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Message from the Editor

Nico Schöler, Texas State University, E-Mail: nico.schuler@txstate.edu

I would like to thank all authors for their submissions. Furthermore, I would like to sincerely thank all members of our peer-review board for their hard work and excellent suggestions for improving each article.

While this Fall 2006 issue of SCMB is being released a few months late, the Spring 2007 issue will be released – on time – in late Spring 2007. It will 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, all 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; and
- **reports** on recent symposia, conferences, and concerts.

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 Spring 2007 issue is **March 31st, 2007**. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines visit

<http://www.txstate.edu/scmb/>

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Articles

Classical Music and Intelligence: Does Listening to Classical Music Make our Children Smarter?

by Jin Ho Choi
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Does listening to classical music make our children smarter? The relationship between classical music and intelligence has been a curious subject studied by various scholars. This interesting subject was initiated by a study of Rauscher, Shaw, and Ky (1993) at the University of California – Irvine. They tested 36 college students. The finding of the research was that listening to 10 minutes of Mozart's *Sonata for Two Pianos* in D Major (K. 448) temporarily enhanced scores on the Stanford-Binet IQ test (The Mozart Effect). In other words, listening to Mozart's music improved spatial-temporal reasoning ability, even though the effect was very short. Since this research, the 'Mozart Effect' has become infamous and attracted the attention of many scholars, educators, and parents.

The Mozart Effect illustrated by the work of Shaw was expanded upon by Campbell who wrote a book on *The Mozart Effect for Children: Awakening your Child's Mind, Health, and Creativity with Music*. The basic premise of the book is that musical training can enhance spatial-temporal reasoning ability, which is helpful to do math or science. In the book, Campbell (2000) indicated that classical music and traditional songs would be helpful to the intellectual development of children. Campbell's premise is that if we could determine the relationship of cognitive processes between mathematics and music on higher brain function, we would come to the conclusion that listening to music can help to increase the IQ. From this point of view, Boettcher, Hahn, and Shaw (1994) investigated the relationship between mathematics and music. They interviewed 14 mathematicians drawn from the faculty of UC Irvine and concluded that higher brain functions were related to both mathematics and music,

even though there was no clear evidence that listening to Mozart's music would help to increase a person's intelligence.

Historically, scholars have been interested in the relationship between music and children's development. The first scholar who studied and established cognitive developmental theories in relation to children's development was Jean Piaget, a Swiss biologist and psychologist. Piaget believed that childhood encompasses four stages: the sensory motor (ages 0-2), preoperational (ages 2-7), concrete operational (ages 7-11), and formal operational (after age 11) stages. Piagetians believed that his cognitive developmental theories were applicable to music learning that is related to the intellectual development of children. In other words, developing musical skills of performance or listening to music could enhance cognitive, physical, or social development of children. Many Piagetian researchers have studied and explored the relationship between 'conservation' based on Piaget's theory and music, and found that musical developmental patterns were related to a general cognitive developmental framework (Zimmerman 1993). However, there was no clear evidence that listening to classical music enhanced the intellectual performance of children.

From this perspective, there is a need to clarify what intelligence is. How can we define the intelligence of humans? While Piaget believed that every child went through the same developmental stages in developing intelligence, Gardner (1993), the author of *Frames of Mind: The Theory of Multiple Intelligences*, changed the viewpoint of intelligence. In this book, he claimed that the intelligence of humans could encompass many intelligences, rather than only one. Gardner called it 'Multiple Intelligences' and identified seven intelligences: *Visual-spatial*, *Bodily-kinesthetic*, *Musical*, *Interpersonal*, *Intrapersonal*, *Linguistic*, and *Logical-mathematical intelligences*.

Gardner's theory has had a very important impact on theories in the psychological and educational world of children's cognitive development. Before Gardner, people tended to consider only

logical-mathematical or linguistic abilities as intelligence. In Gardner's theory, people could have multiple intelligences in different areas; someone who has a lower level of logical-mathematical intelligence may still have higher levels of some other intelligences, such as musical intelligence. From this point of view, the Mozart Effect loses power, because it is not necessary to use music to increase logical-mathematical ability to be an intelligent person. Based on Gardner's theory, it may be important to find and encourage intelligence areas that children already possess, rather than artificially increasing logical-mathematical intelligence.

On the other hand, not only is there a lack of clear evidence that Mozart's music can improve logical-mathematical intelligence, but there are also many contradictory studies to the Mozart Effect. Steele, Bass, and Crook (1999) from Appalachian State University replicated the research of Rauscher, Shaw, and Ky to examine the existence of the Mozart Effect and found that there was no significant Mozart Effect, even though there was an effect on mood scores. In addition, many other studies have concluded that there was no evidence that Mozart's music increased the human intelligence; the research has failed to replicate the findings of Shaw on the Mozart Effect (Carstens, Huskins, and Hounshell, 1995; Newman et al. 1995; Stough et al. 1994).

Furthermore, Duke (2000) reviewed 71 articles and research reports related to the Mozart Effect and the relationship between music and cognitive abilities. Analyzing the literature, Duke concluded that the Mozart Effect was not reliable in that "a number of investigators attempting to replicate the effect have failed to find evidence that music listening results in superior performance on tests of spatial reasoning" (ibid., 13). Moreover, Duke indicated that even though Rauscher, Shaw, and Ky (1993) found statistical significance on the Mozart Effect, "the magnitude of the purported Mozart Effect" (Duke 2000, 13) in their study was very small.

Reimer (1999) also discussed risks associated with the Mozart Effect in his article "Facing the Risks of the 'Mozart Effect'". He indicated that the Mozart Effect made music education focus on only one aspect, the spatial-temporal reasoning de-

velopment of children, and stated that it could be dangerous to neglect other important purposes in music education, such as the nine content areas in the Standards.

In summary, since the research of Rauscher, Shaw, and Ky in 1993, the Mozart Effect has attracted the attention of various scholars, music educators, and parents who were interested in the relationship between intelligence and music. In the last ten years, numerous studies have been published from both advocates and opponents of the Mozart Effect, and the issue remains controversial.

Many music educators believe that classical music can help the development of children, even in the performance of logical-mathematical reasoning, because classical music is more complex and logical than other genres of music. From a psychological view of music, it is very important that our children are exposed to classical music, because there is a positive relationship between musical preferences and familiar music. Of course, one should not insist that children listen only to classical music. Rather, music educators or parents should introduce various genres of music to aid in children's developments. However, the problem is that children tend not to listen to classical music. This is a tragedy, because classical music is a priceless asset to human history. If children do not listen to classical music, they may miss a very important and invaluable portion of their life.

From these discussions, several conclusions can be drawn. First, music educators should be cautious of the preconception that classical music can enhance human intelligence. Secondly, music educators should be aware that the Mozart Effect could be harmful to the other purposes of music education as noted by Reimer. Thirdly, although there is no clear evidence that listening to Mozart's music increases children's IQs, it is valuable to have children listen to Mozart's music, because listening to classical music can have a positive influence on their development as humans. Lastly, music educators should consider the question why many children prefer to listen to other genres of music instead of classical music, such as rock or pop style music, even though music curricula in class have tended to generally focus on Western classical music.

In conclusion, as in the theory of Gardner's multiple intelligences, Jones (1999) indicated in his article "Mozart's Nice but doesn't Increase IQs" that there is not a right way to increase the intelligence of a child, because every child is different. On the other hand, classical music such as Mozart's can be very helpful and valuable to the developmental process of our children as well as to adults' lives. We may not have proven the Mozart Effect, but there is no evidence that classical music is not effective or has a negative influence on human life. Therefore, music educators and parents should think about the positive influence of classical music and provide our children with as many opportunities as possible to enjoy the precious assets that classical music offers to human life. As Radocy (1998) so aptly puts it in the title of his article "Music Doesn't Make You Smarter ... But It Doesn't Hurt!"

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Composer Portrait

Band Music of Art and Craft: A Portrait of, and Interview with, Composer and Conductor Fred J. Allen

by Steven L. Stevenson
E-Mail: steventuba@yahoo.com

Fred J. Allen is the Director of Bands at Stephen F. Austin State University. In addition to his work with the bands, he also teaches conducting and music education classes. Allen has also taught at Abilene Christian University as well as Texas public schools at North Richland Hills and Dimmitt.

Allen is a native Texan and is the ‘product’ of music education in the state of Texas. Before playing in the Longview High School Band of John C. “Pete” Kunkel, he was in the bands of Verna Covington and David Pennington in Austin as well as Don Turner, Paul Stroud, and Jimmy Yancey in Longview. His undergraduate studies with Dr. Charles Trayler, then at Abilene Christian University, furthered his training in music education.

Allen is a frequent clinician and adjudicator in Texas and the Southwest. Working as a clinician with bands of every age level keeps him current with trends in public school bands. As a woodwind specialist, he has performed professionally at Opryland USA, for the Ice Capades, and for over forty musical productions and operas. He has been a member of the Orchestra of the Pines, Abilene Philharmonic Orchestra, the Fort Worth Civic Orchestra, the Irving Symphony Orchestra, and community bands in Lubbock and Fort Worth. Additionally, he is a member of Phi Beta Mu International Bandmasters’ Fraternity, the College Band Directors National Association, and the Texas Music Educators Association.

The following interview took place on July 29, 2006, in San Antonio, Texas, at the Texas Bandmasters Association Convention.

Steven L. Stevenson:

What events made you realize that music would be your life’s passion?

Fred J. Allen:

Music was in my life from the beginning. Both of my parents loved music, and they and my sisters and I often sang in four-part harmony in the car! Though it was always a part of my life in some way, I knew in the 8th grade that I wanted to be a band director. By that point, I had fallen in love with all the different sounds the various instruments of the band made, and I wanted to write for them and also to play them all and teach them. From that point on, different specialty areas within the field of music may have phased in and out as my primary interest, but I never strayed from the field of music in general.

Steven L. Stevenson:

When did you become interested in composition and orchestration?

Fred J. Allen:

When I took piano lessons (2nd grade), I began to make up my own songs in addition to the ones in my book. I also had a record of some Chopin piano music, and it just got inside me when I listened. That’s a bit young to understand what a composer is and does, but I think there was a spark there. I began to write music for band in the 7th grade, though it never occurred to me to show it to anyone! I didn’t have anything I wrote played until I was in the 11th grade – by then I had written several compositions and arrangements, but no one knew I had done them. I had been afraid my peers would think it was “weird.”

Steven L. Stevenson:

What composers and teachers inspired you to start writing music?

Fred J. Allen:

My high school band director, John Kunkel, gave me a lot of encouragement to compose and arrange. He played many of my works in my last two years of high school, and even after I graduated.

My college band director, Dr. Charles Trayler, also gave tremendous encouragement to me. He also played much of my music and offered helpful critique, as he was a fantastic arranger himself.

I never studied composition formally, so other than those two band directors, I can't think of any teacher who really inspired me in my youth. In my mind, my composition teachers were always the composers whose scores I studied to find out how they got certain sounds.

Steven L. Stevenson:

Who has most influenced your composing style?

Fred J. Allen:

No one person. I think my influences include any composer or arranger whose scores I studied.

Steven L. Stevenson:

What is the first thing you do when sitting down to write a new work?

Fred J. Allen:

Inspiration has to happen first, and that may occur before "sitting down." I get some of my best ideas during a long drive or when I am on a vacation somewhere out of town. I won't begin to write anything down until I have at least one idea firmed up in my mind.

Another factor that comes into play at the very beginning is the scope of the work, especially when defined by a commission. If someone has asked for a Grade II piece, my inspiration will accommodate the parameters common to Grade II music.

Steven L. Stevenson:

What particulars do you consider when writing the part for each instrument?

Fred J. Allen:

I like the music of Berlioz and Rimsky-Korsakov, because I think they were two of the first major figures to write idiomatically for the instruments. One of my main goals is to maximize my expressive voice by writing as idiomatically as I am able. If I have no limitations (such as a commission asking for a certain grade level), I try my hardest to think of the music of my head in specific colors, which involves knowing the idiosyncrasies of the various instruments.

I also take into account the "weight" of sounds made by instruments. Instruments have certain qualities of sound on each note. Not only can some instruments play more decibels than others, but also some sounds are simply "thicker," or they weigh more, than others. When I assess the work of my students, I often talk to them about how heavy a certain sound is compared to another. When a person gets in touch with this particular aspect of idiomatic sound, it helps him / her write music that is better balanced on the first playing.

Steven L. Stevenson:

Do you find some instruments more difficult to write for than others?

Fred J. Allen:

Percussion is a challenge for me. I respect those who do this well, because the world of percussion has continued to develop, and it is hard to keep up! The percussion section has more different instruments available to the composer than all the other wind instruments together! There are so many sound sources available, I don't feel I am always as effective in using them as I would like.

Steven L. Stevenson:

Do you compose with a particular difficulty in mind?

Fred J. Allen:

Only when it has been dictated from the outset, such as in the case of a commissioned work, or if I am writing something for a specific group. Otherwise, I just write the music that is inside my head.

Steven L. Stevenson:

What differences are there in writing music for different grade levels?

Fred J. Allen:

Ranges, difficulty of rhythms, division of parts and independence of those parts, meters, and solos.

Steven L. Stevenson:

What are some of the qualities in compositions that develop musicality in students?

Fred J. Allen:

I believe that, in order to develop musicality, two main things must take place: 1. Players must learn enough about music to know the language of “tastes” that have become commonly accepted in the music of Western civilization, and 2. Players must play music that allows for the application of this language of taste.

To explain further what I mean, consider this: rubato, tapering of notes, delicate staccato, vibrato, and all the other basic types of musical expression must become part of a player’s language before they perform expressively. So on a basic level, any piece of music that teaches any one of these things to a player is helping them develop musicality.

This is very simple, but it explains why I believe that even a very easy line of music in a beginning band book can be used to teach musicality if the teacher uses it that way. Assuming you really mean qualities in compositions appropriate for high school level or above, I would have to say that music that allows for rubato is my favorite for giving someone the opportunity to experience musicality.

Steven L. Stevenson:

What is your opinion on the literature currently available to public school bands?

Fred J. Allen:

It’s a mixed bag: everything from clever and fresh compositions / arrangements to complete and utter junk. Being an optimist, however, let me stress that there is some really great music out there! We all

have to apply our highest standards of taste in selecting what we play, though.

Steven L. Stevenson:

What are the trends in band music today?

Fred J. Allen:

There has been a trend towards a modal sound since the 1960s that ebbs and flows through the years, but it is still around. Percussionists are asked to play much more interesting, and therefore more difficult, parts in the last 30 years. Most music published today stays within a formulaic set of scoring practices, because it is what publishers will print; and they print it, because it is what we buy for our bands. It is rare to find a piece for Grade 2 or 3 that stretches our traditional boundaries of what we expect at that level.

I am happy to see an expanded sense of multiculturalism extending into publications of the last 10 years. I also see several pieces which have nice historical elements associated with them, and we all know how valuable it is to use music which reaches across the curriculum.

At the highest level, music that is probably only going to be played by university groups, I think the most visible trend is a very active commissioning of terrific composers. There are many university wind conductors who are commissioning the best composers they can find, and they tell them “write whatever you can.” This, of course, results in some fine new music available to us.

Steven L. Stevenson:

What place, if any, should popular music have in today’s band repertoire?

Fred J. Allen:

Any music can be a doorway through which a person enters the world of music. Pop music is a fine doorway, though it is our responsibility to keep our students from lingering in that doorway!

Many teachers must perform a few popular tunes for pep rallies, etc. Outstanding teachers will find arrangements that are written well enough to teach the fundamentals that are necessary for more

artistic music that will be played by the same group when they are not preparing for a pep rally.

Steven L. Stevenson:

What make a great piece of band music 'great'?

Fred J. Allen:

A great piece of music must have a significant measure of both art and craft, but I believe some time must pass before we can see if the majority opinion about a given piece holds true. We have all seen pieces make a big hit when they first come out, and ten years later, no one plays the piece. A piece has to last, and it has to continue to appear in the actively performed repertoire, or it is lost.

When a piece is new, though, I must see and hear both art and craft in order to respect the work and to want to rehearse it. The craft element includes a certain level of idiomatic writing for the instruments and an overall sense of architecture, so the players and I can assimilate what it is we are trying to say. Craft also means that there should be some balance between inevitability and surprise.

Like in a great play or a fine film, if there is enough familiar in what I see, I am drawn into the work more, allowing the creator of the piece to take a turn, thus surprising me. Craft can mean educating the listener or even shocking the listener, but over-use of either of those can result in apathy on the part of the listener.

How do you say if a piece of music is 'art'? Well, that is a question that has been asked throughout the ages, and I am not sure I could tread new ground here. Although art in music may be harder to define than craft, all good art evokes some type of response. That is how I know if I am working on a piece with sufficient 'art' to it: it causes some type of response from me. It is a question that each person may only answer for himself / herself, but when you see many others being affected, it is a sign that the piece has some artistic quality to it.

Steven L. Stevenson:

How do you deal with writer's block?

Fred J. Allen:

I don't have it much at all. However, I am reminded of the author Stephen King's answer to people who ask him about his routine. He said he sits down and writes every day. It is his job, and he writes partly in a mode of the discipline of a routine. He may not like everything he writes, but he is working, and some wonderful thing may come from a mundane moment.

Steven L. Stevenson:

What advice would you offer to young composers?

Fred J. Allen:

WRITE. If you want to call yourself a composer, write music. Although I am self-taught, I highly recommend getting with a teacher.

Sometimes I meet a young musician and he / she says, "I am thinking of majoring in composition." I immediately say: "Oh, great – tell me about some of the things you have written." Amazingly, some will actually reply, "Oh, I haven't written anything: that's why I want to major in it, so I can learn how to do it." That person has no business majoring in composition! A dancer dances, an actor acts, a composer composes. If you don't have lots of ideas flooding your head, don't plan on becoming a composer.

Steven L. Stevenson:

Do you believe that the art of composition can be taught?

Fred J. Allen:

Aspects of it are easily taught, though I do not believe you can teach someone to write anything that is just not part of their nature. It would be such an artificial result. With my composition students, I have attempted to be a mirror, reflecting to them how their work looks to others. I also hope to put them in touch with as many scores and sounds as I can, so they can collect these and assimilate them into their own voices.

Steven L. Stevenson:

What thoughts and frustrations do you have when hearing your music played?

Fred J. Allen:

I don't have many frustrations. I am usually just glad anyone is playing my music. The few frustrations I have had were usually the result of my not being clear enough in what I wrote.

I have been frustrated sometimes at performances devoid of any passion. If a piece is lyrical and even says 'espressivo', it is incomprehensible to me that a conductor would not seize the opportunity to use the natural rubato common in lyrical music.

Steven L. Stevenson:

What do you focus on when rehearsing your music as a guest conductor?

Fred J. Allen:

It is nice for students to meet a living composer, and it is fun to tell them some of the little things that occurred in putting a work together. Depending upon the age and ability level of the players, I will usually tell them how certain parts of the pieces developed.

I often confess that I did not tell anyone I had written music from the 7th grade to the 11th grade – what a waste that was! If there are any budding composers, I tell them to be proud of the music that lives inside them, and to write it and to share it with a music teacher who can lead them to maximizing that voice.

Steven L. Stevenson:

What is your experience in writing music on a commission?

Fred J. Allen:

All good. Maybe I'm lucky. I enjoy writing on commission a great deal. In some cases, the circumstances around the commission have actually provided inspiration for motives in the piece itself.

Steven L. Stevenson:

What are some of the problems you have in juggling the career of a composer with the job of directing at the collegiate level?

Fred J. Allen:

Composing is not my primary job at the university. Therefore, I have to be sure I put my Director of Bands duties first. I choose to do all of my composing on my own time, and always away from school. That helps me keep each part of my life in the right place.

Steven L. Stevenson:

What are your reflections on being both a writer and teacher of music?

Fred J. Allen:

They are inexorably intertwined in my makeup. I can't write music without thinking of the skills it will help teach or reinforce, and I can't teach without thinking of the writing that provided the literature I am teaching. Teaching helped me understand the instruments better, and helped me see which sounds flatter a band.

Steven L. Stevenson:

What is your favorite piece for band at any level?

Fred J. Allen:

The Hindemith Symphony in B^b is one of many great pieces for band that I admire. It has both art and craft in abundance. It has enough development of thematic material to lend unity to the composition, yet it has lines that take us by surprise. The writing is virtuosic, yet playable. It has it all.

The Music of Fred J. Allen:

Pieces arranged and composed by Allen are consistently programmed at the annual Midwest Band Clinic and Convention and at various state conventions, such as the Texas Music Educators Association Convention.

Published by TRN Music Publishers, Ruidoso, NM:

They Led My Lord Away. Band, 1990.

This is my Father's World. Band, 1992.

When The Stars Begin to Fall. Band, 1992.

Fantasy on "Barbara Allen". Band, 1993.

Moravian Hymn Dance. Band, 1994.

Celebration Hymn. Band, 1995.

Touchstone March. Band, 1995.

Chorale Prelude: Abide With Me. Band, 1996.

The Martyr. Band, 1996.

The Restful Journey. Band, 1996.
Bosnian Folk Songs. Band, 1997.
Romanza Semplice. Band, 1997.
Quest of the Knights. Band, 1998.
Sweet Hour of Prayer. Band, 1998.
Thanksgiving Hymn. Band, 1998.
Were You There. Band, 1998.
Gospel Echoes. Band, Alto, 2006.
They Led My Lord Away. Full Orchestra, 2006.
When the Stars Begin to Fall, String Orchestra, 2006.

Published by Southern Music Company, San Antonio, TX:

All Through The Night. Flute Choir, 1995.
Come, O Come, Emmanuel. Flute Choir, 1996.
Accord. Band, 2002.
He's Gone Away. Band, 2002.

Published by Schorer Music, Bad Emstal, Germany:

Millennium Fanfare. Band, Bad Emstal, Germany: Schorer Music, 1998.

Unpublished:

Fanfare and Chorale. Band, manuscript, 1997.

CD Reviews

Contemporary Polish Music

by Lorelei Davis

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Akademia Muzyczna im. Grazyny I Kiejstuta Bacewiczow w Lodzi. *Koncert Finalowy*. I Miedzynarodowy Konkurs Kompozytorski im. Grazyny Bacewicz. Adam Vigali, Robert Kurdybacha, Alessandro Fiore, and Lucja Szablewska. Compact Disc. BiEM/ZAiKS, 2003.

Grazyna Bacewicz is the namesake of this International Composition Competition, in which Adam Vigali, Robert Kurdybacha, Alessandro Fiore, and Lucja Szablewska were named finalists in 2003. Grazyna Bacewicz was a Renaissance woman, having excelled in violin and piano performance, written notable short stories and novels, and composed. Of her accomplishments, the last – her compositions – is what has been the most influential in the 20th and into the 21st century. After completing her studies in violin and composition at the Warsaw Conservatory, she studied in France with Nadia Boulanger and Andre Touret. Although known more as a composer rather than a teacher, she taught for the final three years of her life at the Warsaw Conservatory. Bacewicz embraced the new, modern compositions around her in the 1950s, and rather than fight this new music, Bacewicz composed it. It is well justified to name a contemporary composition competition be named after Grazyna Bacewicz.

The First International Composition Competition was organized by the Chair of Composition of the Grazyna and Kiejstut Bacewicz Academy of Music in Lodz, Poland, each participant either being a graduate or a student of a Polish Academy of Music. The submitted compositions are chamber music, scored for flute, cello, and piano and did not exceed twenty minutes in length. Each composition was unpublished and unperformed until the debut of this CD.

The winner of the First International Composition Competition at the Bacewicz Academy was Adam Vigali with his composition *Trois Nocturnes*. Vigali is a part of a new generation of composers,

seeking to make their mark in orchestral composition. His youth (he was born in 1977) has not hindered his ability to produce numerous works, including music for stage, orchestra, chamber music, a piano concerto, string quartet, solo instrumental music, and vocal and choral works. Of these venues of composition, he shows favor to chamber music, having written ten works since he began this venture in 1998. (He wrote three compositions in 2003.)

In his *Trois Nocturnes*, the first movement introduces the instruments sparingly. Vigali utilizes a wide variety of sonorities by employing pizzicato and glissandos in the cello and flutter tongue in the flute. Vigali may have composed some passages with the intention of using the instruments as a percussion instrument when writing the faster passages, for the listener can hint at a percussive element. The third movement begins slower, but picks up momentum with effects in the cello and flute. There are glints of an Eastern element, without sacrificing a thoroughly modern sound.

The second composer, Robert Kurdybacha, was born in 1971 and is a graduate of the Music Academy in Wroclaw, where he is now an assistant at the School of Music. Kurdybacha is no “stranger” to composition competitions, as his list of honorable mentions and first prizes are numerous. In 1992, he won the first prize at the Tadeusz Baird Competition for Young Composers; in 1993, he received a special mention for a solo piece for classic guitar in a national competition in Poland, and 1994 marked the second prize for his *Symphony* and a Special Mention for *Lullaby* for soprano and strings. Kurdybacha has also been a fixture at music festivals, including the 42nd International Festival of Contemporary Music (Warsaw Autumn) in 1999, where the opening of the festival began as a tribute to the compositions of Grazyna Bacewicz.

Kurdybacha’s entry to this competition is entitled *Free 4 Free* and begins with a melody line in the piano that establishes a feeling of a ticking clock. The cello interacts the piano in a question-answer-dialogue. It is not until the middle of the

first movement that the listener is given a respite from the ominous lower range of the piano and cello and hears the flute as it begins a new conversation with the other instruments. The second movement quickly engages the listener, and it is an upward climb throughout, always ascending and never resolving until the end with a climatic, yet subdued single, repeated high note in the piano. His third movement begins with a rhythmically free section, yet somehow resembles the first movement in echoing the same time-oriented feeling and recalls the final moments of the second movement, with the final playing of a single piano note, but this time at the lower register of the keyboard.

Alessandro Fiore's *E'un altro modo di pensare il mare?* begins with a motive by the cello and human voices in chant, but attention is given to the use of silence. The large pauses between the beginning lines create a tension that forces the listener to wait for the next line. Fiore begins a subtle layering with long drones in a free time, which creates an altogether different tension, with the absence of vibrato in both the flute and cello and with the dissonance it creates within the long-held notes. Fiore also employs the musicians to use their voices in yelling and whispering during the piece, much like the beginning. It is interesting that at the end of his

work, the audience is reluctant to clap. Fiore creates tension and unpredictability that even his audience cannot be certain that the composition is completed.

Lucja Szablewska's composition entitled *Trio* employs the use of big, blocked chords in a repeated melodic statement in between moments of quieter reflection. The composer uses each instrument, almost like a conductor, to set the mood of each section in between the motive, but allows the listener to return to the recurring motive. Each instrument is allowed their "podium time" first with the flute, then piano, and ending with the cello.

The CD recording is high quality, and intimacy is not forfeited by the acceptance of audience interaction, by way of clapping, but rather there is a feeling of an organic performance, although the listener is not at the recital. A criticism may be the unavailability of purchasing this recording, since this CD is not for retail sale. Although, this recording and competition, along with the numerous other competitions of this sort, is a positive step towards the exposure of modern and contemporary music to listeners who otherwise would not seek it out. It is important that it is shared with as many listeners as possible, both non-musicians and practicing musicians, for this is the music of our time, and we have a responsibility to know it.

Contemporary Polish Chamber and Organ Music

by Renée Rodriguez

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Polska Muzyka Kameralna i Organowa / Polish Chamber and Organ Music. With compositions by Marian Borkowski, Benedykt Konowalski, Stanisław Moryto, Tadeusz Paciorkiewicz, Wiesław Rentowski, Marian Sawa, and Władysław Słowiński, Zbigniew Wiszniewski. Polonia CD 020. Warszawa, Poland, 1994.

This recording captures the sounds of three Polish organs for the first time. All pieces recorded herein were premiered at the Conservatory in Legnica, Poland, by the Polish Institute of Music (liner notes).

The Conservatory's goal is to promote organ music, and it commissions new works from various Polish and foreign composers. All pieces were written between 1985-1988, except *Fantazja Gotycka* (1968) by Tadeusz Paciorkiewicz (1916-1998).

The first piece, Paciorkiewicz's *Fantazja Gotycka* for organ alone, begins with a slow canonic introduction that is quite tonal. For several seconds, the listener may be reminded of traditional studies in counterpoint and wonder if this is truly an album of contemporary music at all. As the introductory material becomes denser, chromaticism begins to appear and tendency tones no longer follow their expected resolutions. The degree of dissonance is thus slowly built up. This is followed by a triumphant sounding section, using mostly tonal harmony

once again, and then a quiet chamber-like section, using stops that emulate woodwind sounds. This is interrupted by abrupt dissonance, ending rather suddenly with a major chord. Despite the high degree of dissonance, the composition does make use of familiar textures (melody / chords; multi-voiced polyphony) and dissonance is (only) gradually introduced.

Phanta Rhei for viola and organ (1988) by Benedykt Konowalski (b. 1928) is a truly engaging piece that showcases the viola's unique sound and much of the organ's available sound palette. This piece follows a recognizable ABA₁ form.

Third is Stanisław Moryto's (b. 1947) *Cantio Polonica* for organ alone (1985). The *Cantio* generally alternates between loud crashing dissonance and softer, sparsely textured polyphonic sections. Motives from the first sections of the piece reappear against different harmonic backgrounds after the halfway point's cacophonous tone clusters.

Tren for organ and alto saxophone (1988) by Władysław Słowiński (b. 1930) is a very interesting piece, and the saxophone performance by Krzysztof Herder is fantastic, never drowned by the organ. The organ and saxophone generally have alternating parts; when one plays, the other either sustains a note or is silent, and thus they seem to be engaged in discussion. The organ begins with a slow, 3-phrase churchlike melody in its mid-range. The saxophone then enters with a brilliant run to a sustained high note, which is then bent down to resolve by step. The saxophonist's intonation is really remarkable, considering the pitch bending and the difficulty in controlling that instrument's altissimo register. The saxophone then embarks on its own melody, diminishing to nothing (difficult on wind instruments in general) before the next organ interjection. The saxophone and organ continue to trade melodies, each altering its originally-stated melody, until halfway through the saxophone's third statement. At this point, the organist interrupts with the first truly dissonant material, building a chord up the registers of the organ until it has reached full range and volume. There is then an abrupt change in mood, and the saxophone and organ resume their dialog. The music from this point on is much quieter and more gentle even than the introduction. The

piece ends with a sax/organ duet, in which the saxophone plays the churchlike melody from the introduction, which is harmonized in 3rds and 6ths by the organ.

Zbigniew Wiszniewski (b. 1922) won a prize in a Trieste new music competition for *Pro Organo* (1988) (liner notes). The primary compositional device in this piece appears to be the use of sequences. It begins with a short, repeated, frantic sounding melodic pattern. Abrupt dynamic changes delineate each section of the piece, and the flurry of notes is suddenly replaced by a "duet" between the high register's intermittent quick segments of the original pattern and the ascending scalar line in the organ pedals. This juxtaposition of extremes – high, fast, sporadic / low, slow, constant – ends with the high part fading until only the pedals are heard playing the main theme. After this, the piece continues to alternate between loud and dissonant / soft and chamber-like sections. Various stops are used, but this reviewer was most intrigued by one: During several dissonant sections it sounds as though a synthesizer is being used to produce a vibrating tone, similar to a vibraphone. One distracting part of this recording was that when the organist builds dissonances, adding note upon note up the register of the organ, the volume becomes more than the recording equipment could handle and one hears more static than organ.

The only piece for four hands on this disc is Marian Sawa's (1937-2005) *Makamy Organowe* (1988), performed by the composer and Ms. Marietta Kruzel. Both performers' parts are discernible throughout, and they generally have a soloist / accompanist relationship. This piece features several sections of hymn-like music, along with the same dissonant devices found in other compositions on this disc. The tone clusters that end each dissonant section are always followed by soothing, folk- or hymn-like passages. The first half of the piece, which could be called "A", contains contrasting phrases: a-b-a. The second half ("B") features the voices of the organists, along with different hymn-like material. This is followed by two contrasting phrases, which gradually become softer and more mysterious, ending with gradually fading intermittent ascending scalar snippets.

Albebragen (1985) by Wiesław Rentowski (b. 1953) is another exercise in contrasts. The distinguishing feature of this piece is that, although there is the same alternation between dissonance and consonance, Rentowski treats four distinct ranges of the organ almost as separate instruments. The extreme-low, low, mid-, and high ranges are each featured at least once, “accompanied” by one or more of the other ranges. No other piece on this disc featured the degree of independence in contrapuntal lines that can be heard in *Albebragen*.

The most interesting piece on this disc comes last: Marian Borkowski’s (b. 1934) *Pax In Terra* (1988) for soprano, percussion (cymbals, chimes, and bass drums), and organ. Four percussionists appear on this recording. The soprano’s part is mostly without text; the only lyrics are “Pax in terra.” On this recording, the ensemble took advantage of the properties of stereo recording. The percussionists are situated in different parts of the per-

formance area, and if one listens to this recording on headphones or with well-placed speakers, one gets the effect of the percussion part “moving” around the room. The most obvious instance comes right before the soprano enters. The organ certainly is not the dominant instrument in *Pax In Terra*, providing introductions and extremely low pitched drones as a foundation first for a bass-drum / soprano section and then for a chimes / soprano pairing.

This album contains eight pieces of very interesting contemporary music. The three “gems” are *Phanta Rhei*, *Tren*, and *Pax In Terra*, which are the most unique among the offerings found here. This album gives the listener an excellent idea of the contemporary capabilities of the organ beyond the hymns and chorales that are usually associated with the instrument.

Masterworks for Guitar by Latin American Composers

by Cassandra White

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Musica Del Arte: Masterworks for Guitar by Latin American Composers. Troy King, guitar. CD CRC 2736. Baton Rouge, LA: Centaur Records, <http://www.centaurerecords.com>

Guitarist Troy King takes us on a musical journey, as he interprets the music of six Latin American Composers: Jorge Morel (b. 1931), Abel Carlevaro (1918-2001), Antonio Lauro (1917-1986), Ricardo Iznaola (b. 1949), Ernesto Cordero (b. 1946), and Radames Gnattali (1906-1987).

The music represented here is a combination of various folk and popular music, uniquely forming contemporary and relevant ‘art’ music. The CD comprises a sonatina, a set of preludes, a suite, theme and variations, a collection of miniature variations, and etudes, all written during the latter half of the 20th century. Elements of Impressionism

and neo-Romanticism, Latin Jazz, and folk idioms from various regions of South America are represented.

Jorge Morel, a native of Buenos Aires, is known for mixing samba and bossa nova rhythms with urban jazz harmonics to create uplifting dance pieces. On this CD, this Argentine-American guitarist / composer demonstrates a more ‘sophisticated’ style in his *Sonatina* with three distinctive movements: *Allegretto* (playful), *Andante Expressivo* (slow) and *Allegro* (festive). The *Allegretto*, though playful, is very relaxing, while maintaining interest as it shifts from one section to the other and back to the first. As it ends, it seems to suggest sadness, having to ‘leave’ or ‘end’, and then it quickly becomes gay again. The *Andante Expressivo* evokes a feeling of prayer or a moment of centering oneself. The *Allegro* begins with a strum from the guitar and continues to move forward with the feeling of joy, as it maintains the same tempo throughout the piece.

The second composition, written by the Uruguayan guitarist / composer Abel Carlevaro, is

entitled *Preludios Americanos*. The set begins with *Evocacion*, which evokes a sense of melancholy, followed by the *Scherzino*, which is 'quirky and rhythmic'. The *Campo*, which has a beautiful 'cello-like melody', is very soothing and mesmerizing. The *Ronda* and the *Tamboriles* are the last of the Carlevaro set. Dancing and lots of rhythmic nuances are represented with the final two. There are sections of the *Tamboriles* that sound very popular in nature, rather than classical, especially when the body of the guitar is used as a drum.

Venezuelan composer Antonio Lauros' *Suite Venezolana* is considered to be one of the great masterworks for the guitar. His *Registro* is influenced by popular music, as it sets up the structural motives of the following movements. *Danza Negra* uses the steady, syncopated drive of the black drum rhythms of the Venezuelan central coast. The *Cancion* is where Lauro "shows his mastery of motivic manipulation, harmonic tension and the use of space" (liner notes). In the last movement, *Vals*, Lauro revisits the previous movement.

Cuban-born guitarist / composer Ricardo Iznaola takes an underlying theme and gives five variations of it in "different textures, the final one incorporating the revolutionary technique of a five note tremolo to accommodate three musical voices" (liner notes, p. 6), each on intertwining into the other. The titles of the variations are not listed, but are very clearly heard. This performance is the world premiere recording of this piece. It is simply entitled *Variations on a Theme by Lauro*. Ricardo Iznaola worked personally with Antonio Lauro while living in Venezuela.

Puerto Rican guitarist / composer Ernesto Cordero is not only known for his guitar works, but also for his orchestral works, chorus works, chamber ensemble works and voice compositions. In *Descarga*, which is slang for 'variation on a theme', Cordero takes fragments from the first measure and reworks it in five different ways, employing an emotion or character that has shaped his personality. He uses *Jubilo* (joy), *Ternura* (tenderness), *Fe* (faith), *Nostalgia* (nostalgia) and *Coraje* (courage) and sets in the hearts and minds the musical traditions of the island.

Jazz inflections are what drive the first and the last of the sections of Brazilian guitarist / composer Radames Gnattali. The middle sections are very dreamy. He has entitled these *Three Concert Studies*. As mentioned before, *Dansa Brasileira* is infused with jazz chords, the *Taccata em ritmo de samb no. 1* is dreamier, although it does 'pick up and go' at certain points. The *Taccata em ritmo de samba no. 2* again contains jazz inflections as well as the beating of the body of the guitar, as first demonstrated in Abel Carlevaro's *Tamboriles*.

With this 72-minute CD, guitarist Troy King does exceptionally well in allowing the listener to enter the minds of the various Latin American composers represented here. He has studied with many notable guitarists such as one featured here – Ricardo Iznaola. He has won numerous awards and has been heard on the BBC, Spanish National Radio, and frequently on National Public Radio in the United States. He is a featured soloist through out the states and Europe as well as Mexico City, and this CD can only be highly recommended.

Book & Journal Reviews

***The Refinement of Rhythm* by Bengt-Olov Palmqvist**

by Elizabeth Lee

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Palmqvist, Bengt-Olov. *The Refinement of Rhythm. Volume 1: A Practical Guide with Supporting CDs For Learning To Perform Increasingly Challenging Rhythms*. Edited by Peggy Ann Crosskey. Canberra, Australia: Pirion. 2004. ISBNs: 0-9751302-0-X, 9780975130209

The set of textbooks authored by Bengt-Olov Palmqvist is a great introduction to rhythm for the beginner. Palmqvist is currently Senior Lecturer and Coordinator for Aural and Music Theory studies at the Australian National University. As a highly-experienced choral conductor and jazz arranger, Palmqvist has a wide range of different perspectives to include in his teachings of rhythm.

Volume 1 of *The Refinement of Rhythm* consists of the main text, supported by three CDs and a supplementary publication for Rhythmic Dictation. This comprehensive set of textbooks is an excellent introduction to rhythm and to the dictation of rhythm for first-year music theory and aural skills courses. The main text, with its 175-page thorough discussion of rhythm and all musical aspects related to rhythm, includes a Preface written by the founder of the *Journal of Music Theory Pedagogy*, Michael R. Rogers, and an Introduction that explains the well thought-out organization of each chapter.

All of the 16 chapters include the following: explanatory text, preparatory exercises, melodic exercises, canons, improvisations, and references to music examples. These special features allow the student to apply the knowledge learned in ways not typically found in other rhythm teaching guides. Each chapter also contains a brief overview of the objectives of that particular chapter. Because the text is based on progressive learning, each chapter provides more information than the previous. With the inclusion of preparatory examples, the student becomes familiar with the concept so that it can be

applied to the melodic examples with confidence. Palmqvist emphasizes the need for the preparatory exercises to be fully understood before the student moves on to the melodic exercises, which can be applied in numerous ways, so that each concept is fully realized. Palmqvist suggests the melodies can be used for sight-singing or even be applied specifically to the students' own instrument. The exercises have been composed melodically in a very simple manner to avoid any technical complications.

The set of three CDs that come with the text allow for more options when learning the melodic exercises. Because the accompaniment and melody are recorded on separate channels, the teacher can choose whether the student hears just the accompaniment, just the melody, or both. Each of the three possibilities allows for greater understanding of the concept at hand.

The canons are also recorded in the same way, allowing even more options. The canons included in each chapter are a great way to extend the lesson, especially in terms of counterpoint. Each chapter also consists of a small section dedicated to improvisations. Palmqvist believes – and one can certainly only agree – that these improvisations “foster creativity” (p. xiv) and that this step is crucial in order to have a firm grasp on the concept. He also points out that the emphasis should be on the rhythm, and that melodic improvisation will follow. Palmqvist includes a list of musical examples that illustrate the concepts of each chapter.

In addition to the 16 in-depth chapters, Palmqvist includes several Appendices. These include Note and Rest Values, Signs and Indications, Chord Charts, Realization of Chord Symbols, and a Glossary of Terms.

The supplementary text contains a number of rhythmic dictation exercises that synchronize with the relating chapters. This supplementary publication consists of a Teacher's Manual, which includes a comprehensive methodology of teaching as well as 156 rhythmic dictations recorded on two CDs. Available will also be a free download of a

Student Workbook from the internet – a workbook that accompanies this Teacher's Manual. This resource will provide the notation space for rhythmic as well as melodic dictation. Cue notes are occasionally provided on the melodic dictation stave where appropriate to help keeping the melody on track.

The two main concepts Palmqvist wants to convey in the dictation process are those of understanding and memorizing. In the Teachers Manual, he includes melodic examples for rhythmic dictation and breaks down the pedagogical approach that should take place. Palmqvist also includes a few suggestions on shorthand notation to eliminate the cumbersome drawing of note heads, so that the student can focus more on rhythm. It is also important to note that the set of CDs that accompany the text are readily accessible on most computers. There is no need to download extra software, as the program runs through iTunes™ or Windows Media Player™.

To exemplify the organization of the text, Chapter Seven will be reviewed in more detail. It introduces the topic of dotted figures with subdivisions. The author emphasizes the importance of keeping the beat steady and precise. Before beginning the preparatory exercises, a drill is included for the student to understand the concept. In this particular drill, Palmqvist has the student sing the rhythm while clapping a steady beat. This helps to ensure precision in the execution. In addition to these preparatory exercises, other examples are included with the same rhythm, but with different time signatures, so that the student becomes familiar with different ways of notation. After mastering the preparatory exercises, the student can then move on to the melodic exercises.

Before attempting the first example, a drill that focuses on the possible challenging rhythmic phrase is provided so that the student knows what to look and listen for. By singing and clapping the drill, students can understand what they hear while the example is played. After the drill and with the

accompanying CD, the student hears the examples played with the accompaniment. Before each new concept is shown, Palmqvist introduces it with a drill for the student. Sometimes, the drill is singing and clapping, while at other times it only consists of singing. This helps the student to become familiar with new concepts and ideas, and shortly after that they can be heard with real music. Also included before a new idea is a brief explanation of what is expected and what the student should focus on. After several drills, explanations, and examples, the student should be ready to move on to the canons.

Each canon includes all of the ideas that were taught previously, in the specific chapter and the ones before. This helps to reinforce what has been learned in previous chapters. The instructor can also encourage learning through students performing the canon on their instruments, students sight-singing the canon in groups, or simply clapping and singing the two lines. The improvisation over a given rhythm also includes concepts learned in the chapter as well as in previous ones. Several musical examples are given at the end of the chapter that demonstrate the concept learned in the chapter. Palmqvist goes as far as listing the measure numbers of the excerpt that contain the ideas from that chapter.

The Refinement of Rhythm is a well thought-out and organized set of texts for the beginning musician or those interested in expanding their knowledge on rhythm and the performance skills needed by a musician. This progressive-learning-based text is an easy-to-follow and understandable addition to the classroom and can be highly recommended for the undergraduate core music curriculum. Individual students studying outside the facilities of a musical institution can also reap tremendous benefit from this progressive and practical text. It is a great advantage that this compendium is not instrument-specific and is without bias to musical genre. The author's use of preparatory and melodic examples, improvisation, and further musical examples create a very well-designed and musical text.

Musicological Annual on “Music and Deconstruction”

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Muzikološki zbornik: Glasba in dekonstrukcija, zvezek XLI/2 / *Musicological Annual: Music and Deconstruction*, vol. XLI/2, edited by Leon Stefanija. Ljubljana, Slovenia: The University of Ljubljana, 2005. ISSN 0580-373X.

The present volume is a real delight: even though deconstruction today is not exactly new to our discipline, a publication entirely devoted to its place in musicology has been long overdue. A number of musicologists, some of whom represented here, have indeed taken Derrida's insights onboard, both for the sake of enriching the methodology and dealing with musical works and cultural practices. However, a publication exclusively focused on the position and use of deconstruction in musicology is unprecedented. And this is by no means its only value, since *Music and Deconstruction*, to use a Derridean metaphor, offers a polyphonic and gratifyingly dissonant texture, comprising the voices of musicologists (both of the 'New' and 'Old' varieties) as well as theorists only tangentially concerned with the discipline and its subject matter. This has hardly made the reviewer's task any easier. Still, the assembled essays can be roughly divided into two groups, one responding to the title of the publication in more abstract terms and addressing the general state of musicology and the other offering practical models for the use of deconstruction in thinking music. They are to be taken in order.

Christopher Norris' "In Defense of 'Structural Hearing': Some Problems with the New Musicology" (pp. 19-45), the longest of the eight essays, is also the least radical: in at times angry and impassioned prose, Norris launches a fierce defense of formalist analysis against what he perceives as the onslaught of Rose Rosengard Subotnik, Joseph Kerman, and others, whom he collectively labels as 'the New Musicologists'. His premise and apparently his motivating drive, referring to Kerman's 1981 polemic article "How We Got Into Analysis, and How to Get Out," "that musicology has taken

the 'deconstructive turn' with a vengeance, and that 'theory' has triumphed (or at any rate made territorial inroads) beyond Kerman's wildest dreams" (p. 28), is difficult to understand, given the still strong presence of formalist analysis and positivist historiography in most of musicology's major publications and conferences today. Had this claim been made ten or fifteen years ago, that brief but exciting time that saw the publications of the pioneering works of Subotnik, McClary, Kerman, and others, Norris' assessment of the state of musicology would have been more understandable. Indeed, it is telling that most of his critique centers precisely on these three authors and not on more recent developments in the discipline. Norris' jibe at McClary is especially unfortunate and, in my mind, unfair, because he ridicules her feminist analyses of Beethoven's and Tchaikovsky's music in *Feminine Endings* without an awareness of its historico-institutional context and the important work that this pioneering book provided for musicology. This is not to say that *Feminine Endings* is not in places fraught with conceptual and methodological difficulties, as numerous critics have argued, but Norris misrepresents McClary's line of criticism when he paraphrases her discussion of Beethoven's music as "an *expression*" of misogyny (p. 33; emphasis mine). As any careful reader of McClary will have noted, her project was to *construct* new meanings in and around music according to her political agenda, and not to *reconstruct* or *uncover* them, even if her prose at times fails to make that clear enough.

The same cannot be said about Norris' own standpoint concerning analysis, at least as it is expressed in this article, since he, while explicitly denying the notion of a symbolic correspondence between the signified and the signifier, is not prepared to make the same concession on behalf of music analysis. Thus we learn that "what is *revealed* by a good, sharp-eared, intelligent, and (above all) intuitively valid essay in musical analysis is what the listener is able to hear for herself through close and sustained attention to the music although perhaps, without having read that essay, unable to articulate in verbal form with such point and precision" (p. 31; emphasis mine). "Structural hearing" thus objectively *reveals* already existing but hidden long-

range formal structures and, without difficulties, puts them into language, traversing the gap that separates it from the 'music itself'.

Norris' argument for the presence of pleasure in formalist analysis as well as his defense of Schenkerian analysis (minus its historico-ideological baggage) and Adorno's work on music rest on much safer ground, although his view of Adorno might have benefited from an awareness of more recent Marxian critiques of aesthetics, most notably Terry Eagleton's *The Ideology of the Aesthetic* (1990), where a more balanced view of the ideologically double-sided concept of the aesthetic is expounded.

In his "*Mémoire: On Music and Deconstruction*" (pp. 105-116), Alan Street expresses an entirely different view of musicology and its relationship with deconstruction: "To all intents and purposes, I would suggest, English-speaking musicology's encounter with deconstruction never really took place" (p. 111). Perhaps additionally motivated by his own unenviable professional situation, Street's essay is a fairly grim, yet not wholly unrealistic, summary of musicology's dealings with deconstruction, which for him already is "a lost moment in Anglo-American musicology whose cultural and political implications may yet have irredeemable consequences for the discipline's academic survival" (p. 106). Nevertheless, Street ends on a less pessimistic note, rightly recognizing the liberating potential for musicology of the impossibility of temporal and conceptual closure that defines deconstruction, which might justify the discipline's institutional survival and salvage it from its self-imposed isolation and irrelevance.

Despite the altogether different tone of his prose, Miško Šuvaković issues a similar call. In what is at times a wordy translation from Serbian, he illuminates the points of contact between music / musicology and deconstruction and, in line with Street, the latter's potential for alleviating the current isolation of both ('classical') music (as both *poiesis* and *praxis*) and its institutional framework: "through a deconstruction of a compatible team of philosophy, aesthetics, musicology and music, we cease to protect music from the world. We violate its specificity, i.e. we deconstruct the epistemology

of *music itself*, in the name of external epistemologies of music, being concerned at the same time not to lose the 'power' of understanding music through its real or potential structural order" (p. 75). Through deconstruction, understood as "discursive production of meanings" (emphasis mine) or the production of *différance*, music can be re-envoiced, that is, be rid of its stifling and self-isolationist nineteenth-century metaphysical baggage and musicology made more relevant to the world outside of itself.

Having already acted elsewhere in his work on the kind of calls issued here by Street and Šuvaković, in his "Musicology as an Institutional Discourse: Deconstruction and the Future of Musicology" (pp. 47-54), Kevin Korsyn draws similar conclusions about the implications of deconstruction for the discipline's survival, along with a more specific discussion of his own current research interests. Aware of the formative influence that the institutional framework (or, if you will, *supplement*) of any discipline exerts on it, Korsyn is more interested in deconstructing musicology as an institutional practice than individual pieces of music. By reading musicology's texts and institutions not for what is literally there, but for what is only spectrally present in the form of exclusions and internal contradictions, Korsyn hopes to arrive at the 'Real' of our discipline, as it were, to widen its field of reference, to bring the margins to the center of its academic discourse. In a "belated discipline" (p. 51) that only nominally belongs to the humanities but still is largely predicated on the notion of aesthetic autonomy and only marginally concerned with such issues as race, class, and gender, the value of Korsyn's agenda should be obvious.

In "Music in the Thought of Deconstruction / Deconstruction in the Thought of Music (For Joseph Dubiel)" (pp. 81-104), Martin Scherzinger likewise recognizes an invaluable potential for musicology in deconstruction. The opening section of his essay, however, resonates with some of Street's views, in Scherzinger's critique of what he perceives as sloppy use of 'deconstruction' in Anglophone musicology, concentrating on the works of Subotnik and Korsyn. His assessment that, *pace* Norris, "[t]he musicological reception of the phi-

losophical figure of deconstruction has been belated, paradoxical and short-lived” is by and large correct, and his reconsideration of what goes in musicology under the rubric of ‘deconstruction’ is therefore welcome. He is right, for example, to highlight Subotnik’s unorthodox (to say the least) understanding of *différance* in her *Deconstructive Variations* not as the minimal difference inscribed in every concept, but as the irreducible (Kantian, if you will) gap between the phenomenon and its interpretations as well as among multiple interpretations of the same phenomenon. His perspicuous critique of her use of ‘supplement’ is likewise correct. Having said that, the political value of this for the discipline is dubious at best, and it is unclear whether it amounts to little more than terminological pedantry. Scherzinger’s critique of Subotnik’s argument for ‘stylistic listening’ over ‘structural listening’ is more warranted, since Subotnik here does contradict her earlier argument for the equality and irreducibility of multiple interpretations. Even more troubling is her implicit belief in the possibility of a perfect, primordial interpretation, which her stylistic listening is supposed to approximate; this could not be lost on a careful reader of Derrida, such as Scherzinger.

The remainder of Scherzinger’s essay already gestures towards the second of the two groups outlined in the introduction. Having dealt with Subotnik and Korsyn, Scherzinger launches into a summary of the positioning of music in Derrida’s own post-Kantian ancestry, which he concludes with the claim that “[m]usic’s resistance to the grasp of self-evident perception dramatizes what deconstruction sets out to demonstrate” (p. 93). Although this stops short of a definition of deconstruction in music, which he will offer a few paragraphs below, the implied relationship between music’s non-referentiality, in other words, music’s irreducible *external* gap with language, and *différance* – for this is what “deconstruction sets out to demonstrate” – is far from clear. Here it seems that Scherzinger, despite the validity of his critique of Subotnik’s own misunderstanding of *différance*, falls into the same trap. He is on much safer ground when he does finally put forward a definition of deconstruction in music as “a way of hearing.”

“Such a mode of listening,” he goes on, “is alert to musical features, figures, shapes, events, interactions, affiliations, etc., that *fail* to line up with the music’s most apparent field of operation, and, in so doing, sharpens, and even alters, the very mode that has been put into play” (p. 97). This understanding of deconstruction in music is valid, however, only with the stipulation that it be confined to considerations of particular styles or stylistic traditions, as Scherzinger himself goes on to imply: “By marking moments that fail to be fully reclaimed by their generalized traditional sense, the music issues a warning against the dubiousness of its own second-nature. It opens the horizon of what is hearable in the music of that tradition. [...] Deconstructive listening, one might say, marks the undecidability of what goes as tradition, casting perspectives thereby onto its very conditioning grounds. Tradition, one might say, opens into hesitation” (p. 99). This model of the deconstruction of tradition (and not of music) is not only Derridean *par excellence* in its focusing on irrational exclusions, omissions, and discrepancies inscribed *within* each style, but is also welcome as a remedy to the often stifling concepts of style, tradition, and stylistic history. Following his model Scherzinger provides analytical readings of two pieces by Beethoven and Helmut Lachenmann.

In his “In(-)formations: The Meaning of Paratextual Elements in Debussy’s *Syrinx*” (pp. 55-70), Marcel Cobussen offers not only a reassurance that structural hearing and the canon are alive and well (*pace* Norris), but also a compelling case study aimed not at tradition, as in Scherzinger’s case, but at the notion of the work and its attendant concepts, such as the score. Borrowing the concept of paratext from Gérard Genette, but, unlike Genette, aware of its inseparability from the text itself, Cobussen compellingly demonstrates how seemingly peripheral, *supplemental* elements of the score, such as the title, the appearance of the title page, etc., affect the ‘score itself’ in some fundamental ways. His analysis of the Jobert edition breath marks’ impact on our perception of the form of *Syrinx* is equally convincing, as is his finding *différance* in the irreducible gaps between the poem and Debussy’s setting, between melody and ornamentation in the ‘music it-

self", and between the absence of repetition signs and the highly repetitive structure of the music. Having said that, Cobussen's analysis of the 'music itself', or at least the prose into which it is couched, no doubt unwittingly towards conceptual and temporal closure, out of sync with the orthodox Derridean grounding of the rest of the essay. Thus we read that the demi-semiquaver A and B of the opening bar "could be *initially* regarded as leading tones to the B flat" but soon undoubtedly "*become* [...] more or less independent." They "present a movement to 'something else', [...] *as yet* unknown. But a corner of the veil is *raised* when the rest of the first bar is taken into consideration" (emphasis mine). D flat as the "primary tone center" is also "fully revealed" and "definitely corroborated" toward the end of the piece (pp. 63-64). Cobussen at these points, in discrepancy with the core precepts of deconstruction and with the rest of his otherwise excellent essay, leaves no room for doubt: all the ruptures in the music are smoothed over, the gaps bridged, and the listener (and the reader of his analysis) can enjoy only a temporal uncertainty, before Debussy's music and Cobussen's reading of it reach definite closure.

Mladen Dolar's "Deconstructing Voice" (pp. 7-18), which opens *Music and Deconstruction*, here comes only towards the end because it is, like Cobussen's, an essay *in*, not *about*, deconstruction. Dolar returns to a topic he had already tackled ten years ago in an article published in *Gaze and Voice as Love Objects* (1996; eds. Renata Salecl and Slavoj Žižek). Unlike Cobussen and Scherzinger, Dolar is not concerned with specific pieces of music. Instead, his is perhaps the most Derridean of the eight articles assembled here, even though his main thesis seemingly stands at loggerheads with *Of Grammatology*: "Not just writing, but also the voice can appear as a formidable menace to metaphysical consistency and can be seen as disruptive of presence and sense" (p. 11). Dolar then draws on a number of (trans)historical examples to illustrate his claim that the moment the voice is stripped of the logos, it loses the soothing quality of Derrida's *s'entendre parler* and grows into a revelation of the subject's hollowness, a premonition of psychosis and death. Just as there is 'good' and there is 'bad' writing in

Derrida, there is a similarly irreducible minimal difference between the 'good' and the 'bad' voice inscribed in the very concept and unveiled only when the logos as its *supplement* is taken into account.

Even though "Deconstructing Voice" is a provoking article, those interested in Dolar's theorization of the voice should turn to his recent book *A Voice and Nothing More* (2006). Not only does this book offer a fuller account of the same story, but it can also dispel some of the discrepancies and exclusions in the essay, such as the seemingly arbitrary stopping point at the rise of absolute music in Dolar's transhistorical account. Although the supremacy of purely instrumental music seemingly challenges Dolar's claim about the 'object voice', in his latest book he compellingly theorizes it along with the concomitant hegemony of formalist analysis as its necessary mooring in reason, a replacement for the old logos of the word.

The last full-length article in *Music and Deconstruction* is Geraldine Finn's "The Truth – In Music: The Sound of *Différance*" (pp. 117-146). This 'essay (trial, effort, test, attempt)', which perhaps most closely resembles a poem, not only reenacts some of Derrida's insights (due to various puns and double entendres, it has to be read, not heard, to be understood), but also summarizes some of the main points of the entire volume: the illusionary referentiality of language (p. 118), deconstruction as the production of meaning and *différance* as its 'truth' (p. 124), and our complicity as musicologists with musicological institutions (p. 141). The volume concludes with a Postscript (pp. 147-158), which comprises Korsyn's somewhat angry response to Scherzinger and Scherzinger's largely apologetic response to Korsyn, as well as short comments by Cobussen, Street, and Finn.

Despite the few shortcomings of individual articles that I have tried to enumerate, this is an altogether valuable publication, which ought to find a place on the shelves of every reputable music library. Its rich panoply of different standpoints is one of its greatest strengths. It is to be hoped that more publications like this will occur in the future and that musicology, *pace* Norris, will one day indeed take a 'deconstructive turn'.

Bridging the Gap: Popular Music and Music Education

by Ju-Sun Kim

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Rodriguez, Carlos Xavier, Ed. *Bridging the Gap: Popular Music and Music Education*. VA: MENC: The National Association for Music Education, 2004. ISBN: 1-56545-158-9 (hard cover)

Bridging the Gap is a 247-page collection of papers from The Northwestern University Music Education Leadership Seminars in 2002. This book emphasizes the relationship between, or incorporation of, popular music and music education, and it is also of particular importance to the relevance of the music education profession in the United States and around the world. The audiences of this book are primarily music educators, but also music theorists, musicologists, ethnomusicologists, composers, and performers of classical music as well as popular music. This book is easy to follow and to read, and each chapter includes a myriad of realistic questions, similar to mine, such as "How can we not take popular music seriously?", "What do we teach our students when we turn our backs on the vast majority of the musical experience they find meaningful?" (p. 45). After reading the questions, readers may move to the following paragraphs in order to find possible answers. There are some quotations from existing research in each chapter to support the authors' opinions and assertions, so suitable quotations in this book may be useful to agree with the authors' suggestions, ideas, and contentions.

Bridging the Gap is a particular book to illustrate, explain, and present research on popular music and music education. Although there are several books published about popular music, other books are mainly guides to teaching popular music or present an approach with one perspective. *Bridging the Gap*, however, provides multiple perspectives on the issue of teaching popular music.

The design of this book is remarkable in terms of its color and size. This book's hard cover is filled with purple and white. It is also relatively wide, as compared to any other regular books (the

size of this book is 7.5" x 9.5"), because it maintains the format of two columns, as in journals. Unfortunately, there is no index to find articles or passages of articles related to any specific keyword. Also, the readers have to interrupt their reading and skip to the end of the chapter when they would like to read additional comments or explanations, because the book uses endnotes instead of footnotes.

This book consists of eight sections: the Preface, Introduction, The Broader Perspective, Historical Perspectives, International Perspectives, Teacher Education Perspectives, Performance and Composition Perspectives, and the Afterword.

In the broader perspective, "Popular Music in Music Education: Toward a New Conception of Musicality" by Carlos Xavier Rodriguez compares classical music and popular music traditions, and the article deals with issues confronting music educators who consider how to integrate popular music into the music curriculum. Rodriguez attempts to raise issues related to the diverse relationship between traditional and new conceptions of musicality. Wayne Bowman, trombonist and jazz educator, questions what music we should teach, how we might teach it, and why (p. 4). Also, he defines the term 'popular' carefully by considering its manifestations and ambiguities. He also contemplates on "school music" analysis as it combines education, "schooling," and the accountability of teaching professionals. Theodore Gracyk, teacher and writer in the area of philosophy and aesthetics, focuses on listening and popular music. He deliberates how principles of relational structures of music are advanced and altered through the listening experience. In Gracyk's paper, popular music also makes intellectual demands, and its pleasures require the application of relevant, conceptual principles. Martha Bayles teaches, writes, and criticizes popular culture. She finishes the first section with an analysis of the social forces that have brought change in popular music. She explains the aspect of Afro-American influences on popular music. Afro-American music is so important to theorize about the formation of blues, jazz, gospel, soul, and rhythm & blues, and these elements are analyzed, as educational material increased from the early to mid-20th century. She expands her opinion on popu-

lar music that it now leads to culture with popularity, force, and values that emphasize visual elements suggested by performers in diverse musical subgroups. Bayles also presents how teachers approach popular music in the music classroom with practical suggestions.

In the second section, two papers by Jere T. Humphreys and William R. Lee deal with historical perspectives. Jere Humphreys, a renowned history of music educator, discusses popular music in American schools based on music history and beholds eight reasons why popular music, especially rock music, hesitates to be accept in the music curricula in the United States: desire to reform tastes, association with youth culture, bias toward cognitive training, local control, lack of demand, social-class associations, and structure of school music. Humphrey suggests that the combination of cultures of popular and school music is necessary. William Lee, a historian and a composer, approaches teaching in the historical context of popular music. He defines it in terms of "context" and concentrates on specific context and experiences with popular music. He also discusses the historical context in the musical experience, the role of "history" in the learning of popular music, the national standards in history and music education, the content of teaching, the levels of historical learning of historical music with five categories.

Two writers contributed to the section on International Perspectives. George Odam has teaching and composing backgrounds, and he wrote an essay based on these resources. Odam examines the role of popular music in music education and observes an insightful feeling of American music education: the fear of transience and nostalgia. Odam suggests that music classes need to open up to diverse and attractive music as a teaching method. Kathy Wemyss, an Australian lecturer at the Sydney Conservatorium of Music, talks about popular music in the school curriculum, instrumental pedagogy, and songwriting. She analyzes how cultures are set up in the music classroom and what the reason is for the success of individual teachers, who accomplished to transform music instruction to satisfy the students' interests with the history of Australian secondary schools. She also characterizes the ways of several

critical features of the music curriculum; they can all assign to a new form of musicianship.

The fourth section, Teacher Education Perspectives, includes two papers by Scott E. Emmons and Craig Woodson. Scott E. Emmons, a college-level educator of popular music and various educational methods courses, introduces his experience with a pilot program for popular music in the schools with plans, objectives, and results (pops concert). The project makes performers keep playing in general places, such as coffee houses or working at a professional studio. He provides practical instructions of understanding and teaching popular music styles, learning the instruments, improvisation, composition, recording, and technology of popular music. He also arranges the ways of adjusting the scheduling and administration of popular music performance programs to new or inexperienced teachers of popular music. Craig Woodson, an ethnomusicologist, educator, percussionist, an administrator for the Rock & Roll Hall of Fame, discusses music education for kindergarten to twelfth-grade students at the Rock & Roll Hall of Fame and Museum. He presents the reasons of attraction, the ways of learning, including notation, and the methodology of teaching rock & roll music. He also introduces teacher training courses and world music in terms of multicultural rock music at the Rock Hall. He insists that the study and implementation of rock education will be a valuable resource for the next generation of teachers (p. 187).

The last section is on the Performance and Composition Perspectives. George Boespflug, a classical pianist, elucidates the inner functions of the popular music ensemble, including its history, the skills to join, the specific resources, and compares these factors to traditional school performance ensembles. Boespflug uses recent music technology to support his ensemble. He advocates the requirement of teacher training, the connection between music education and popular music, and the development of music tools to help personal creativity. Randall Everett Allsup approaches a different view on similar issues. He discusses an application of the principles and processes of popular music to existing performance ensembles. Allsup emphasizes the partnership between students and teachers to en-

courage students expressing their real feelings in music performance. Lucy Green theorizes the actual and specific behaviors during the making of popular music, including “jamming,” notation, improving performing techniques, and creating open minds to accept other styles and genres of music. She suggests that popular musicians keep valuing the integration of composing, improvising, playing, singing, and listening, as well as developing personal qualities and appreciating a wide range of music (p. 239).

Robert A. Cutietta’s paper is the Afterword of this book. Cutietta is a music scholar, composer, and electric bass player. He defines quality in music and presents the remarkable overlaps between classical and popular traditions. He considers what great

music is, and he provides eight different premises as examples. Cutietta asserts the reinvention of the music curriculum through performance ensembles of popular music or the most effective genre of music.

This book helps readers to broaden their knowledge of popular music and music education, to solve their questions related to popular music and classical music based on music history, to learn different ways of teaching popular music in the music classroom, and to study diverse perspectives on this one topic: popular music. This book is a guide to the cognitive and practical issues on an important topic for music education, and it can be highly recommended for its scholarship and depth.

On Methodology of Musical Source Research

by Tara Mayorga

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Wolf, Eugene K. *Manuscripts from Mannheim, ca. 1730-1778: A Study in the Methodology of Musical Source Research*. Frankfurt am Main: Peter Lang, 2002. ISBN 3-631-37926-7 pbk, 408 pages. <http://www.peterlang.com>

While the subtitle of Eugene K. Wolf’s book gives a broad description of the contents, the book is itself a very detailed and comprehensive account of not only identification and classification of the Mannheim Manuscripts, but the methodologies of the many aspects utilized for this kind of research. In the preface, Wolf gives a brief account of the development and transfer of the Electoral court from Mannheim to Munich as well as a summary of the contents of the book. Also included in the preface is an explanation of the inception of the project, which began in 1960, after identifying a need to determine if any Mannheim Manuscripts still exist (most of what was known to exist was destroyed either in the fire of 1795 or during World War II) and a list of the many scholars, librarians, and institutions that

contributed to the research, namely, his wife, Jean Kessler Wolf, whom he credits with most of the research for Chapter 5 as well as the initial research of the Munich archives, and Jan LaRue, under whose guidance the study began.

The contents of the book are divided into two parts, consisting of nine chapters and four appendices. Chapter 1 outlines the history, growth, and dissolution of the Electoral Court of Mannheim, its two primary rulers, Carl Philipp (whose reign ended with his death on New Years Eve 1742) and his successor, the 18-year old Carl Theodore, the transfer from Mannheim to Munich in 1778 and the differences between the two Electors (he describes Carl Philipp as a “Baroque absolutist” and Carl Theodore as a “typical Enlightenment ruler” [p. 26]). In addition, Wolf cites written accounts from visitors (a letter from Mozart’s mother to Leopold) as well as excerpts from the annual almanacs and calendars documenting the activities of the court. He further details the expectations of the court, the “cultural year,” the hierarchy of musical events, the function and types of music written, as well as a description of the audiences in attendance (which typically consisted of courtiers, nobility, visitors and invited members of the bourgeoisie). Also in-

cluded are discussions on some members of the court, i.e. Johann Stamitz and Christian Cannabich. The last section of the chapter differentiates between the different types of manuscripts and their function; while the chapter is relatively short for the amount of information contained, it is presented clearly and concisely.

In Chapter 2, "Codicological Evidence: Methods for the Study of Eighteenth-Century Music Manuscripts," Wolf gives fascinatingly detailed information on the various methods available for analysis of "old" scores, which he breaks into two phases, the first being that of *initial* analysis of the manuscript and the second being a "more exhaustive examination of all other relevant physical parameters" (p. 49). He further breaks the process down into three parameters: paper type, staving and handwriting, and notes that *rastronomy* (the study of staving) can provide the most precise information. He provides details on several different analysis methods (including different X-Ray techniques, tracing, and digital photography among others), noting that consideration must be given to the fragile condition of the manuscripts, as some methods can be destructive. The three parameters have subcategories themselves: the size, thickness, quality, texture, and color of paper, where the paper was obtained (he notes that at that time no paper was obtained from Italy, but rather from Germany or Switzerland), format (oblong or upright), the order of binding, the molds used for watermarks, and flaws with previous studies, noting that analysis of paper and watermarks are best used to determine provenance and date. His discussion on *rastronomy* is the most extensive and detailed, dividing the process into two stages: the type of staving (one, five or ten, etc.) and determining what type of *rastra* was used. The history and methods for *rastronomy* were extensively researched by Jean K. Wolf, with subsequent findings published in 1990. He divides handwriting into six categories applicable to music: clefs, time signatures, double bars and repeat signs, quarter and eighth rests, formation of notes and other distinctive characteristics (a list of over 50 copyists is included in Appendix D).

Chapters 3 through 7 contain discussions on manuscripts of different composers and copyists,

including the "core" manuscripts (those that have documented proof of their association) by Holzbauer, Cannabich, Mozart, and Vogler. Chapter 8 was written in collaboration with Paul Corneilson and deals with operas and related works, while Chapter 9 focuses on sacred, smaller vocal works, and instrumental music. Appendix A correlates to previous chapters, containing examples from the composers and works discussed in chapters 3 through 9. Tables, which are divided between "core" manuscripts, music of Holzbauer, Cannabich, Grua, Richter, Mozart, and Vogler are used to illustrate the distinctive elements of the manuscripts. The tables are arranged by work number, MS, format, date, paper type, staving, and copyists. Appendix B discusses the most common papers and watermarks used with detailed diagrams of watermarks shown to scale. Here, Wolf is more descriptive of the different elements of the paper and how these variations help to determine authenticity and date. In addition to the detailed diagrams, he explains the various types watermarks, i.e. *mirror type*, *variation type*, etc. The tables contained in Appendix C differentiate between the different *rastra* used on the works discussed, which he categorized by oblong or upright format, the results of which are listed in table format. Appendix D discusses the most important copyists with handwriting samples and examples of manuscripts analyzed. He lists where the manuscript was found, the dates the copyist was active and photographs of excerpts from manuscripts analyzed. All abbreviation keys to the Appendices are listed and explained following the preface of the book.

The title of the book can be deceiving, the implication being that the purpose of the book is to report the results of this comprehensive study that began over 40 years ago (the results were published in the article co-authored by Eugene K. and Jean K. Wolf, "A newly Identified Complex of Manuscripts from Mannheim," *Journal of the American Musicological Society* 47/2 [1974]: 244-274), yet it is actually an account of *how* the results were reached and how those results were categorized and documented. Mr. Wolf effectively constructed this book in a way that is multi-functional. While it provides a concise history and comprehensive evaluation of the

Mannheim court, it also functions as a guide for similar research on analysis of manuscripts. Further, the writing style and syntax does not make the book

esoteric to “scholarly” musicians, but rather could be understood by anyone with basic music knowledge or interest in similar musicological studies.

Constructing Musicology

by Kelly Thurmond

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Alastair Williams: *Constructing Musicology*. Hampshire: Ashgate Publishing, 2001. ISBN 0-7546-0134-X Pbk, xi + 140 pages, notes, bibliography. <http://www.ashgate.com>

Alastair Williams' *Constructing Musicology* was written in response to a recent transition in the discipline of musicology. This paradigm shift was caused by the wider repertoires currently being studied in music and the impact of theory on research in the humanities (*music theory* is a subcategory of *theory* in the humanities). The book thoroughly examines both currents that have affected musicology recently. In Williams' book, theory (accepted principles) is inherently multidisciplinary thinking. Williams contends that the ideas that become theory are applicable beyond the discipline in which they originated – they have the potential of changing the way people interpret history and their society. Therefore, theory has an expanded relevance in literature, and literary interpretation can extend beyond its boundaries. Can musicology do this? Williams believes that a “theoretically informed musicology” will be able to address and explore other disciplines, and this is what he aims to prove in *Constructing Musicology*.

The book has two main goals: (a) to make a place for musicology in theoretical debates and (b) to negotiate a theoretical place for musicology. This process to achieve these goals is two-fold: (1) we must open channels so that musicology may benefit aspects of theory that are of general interest, and (2) make theory depend on the goals and methodologies of musicology. The result will not be a new musicology, but a musicology “under construction” – one that designates its own procedures and creates strategies for particular problems (p. ix). *Construct-*

ing Musicology is divided into six chapters: 1. Traditions, 2. Discourses, 3. Voices, 4. Identities, 5. Places, and 6. Positions.

The first chapter describes traditional musicology in the context of “Joseph Kerman’s call for a shift from fact-finding to critical interpretation” (p. x). The main idea of ‘traditions’ is that “music is embedded in discourses and surrounded by ideas that contribute to its meaning” (p. 1). This chapter describes the views of Kerman, Adorno, and Dahlhaus on the canon and methodologies, and the significant figures in the current debates of musicology. Chapter 2 expands on Kerman’s critique of structural analysis, explores the impact of post-structuralism on musicology, and the general issues in the semiotics of music. Williams explores the distinction that post-structuralism makes between work and text. A section on semantics describes “narrative ideology” and its affect on identity (p. 47).

The third chapter, ‘Voices,’ explains how gender is constructed in music, and the history of music by women. This chapter assesses the relationship of psychoanalytical theory to musical understanding. Feminism’s effect on musicology is discussed, as well as the Western tendency to project Western fantasies onto other cultures. The fourth chapter explores the popular music world and the “culture industry” (p. x). It also discusses authenticity and how identity and image are represented in song. Here is where Williams asserts one of his main points: “Theoretically informed musicology understands both art and popular musics as social constructions.” (p. 70.) The author describes how music portrays the discourses embedded within it, and explains why some performance traditions are considered more authentic than others.

The fifth chapter, ‘Places,’ examines the way non-European cultures are represented by European culture, which touches on debates within

ethnomusicology. Williams poses the question: Does it portray a distorted view of knowledge when Westerners study Non-Western music? This chapter discusses the boundaries of musicology and ethnomusicology, and orientalism's relation to the dilemmas imposed by postmodernism. The final chapter describes the larger debates of musicology, such as the appearance of the modern subject and its foundation in music. Williams supports his belief that current musicology should find similarities with earlier critical approaches and be more willing to criticize its own claims. He contends that a postmodernism with a commitment to problem-solving could possibly lead to a musicology that is more flexible. He describes a "path" that musicology took to end up in its present state, and the dilemma that postmodernism imposes on musicology. The section 'framing the fifth' describes issues between older and newer musicology – new musicology aims for a canon that is socially constructed. In the final section 'reconstructing musicology,' Williams states another main point: Like other humanities, musicology must reconstruct the humanist tradition from which it sprang.

Initially, Williams' organization of *Constructing Musicology* seems disconcerting and di-

verse. For example, he seems to place much more weight on the subject of modernity than on other discourses related to musicology. However, once the main goals of *Constructing Musicology* are recognized, Williams' organization of the book is clarified. The goal of a multidimensional comprehension of musicology requires interdisciplinary work that blurs boundaries. The book must sort out musicological issues associated with meaning, social identity, ideology, subjectivity, and the modernism vs. postmodernism debate in order to enhance the understanding of music and affirm its humanistic value. Williams' emphasis on the subject of modernity has an ultimate goal; he believes that if the binary extremes of the modernity and postmodernity are deconstructed, then the "critical legacy of modernity can be reconstructed, and offer much of value to musicology today" (p. x). Williams' "theoretically informed musicology" is his musicology under construction. In order to produce such a musicology, the book must survey all the changes in musicology due a wide variety of influences. The book serves as an accurate guide to the changing discipline of musicology.

Alfred's Essentials of Music Theory

by Mariah Deonarian

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Surmani, Andrew, Karen Farnum Surmani, and Morton Manus. *Alfred's Essentials of Music Theory*, 2nd edition. Van Nuys, CA: Alfred Publishing Co., 2003. With CDs, Software and workbooks.

Alfred's Essentials of Music Theory is designed for secondary music education programs, such as band, choir, and orchestra programs. The materials covered start at a basic, beginner level: starting with the staff, definition of a note, and learning the note names; the curriculum ends with harmonic analysis. For most secondary music programs, this grade level would be fifth or sixth grade. The textbooks

adopted for these programs do not include correlating theory texts that connect directly to the books and repertoire they are learning, therefore, adopting separate theory books is a necessity for an optimal theory education. *Alfred's Essentials* is comprised of three workbooks, each ranging in different levels, Alto Clef books for viola players, teacher activity books, a CD for ear training, and accompanying software (a student and an educator version). Each workbook is structured in units and lessons and incorporates ear or aural training exercises and a review lesson at the end of each unit. The teacher activity books include reproducible worksheets, and puzzles accompany the student books. The only difference between the standard and viola editions is that most of the lessons use the alto clef in the examples and exercises in the latter.

Overall, the curriculum is sequenced for students who have not learned basic music concepts. The sequencing for the lessons flows well, but some lessons group together certain concepts that are not actually associated with one another. Lesson 13 is about “Ties and Slurs”, but neither has anything to do with the other, besides looking similar. Another problem concerning sequencing is the order in which the book presents rhythm. As most band books, it introduces the whole note as the first note value to learn, but this is not an ideal means of learning rhythm. For many teachers, especially in the elementary music field, learning the quarter note value and then adding duration to the note is an easier and quicker way for students to learn and understand rhythmic values. In math, addition is learned before subtraction and fractions; therefore having the same approach to rhythm makes more sense, as music and math use the same area of the brain.

Every lesson gives a short definition, explanation, and examples for the terms and concepts it covers. After the lesson, which is most likely taught by the teacher, a small page of exercises is provided for students to write or demonstrate their understanding. Additional exercises are provided in the teacher activity book, varying in design. Some activities are drills; others are word puzzles, such as word searches or crossword puzzles. However, there are not enough drills for the students to practice on their own. It is important to realize that the students who are learning theory need to incorporate what they learn into practicing on their instruments or singing. The students need to demonstrate their understanding of the lessons they have learned on instruments (including voice). With this theory curriculum, the teachers will need to understand that it will be their responsibility to connect the theory lessons with performing. If this textbook is used in lower-level programs, it would be more useful to include more color on the pages, such as highlighting terms and examples. The textbooks often used in secondary schools use at least a small amount of color to highlight important facts and terminology for the students to see more easily. For older students or amateur musicians, the color may not be needed, but with the growing importance of color

and scheme in the American culture and environment, it is still an idea to consider.

A CD set is available for the ear training exercises, two CDs for all three books. Each new ear-training lesson begins with instructions on how to follow along, as well as reading aloud the instructions written on the page. This approach is appropriate, because not all students are patient enough to read the instructions thoroughly, and then do not accomplish the task correctly. A nice feature of the tracks is the use of different instruments, such as piano, flute, trumpet, and clarinet. It is important to listen to different aural tasks in different timbres. On the other hand, using one instrument at first might work better for students who have little or no aural experience, and then gradually adding new instruments. One situation that may arise is if the student(s) come from an adequate or even exemplary elementary music education; then these aural training exercises will be too rudimentary for them. Some of these exercises are learned at the kindergarten level, especially if they have based on Kodály or Orff approaches. In this case, the teacher will need to either use the earlier sections as review or begin with the advanced exercises sooner.

Another problem with the design of the ear training exercises is the lack of performance in conjunction with the aural activities. In a Kodály context, all students must gain aural skills through singing. The same approach can certainly be attributed to instrumental programs, such as band and orchestra. In Texas, where performance is the most important goal for almost all music programs, it is key that for theory to be successfully integrated into the curriculum it must include the use of performance in the activities. For other states, where “knowledge” is more important but performance frequently falls short, adding it into the course will help in enhancing the quality of performing.

The last case of concern is the layout of some of the exercises, which only ask the students to read and listen along. There is no follow-up or additional questions pertaining to the activity. It only prompts the question “what’s the point of this?” Giving purpose to a lesson taught is important for students; otherwise they lose interest in learning further. Either asking questions about the

excerpt or having the students write about it would have the students making use of applicable cognition-tasks for their age.

The computer software is a fantastic supplement to the curriculum. With more school districts requiring more technology in the classroom, this part of the program will easily meet this need. A student version and an instructor version come with the package, and it will be up to the teacher to set up the educator version first and then the student version onto the computers. The CD-ROM has a PDF file of the user's guide for any assistance during or after installing the program. The main menu has a button to go to the student / instructor login page. Teachers should be aware that they will need to enter their students' names and set up passwords before they can use the program. A tutorial allows the user to learn how to use the program before they start and will be useful when explaining to the students how to use it in the classroom (or if they wish to do it on their own). Colors, animation, and easily maneuverable icons make the lessons come alive and draw the attention of the user (students) – a sometimes demanding task for teachers. For aural learners, a recorded voice reads the words along with the instructions, and an animated explanation walks through the lesson step-by-step. Terms are highlighted in blue, and when clicked on, a window will provide the definition of the word. Following each lesson are a couple of exercises for the user to demonstrate an understanding of what they just learned and will give immediate feedback for right and wrong answers.

At the end of each unit, a review is given and can be used as a quiz or test, recording the percentage of right and wrong answers for a final grade. The students will view their percentages on each section of the review and the overall score, which can be viewed by the teacher and recorded. An option to print the scores allows the teacher file documentation for each student, an important issue for today's educators.

The CD-ROM is a powerful tool for integrating technology into the music classroom, whether it is band, orchestra, or choir. Again, the use of color, pictures and animation keeps the inter-

est of the user, and the sequencing of the lessons still follows with the workbooks. It appears that the CD-ROM might only be a supplement to the workbooks, but it might work better the other way around. In the right setting, using the computers in a group with the lecture of the lesson, the students could immediately begin doing the exercises in a more engaging manner. A possible restriction for using this program will be the number of computers available in schools and establishing an effective schedule if the computers are not in the music room.

One important component missing is a teacher handbook, combining the complete version of the student book and answer key and providing additional information or activities apart from the activity book. With the more advanced theory concepts, there are not enough drills or exercises for the student to successfully comprehend and retain the knowledge they are gaining. Many music educators have been found to recite the same point: repetition is the key. If the student is to truly learn something, they repetitively do it over again in order to maintain their understanding of the material.

If the reader wishes to learn more about this curriculum or other products by this company, their website, <http://www.alfred.com>, has information without having to buy the package. It includes a video demonstration, list of features, a free EMT demo disk request, and where to find a dealer. Links on the side of the screen lead the user to online games, "Fun Zone," events and clinics, technical support, a permission request for use at festivals, etc., and links to other music companies and organizations. On the top of the page are tabs to see other products by the same company, for instrumental, vocal, and elementary alike. It even includes products for use in a home school environment.

After examining the entire package, one would find it satisfactory for school or home. Some adjustments might need to be made for certain environments, especially in the school setting. For the publisher, it would be recommended that, when designing a new edition, to adjust the aural training to include more exercises and compiling a single teacher book, because music educators have enough to do as it is, and they appreciate any help.

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