chopin, or Liszt. Oh, I know the story of Beethoven opening his first symphony with a dominant seventh chord and supposedly scaring people half to death. But I don't think that's the same as completely severing all our musical traditions, and then expecting people to go along with it. By abandoning tonality, metric organization, the traditional balance between consonance and dissonance, etc., we have cut the legs out from under our audiences. Now we say: "Here is my new piece, I hope you like it, even though I have given you nothing to hang on to from your conditioned listening experience." Maybe that works for some. It doesn't work for me.

List of Selected Compositions by Joe Stuessy

- 2002 *In Memoriam: George Henderson* for violin and piano. Performed at the Festival of Texas Composers at Baylor University, 2003.
- 2000 *Solomon's Songs*, three songs for soprano and piano. Performances by Linda Poetschke.
- 1999 *Triplette* for English horn and piano. Performances by David Herbert, 1999.
- 1998 *Three Songs of Friendship* for baritone and piano. Performances by Timothy Jones at the Texas Music Educators Association, UTSA New Music Festival, and other recitals.
- 1996 *Carousel Sonata* for piano. Performances at the Festival of Texas Composers, UTSA New Music Festival, and other sites. Recorded on Compact Disc by Valeri Grohovski on Aquarius AQ 0028-2.
- 1995 *Prayer* for soprano and chorus. Performances by Linda Poetschke, Timothy Jones, and others.
- 1993 *Concerto No. 2 for Piano and Orchestra*. Performance by Valeri Grohovski and the UTSA Orchestra. Recorded on Compact Disc by Valeri Grohovski and the Moscow State Orchestra on Aquarius AQ 0028-2.
- 1992 *A Song of Eagles*, transcription for orchestra. Performances by the Moscow Youth Orchestra and by the UTSA Orchestra, Spring 1993. Recorded on Compact Disc by the Moscow State Orchestra on Aquarius AQ 0028-2.
- 1992 *Moods* for trumpet and orchestra (new version of *Moods* for clarinet and piano, 1991). Performances by the Moscow Youth Orchestra and by the UTSA Orchestra, Spring 1993.
- 1992 *Romantic Fantasy*, based on musical ideas of Howard Hanson, transcription for orchestra. Performances by the Moscow Youth Orchestra and by the UTSA Orchestra, Spring 1993.
- 1992 *Symphonic Suite from "Does the Pale Flag Advance?"* for orchestra. Performances by the Moscow Youth Orchestra and by the UTSA Orchestra, Spring 1993.
- 1991 *Moods* for clarinet and piano. Premiere by Alexander Sidorowicz and Kathryn Mason, April 1991, at the "New Directions" concert sponsored by the San Antonio Performing Arts Association.
- 1991 *A Song of Eagles* for wind ensemble. Premiere by the UTSA Wind Ensemble, December 1991; subsequent performances at the Texas Music Educators Association, March 1992, and at the UTSA Wind Ensemble tour, March 1992.
- 1989 *Romantic Fantasy* for wind ensemble, based on musical ideas of Howard Hanson. Premiere by the UTSA Wind Ensemble, February 1989; subsequent performance at the Region VI Conference of the Society of Composers, Inc., April 1989; also performed by the University of Houston Wind Ensemble at the 1991 Festival of Texas Composers.
- 1985 *Piano Concerto*, transcription for wind ensemble and piano solo. Premiere by the UTSA Wind Ensemble, Spring 1985; subsequent performance at the 1988 Festival of Texas Composers at Southern Methodist University.
- 1984 *Night Wings* for wind ensemble, narrator, and slides. Premiere by the UTSA Wind Ensemble, February 1985; subsequent performance at the 1985 Festival of Texas Composers, March 1985.
- 1980 *Hail UTSA (Alma Mater)* and *Go Roadrunners Go* (Fight Song). Text for the Alma Mater authored by Dr. Alan Craven.
- 1978 *Homage a P. D. Q. Bach*. Premiere by Voices of Change, 1978; several subsequent performances.

- 1976 *A Common Witness*, incidental music for the Bicentennial Play, commissioned by the Dallas American Revolution Corporation; text by Dr. Kermit Hunter. Premiere at the Dallas Memorial Auditorium, 1976.
- 1975 *Encomium for Band*. Premiere at the Mustang Music Camp, Southern Methodist University; subsequent performances in 1975-1976.
- 1974 *Polysyntheticisms* for orchestra. Premiere by the Southern Methodist University Orchestra; subsequently performed on the orchestra tour and at the Music Educators National Conference, 1974.
- 1972 *Improvisational Suite* for three soloists and stage band. Premiere by Clark Terry and the TWU Serenaders; numerous subsequent performances.
- 1971 *Does the Pale Flag Advance?*, an opera in two acts.
- 1970 *Five Pieces for Young Pianists*
Twelve Tones in Search of a Redbud. Premiere by the TWU Serenaders.
- 1968 *Invasions* for orchestra. Premiere by the Eastman-Rochester Symphony; one subsequent performance.
- 1967 *Diology* for orchestra. Premiere at the Eastman Composers Symposium by the Eastman-Rochester Sym-
- phony; two subsequent performances by the Dallas Symphony Orchestra and the Dallas Civic Symphony.
Sketches for piano and prepared piano. Premiere at the Eastman Composers Forum; one subsequent performance.
- Brass Quintet*. Premiere at the Eastman Composers Forum.
- 1966 *Sonata for Seven Instruments*
Rondo for piano
Theme and Variations for piano. Premiere at the Eastman Composers Forum; several subsequent performances.
Suite for orchestra. Premiere by the Eastman-Rochester Symphony.
- 1965 *Piano Concerto* for piano and orchestra. Premiere by the Houston Symphony, 1970; subsequent performance with the San Antonio Symphony; recorded on Compact Disc by the Moscow State Orchestra on Aquarius AQ 0028-2.
A Sonnet of the Moon. Premiere August, 1965; one subsequent performance.

CD Review

Eduardo Delgado Plays Ginastera

by Kay Piña
Texas State University
E-Mail: Kaydamine@txstate.edu

The Piano Music of Alberto Ginastera, volume 1. Eduardo Delago, piano; liner notes by Guillermo Scarabino. *Danzas Argentinas* op. 2 (1937); *Tres piezas para chicos* (1934, from *Piezas Infantiles*); *Milonga* (1943, from *Dos Canciones* op. 3); *Malambo* op. 7 (1940); *Tres Piezas* op. 6 (1940); *Doce Preludios Americanaos* op. 12 (1944); *Rondó sobre temas infantiles Argentinos* op. 19 (1947). Compact Disk, M·A Recordings, 1996, M038A, <http://www.marecordings.com>.

The first CD volume of *The Piano Music of Alberto Ginastera* is performed by Eduardo Delgado. A native of Argentina, Eduardo Delgado specializes in playing the music of his homeland. This CD, for which Delgado focused on one of the most prolific composers of Argentina, includes music from Ginastera's piano works composed between 1934 and 1947.

The CD opens with *Danzas Argentinas* op. 2 (1937), a piano work that immediately introduces the listener to amazing sonorities that Delgado is able to elicit from the piano. Throughout the piece, the pianist helps the listener hear Ginastera's ties to Argentinean folk music. The first movement, *Danza del viejo boyero* [Dance of the Old Cowboy], the second movement, *Danza de la moza donosa* [Dance of the Beautiful Girl], and the third movement, *Danza del gaucho matrero* [Dance of the Horseman], are all written in 6/8 meter. The first movement is written in a bitonal structure, and Delgado is able to capture the sounds that are most intimate to the Argentinean's folk music. He draws the listener into the rhythms of a folk dance and then wraps them in the excitement of the dissonance, created by the multitude of cluster chords. The second movement has a completely different

feel. While listening to *Danza de la moza donosa*, one can almost see a beautiful girl ... voluptuous and melancholy dancing by herself in a corner of a room, completely undisturbed by the presence of those around her and unaware of the beautiful dance that she makes. Ginastera used various groupings of eighth notes to enhance his scheme of interesting rhythms, and the use of secundal harmonies enriches the melodies that weave in and out of this movement. At the end of the piece, Ginastera sets the motive in thirds, as found in much of Iberian folk music. These settings, as well as Delgado's interpretation, leave the listener no choice but to be completely enchanted by the sounds of Argentina. While this second movement is the most expressive one on this CD, the third movement, *Danza del gaucho matrero*, brings back the energy found in the dance of the gato and malambo (liner notes) and holds the excitement found in the first movement. The movement expands on the rhythmic structures of the first movement and on the colorful sonorities found in the second. The performer does a fantastic job of moving the listener along, by using well-measured dynamic developments and contrasting the different sections of the movement.

Tres piezas para chicos (1934, from *Piezas Infantiles*) reflects the composer's youthfulness. These three pieces are *Antón Pirulero*, *Chacarerita* [Little Chacarerita] and *Arroz con leche* [Rice with Milk]. Sensitively emphasized by the pianist, *Antón Pirulero* and *Arroz con leche* are based on children's songs. The first piece, written in 6/8 meter, carries the dance-like quality that is a staple to Ginastera's music. *Chacarerita* "reflects the mood and rhythm of the Argentine folk song and dance, chacarerita" (liner notes). Delgado wonderfully portrays this song and dance in both *Antón Pirulero* and *Chacarerita*. His ability is further exemplified in his rendition of *Arroz con leche*. This piece is filled with parallel seconds, making it hard to keep the melody clear above the sonorities beneath it. Much of this piece is written in the lower register of the keyboard, where it is easy to lose the melody.

However, Delgado plays the piece in such a way that the song is enhanced and strengthened by his use of the pedal.

The *Milonga* (1943, from *Dos Canciones* op. 3) was composed to a poem in the vein of “milonga campera, country music to be sung” (liner notes). In this piece, one can hear the patriotism that Ginastera has for his country. The use of the open chord [e-a-d-g-b-e] is used to represent the guitar, which is very popular in Argentinean folk music (liner notes). The ostinato bass underneath the melody is reminiscent of the ostinato bass used in *Danza de la moza donosa* of *Danzas Argentinas* op. 2. A feminine air to *Milonga* is portrayed through the beautiful melody that is played over the bass ostinato. Delgado provides a contrast to this pristine melody by playing the bass ostinato with strength and security as well as with enchanting tenderness.

Milonga is well contrasted with *Malambo* op. 7 (1940). Here, the listener is made aware of many of Ginastera’s compositional techniques. The opening with the guitar chord, the bass ostinato, and the meter in 6/8 go along with the theme of energetic dancing. This piece is full of intensity that grows as it moves through the registers of the piano. This intensity is kept alive by a passionate performance that can seldom be heard through a recording.

Tres Piezas op. 6 (1940) follows suit to Ginastera’s love for contrasting styles. The first two pieces in this set are *Cuyana* and *Norteña*. The first alludes to the western region of Argentina and the second to the northern region of Argentina (liner notes). *Cuyana* is absolutely exquisite in sound and texture. The rolling chords in the bass and the floating melody above simply add to the romantic mood of the piece. Delgado allows his audience to feel as if they are being lulled to sleep by the beautiful music that is “typical ... of the Cuyo region.” (liner notes). The second piece ignites a melancholy response from its music. The listener has no choice but to be in the moment of wholehearted sadness. The last of these three pieces, *Criolla*, was dedi-

cated to Mereces de Toro, who became Ginastera’s wife in 1941. *Criolla* starts off fast and dance-like. As the piece moves to the slow section, it is easy to feel the emotional state of romance and a tremendous power of expression. Finally, as the piece picks up in tempo and gradually moves back into the fast section, it is as if there are no seams between the sections.

Doce Preludios Americanaos op. 12 (1944) [Twelve American Preludes] were all written based on different musical traits. These twelve short pieces cover everything from technical difficulties in *Acentos* [Accents] to folk dances *Danza criolla* [Creole Dance] to homages of Ginastera’s friends, using some of their traits and styles, as in *Homenaje a Aaron Copland*. Ginastera also explores the use of modes in *En el primer modo pentatónico menor* [In the First Minor Pentatonic Mode] and in *En el primer modo pentatónico mayor* [In the First Major Pentatonic Mode] (liner notes). Delgado is able to bring out the different moods and executes the many technical difficulties very well.

The last piece recorded on this CD is the *Rondó sobre temas infantiles Argentinos* [Rondo on Argentine Children’s Folk Tunes] op. 19 from 1947, which Ginastera dedicated to his two children Alex and Georgina. The *Rondó* holds many technical difficulties for a pianist, all of which are perfectly executed by Delgado with intense expression. All of the rondo sections (A-B-A-C-A) have their own mood and new challenges to overcome. Part of the difficulty is the need to change timbre, tone, and spirit according to the segment of the piece. Delgado is able to play this rondo with staggering virtuosity.

With this CD, Eduardo Delgado recorded some of Alberto Ginastera’s piano music that is masterfully crafted. Delgado’s excellent performance surely raises the compositional value of this collection, as he is an artist with intense expressions and the ability to reveal the many nuances of Ginastera’s music.

Book Reviews

Aural Skills Acquisition by Gary S. Karpinski: A Critical Review

by James H. Hickey
E-mail: pianoman2900@hotmail.com

Gary S. Karpinski: *Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College-Level Musicians*. New York: Oxford, 2000. ISBN 0-19-511785-9.

We, as music educators, are instructing students on how to use a uniquely different form of communication. Contrary to most other forms of communication, it is written differently than our language, it sounds different, and it can be communicated through many more means than just the human voice or printed media. Students are taught to play musical instruments, which, in this context, are sources of that special form of communication. Students are taught its written grammar (i.e., music theory), and finally, the development of one's ear, a skill Robert Schumann asserted once as being "of the utmost importance" (p. 9).

Ear training – often called aural skills, aural learning, or aural training – is a daunting subject to teach, probably because what is being trained really is not the ear at all, but rather the mind. The mind is being trained to listen to and to "produce" sounds. The ear simply serves as a medium between the sounds themselves and the mental analysis of the sounds to justify what is being heard. Consequently, it is difficult to tell a student what they are hearing, and not only that, but to have them associate a given sound with a specific label. Then, adding to the challenge, the student must come to terms with how every new label they learn works together to form music as an entity on its own. Gary Karpinski discusses the journey college-level music students go through in becoming proficient listeners, readers, and performers of music. His book *Aural Skills Acquisition* is a handy, concise, insightful reference book and an excellent tool for the prospective or

experienced educator. Karpinski even includes anecdotes from his own lessons with college music majors, usually followed by explanations on how the success of the lesson was achieved.

This book is very well organized, structured in two parts and divided into eight chapters. Part I, covering Listening Skills, consists of the first five chapters: Identification of Basic Features, Preliminary Listening Skills, Melodic Dictation, Polyphonic and Harmonic Dictation, and Other Listening Skills. Part II, Reading and Performing Skills, respectively covers the remaining three chapters: Fundamental Reading and Performing Skills, Sight Reading, and More Complex Reading Skills. Each individual chapter covers between two and eleven sub-topics.

This book is written as a guide to, and reference of, what to expect, what to avoid, and what to take care of. Karpinski uses his own experiences in offering solutions to potential problems. An example of one of the author's anecdotes is the discussion of inference of tonic, an exercise through which a student can establish the tonic with hearing it at neither the beginning nor the end of the melody. The following is the transcript he offers in his book:

"Student: [sings the melody correctly on neutral syllable *la*]

Karpinski: . . . suppose I were to tell you that that was in the key of D-flat. Could you tell me what the notes are?

S: [after thirty-second pause] It was in what key again?

K: D-flat.

S: D-flat. Would it be G-flat, D-flat, F, D-flat, . . . E-flat . . . That's not what I needed to do.

K: Ok, try it again.

S: Ok, I know what I want to do. A-flat, D-flat, . . . G-flat, D-flat, . . . F, D-flat.

G: Sing the tune again.

S: [sings the melody correctly on neutral syllable *la*]

G: All right, and so then the pitches would be . . . again . . . Say what you said.

S: I don't think I have it right. I was trying to go from *sol* to *do* . . .

K: Well, try those syllables out, what you were thinking of. Try it on syllables.

S: Ok, I tried to go [sings] "Sol, do, fa, do, mi . . . fa, sol."

K: Now, rethink what you were doing. What's the one thing you didn't do?

S: Didn't establish the key.

K: That's right. So where is *do*?

S: [sings hi *do* correctly]

K: . . . and low *do* – that might help you, too.

S: [sings low *do* correctly]

K: That's right. So where does it start?

S: *Mi*.

K: Yes . . . and so?

S: [sings] *Mi, sol, re, sol, do, mi sol*.

K: Excellent. Good." (pp. 44-45.)

Frequently, many educators make what Karpinski considers a slight mistake. Upon posing a question to students, most of the time students will not answer immediately. They clearly need to think about it, if the answer is less than obvious. The mistake that Karpinski points out is that during that moment of silence, the instructor usually interjects with additional hints in an attempt to get the answer a little faster. Karpinski notes that constantly speaking or providing hints after having posed a question is not necessarily helpful. Instead, an instructor should allow that sometimes awkward moment of silence to last, because he asserts that silence is when thinking occurs. If an instructor poses a question and notices the subsequent "awkward" silence, he still should not be interjecting with additional information, because it can throw off the students' thought process. Eventually, before the question is answered, the instructor, having lost patience, gives the answer after having denied the students the chance to answer the question, simply because he misinterpreted a sound representing the action of thought as a sound associated with bored ignorance. It is valuable pieces of information like this that make Karpinski's book an important investment for any music educator. He is a professor – at the University of Massachusetts at Amherst – with enough experience to offer such examples, for guiding those who need a few tips in making their classroom experience as productive as possible.

The author evidently went through a thorough research process in the creation of his book. His nineteen-page references list (including well

over 300 books and journal articles) and nine-page topic index clearly testify to the depth of his research. The index consists of almost every imaginable topic that ought to be discussed for teaching an aural training class. Topics listed range from hypermetric ambiguity to the GRE Revised Music Test to visual tracking.

The author's inclusion of tables, figures, and examples is also helpful. The reader will go through the book seeing any of those visual aids on the majority of the pages (sometimes even several per page). His writing is also very professional, thought-provoking, and exceptionally clear, helping to confirm to the reader his level of expertise in the given areas of discussion. A very convenient feature worth mentioning is the footnotes on almost every page. In case a discussion covers a topic that could warrant further investigation on the reader's part, Karpinski provides footnotes that either offer brief explanations of the concept they are associated with, or a suggestion to look into one of the references he has listed at the end of the book.

To give an example of the invaluable information provided in each chapter, one can look at Chapter 6: Fundamental Reading and Performing Skills. As mentioned earlier, each chapter also covers a set of sub-topics. Chapter 6 includes the following: Vocal Production; Fundamental Solmization for Reading; Inculcating Scale and Solmization; Establishing Collection and Tonic, Establishing Pulse, Tempo, and Meter; Aural Imagery prior to Sound Production; and Reading from Protonotation. To give a specific example from the first sub-topic (and to show the depth of Karpinski's discussions), the author offers such valuable information as warning the instructor that some new students in the class may not have had any kind of ear training (or vocal production instruction) before. If that is the case, he provides such tips as covering the four most basic attributes to proper vocal production: posture, abdominal support, breathing, and range. This way, the instructor can make educated decisions to create activities that can ensure the productivity of a class that could very well consist of students with little to no previous aural / vocal training.

What makes this book such a valuable reference tool are not only the tips the author gives to the

reader. In addition, Karpinski is very good at introducing a problem that a student might have. This introduction exposes the reader to what they must expect to have to work with. But Karpinski does not stop there. He introduces the problem, *explains why* it is a problem, and then *offers solutions* on how to correct the problem. The book, hence, is beyond a worthy investment for the college music educator, because in order to identify, work with, and ideally solve a student's problem, one has to know what is

behind it. *Aural Skills Acquisition*, simply put, gives that information.

Just as the title suggests, this book is, with its depth, indeed for the aural instruction of college-level musicians. *Aural Skills Acquisition* is a book consisting of activities, helpful insights, and reference material that ideally a *college-level* instructor needs to aid in the development of those students – college students – who wish to make a career out of music. If they choose not only to take this path, but stick to it, they must learn listening to music.

***Foundations of Music and Musicianship* by David Damschroder: A Critical Review**

by James H. Hickey
E-mail: pianoman2900@hotmail.com

David Damschroder: *Foundations of Music and Musicianship*, 2nd edition. Belmont, CA: Wadsworth, 2002, with CD-ROM. ISBN 0-534-58563-9.

Music theory – especially the fundamentals – is hard enough to learn and master for many college freshmen, especially for those who do not play an instrument (voice majors), or have little to no experience with reading music notation. Year after year, a plethora of textbooks is published, each with a different approach to teaching the same concepts. This is for good reason, too, as any theory instructors can insist that there is no one perfect way to teach any aspect of music theory.

Damschroder's textbook starts off on an informal note for students by addressing areas of concern students might have before beginning such a course. This note is followed by his preface for the instructors of the course. He advises instructors about what kind of students to expect, and for what musical backgrounds his book was written.

Damschroder introduces the book's layout: two parts (1. Intervals, Scales and Triads, and 2. Chords and Chord Progression), which are in turn divided into eleven chapters that are each further

subdivided into three sections: Pitch, Rhythm, and Activities. In addition to each Part (Part I covering the first six chapters and Part II covering the remaining five), both Parts have three additional "Enhancement" activities, which cover, respectively, Chromaticism, Transposition, Keys with Five or More [Accidentals], Chord Selection for Harmonization, Accompaniment Writing, and finally, Harmonization and Melodic Embellishment. These generous sections of the text are available to those students – or ideally all students – who have mastered the selected fundamentals enough to handle supplemental information to, as their titles suggest, *enhance* their understanding of fundamental concepts and their multi-applicable properties.

Few students are aural learners. More are visual. All, however, learn by doing. As a result, this textbook is not just a textbook, but a workbook as well. In the way each chapter is divided into three sections, the third section, Activities, gives the students the opportunity to apply what the two previous sections have already discussed. As a convenient feature in both discussion sections, the student will find selected terminology on the page's outer margins as a guide to finding the term in bold print and its definition in an adjacent paragraph.

What is probably the most convenient feature the text has to offer is a keyboard insert (not physically attached), which on each key indicates that key's letter name in large, contrasting print, and on each black key both its sharp and flat key name. Such inserts are common in fundamental theory

textbooks. Though the insert's single shortcoming is its lack of the very important enharmonic spellings of the white keys, it does make up for it by providing a grand staff over the keys depicting each key's associated notation from C² to C⁶.

As an additional accessory, and what the author asserts in his preface to students as a useful tool to get the most out of the text, on the back flap of the textbook the student will find an attached CD-ROM – designed and created by Timothy Koozin – that consists of additional exercises and drills to get students accustomed to answering fundamental questions quickly and accurately, a technique renowned theorist and educator Michael Rogers in his book *Teaching Approaches in Music Theory* (Carbondale: Southern Illinois University Press, 1984) strongly advocates. When students utilize the CD, they typically want immediate feedback on their given answers – a feature the CD offers. The CD also provides musical examples to related concepts in the Activities section of each chapter to further enhance the students' learning experience.

However, despite the CD's good characteristics, it conforms to an unusual way of grading. The program gives partial credit for questions answered correctly on the second or third try, even for questions that only have two choices as answers. As a result, a student will still get 75% if *none* of the questions are answered correctly on the first try, but on the second. (One should imagine a music performance, in which each correct note is preceded by an incorrect one. Would the performance be "graded" with 75%, i.e. equivalent to a grade of C?) These multiple choice exercises have between two and 21 possible answers, depending on the chapter the student is working on. One does not even have to answer every question, but can move on the next question.

Especially for the design of Music Fundamentals textbooks, there is frequent debate as to which concepts ought to be covered first. In this textbook, the first three chapters cover the following concepts in this order: Chapter 1 covers pitch, notation, intervals, and quarter and half notes in 4/4 meter. Chapter 2 covers the C, G, and F major scales, key signatures, 2/4 and 3/4 meters, and tempo. Chapter 3 covers major key intervals and rests in

2/4, 3/4, and 4/4 meters. Usually, most fundamentals instructors will cover scales before introducing the concept of the interval, much less the perfect fifth, which is covered in Chapter 1 before applying it to the key signature concept in Chapter 2. The term "Circle of Fifths" is nowhere to be found either, including the 6-page glossary or the 2½-page index. Other unusual patterns in the way the textbook covers fundamental concepts are, for example, the bass clef being introduced in Chapter 4 and parallel and relative keys in Chapter 6, concluding Part I of the textbook's layout.

Although the order in which concepts are introduced is very important for any textbook, the explanations of the concepts must be as clear and concise as possible. Again, upon explaining one concept, there is no perfect way to do so. What quite literally makes or breaks a student's comprehension of the discussed concept is the diction the author uses. Explanations can be approached through stuffy-sounding or archaic text or they can be expressed in an informal, matter-of-fact style. Also what makes or breaks a good educator is the ability to clearly explain the same concept to any student from any musical background. Damschroder's style is more of the latter: very informal, yet professional. At times, he may take "the long way" in explaining a simple concept, but he gets to the important parts eventually.

As previously discussed, each chapter is divided into two Discussion sections, followed by one Activities section to apply what the discussion sections have taught them. Any educator will agree that the best way to master the comprehension of a concept is to practice it as much as possible. Each Activities section, in turn, consists of four different sections of activities: Lab (for keyboard practice), Pitch, Rhythm, and Audio exercises. While the variety of exercises seems to be efficient, the quantity of exercises per section varies throughout the textbook. Labs have between four and seven exercises, while there are between four and eight Pitch exercises, between two and four Rhythm exercises, and between two and five Audio exercises. For those students who have reasonable backgrounds in music, such as having been taught music theory in high school, or who have taken piano lessons, these ex-

ercises may be just sufficient enough to get them through the course. However, as this text is aimed at those with little to no musical experience, the variety of exercises may suffice, but the quantity might not.

This text has its shortcomings in its textual organization, considering which concepts are covered first. Certainly, the instructor can decide the order in which to teach the concepts in the textbook. However, it is somewhat of an inconvenience to write a textbook one way, so it can be worked with in a different way. Yet, it does seem to make up for its shortcomings through its other offerings like the keyboard insert, the CD-ROM (despite the unusual grading strategy), and the format of the chapters: first discuss, then apply in four different ways.

This textbook may be aimed at those with little to no musical background, but that does not mean that those students ought to be shortchanged in their musical education. If a theorist and educator is to write a textbook for non-music majors or those strictly looking for a class to fill a fine arts elective, they should at least be given their money's worth for their education. If universities require all undergraduate students to take so many courses (some of which have little to do with a student's major) to be well-rounded, then they should indeed be using textbooks that will help them to acquire the ideal of being a well-rounded student, rather than one who was taught with shortcuts.

Software Review

Finale® Notational Software: A Review of Versions 2004 and 2005

by Richard Hall

Texas State University

E-Mail: richardhall@txstate.edu

Web: <http://www.finearts.txstate.edu/music/faculty/bios/hall.html>

Finale® by MakeMusic! Inc., Phone: 1-800-843-2066, E-Mail: finalesales@makemusic.com, <http://www.finalemusic.com>.

Since 1988, Finale® has been a staple in the field of notational software. It is considered a very powerful tool in a musician's arsenal and is constantly making strides on improving all aspects of music notation. In August of 2004, MakeMusic Inc., formerly Coda Music Technology, released the latest version of their award winning software, Finale® 2005. Along with some of the major improvements that occurred with the 2004 version (such as being Mac-

intosh OS X compatible), Finale® is continuing the tradition of pushing notational software to its limits.

A general overview of the many basic elements of the software will reveal that not much has changed as far as layout (Figure 1). Music can be entered using the Simple - , Speedy - and HyperScribe - tools by way of the mouse, computer keyboard, external MIDI device, or even a microphone. The Smart Shape Tool - lets one edit a variety of musical shapes, including slurs, crescendos, brackets, glissandi, and piano pedal markings. Dynamics, tempo markings, and rehearsal letters are some of the elements found in the Score Expressions Tool - . Graphics can be imported and exported, , and measures can be added, inserted and deleted, . Certain elements – such as clef changes, time signatures, key signatures, articulations, lyrics, chords, repeat signs, tuplets, and strait text – can also be edited, utilizing their corresponding tools.

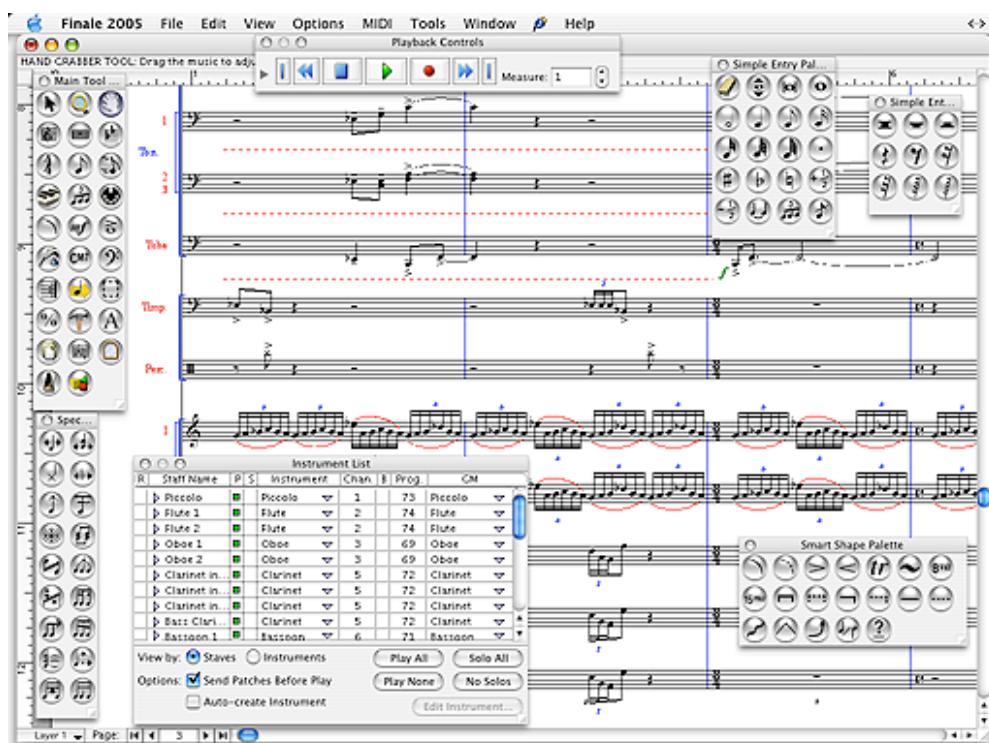


Figure 1: Finale® Layout

Some of the new features found in the 2004 version include several additions to Finale®'s Plugins menu. For example, beaming over the bar lines can be accomplished using the Patterson Plug-ins Lite. Users just select the measure(s) using the Mass Mover tool, select the Patterson Plug-ins under the

Plug-ins menu, and Finale® does the rest (Figure 2). The Patterson Plug-ins Lite can also be used when manipulating beams throughout a document, e.g., adjusting beam slant, thickness, beam separation, etc.



Figure 2: Beaming Over the Bar Line

Another interesting plug-in is the Drum Groove plug-in (Figure 3). This plug-in will add a drum part to any section of the document that is selected. Several styles are available, and parts can be

notated using traditional notation, percussion notation, or slashes. In the event that slashes are used, the drum accompaniment is still performed.



Figure 3: Drum Groove Plug-In

Cross staffing has also become much easier (Figure 4). One may use the TG Tools plug-in or the Mass Mover tool. When using Mass Mover, users highlight the notes that need to be moved, hold

down the <Alt> key and press the up arrow (or down), and it is done. There is no need to navigate through the Note Mover and Special Tools as in the past.

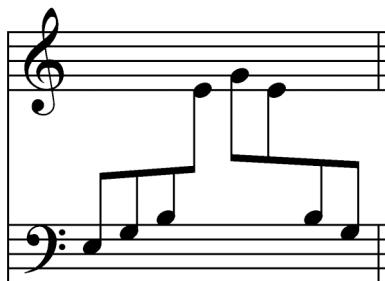


Figure 4: Cross Staffing

Comfortable page turns can be accomplished using the Smart Page Turns plug-in. Ideal page breaks can be identified using measures or seconds, and page numbers and systems can be edited. For adding cue notes, the Smart Cue Notes plug-in has also been included. One can designate the size of the cues, which staff to write to and when the cues should appear (e.g., every 20 seconds or 20 measures of rests).

One of the first notable changes in Finale® 2005 is the launch window at the beginning of the

program (Figure 5). It is now much more user friendly and very easy to navigate. Along with easily accessing templates, recent files, or the Setup Wizard, there is an Exercise Wizard for creating musical worksheets utilizing scales, arpeggios, and rhythms. The Finale® Performance Assessment Wizard allows one to evaluate a live performance with a Finale® notational file via MIDI or using a microphone. Finally, a wizard utilizing Finale®'s musical sibling, SmartMusic®, enables one to create accompaniment files from scratch.



Figure 5: Launch Window

Comparing the 2004 and 2005 versions, the Setup Wizard has not changed. It still includes the traditional choice of instruments as well as many

ethnic and percussion instruments, and even tablatures for alternate tunings on guitar, lute, banjo and dulcimer (Figure 6).

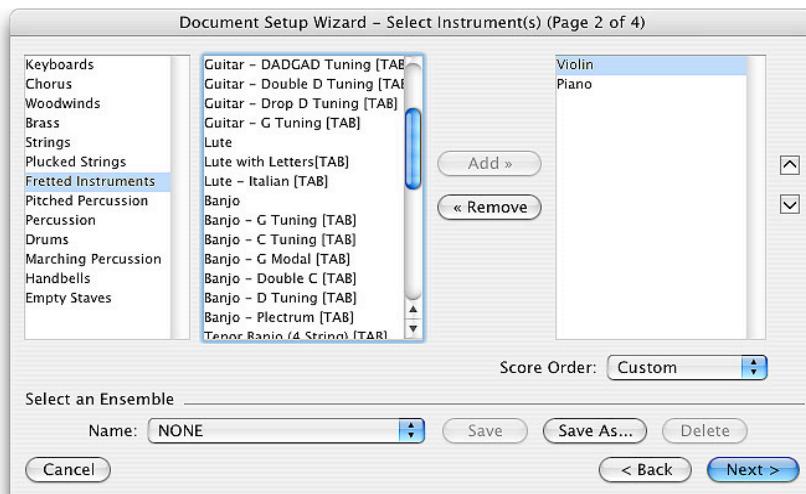


Figure 6: Document Setup Wizard

Some other improvements to Finale® 2005 include improved grace note spacing, controlling enharmonic and score expressions using Simple Note Entry, the automatic playback setup when adding repeats, more control of the spacing between clefs, time signatures and key signatures and even a

more efficient tuplet spacing. The most important improvement for the 2004 and 2005 versions, however, concerns playback. Finale® now incorporates a feature titled the Human Playback System. This control is located in the Playback Controls window (Figure 7).

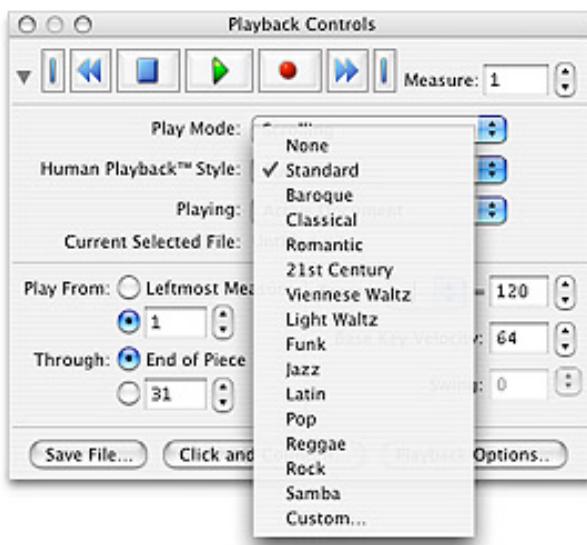


Figure 7: Playback Controls

From the Human Playback System, one can choose a variety of styles, in which Finale® will interpret the music according to the designated style. Some of the various styles included are Baroque and Classical as well as contemporary styles, such as Reg-

gae, Rock, and Latin. All of these styles can be manipulated, utilizing the Custom control settings located at the bottom of the Human Playback Style window (Figure 8).

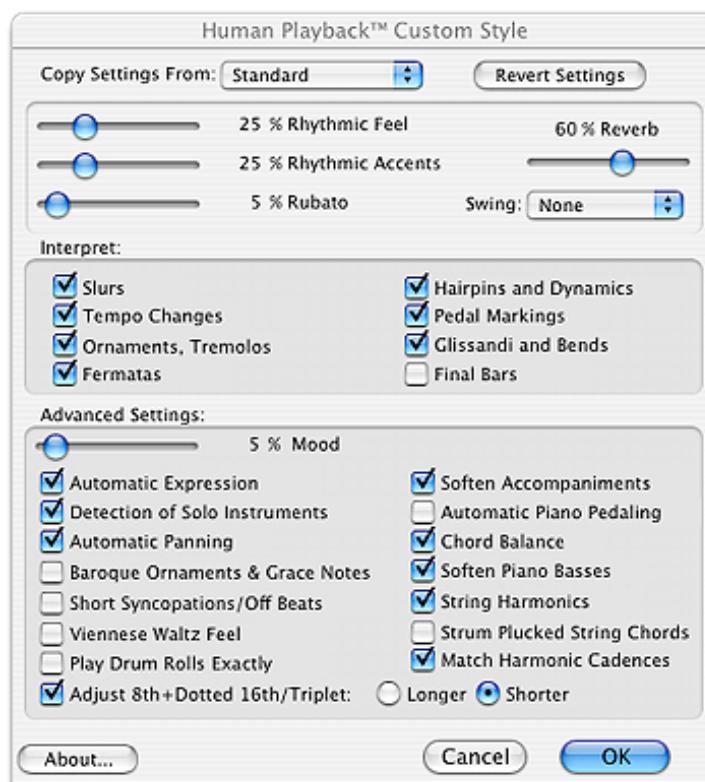


Figure 8: Human Playback Style Window

Aspects of the playback that can be controlled include the playback of trills and fermatas, amount of rebate and accents, and even control of dynamics. Reverb can also be added, as well as swing elements and automatic piano pedaling. These elements can be changed in different areas of a score, using the Apply Human Playback plug-in. For example, the first eight measures of a piece can play back in Reggae style, and the next eight measures can be programmed to utilize the Jazz style.

In addition to playback performance elements, self contained sound fonts have been added that include Finale®'s SmartMusic SoftSynth sound font and extra marching percussion sounds. Third

party sound fonts, such as GigaStudio, can also be used. One may even export a Finale® file as an MP3. (Exporting to standard audio formats, such as Wav or Aif, was included in the 2004 version).

The success of these playback elements, however, will largely depend upon the system on which they are running. (Some slower machines may experience problems, but the 2005a update appears to fix many of them.) It appears that Make-Music has begun to really push the playback aspect of Finale®.

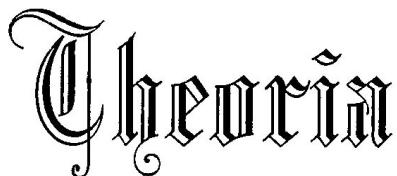
There is still no doubt that Finale® is one of the best notational programs, and it continues to raise the bar on music software. At a list price of

\$600 (\$300 academic / theological pricing, \$109.95-\$199 for upgrades), Finale® will be an investment that would benefit anyone working in the various fields of music. With regular updates (Finale® 2005a was released in November of 2004) and strong tech support (the Finale® Online Forums are rich with tips, tricks, and troubleshooting advice),

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System requirements for Finale® 2005 are as follows: Mac – G4 or Higher, OS X 10.2, 256 RAM recommended, 200MB hard drive space for software and manual; PC – Win 98/2000/ME/XP, 256 RAM recommended, 200MB hard drive space for software and manual.

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College of Music
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