

# SOUNDS OF ST. THOMAS

Graduate Programs in Music Education  
University of St. Thomas

Spring 2008

## From the Director



Warmest greetings from Graduate Programs in Music Education, where we have all survived our minus 35 degree temperatures in January! (Yes, that was with wind chill factored in, but still, for a Texas transplant, that's COLD!) It's

still only in the 40's on this rainy and gray May day, but we're looking forward to glorious summer, when all of you bring your radiant energy to campus for another summer of intensive studies in music education.

It has been an exciting time here at the University of St. Thomas, where we have been putting the finishing touches on our new Department of Music Web site. I hope you will all take a moment to explore the site; you will find virtually everything you need to know about Graduate Programs in Music Education at the Graduate link. Many thanks to Bev Johnson, Kara Jannings, Matt Wash, and John Kinsella for their tenacious and dedicated efforts in producing a superior site for us. We continue to fine-tune the site, so please send comments, questions, and any corrections to Bev Johnson at [bhjohnson@stthomas.edu](mailto:bhjohnson@stthomas.edu).

The Department of Music is fortunate to have a new faculty member, **Dr. Vanessa Cornett-Murtada**, chair of keyboard studies, who is graciously allowing us to call her Dr. Cornett. In addition to her undergraduate teaching, Dr. Cornett will

teach private lessons for students in the piano pedagogy concentration of the M.A. degree program as well as Intermediate Materials and Techniques, Keyboard Literature, and Advanced Theory for Pianists. Read all about Dr. Cornett in the special feature section of this newsletter.

GPME welcomes **Eric Betthausen**, former grade 6 music teacher and grade 6-12 choir director in Eau Claire, WI, as the GPME Program Manager for this summer. Eric is also a former member of the Rose Ensemble. In addition to singing with this professional ensemble, he served on the Marketing and Promotions Committee and worked as an office assistant. Welcome Eric! We're delighted to have you on board with us in GPME!

If you haven't taken a look at our Summer 2008 Program Brochure yet, I encourage you to visit the Web site at [www.stthomas.edu/music/graduate](http://www.stthomas.edu/music/graduate). Many of the courses have already reached maximum enrollment, so send in your registration form now. In addition to our already superb, regular course offerings, I am very pleased to announce the following new courses and instructors:

**Patrick Balder** joins the GPME program this summer to teach two courses: *GMUS 544 12, Introduction to Pro Tools*, and *GMUS 661, Exploring Music Technology: Simple Recording Techniques for Better Sounding Music Ensembles*. Patrick has been teaching music technology courses in the undergraduate music program at St. Thomas since last spring.

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## From the Program Coordinator



**Bev Johnson**  
Program Coordinator  
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(800) 328-6819, 2-5870  
[bhjohnson@stthomas.edu](mailto:bhjohnson@stthomas.edu)

### Welcome UST students and faculty!

With summer courses just around the corner, I want to remind you to set up access to your online St. Thomas accounts.

### Murphy Online allows you to access registration information, financial aid and more.

Your MURPHY Online account is different than your UST account and requires a 6 digit PIN for access. MURPHY Online provides access to your personal

information, financial aid, class registration, grades, unofficial transcripts, and degree evaluations. To learn more about Murphy Online check out <http://www.stthomas.edu/hr/murphy>.

### Activating your account:

Visit [www.stthomas.edu/new](http://www.stthomas.edu/new) and follow the instructions. You will need your last name and claim code to begin the Net ID account activation process. If you need assistance, contact the Tech Desk at (651) 962-6230 or by email at [irhelp@stthomas.edu](mailto:irhelp@stthomas.edu).

### Useful UST Web sites:

- UST's home Page - <http://www.stthomas.edu>
- Outlook Web Access - <http://mail.stthomas.edu>
- Blackboard - <http://blackboard.stthomas.edu>
- IRT's web page - <http://www.stthomas.edu/irt>

*From the Director, continued*

**Dr. Susan Brumfield**, associate professor of music at Texas Tech University in Lubbock, TX, returns to St. Thomas with her engaging teaching style to teach a new topics course: *GMUS 544 04, Too Cool for School: Materials and Methods for Upper Grades and Older Beginners*. If you're struggling with such students, this course is for you!

Many of you will recognize **Ruth Dwyer's** name from her association with Henry Leck and the Indianapolis Children's Choir, where she serves as education director, associate director, and artistic director/administrator. GPME welcomes Ruth to her first summer in GPME; she will teach *GMUS 544 13, Harmony in Sequence: from Pitch-Matching to Choral Singing*, a course no vocal music educator should miss!

**Reuben Haugen**, long-time saxophone professor at St. Thomas, offers a first-time course, *GMUS 544 08, On Teaching Woodwinds*, which will engage students in unraveling problems in teaching woodwind instruments.

**Dr. Scott Jones**, assistant professor of music and director of bands at Concordia College in Moorhead, Minn., teams up with Dr. Doug Orzolek of UST to teach *GMUS 544 07, Comprehensive Musicianship in Instrumental Music Education*, a must-have course for all instrumental music educators!

GPME welcomes **Will Kemperman**, percussion teacher and director of percussion ensembles at St. Thomas. He will teach *GMUS 544 02, Afro-Cuban Drumming*, which is designed for students of all levels of ability. Don't miss this rare opportunity to learn these styles.

**Sharon Mazion** is no stranger to GPME (she was formerly a GPME program coordinator). Sharon returns as an Orff specialist from Breck Lower School to teach *GMUS 544 009 Using Children's Literature for Composition and Improvisation*. Welcome back, Sharon.

Dance educator and artistic director of Dance Revels Music History **Jane Peck**, makes her GPME debut with *GMUS 544 11 Dancing Through Music History*. This is the long-awaited opportunity to learn the Gavotte, Minuet, and nu-

merous dance forms from the Renaissance, Baroque, Classical, and Romantic eras.

**Julia Shaw** joins the GPME adjunct faculty from Indianapolis, where she is middle school choral director and assistant director of the Indianapolis Children's Choir, to teach *GMUS 517, Developing the Child Voice in the Classroom Setting*, another critical course for anyone who works with children and singing.

### Opening Doors Campaign

You may also now be familiar with the fact that in the past year, St. Thomas initiated the Opening Doors campaign, which has as its goal to raise \$500 million to further our strategic goals of access, excellence, and Catholic identity. St. Thomas seeks to be a university that is known nationally for what it does uniquely well. With this campaign, the university plans to build on the distinction of its academic programs. Additionally, the campaign is directed toward generating a larger pool of financial aid to give greater access to students, regardless of their economic backgrounds; more endowed chairs; and improved facilities to act as magnets that will attract and retain the finest faculty members and students who will help St. Thomas to bring its vision to life.

In order to do this, of course, St. Thomas needs alumni, friends, students, parents, faculty and staff, corporations, foundations, and others who share in a belief in this potential to become interested, to become connected, and to become active. St. Thomas opened its doors in 1885 as a diocesan Catholic liberal arts college and seminary, with the purpose of making higher education widely available to the large population of recent immigrants to America. Today, it is a Catholic comprehensive regional university and the largest private institution of higher learning in Minnesota. If you are reading this *Sounds of St. Thomas Newsletter*, you are a part of this very special place.

Please consider contributing to Opening Doors by visiting [www.stthomas.edu/opening](http://www.stthomas.edu/opening) doors today.

Jill Trinka, PhD  
Director, Graduate and Undergraduate Programs  
in Music Education  
[jltrinka@stthomas.edu](mailto:jltrinka@stthomas.edu)



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### SUMMER REGISTRATION DEADLINES

Courses with a start date from June 15-29, 2008  
Deadline is May 16, 2008

Courses with a start date from June 30-July 18, 2008  
Deadline is June 13, 2008

Courses with a start date from July 21-August 4, 2008  
Deadline is June 20, 2008



## SPECIAL FEATURE



**Vanessa Cornett-Murtada** is the Director of Keyboard Studies and Assistant Professor of Piano and Piano Pedagogy at the University of St. Thomas. She earned a Doctor of Musical Arts degree in piano performance (with minors in music theory and music history) and the Certificate in Music Theory Pedagogy from the University of North Carolina at Greensboro. She earned her Bachelor of Music degree in piano performance and her Master of Music degree in piano pedagogy from West Virginia University. She is a certified hypnotherapist who specializes in the treatment of performance anxiety for musicians.

Dr. Cornett-Murtada has taught on the faculties of North Carolina A&T State University, Guilford College, West Virginia University, and the University of North Carolina at Greensboro. She also served as the Dean of the Music Academy of North Carolina, where she taught piano as a Master Teacher. She was selected as one of the Outstanding Teachers at the UNCG School of Music, and served as the Faculty Fellow for the Grogan Music Learning Community. Her other honors include the Mary Elizabeth King Brown Teaching Excellence Award, Faculty Merit and Service Award, Presser Scholar Award, Music Alumni Award for Outstanding Graduate, Presidential Scholarship in the Arts, Graduate Teaching Fellowship, and Young Artist Concerto Competition Winner at West Virginia University.

She has lectured regionally and nationally for the Music Teachers National Association, College Music Society, West Virginia Music Teachers Association, and West Virginia Music Educators Conference. She currently serves on the Historical Perspectives Committee of the National Conference for Keyboard Pedagogy. An active member of the Minnesota Music Teachers Association, she serves on the 2008 Convention Committee as Collegiate Sessions Chair, and on the Membership Committee as Student Chapters Chair. Her dissertation is an examination of quotation and the influence of Charles Ives in the piano music of Frederic Rzewski. Her other publications include the *Proceedings from Pedagogy Saturday* of the Music Teachers National Association (MTNA) National Convention, compact disc liner notes for ACA Digital Recording, an interactive multimedia software CD-ROM for piano students, and reviews in *Clavier* and *American Music Teacher*.

Winner of the 2003 North Carolina Music Teachers Association grant, she studied contemporary piano literature during the summer of 2004 at the New England Conservatory of Music. She adjudicates piano competitions every year around the state, and her piano students have placed in both state and national piano festivals and competitions. Her primary teachers have included Joseph DiPiazza, John Ruggero, James Miltenberger, Jeanne DeFoe, and Andrew Willis (fortepiano). She currently coaches with Walter Hautzig.

### SUMMER 2008 PIANO PEDAGOGY COURSE

**GMUS 771 Elementary Teaching Materials and Teaching Techniques, 3 cr.**  
Monday/Wednesday/Friday, June 30-August 4, 9 a.m.-12 p.m.  
Instructor: Dr. Vanessa Cornett-Murtada

### SPECIAL SUMMER CONCERTS

#### **UST African Music Ensemble**

Sowah Mensah, Director  
Friday, June 20, noon, BEC Lobby

#### **UST Children's Choral Camp Concert**

Barbara Sletto, Conductor  
Friday, June 20, 2:30 p.m. BEC Auditorium

#### **UST Kodály Chorus Concert**

Dr. Katalin Kiss, Conductor  
Friday, June 27, 1:00 p.m., BEC Auditorium

#### **Orff Final Sharing**

Orff Faculty and Students  
Friday, August 8, 2:00 p.m., BEC Lobby

### Parking Ramp Construction

Construction will begin Monday, May 19, on the Anderson Parking Facility on the tennis courts near the southwest corner of Cretin and Grand Avenues.

Preparation of the site will include closing the two Cretin entrances and exits to the south campus, closing lots N, T, U and a portion of Lot O, and installing a construction fence around the site.

The Cretin-Grand drive will be closed until late August and the Cretin entrance and exit north of the softball field will be eliminated. Motorists and bicyclists this summer should enter and leave the south campus from the Summit Avenue service drive west of Loras Hall.

## 2008 SUMMER M.A. STUDENT EVENTS - *Mark Your Calendars!*

### WELCOME BACK BARBEQUE

June 23, 2008, 4:45-5:45 p.m.

Brady Educational Center Front Lawn/Lobby

All master's students and faculty are invited to a social and barbecue as a kick-off to the start of evening core classes. This event is a wonderful opportunity to reconnect with friends and colleagues and meet new master's students.

### NEW M.A. STUDENT MEETING

Tuesday, July 8, 2008, 4:30 p.m.

Brady Educational Center, Room 111

This is a mandatory meeting for all new Master of Arts in Music Education students. Don't worry about having time to eat dinner before your 6 p.m. class: heavy hors d'oeuvres will be served.

### MAME RESEARCH ROUNDTABLE

Thursday, July 10, 2008, 11:00 a.m.

McNeeley Hall, Great Room (100)

Each summer, master's students who have recently completed their theses are invited to present their research findings to master's students studying on campus. The Research Roundtable affords these students an opportunity to give a formal presentation of their research. This required event for all MA students allows beginning and continuing students to observe the variety and types of research being conducted. A free box lunch and discussion (reservations required) follow the Roundtable.

### STUDENT RECITAL SERIES

Tues., July 15 and Wed., July 23;  
4:00-5:00 p.m., BEC Auditorium

Master's students who perform exceptionally well in their Performance Assessment Hearings are invited by the faculty to perform in the MA Student Recital Series. The general public is invited and a reception follows.



### SUMMER SEMINAR: THE JANE FRAZEE DISTINGUISHED ARTIST/SCHOLAR SERIES

Sunday, July 20, 2008, 1:00-4:30 p.m.

Murray-Herrick Campus Center, Room 304

Reception to follow in the Fireside Room

Required for master's students living on campus and in the metro area. Students—free admission; General public—\$10 fee.



*"Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer's task to order and make sense of sound, in time and space, to communicate something about being alive through music."* — Libby Larsen

Since 1990, Graduate Programs in Music Education has sponsored a summer seminar in which distinguished figures in music and arts education present their work to the community of music educators in the Twin Cities metro area. Participants are invited to join in a discussion of pertinent ideas and issues.

Our 2008 distinguished scholar/artist is noted Minnesota composer, Libby Larsen, one of America's most performed living composers. Ms. Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America's most performed living composers. She has created a catalogue of 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral and choral scores. Grammy Award winning and widely recorded, including 50 CD's of her work, she is constantly sought after for commis-

sions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertoire.

As a vigorous, articulate advocate for the music and musicians of our time, Larsen co-founded the Minnesota Composers Forum in 1973, now the American Composer's Forum, which has become an invaluable aid for composers in a transitional time for American arts. As the former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. She is currently completing a book, *The Concert Hall That Fell Asleep and Woke Up as a Car Radio* and her next major opera work on the play *Picnic* by William Inge.

Ms. Larsen's topic for the seminar is *What is the Mission of Music Education? Thoughts from a Composer*. As a parent, Libby has had ample opportunity to consider this question.

In her own words: "With the advent of technology, the year 1992 has been hailed as the beginning of a new definition for music education in the public school systems of the United States of America. The fundamental mission of public education has shifted from the preparation of a student to become a skilled and useful worker in a production oriented commercial culture to a skilled, creative, and spontaneous problem solver in a culture of fluid economic interaction. Music education has kept step with the mission of public education for the last 105 years. As we shape this next millennium we must ask ourselves: *what is the mission of music education?*"

## WELCOME NEW MAME STUDENTS

### Fall 2007

Dagan Hanson (Instrumental), Savage, MN  
Michael Moeller (Instrumental), St. Paul, MN

### Spring 2008

Caroline Miesle (Choral), St. Paul, MN  
Andrea Olson (Piano Pedagogy), St. Paul, MN  
Reid Wixson (Instrumental), Minneapolis, MN

### Summer 2008

Anne Barry (Choral), Ireland  
David Billingsley (Piano Pedagogy), St. Paul, MN  
Bryan Blessing (Choral), Bloomington, MN  
Caryn Cummings (Instrumental), Minneapolis, MN  
Larissa Curtis (Orff), Monona, IA  
Leonard Davis (Kodály), Aberdeen, SD  
Annette Engelmann (Orff, Instrumental), Rochester, MN  
Susie Fergus (Choral), Fort Worth, TX  
Jennifer Hall (Orff), Lakeville, MN  
Sara Heimsoth (Orff), Hong Kong  
Mallory Kroon (Choral, Kodály), Faribault, MN  
Chris Larson (Choral), St. Louis Park, MN  
Katie Larson (Choral), Long Lake, MN  
Karen Lutgen (Choral), St. Louis Park, MN  
Rena Mosbrucker (Orff), Mandan, ND  
Amalie Niethammer (Instrumental), Maplewood, MN  
Caitlin Pellerite (Orff, Kodály), Evanston, IL  
Rachel Routa (Instrumental), Thief River Falls, MN  
Brian Thorstad (Instrumental), Belle Plaine, MN

## CONGRATULATIONS GRADUATES!

We congratulate our Graduates and  
wish them well in their future endeavors!

### May 2007

Jeffrey Alan Gottwig

### December 2007

Cathy Vernitta Augustin  
Catherine Lee Banim  
Tara Catherine Finne  
Daniel Ross Fretland  
Carolyn Diane Neumann  
Keri Sue Sollitt

### May 2008

Sally Kim Moore  
Janet Elaine Tschida



## RESEARCH ROUNDTABLE PRESENTERS

**Thursday, July 10, 2008, 11:00 a.m.**  
**McNeeley Hall, Great Room (100)**

Students giving a formal presentation of their  
research at this year's research Roundtable are:

### **John Habermann**

*Laban Movement, Conducting, and Expressive Singing*

### **Ben O'Connor**

*Repertoire Selection Practices of Elementary School  
Choir Directors*

### **Janet Tschida**

*A Study to Determine if Piano Instructors Combine Sight  
Before Sound-Based Beginning Piano Methods With  
Sound Before Sight Methodologies*

## ORAL COMPREHENSIVE EXAMINATIONS

Congratulations to the following students  
who successfully passed their Oral  
Comprehensive Examinations in 2007

Scott Arnold	Sarah O'Banion
Kathy Briggs	Ben O'Connor
Caroline Desmond	Sara O'Connor
Scott Fairweather	Susan Potvin
John Habermann	Jeff Rapp
Amanda Kaus	Melanie Sander
Jennifer Krinke	Jennifer Skoglund
Drew Kunkel	Stephanie Tattling
Elizabeth (Buffy) Larson	Daryl Timmer
Darcy Morrissey	Janet Tschida

## MAME STUDENT NOTES

### Current Students

**Douglas Beam's** octavo, *Spirits*, was published by Colla Voce in 2007. This two-part treble voice and descant octavo with piano accompaniment features a text by Shakespeare, with additional text by Beam. Congratulations, Doug!

**BethAnn Hepburn** is Region IV Representative to the AOSA National Board of Trustees. Her article on *Nurturing Advocacy for the Schulwerk: Advocacy in your Chapter and Sate* appears in *Reverberations*, Vol. 7, No. 2, Winter, 2008. BethAnn is also past president of the Greater Cleveland Chapter of AOSA, and teaches music to fourth through sixth graders at Henry Defer Intermediate School in Streetsboro, Ohio.

**Emily Ireland** has opened a new business, *Emily Ireland Music Studio*. Her contact information can be found at [www.emilyirelandmusicstudio.com](http://www.emilyirelandmusicstudio.com). Emily also presented "A New Twist: Dalcroze Techniques in the Piano Studio," at the Association of Professional Piano Instructors meeting on April 11, 2008.

### Alumni

**Carol Thomas Downing** is artistic Director of the Virginia Children's Chorus. This February, the VCC will join *Symphonicity*, the Symphony Orchestra of Virginia Beach, in John Rutter's *Mass of the Children*, at the new Sandler Center for the Performing Arts. In March, VCC and Emmanuel Episcopal Church present their annual *Children's Choral Festival* in Hampton. This year, 5 community and church youth choirs will participate their largest festival ever! Also in March, VCC will team up with the Hampton Roads Chamber Players (along with several Virginia Symphony and Symphony Chorus musicians) for two concerts of the beloved Fauré *Requiem*. The program will also include *Salut Printemps* (Debussy), *At the River* (Copland), and other works for chorus and chamber orchestra. The Virginia Arts Festival *Virginia International Tattoo*, more outreach concerts, a lobby showcase concert for the Virginia Symphony at Regent University, and their own *Minstrels of Spring* family concert round out their season.

**Evelyn Emerson** arranged French folk songs for her choir as part of her Master of Arts Final Project. *Colla Voce* will be publishing three of them. Congratulations Ev!

**Ann Wingert-Williams, Diane Nielsen, and Julie Bright** have been appointed artistic directors of the newly formed non-profit youth choir in the northwest suburbs, the Twin Cities Youth Chorale. TCYC is open to children entering grades 4-7 in the 2008-2009 academic year. Weekly rehearsals will be held at Rice of Peace Lutheran Church in Brooklyn Park (off I-94 and CR 81). The tuition is \$300 per academic year. Their first concert will be November 16, at Bethel College, Benson Great Hall at 2:00 p.m.

**Send us your news!**

## FALL 2008 COURSE OFFERINGS

### GMUS 570-592 Applied Performance Studies, 1 cr.

Twelve 30-minute or 50-minute individual lessons.  
Arrange lessons with the performance faculty instructor.

### GMUS 601 Teaching and Learning, 3 cr.

Saturdays, Sept. 6-Dec. 20, 9 a.m.-12:30 p.m.  
Instructor: Dr. Doug Orzolek

### GMUS 611 Perspectives in Music Theory, 3 cr.

Mondays, Sept. 3-Dec. 17, 5:30-8:30 p.m.  
Dr. Shersten Johnson

### GMUS 671 African Music Ensemble, 2 cr.

Mon./Wed., Sept. 3-Dec. 17, 4:45-6:45 p.m.  
Instructor: Sowah Mensah

### GMUS 772 Intermediate Methods, 3 cr.

Tues./Thurs., Sept. 6-Dec. 20, 10-11:30 a.m.  
Instructor: Dr. Vanessa Cornett-Murtada

### GMUS 875 Introduction to Thesis Writing, 3 cr.

Saturday, Sept. 6-Dec. 20, 10 a.m.-1:30 p.m.  
Instructor: Dr. Carroll Gonzo

## MAME FACULTY NOTES



**Dr. Angela Broecker** and the University of St. Thomas Chamber Singers were featured in the January 2008, edition of the *Choral Journal*, the national publication of the American Choral Directors Association. The UST Chamber Singers appeared at the North Central ACDA convention on March 6-7 and were received with a standing ovation. Dr. Broecker conducted the National Kodály Youth Choir at the OAKE Conference in Denver.

Dr. Broecker's article, "Exercising the Young Voice: What I Know for Sure" appeared in the Spring 2008 *Orff Echo*. She conducted 300 singers and professional instrumentalists in a performance of Verdi's *Requiem* at the O'Shaughnessy Auditorium on May 8, 2008.

**Dr. Matthew George** continued his international conducting schedule with performances with a variety of professional ensembles in locations including Australia, Brazil, England, Spain and China. He led his UST Symphonic Wind Ensemble in a performance at the College Band Directors National Association North Central Division conference in March.



Dr. George presented a clinic session entitled "Commissioning New Music, the Collaborative Process Between Composer and Conductor" at the 2007 Midwest International Band and Orchestra Clinic in Chicago. He currently serves as Artistic Director for several international music festivals including "Premiering Sydney" held at the Sydney Opera House in Australia as well as festivals in England and China.

## MAME FACULTY NOTES *continued*

In addition, George serves as Artistic Director for the American Salute to the Beijing Olympic Games in Beijing China as part of the cultural festival under the auspices of the Olympic Committee. He was also active as a guest conductor and clinician for several school music festivals including the Kentucky Honor Band Festival held at Moorhead State University. Dr. George continues to serve as Music Director of Grand Symphonic Winds.



**Dr. Bruce Gleason** published "Mounted Musicians of the Union Army in the Civil War" in the October 2007 edition of *North & South, The Official Magazine of the Civil War Society*. He is directing the senior choir at Diamond Lake Lutheran Church in Minneapolis and continues to serve as the president of the board of directors of the *Singers-Minnesota Choral Artists*. He is also pleased to announce that the 2007 (fifth annual) edition of *Research and Issues in Music Education* was published this fall, <http://www.stthomas.edu/rimeonline/>.

Dr. Gleason is listed as one of the primary reviewers of the textbook "Exploring Research in Music Education and Music Therapy" by Kenneth H. Phillips. New York: Oxford University Press, 2008. In addition, his comments are printed on the back cover.

Dr. Gleason's article, "Cavalry Trumpet and Kettledrum Practice from the Time of the Celts and Romans to the Renaissance," has been published in the 2008 issue of the *Galpin Society Journal*. The Galpin Society was founded in 1946 for the study of the history, construction, development and use of musical instruments (organology) and for the publication of original research on this subject. Its name commemorates Canon Francis W. Galpin (1858-1945), a pioneer in this field.

**Dr. Carroll Gonzo** is in his 10<sup>th</sup> year as editor of the *Choral Journal*. He conducted a research and writing interest session for choral conductors at the American Choral Directors Association's (ACDA) Divisional Convention in Louisville, Kentucky in March. He will be a visiting scholar at National Sun Yet-Sen University in Taiwan from May 21 to June 10, 2008. Professor Gonzo will be in Oklahoma City at the ACDA National Headquarters in July to participate in a Leadership Conference as well as meet with the national board. Dr. Gonzo is currently supervising 30 masters' theses and expects a large number of the candidates to complete their thesis defense and graduate by January 2009.



**Dr. Shersten Johnson's** "'Strange, Strange Hallucination': Dozing and Dreaming in Benjamin Britten's *Death in Venice*" appears in the newly released fifth volume of the *Journal of Music and Meaning*, an on-line peer-reviewed journal for multidisciplinary research on music and meaning. The article appears at:

<http://www.musicandmeaning.net/issues/showArticle.php?artID=4.4> and the journal's homepage is: <http://musicandmeaning.net/issues.php>

Dr. Johnson has published an article, "At a Loss for Words: Writer's Block in Benjamin Britten's *Death in Venice*," in *PsyArt*: an online, peer-reviewed journal featuring articles on the psychological approach to the arts.



**Dr. Doug Orzolek** continues in his post as the past-president of the Minnesota Music Educators Association. He has recently been named to the editorial committee of *Visions of Research in Music Education* and to the executive committee of the Society Music Teacher Educators as the representative of the North Central Division. During the past year, he has made presentations at the Society of Music Teacher Educators national conference, the International Conference of the Center for Applied Research in Music Education and the national conference of the Music Educators National Conference.

Dr. Orzolek is a contributing author to a new book about assessment practices in music education entitled *Assessment in Music Education: Integrating Curriculum Theory and Practice*. Dr. Orzolek served as a co-chair of the Arts Education Standards Review Committee for the Minnesota Department of Education and he continues to serve as a consultant/reviewer for music programs and curriculum around the country. He was as a guest conductor/clinician for several festivals and events including the Minnesota Band Directors Association Southeast Division Grades 6-8 Honor Band and the American Legion National Band Contest.

**Dr. Jill Trinka** presented two conference sessions at the International Kodály Symposium in Columbus, Ohio in August, was a headline clinician for three conference sessions at the Wisconsin Music Educators Association meeting in October, and was the featured OAKE Mini-conference clinician at the OAKE National Conference in Denver, CO, in March, where she also chaired the Educating the Teacher of Teachers Conference Track and presented a session "On Teaching Folk Music."



She presented workshops for music educators at the McPhail Center in Minneapolis and the University of Houston in September, Texas Tech University in January, Cheyenne Wyoming Orff Chapter in February, and McKinney, TX and Ft. Worth, TX, music teachers in March.

Dr. Trinka gave children's concerts in Houston, TX at St. John's and The Kinkaid School in September, three children's concerts at Bass Performance Hall in Ft. Worth, TX, in March. In April she completed a residency with the Westport, CT music teachers and children in grades 1-3, and the intermediate grade choirs of the Westport schools.

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## GRADUATE STUDENT ABSTRACTS

### Summer 2007

**Tara C. Finne**

Thesis Supervisor: Dr. Carroll Gonzo

*The Effects of the Orff-Schulwerk Approach on Social Listening and Cooperation*

The intent of this study was to determine if teaching music through the Orff-Schulwerk approach encourages and reinforces behavioral listening and cooperation as a concomitant consequence of the instructions, and not as a result of teacher prompts encouraging the subjects to exhibit these behaviors. The students serving as subjects in the current investigation participated in six, twenty-minute Orff-Schulwerk-based music lessons taught by the investigator (a certified Orff-Schulwerk practitioner). All lessons were designed with a common musical objective that fit into the existing fourth grade music curriculum, and were subsequently video-taped by an outside videographer. Six judges, three music educators and three non-music educators, viewed the video tapes and completed a forced choice-based questionnaire concerning the number of students who exhibited listening and cooperation skills throughout each lesson. In three of the six lessons, the students were engaged in activities as a whole class during which their listening behavior was assessed by the judges. In the other three lessons, students were engaged in activities in small groups, and these lessons were evaluated by the judges regarding the students' cooperative behavior. Although the students were involved in music instruction, the judges did not evaluate the students' abilities to complete musical objectives.

The findings, based on the judges' observations, revealed that between 75 and 100 percent of the students displayed listening skills throughout the three Orff-Schulwerk-based lessons, according to all 6 judges. Between 62.50 and 100 percent of the students displayed cooperation skills throughout three Orff-Schulwerk-based lessons, according to 5 judges. One judge found between 50 and 83.3 percent of the students engaged in cooperation skills over the course of three lessons. Inter-judge reliability for this investigation ranged from 71.52 to 95.14 percent among 6 judges. These results suggest that an Orff-Schulwerk-based music program can reinforce behavioral listening and cooperation among fourth grade students in this investigation. Listening and cooperation behavior, as evidenced by the data in this study, is a natural outcome of the Orff-Schulwerk approach and Orff-Schulwerk music instruction.

### Fall 2007

**Cathy V. Augustin**

Thesis Supervisor: Dr. Bruce Gleason

*A Descriptive Study to Determine the Opinions of Community Band Members Regarding the Effectiveness of Comprehensive Musicianship*

Various comprehensive musicianship teaching methods have been used in school instrumental programs throughout the twentieth and twenty-first centuries. The intent of this study was to determine the attitudes of adult community band members on the use of comprehensive musicianship teaching methods within rehearsals.

Members of the South of the River Community Band were asked to complete a survey containing twenty forced-choice statements. Forty-three surveys were returned and used in this study. The survey included statements concerning the band member's attitudes towards learning additional information about the music being prepared. Specifically, the survey contained statements regarding thematic (melodic) transformation and the use of consonant and dissonant harmonies. Subjects indicated strong agreement, agreement, disagreement, or strong disagreement to each survey statement.

Findings suggest that subjects welcome the opportunity to learn about composer's compositional techniques, believe that knowledge about thematic transformation in a piece of music develops their personal level of musicality, and are able to apply new information to their playing. Results also suggest that word choice in the conductor's instruction on thematic transformation is helpful for understanding. More discrepancy was found in the responses regarding how band members react to learning information about consonant and dissonant harmonies found in a piece of music.

In conclusion, members of the South of the River Community Band were found to be accepting of learning additional musical knowledge during a rehearsal. Continuing a program such as this, and promoting the idea of incorporating comprehensive musicianship to other adult ensembles, are viable options worth considering.

**Catherine L. Banim**

Thesis Supervisor: Dr. Bruce Gleason

*Exceptional Learners in Band: An Examination of Secondary Band Directors' Attitudes of Mainstreaming in Select San Gabriel Valley Public Schools*

Public Law 94-142 (The Education for all Handicapped Children Act) of 1975 mainstreamed students with disabilities into regular public school classes for instructional purposes and with as much social interaction between non-handicapped peers as possible. With growing class sizes and increasing accountability demands within schools, research has shown that many teachers feel burdened by the presence of exceptional students in their classrooms. The intent of this descriptive study was to investigate the attitudes of local band directors and compare their opinions with pros and cons of mainstreaming as identified by previous studies.

Following an examination of current research investigating

how mainstreaming affects students and educators in all settings, a survey was devised and administered to eleven middle school and high school band directors in several suburban school districts in the San Gabriel Valley of Southern California. Participants in these particular districts were chosen because of their similar proximity to Los Angeles as outer ring districts within Los Angeles County, as well as comparable demographic and socioeconomic status.

Survey questions were developed based on previous research in issues surrounding mainstreaming. The survey intended to identify the attitudes of band directors toward the concept of mainstreaming, how it affects their classrooms, and how willing they are to help an exceptional child who is placed in band. A pilot survey was administered to select special education, choral, and band teachers to ensure clarity of the questions and credibility of the survey. Results of the survey were compared to previous research on mainstreaming issues to determine the attitudes of these local band directors.

The band directors surveyed in this study generally supported having exceptional students placed into their classroom and also felt that those students should have the same educational opportunities than other children, as long as it is done appropriately. Unlike previous studies, the band directors surveyed in this study indicated that they receive plenty of support from special education teachers and administrators as well as sufficient training in teaching exceptional students. However, although these band directors revealed that having students with disabilities placed in the classroom benefited all students, they implied that it was not beneficial for them as teachers. Even so, most of the band directors in this study indicated that they were willing to make modifications to their teaching and classroom surroundings to accommodate students with disabilities in their classrooms.

The results of this study suggest that educators have come a long way since PL 94-142 was first implemented in 1975, and that local band directors support having students with disabilities in their classrooms. While it is encouraging that teachers are accommodating these students, the band directors in this study indicated that schools still need to provide more individual support for these students by providing more tutors and aids to assist students with disabilities mainstreamed into the classroom.

#### **Daniel Fretland**

Thesis Supervisor: Dr. Bruce Gleason

*Comprehensive Musicianship in High School Instrumental Music: A Historical Study of the Thomas Jefferson High School*

The intent of this study was to examine the comprehensive musicianship approach to instrumental music education utilized by the Thomas Jefferson High School Band Program chronologically from and prior to its beginnings in 1970 through 2007. Three major educational eras within the band program's history were studied: that of Dr. Earl C. Benson, from 1970-1996, that of Dr. Doug Orzolek, from 1995-2002, and that of the author, from 2002-2007. Within each era, the genesis, curricular development, and implementation methods of a comprehensive musicianship music curriculum at Thomas Jefferson High School were examined.

This historical study utilized information acquired from formal interview, informal interview and the personal material archives of each of the three Jefferson High School Band Directors. Results of this study indicate that the Band Program at Thomas Jefferson High School has maintained a high standard of delivering a comprehensive musicianship curriculum since the school's inception in 1970. Fluctuating staffing and scheduling constraints forced the band program to continuously adjust, modify and reinvent itself to preserve the integrity of its comprehensive aim without sacrificing performance goals.

#### **Carolyn Neumann**

Thesis Supervisor: Dr. Bruce Gleason

*Children's and Conductors' Perception of Leadership Behaviors that Demonstrate Emotional Intelligence of Female Conductors of Children's Choirs*

The purpose of this study was to explore children's and conductors' opinions regarding the leadership behaviors of female children's choir conductors that demonstrate emotional intelligence. The community children's choir is an organization in which effective leadership skills that demonstrate emotional intelligence are important. In this study, the four areas of leadership behaviors from Daniel Goleman's list of *Relationship Management* competencies were selected based on an examination of current literature and informal discussions with colleagues. These competencies include: (1) *Developing Others*; (2) *Inspirational Leadership*; (3) *Building Bonds*; and (4) *Teamwork and Collaboration*.

The study was designed as a descriptive study using a postal survey to collect data. Data were gathered from two separate surveys completed by children involved in a community children's choir as well as another survey completed by female children's choir conductors with various backgrounds and years of experience. The results of the survey revealed that most singers were satisfied with the leadership behaviors of their conductors. However, the data showed that conductors felt more strongly than singers surveyed about the importance of leadership behaviors like

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## GRADUATE STUDENT ABSTRACTS *continued*

*Developing Others and Inspirational Leadership.* Both conductors and singers shared similar views about the importance of activities that helped to *Build Bonds* within the choral organization, and singers demonstrated a keen interest in having some input into the daily operations of the choir as well as the musical decision-making.

Conductors and singers also had the opportunity to make additional anecdotal comments. Several conductors included comments referring to the survey question regarding allowing their singers to take ownership in the choir through shared decision-making. These comments revealed that while many of the conductors indicated that involving their singers as a way of developing a cooperative environment was important, certain restrictions needed to be placed by the conductor because of the musical inexperience of the singers. Many of the singers' anecdotal comments indicated that they value the *Inspirational Leadership* provided by their conductor as well as the importance of their conductor demonstrating leadership skills in the area of *Developing Others*. Comments by the singers also demonstrated the importance of the emotions generated by the conductor and the singer's individual feelings about the experience.

### **Keri S. Sollitt**

Thesis Supervisor: Dr. Bruce Gleason

#### *Nature and Nurture: Parental Attitudes Regarding the Development of Singing Ability*

The intent of this study was to determine parents' attitudes regarding their singing ability and the beliefs that inform their opinions. The sub-problems in the study focused on parents' ability to identify prior musical experience, singing skills in large conceptual areas, influence of others in singing participation, current state of musicianship, belief in singing as an innate talent or an acquired skill, and beliefs about singing in their children's lives. Differences and similarities between fathers' and mothers' responses were also considered in this study.

Data were collected through a self-administered survey, mailed to parents of sixth-grade choir students at a middle school in Minnesota. The survey directed participants to respond to questions regarding the varying influences in their personal musical development, prior experiences, self-assessment of skills, and the perceived benefits of their children's musical involvement.

Assessing why people believe themselves to be "singers" or "non-singers" is a complex endeavor, involving multiple overlapping influences. Culture, education, the psyche, gender stereotypes, talent development, and interpersonal influences were examined in the review of related literature, and studies showed that all of these areas have some

impact on a person's self-perception of singing ability and capability for life long singing involvement.

Results of the present study confirmed that the influential people in one's life have the greatest impact on the encouragement of musical participation and the identification of oneself as a musician. Parents were the greatest influence upon the survey participants, followed closely by teachers. While the other areas examined were also influential, the people who delivered messages regarding gender stereotypes, the psyche, and the development of talent had the greatest impact upon study participants. Although approximately one-half of the participants reported receiving some kind of encouragement from their parents to sing, the vast majority of survey participants reported that they believe singing to be an important, beneficial activity for their children, one that could be enjoyed throughout their lives, signaling increased value placed upon singing.

### **Spring 2008**

#### **Sally Kim Moore**

Thesis Supervisor: Dr. Carroll Gonzo

#### *The Nature of Fluency in and between Speech and Music*

The problem of this thesis was to determine the nature and similarities of fluency in and between speech and music, and to identify the extent to which those similarities, if any, were manifested in the textbook *Making Music*. The theoretical questions for this thesis include: (1) What are the principles of fluency in speech? (2) What are the principles of fluency in music? (3) To what extent, if any, are the principles of fluency in music and speech similar or different? and (4) To what extent are the principles of fluency in speech and music implicit in *Making Music's* lesson plans and teaching instructions?

Fluency in speech includes three main areas: accuracy, prosody, and rate. Accuracy is the use of correct pronunciation of speech, while prosody is the expressive nature of speech. Rate, on the other hand, is the speed of one's speech patterns. Students who have difficulty with one or more of the fluency characteristics of speech may, according to the research, encounter problems with subject communication comprehension.

Fluency in music incorporates fluency characteristics similar to those found in speech, even though the terminology is different. Accuracy in music is the performance of a piece—according to the musical instructions in the score—using correct phrasing, dynamics, pitches, rhythm, etc. Prosody in music demands rhythm, expression, and the rhythmical melodic patterns necessary to express the aesthetic nature of music. The tempo of songs or musical

compositions refers to the rate of movement of the music through time.

The characteristics of fluency in speech and music are similar. Not only do they share common traits: accuracy, prosody (expression), and rate, but also they require students to practice and manipulate the information, if they expect to become musically successful and, by extension, musically fluent.

After analyzing the lessons in *Making Music*, it was determined that the lessons contained fluency characteristics common to speech and music. They incorporated practice, modeling, manipulation, and critique all of which are behaviors identified in the research that have been shown to improve the speech fluency of students.

Although teaching music for music's sake is the primary philosophical and pedagogical goal, this research found that inherent in the selected lessons and musical instruction are fluency characteristics that mirror those in the instruction of speech, which, by logical deduction, encourages and reinforces the teaching and development of fluency in the broadest sense in both disciplines.

### **Janet Elaine Tschida**

Thesis Supervisor: Dr. Carroll Gonzo

#### *A Study to Determine if Piano Instructors Combine Sight Before Sound-Based Beginning Piano Methods With Sound Before Sight Methodologies*

Various traditional, sight before sound-based piano methods have been widely accepted and used in the United States. The intent of this study was to determine if piano instructors combine sight before sound-based beginning piano methods with selected applications from sound before sight approaches.

Piano instructors in southeastern Wisconsin were invited to complete an online, anonymous survey. Fifty-eight surveys were completed in their entirety and analyzed for this study. In section one of the survey, teachers were asked to provide the following demographic information: educational background, certification status, and professional development practices. Section two of the survey consisted of questions pertaining to the teacher's use of various sound before sight methodologies. The questions in section two were forced choice in which the participant could answer with one of four responses (Likert scale), including "Always, Almost Always, Rarely, and Never." Teachers were also asked to check any of the following statements that described them: "I do not know how to effectively use this methodology in my teaching; I know how to effectively use this methodology in my teaching; I desire to

learn how to effectively use this methodology in my teaching; I have no desire to learn how to effectively use this methodology in my teaching; I do not know what this methodology is; and/or one or more of my piano teachers used this methodology with me."

Findings suggest that the majority of respondents using traditional, sight before sound-based piano methods with their beginning piano students do not combine them with sound before sight methodologies. Eighty-nine percent of the subjects indicated that they use sight before sound-based piano methods with their beginning piano students. Of these eighty-nine percent using sight before sound-based methods, over three-fourths indicated that they "Rarely" or "Never" use the various sound before sight methodologies referred to in section two of the survey. Approximately one-tenth of those regularly incorporating sound before sight methodologies do not believe they are doing so effectively, and seven percent of those not incorporating sound before sight methodologies voluntarily selected that they have no desire to learn how to do so. Even though seventy-six percent of those responding do not use sound before sight methodologies, the majority of respondents frequently attends workshops and read journal articles pertaining to teaching music. The results of this study suggest the need for educating private piano lesson instructors in how to effectively incorporate sound before sight methodologies.

### **Graduate Writing Resource Center**

Beginning October 3, 2008, Sheryl Grassie will be available by appointment to meet with graduate students in Keffer Library Rm. 114, in Minneapolis, to provide general writing assistance. This is a fantastic opportunity for those students who need more personalized attention in developing their writing skills.

Contact Sheryl at [srgrassie@stthomas.edu](mailto:srgrassie@stthomas.edu).

### **Conference Program Proposals**

American Orff-Schulwerk Association Program Proposals for the 2009 National Conference in Milwaukee are due August 1, 2008.

*Great Lakes, Great Traditions: Celebrating the past, Creating the Future* will be held November 11-14, 2009.

Conference proposal forms are available at [www.aosa.org](http://www.aosa.org).

## DID YOU KNOW?

### Funding Opportunity

The Midwest Kodály Music Educators Association offers partial funding (through the MKMEA Jean Sinor Scholarship) to members of the Organization of American Kodály Educators (OAKE) toward study at OAKE-endorsed Kodály certificate programs in the U.S. and Hungary. The Kodály Institute at St. Thomas is an OAKE-endorsed program.

Applications are due to the MKMEA Special Projects Chair no later than April 15 each year. Plan ahead and get information from [kcherwin@canalwin.k12.oh.us](mailto:kcherwin@canalwin.k12.oh.us) now for 2009.

### Arvida Steen Scholarship



The Arvida Steen Orff Schulwerk Studies Scholarship was established in 2004 to recognize Arvida's extensive and generous support to music education. Arvida taught in the UST Orff Schulwerk Certificate Program from 1972-2003, serving as director for four years. She received the Distinguished

Service Award from the American Orff-Schulwerk Association in 1997 and was vice president and president of AOSA between 1978 and 1981. She is the author of *Exploring Orff*, an important resource for Orff practitioners. Through her work with teachers and children, thousands of lives have been touched and changed.

This scholarship provides financial assistance to GMUS 735 Curriculum Development. The scholarship recipient must complete an application and:

- be enrolled in the Master of Arts in Music Education program at the University of St. Thomas with Orff Schulwerk as a declared concentration;
- have successfully completed Level II Orff Schulwerk; &
- provide verification of financial need.

If no candidate meets all of the above criteria, the two-credit scholarship will be awarded to a current MAME Orff concentration student and be applied toward Level III Orff studies. The scholarship cannot be awarded more than once to the same student.

## JOB OPPORTUNITY

### Part Time Organist & Choir Director

Cross Lutheran Church in Maplewood is seeking an organist and choir director to help develop parish ministry. If you seek an opportunity to help a parish grow and want to work in a setting where people are supportive and friendly, please call Pastor Preuss (651-777-1329) or Tammy Erickson (651-779-8426). Resumes are to be sent via email to [cross@pro-ns.net](mailto:cross@pro-ns.net) or mail to: Cross Lutheran Church, 1945 Prosperity Road, Maplewood, MN 55109.

## JOB OPPORTUNITIES

### Teaching Positions

The Institute of Reading Development is seeking candidates for summer 2008 teaching positions.

Summer teaching positions with the Institute offer the opportunity to:

- Earn more than \$6000 during the summer. Teachers typically earn between \$550 and \$700 per week while teaching.
- Gain over 500 hours of teacher-training and teaching experience with a variety of age groups.
- Help students of all ages develop their reading skills and ability to become imaginatively absorbed in books.

The Institute of Reading Development hires people who:

- Have strong reading skills and read for pleasure.
- Have a bachelor's degree in any discipline.
- Are responsible and hard working.
- Have good communication and organization skills.
- Will be patient and supportive with students.
- Have regular access to a reliable car.

Submit an online application and learn more about teaching for the Institute: <http://www.readingprograms.org/teachingjobs/?dept=USTMUS>

### Music Teacher Positions

Twin Cities German Immersion School (TCGIS) is seeking passionate, dedicated, and resourceful teaching candidates. The successful teaching candidate MUST have:

- Bachelor's Degree completed by June 2008, with a minimum GPA of 3.0
- Valid Minnesota elementary music teaching license or elementary teaching certification with a concentration in music from Germany (or other German-speaking country) and a commitment to work with TCGIS and the State Board of Teaching to receive provisional licensure.

All candidates must be:

- Highly proficient in German
- Eligible to work in the United States (work permit) or willing to work with Amity.org as an exchange teacher
- Dedicated, flexible and supportive of charter school and immersion school concepts.

TCGIS offers a competitive salary and benefit package. To start August, 2008. Interested candidates should send a cover letter, resume, college transcripts, copy of teaching license, and three letters of recommendation or references to:

Mary-Fred Bausman-Watkins, Director of Operations  
[mfbwatkins@germanschool-mn.org](mailto:mfbwatkins@germanschool-mn.org)  
651-492-7106 (School), 651-699-8271 (Home)