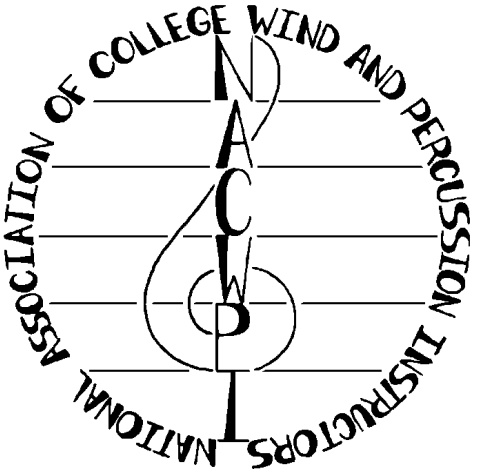
NACWPI JOURNAL



OFFICIAL PUBLICATION OF THE
NATIONAL ASSOCIATION OF
COLLEGE WIND AND PERCUSSION INSTRUCTORS

VOLUME 65 **SPRING 2018** **ISSUE 3**

An Invitation and a Call for Papers

The *NACWPI* Journal invites original, scholarly papers that deal with wind and percussion pedagogy, history, literature, and performance on the college/university level. All papers should be submitted electronically as Word documents with footnote references formatted according to the Chicago Manuel of Style and any allusions to pitch designated in Scientific Pitch Notation (A4, C5, etc.). Articles that have appeared in or been submitted to other publications in any form whatsoever will not be published. All submissions are adjudicated by an editorial board through a process of peer review. Contributors are notified with regard to the status of their paper.

All articles should be sent to: Andrew J. Allen, Editor, NACWPI Journal at andrew.allen@mwsu.edu.

In addition, the NACWPI Journal invites music, compact disc, and book reviews. Those interested in reviewing wind and percussion materials or submitting materials for review should contact *NACWPI* Journal reviews editor David Camwell at dcamwell@troy.edu.

Submission deadlines are as follows:

For Fall , July 1st

For Winter, November 1st

For Spring, March 1st

NACWPI JOURNAL
Andrew J. Allen, Editor
Official Publication of the
NATIONAL ASSOCIATION OF COLLEGE WIND AND PERCUSSION INSTRUCTORS

SPRING

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Deadline Dates for Materials: July 1st, November 1st, March 1st

Vol. 65 SPRING 2018 Iss. 3

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NATIONAL ASSOCIATION OF COLLEGE WIND AND PERCUSSION INSTRUCTORS

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Email: Nathan.stark@montana.edu

Southern
Caterina Bristol
Alabama State University
Department of Music
915 S. Jackson Street
Montgomery, AL 36104
Email: cbristol@alasu.edu

Southwestern
Babette Belter
Oklahoma State University
132 Seretean Center
Stillwater, OK 74078
Email: babette.belter@okstate.edu

Western
Robert Spring
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Herberger Institute for Design and the Arts
P.O. Box 872102
Tempe, AZ 85287
Email: rspring@asu.edu

Dear Members,

I hope you have all had a good year so far and whether you are about to or are coming back from Spring Break, I hope it was a restful one. You all deserve it, I know how hard you all work!

I am very excited about the convention in Vancouver with CMS in October. We have had a wonderful response to our call and I am encouraged about our representation at the conference and about the growth of our organization. I encourage you as members to talk about NACWPI to your colleagues. Regional and State Chairs, I encourage you to contact all the University/Colleges in your areas and spread the word. My goal is that we will have Regional Conferences in the future. With the growth we have seen and renewed interest, I believe we will obtain that goal.

Please continue to send articles, music and CDs to be reviewed by our peer-review board. If you are interested in being part of the review team, please contact me.

My best to all of you,

Lori

Lori Ardovino, President

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HOW TO BUILD A COMMUNITY OF TEACHING AND LEARNING BEYOND THE TRADITIONAL STUDIO FORMAT

Diane Barger, University of Nebraska-Lincoln

As an applied teacher, have you ever had a lesson where your student makes significant progress on a particular issue (articulation, tone production, etc.) only to have them return a week later back where they started? A typical applied studio lesson offers a mixture of student/teacher talking and playing/demonstrating coupled with encouraging words of work accomplished and critical comments offered for improvement followed by a discussion of goals for the week and for the long term. While we may have our student's undivided attention during that lesson, how might we better encourage students to learn and be proactive when they leave the studio?

For the past 7 years, I have used Facebook as a way to build a community of teaching and learning with my clarinet studio at the University of Nebraska-Lincoln that reaches far beyond the weekly applied lesson. I simply record a portion of each student's lesson throughout the week (i.e., an etude, a portion of a solo, an orchestral excerpt, etc.) and immediately upload the video onto a Facebook "group". (Keep in mind that the video time requirement for Facebook is under 10 minutes in length. When uploading the video, I suggest "tagging" the student and listing the title of the work recorded. Facebook places a date and time of the upload underneath the video.) This Facebook group is created each new semester with its own unique name (such as "UNL Clarinet Studio – Fall 2017") and set to "secret" so no one else on Facebook (other than members of the group) can view the videos or content of that group page. (Facebook offers a selection of "secret", "private" or "open" for these groups, depending on the amount of privacy you wish to secure for your group.) During the week, every student in my studio is required to listen to and comment on their own lesson video and a select number of other students' videos following a specific grading rubric and guidelines for constructive commenting. (The guidelines were adapted and revised with permission from Catherine Schmidt-Jones based on her wonderful online resource, "Providing Constructive Criticism in Music."[1] The grading rubric I created in 2015 is included at the end of this article and works quite successfully as an assessment tool for this teaching and learning tool.)

The community of teaching and learning grew in 2013 as UNL partnered with the clarinet studio of Dr. Denise Gainey at the University of Alabama at Birmingham. In addition to her studio following the above weekly lesson video exercise on their own Facebook page, we formed a UAB/UNL Collaborative Facebook Group that allowed us to collaborate 4 times during each semester. During those 4 selected weeks, all lesson videos from both university studios were uploaded onto that Collaborative Facebook Group. The UNL students would comment on their own personal video and up to a designated amount of UAB students' videos that week (and likewise for the UAB studio.) The professors would also select a number of student videos from the other school on which to comment and make helpful suggestions each week. After partnering with the UAB studio for three years, the UNL studio invited Truman State University clarinet professor, Dr. Jesse Krebs, and his students to join us for the 2016-2017 and 2017-2018 academic years in this collaborative teaching and learning exercise. (The UAB studio then partnered with the clarinet studio of Dr. Elizabeth Aleksander at the University of Tennessee-Martin that academic year.)

As a result of this collaborative approach, I discovered that the traditional studio format of an applied lesson was raised to a new level, offering additional observation and critical thinking among all participants, as it instills positivity (constructive criticism presented in

1 Catherine Schmidt-Jones, "Providing Constructive Criticism in Music," OpenStax CNX, accessed November 30th, 2012, http://cnx.org/contents/c14a0ab9-43ba-4d9b-82c5-75f44acce8b5@2.

a positive light), adaptability (willingness to refine their individual ways of thinking and learning about music), and leadership (building integrity by demonstrating enthusiasm, being team-oriented and developing skills to be a fine teacher). Students become more engaged throughout the entire week and semester as they share this valuable experience with their studio colleagues and with the collaborative studio.

Among the numerous benefits the collaborative teaching and learning experience offers, students have the opportunity to "perform" on a regular basis, as placing the video camera in front of them during a lesson positions them in a performance mode, making them feel more confident as a performer in front of an audience over time. Students are also more engaged in the learning process; rather than simply showing up for a lesson, the learning continues far beyond that time together as the student reviews their own lesson video and listens to and reviews others' videos.

As teachers, we also receive numerous benefits while using this tool in the studio. In reading students' comments on their own videos, it often sheds light on what may need more discussion in the next lesson or what needs a bit more reinforcement over the course of the semester. We also learn an incredible amount from the other teacher, as well as from students' comments. Reading a student comment that relates to something they learned from a guest master class teacher or from another teacher with whom they studied in a summer camp, etc. often gives me new ideas to incorporate into my own teaching. And learning from the collaborative studio's teacher is educational as they have their own way of talking about clarinet pedagogy that differs slightly from mine (same concept, but a different delivery.) This is truly a faculty development exercise that happens within reach of your computer on a weekly basis! Incorporating this teaching and learning tool into your studio provides an opportunity for each teacher to share their own pedagogical ideas they have developed over the years in addition to the pedagogical legacy bestowed upon them from their previous teachers. Cross pollination then occurs, as reading pedagogical gems from the great Kalmen Opperman and Robert Marcellus, for example, offer students a glimpse into their teachers' time with these masters, which in turn allows those legacies to live on in future generations.

Guidelines for Reviews

Guidelines for critiques include the following elements:

- Always find something positive on which to comment (even if it is simply the fact that a particular aspect is "improving").
- Be specific rather than generalized in the comments (as offering phrases such as "good job" provides no help to the performer. For example, specific comments such as "nice crisp and clear staccato" help reinforce good habits while being clear in intent.)
- When providing constructive criticism, select one or two aspects on which to focus rather than a long list, as that can be overwhelming to the performer. Also, consider building upon the critiques of your colleagues. With numerous people offering comments to a performer there will be times when someone else has already stated what you wished to write in your critique, but you can easily build upon others' comments. For example, if someone mentioned an issue with rhythm, you might state, "I agree with X that the dotted rhythms could be more accurate. Here is an idea that might help you as you practice this section…"
- Always describe pedagogical strategies in how the performer can work towards improvement, and feel free to share your successful experiences in dealing with a similar pedagogical issue or in working on a specific section of the same piece. Borrow some catch phrases from your teacher to help describe a way in which to practice a particular concept or technique. (For example, I often like to quote Robert Marcellus to my students by stating, "Articulation is speech on the reed" when discussing the

action of the tongue in articulation or referencing Frank Kowalsky with, "Play between the notes" when discussing the importance of wind speed.) First and foremost, use this exercise to find your own pedagogical voice.

Grading Rubric

After several semesters of trial and error in creating a clear and fair point system for grading the lesson videos, I developed the following rubric. Most certainly, feel free to use this assessment tool for your own studio or revise it to fit your own situation. (These points were then averaged into each student's weekly lesson grade as part of the overall rubric for the course.)

Facebook Lesson Video Point Guide

Personal* Lesson Video = 5 points max

Colleague #1 Video = 5 points max

Colleague #2 Video = 5 points max

Colleague #3 Video = 5 points max

TOTAL MAX POINTS = 20

*If you have no personal video during the week, please select one more of your colleagues' videos to review that week so you have a total of 4 video reviews.

Do your best to select different colleagues each week to review and, if you are an undergraduate, please select at least one graduate student video to review each week as one of your 3 reviews!

This ensures that everyone gets attention and you get experience listening and reviewing a variety of levels throughout the semester.

Each video will be graded on Timeliness (2 points max) and Quality (3 points max) = 5 points max

Personal Video

Timeliness

- 2 points: comment on your video within 24 hours of your lesson.

  Reviewing your video within 24 hours allows you time to consider what you'd like to improve upon throughout the week for your next lesson (whether it is the same material from your video or not) and teaches you how to listen to yourself critically on a regular basis.

- 1 point: comment on your video within 48 hours of your lesson.
- 0 points: comment on your video after 48 hours of your lesson (or no comment at all).

Quality

- 3 points: make thoughtful and constructive comments/observations indicating what you liked in the video (there is always something positive you can say) and what you can improve upon; include specific strategies for improvement you can use throughout your practice week (you should be able to apply your strategies to the excerpt from your video, another piece of music you will practice, or on a particular fundamental of your playing). Grammar and spelling is also a priority.
- 2 points: comments are less specific and more generic in observation of the areas listed above. Comments might also include grammar or spelling mistakes.

- 1 point: comments are reduced to one or two sentences and/or display little consideration for future improvements or acknowledgement of what was good about the video.
- 0 point: no comment provided for your video.

Note: on occasion, more than one video will be recorded at your weekly lesson; you are still required to comment on each of your personal videos, but will be given extra credit towards your rubric. If anyone is in "need" of extra credit and would like to request more video to be recorded at their lesson, you may certainly ask!

Colleagues' Videos

(3 required videos; if you have no personal video,

review one extra video so you have a total of 4 reviews for the week)

Timeliness (this point system will not vary among your videos as this is based on how many you review by Friday and Saturday)

- 2 points per video: comment on at least 2 of your required colleagues' videos by Friday at 11:59pm. (If you do not have a personal video, you will need to comment on at least 3 of your colleagues' videos by Friday at 11:59pm.)

  The sooner you comment on videos, the more your colleagues will learn from you and be able to apply your ideas to their practice sessions.
- 1 point per video: comment on only 1 of your required colleagues' videos by Friday at 11:59pm. (If you do not have a personal video and only comment on 2 of your colleagues' videos by Friday at 11:59pm, you will only receive 1 point.)
- 0 points per video: waiting until Saturday to comment on all of your required videos.

Quality (this point system will vary per each video)

- 3 points: make thoughtful and constructive comments/observations indicating what you liked in the video (there is always something positive you can say) and what the performer can improve upon; include specific strategies for improvement he/she can use throughout their practice week (your suggested strategies could relate to the excerpt from the video, another piece of music they will practice, or on a particular fundamental of their playing). Grammar and spelling is also a priority.
- 2 points: comments are less specific and more generic in observation of the areas listed above. Comments might also include grammar or spelling mistakes.
- 1 point: comments are reduced to one or two sentences and/or display little consideration for future improvements or acknowledgement of what was good about the video.
- 0 point: no comment provided for required video.

About the Author

Diane Barger is Professor of Clarinet and member of the Moran Woodwind Quintet at the University of Nebraska–Lincoln, where she was the recipient of the 2013 Annis Chaikin Sorensen Award for Excellence in Teaching. She is principal clarinet of Lincoln's Symphony Orchestra, ICA pedagogy chair (2016-2018) and Nebraska state chair (2010-present), Nebraska Chair for NACWPI, and previously served as artistic director of ClarinetFest® 2012 and ICA treasurer (2000-2010). She is a Buffet Crampon Artist, D'Addario Woodwinds Artist/Clinician and a Silverstein Works PRO-Team Artist.

ASSESSMENT IN THE APPLIED STUDIO: SIMPLE STEPS FOR DOCUMENTING STUDENT PROGRESS

Michael Thrasher, Florida State University; Kyle Gullings, University of Texas at Tyler

Few subjects may seem as unpalatable to the applied music teacher as the assessment of student learning. Now firmly entrenched in the accreditation standards espoused by many agencies, assessment has become omnipresent in institutions of higher education. This pervasiveness has led to resistance from some music educators, who often argue that the prevailing assessment models are generally unsuitable for the teaching and learning of music performance. Samuel Hope, former Executive Director of the National Association of Schools of Music, once stated that "we recoil from assessmentism, seeing it as incompatible with the way that music works, and with the work of music."[1] Hope maintained a highly critical position towards the overemphasis of assessment, arguing that assessment had "morphed from something that is applied by those cultivating specific disciplines, habits of mind, and specific individual students . . . [into] something mechanistic, standardized, and centralized."[2] The rise of such a "culture of assessment" in institutions may have led some to view assessment as an administrative imperative, while being devoid of any practical educational value.

Various systematic research studies have provided documentation of such views. For example, in a 2013 study, Harrison (et. al.) reported that "institutional demands were found to be an inhibiting factor in the assessment of [musical] ensembles, and both students and teachers had problems with current assessment procedures, resulting in confusion and lack of transparency about how ensembles are assessed."[3] Ozaki, Worley and Cherry wrote that "creative and performance activities are often considered difficult to assess because of the challenge in identifying assessment criteria and indicators in traditionally affective and subjective domains."[4] These issues may lead applied music teachers to provide little substantive attention to matters of assessment, or to deal with assessment in only cursory, informal ways.

In reality, assessment of student learning need not be "mechanistic and standardized."

Rather, assessment in the applied studio can be a simple and innovative undertaking, implemented in a straightforward and unobtrusive manner. Zhukov described a variety of such innovative approaches, including "self-assessment in . . . individual lessons, peer assessment using well-developed criteria and student panels, reflective journals that help students to articulate their knowledge, and . . . using technology and recording for self and peer evaluation."[5] When creatively formulated and thoughtfully applied, assessment protocols can play a valuable role in framing the learning process and providing meaningful guidance to students.

Developing effective assessment strategies requires a clear understanding of the concept of assessment, as well as its purposes and intentions. Various definitions of the term

1 Samuel Hope, "The Work of Music," National Association of Schools of Music, accessed September 21, 2017, https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/NASM-2013-Sam-Hope_The-Work-of-Music.pdf: 5.

2 Ibid., 4.

3 Scott D. Harrison, Don Lebler, Gemma Carey, Matt Hitchcock, and Jessica O'Bryan, "Making Music or Gaining Grades? Assessment Practices in Tertiary Music Ensembles," *British Journal of Music Education 30, no. 1 (2013)*:27.

4 C. Casey Ozaki, Deborah Worley, and Emily Cherry, "Assessing the Work: An Exploration of Assessment in the Musical Theatre Arts," *Research & Practice in Assessment* 10 (2015): 12.

5 Katie Zhukov, "Challenging Approaches to Assessment of Instrumental Learning," in *Assessment in Music Education: From Policy to Practice Series*. Cham: Springer, 2015: 55.

appear in the professional literature. Erwin defined assessment as "the systematic basis for making inferences about the learning and development of students."[6] Later, Huba and Freed described assessment as "the process of gathering and discussing information from multiple and diverse sources in order to develop a deep understanding of what students know, understand, and can do with their knowledge as a result of their educational experiences."[7] Essentially, the process of assessment reveals what information students know and what skills they have mastered. This information serves to document student progress, and to track a student's growth and development over a period of time.

Ultimately, well-defined assessment data informs and enlightens the instructional work of an academic unit. When appropriately disseminated and analyzed, assessment results can play a vital role in developing new educational strategies, addressing particular student weaknesses, or contemplating curricular revisions. These efforts all serve the dynamic and ongoing process of continuous programmatic improvement, which is typically a robust component of any healthy and vibrant academic program.

Assessment in music – and music performance, in particular – undoubtedly differs in significant ways from assessment in other academic disciplines. Teaching applied music has always, from its most rudimental origins, involved a continuous stream of feedback from teacher to student. Instructor evaluation of student performance occurs in each lesson, coaching or rehearsal, often with immediate remediation and guidance tailored to the specific need. This approach could be termed a type of "dynamic assessment," or "assessment in action." Such immediate feedback loops allow students to gauge their progress instantly in relation to defined performance expectations. This type of routine formative assessment helps students to quickly identify their own performing strengths and weaknesses, and to develop strategies for improvement.

However, over the longer term, such informal and dynamic procedures do not negate the value of more formalized assessment procedures. Summative assessments, which typically take place at the end of a longer unit or time period, allow for the measurement of student learning by making systematic comparisons in relation to clearly defined standards or benchmarks. Typically, in the realm of applied music, summative assessments may take place in the form of jury examinations, degree recitals, or performance hearings.

Effective assessment relies on the formulation of specific educational objectives, commonly referred to as student learning outcomes (SLOs). Creating SLOs requires the applied instructor to address several foundational questions: what is it that you want a student to be able to do that he/she could not do before? What specific skills or abilities should he/she acquire? In other words, the instructor must define what it is that students will be able to do at the end of an instructional period that they could not do when the period began. These instructional periods could be over the long term (for example, a semester, an academic year, or a full degree program). On the other hand, such periods could be shorter and more focused (such as an instructional unit or even an individual lesson). Significantly, learning objectives should be clear, concise, specific, and measurable.

An effectively written SLO typically involves several components. First, the instructor should define the time period for completing the objective (semester, year, etc.). Second, the specific behavior or skill to be demonstrated must be clearly and objectively described. This element may require substantial reflection on the part of the instructor to avoid ambiguity. For example, avoid such general statements as "perform with good technique" or "utilize artistic musicianship"; such statements provide little guidance to the student and

6 T. Dary Erwin, *Assessing Student Learning and Development: A Guide to the Principles, Goals, and Methods of Determining College Outcomes*. San Francisco: Jossey-Bass, 1991.

7 Mary E. Huba and Jann E. Freed, *Learner-Centered Assessment on College Campuses: Shifting the Focus from Teaching to Learning*. Boston: Allyn and Bacon, 2000.

offer limited options for systematic measurement. Rather, consider more clearly defined behaviors, such as "at the end of the semester, the student will perform two-octave major scales in sixteenth notes at a tempo of 120 beats per minute." Finally, effective SLOs require that the instructor identify the criterion or degree of skill that will be considered acceptable for demonstrating mastery of the concept. For instance, if the performance of major scales were to be an objective, what level of accuracy (or appearance of errors) would be considered acceptable? Such decisions dwell squarely within the purview of the applied teacher, but require definition and communication to the student.

Performance rubrics can provide one valuable method for describing and measuring student expectations. Simply stated, rubrics provide a standardized framework for consistently measuring student progress and achievement. In the book *From the Stage to the Studio*, authors Watkins and Scott describe the purposes of a performance rubric, including:

"To categorize specific performance areas for the purposes of assessment;

To facilitate agreement among judges by defining competencies in categories;

To provide an outline of different aspects of performance in a graded continuum;

To share competencies with students so they know how their work will be judged."[8]

From the Stage to the Studio includes a well-written and highly practical universal rubric for musicians, which could provide a sound basis for application in any applied performance environment. Undoubtedly, not all rubrics are created equal, and a poorly designed rubric – one with too many grading categories or improper weighting, for example – may be worse than none at all. However, a quality rubric can result in more reliable results from instructor to instructor and from semester to semester.

Significantly, the applied instructor should understand that assessment and grading are not mutually synonymous concepts. While overlap undoubtedly exists, the structure and ultimate purpose of the two may diverge. Generally, grading may be more inclusive of a student's overall performance in the learning environment, while assessment relates specifically to the demonstration of content mastery or skill development. For instance, an instructor might incorporate components such as participation, attendance, attitude, or improvement in a student grade, which, while important, may not specifically indicate the mastery of a particular performance skill. In other words, while grading may incorporate elements of assessment, the assignment of grades alone may not indicate that meaningful assessment of student learning has taken place. In addition, "assessment goes beyond grading by systematically examining patterns of student learning across courses and programs and using this information to improve educational practices."[9] And unlike grading, in which instructors may feel pressure to ensure that all their students earn satisfactory grades, assessment does not derive its value from meeting every benchmark. In fact, there can be real value in *not* satisfying the predetermined criteria for success in a given learning outcome; these valuable failures help identify the most urgent areas of program improvement.

This connection to continual program improvement must remain at the forefront of the assessment program's purpose. An assessment plan's value derives almost exclusively from the measurable impact it has on instruction or other program components in the

8 *Cornelia Watkins and Laurie Scott, From the Stage to the Studio: How Fine Musicians Become Great Teachers. New York: Oxford University Press, 2012: 283.*

9 Eberly Center for Teaching Excellence and Educational Innovation, "What is the Difference Between Assessment and Grading," Carnegie Mellon University, accessed September 21, 2017, http://www.cmu.edu/teaching/assessment/basics/grading-assessment.html.

future. Applied studio assessments will only impact instruction if there is broad faculty support. One of the best ways to promote applied faculty buy-in is to empower faculty members in each applied studio (the content experts) to select their own material and to define their own learning outcomes. While this makes the assessment methods less standardized across a music unit, it also makes assessment more relevant and meaningful to those doing, and later revising and improving, the teaching. In the end, individual applied instructors will be the best equipped to identify and define appropriate materials, methods, learning outcomes, and mastery criteria for their own studios.

Although musical performance, by its very nature, will always involve subjective aspects, the applied instructor can still incorporate systematic approaches for measuring the achievement of such elements. Thoughtfully conceived performance rubrics typically incorporate meaningful descriptors to define achievement in areas such as tonal concept, musical interpretation, and artistic communication. For example, a tone quality that meets learning expectations might be described as clear, consistent, full, resonant, sonorous, etc. On the other hand, unacceptable tone might carry such descriptors as unstable, thin, inconsistent, weak, or shallow. While still somewhat abstract, an applied instructor or panel of trained judges could still apply such parameters in a systematic manner to maximize inter-rater reliability in evaluation.

In fact, applied instructors are highly equipped and prepared to make such qualitative assessments. Experienced musical performers and listeners possess the capacity to take in multiple criteria at once (pitch, rhythm, phrasing, articulation, etc.), make note of the most significant attributes (positive and negative), and make a holistic judgement on the overall execution. Effective performance rubrics should mirror this process. A simple numeric rating system, with broadly descriptive criteria attached to each category, may present a good model to follow.

Various types of assessment activities can enhance and improve the applied teaching environment. Some specific examples might include the following:

Sight reading assessments. On a recurring basis (such as once per semester or once per year), present all students with a short sight reading excerpt. To ensure unfamiliarity, draw the excerpt from outside material or compose your own. Establish a clear protocol for administering the assessment (how long the student can study the material, and how the performance will be measured). Document results, and track the progress of individual students and student cohorts over time.

Technical material. Identify what technique (scales, arpeggios, thirds, etc.) should be demonstrated, when this should occur, and how mastery will be defined. Create measurement rubrics and communicate these to students in advance. Record student performances to document achievement and to allow for student analysis and self-reflection. Potentially, such assignments can be accomplished independently and submitted electronically for instructor review (for example, through products such as *SmartMusic* or other software solutions).

Audio and video recordings. Record student recital or studio class performances. Review the performance in collaboration with the student, completing the evaluation rubric during the course of the review. Alternatively, allow the student to review the recording independently while completing the evaluation rubric on his/her own. Then, in a follow-up conference, compare and contrast the student's completed rubric with the teacher's evaluation.

Mid-semester juries. As a type of formative assessment, conduct an informal mid-semester jury for each student. This could be incorporated within the context of a standard lesson, and might carry little or no implications for the student grade (a "low stakes" assessment). Provide appropriate commentary and a completed evaluation rubric to allow

the student to gauge progress to date and to identify areas for improvement before the end of the semester.

An understanding of best practices in assessment – as well as a familiarity with various assessment techniques – will greatly enhance the work of an applied studio. When designing an assessment plan, one should avoid attempting to assess too many student learning outcomes at once. The trick is to create efficient assessments that provide actionable information and actually impact future instruction, without creating undue administrative burdens and distracting from the main enterprise of teaching and learning music. While the number and specific focus of learning objectives measured will vary from institution to institution, the following set of questions may be useful when evaluating any potential assessment activity under consideration:

Will its process or results cause or encourage students to reflect and/or improve?

Will its process or results cause or encourage instructors to modify their teaching methods or materials?

Can it be easily and efficiently prepared, executed, reported, stored, replicated, and refined?

Does it have broad faculty support in the academic unit? (Faculty-authored learning outcomes are an important step.)

Does it avoid duplication of other active assessment protocols? (Is the instructor already measuring this outcome, but in another way?)

Does it accurately measure an aspect of the course or program deemed relevant and important by the instructor, student, or other relevant stakeholders? (A check of the NASM or other defined standards may be helpful here.)

Many meaningful assessment activities can be incorporated into the applied lesson environment, and they do not require invasiveness or excessive amounts of instructional time. Elements that instigate and encourage thoughtful student activity outside of regular lesson sessions may prove particularly beneficial. While such activities may also meet the needs of accrediting bodies and institutional effectiveness officers, this should never be the motivation or driving force behind assessment efforts in musical performance. Rather, meaningful assessment informs students, enhances the learning process, and leads to ongoing instructional and programmatic improvement. Ultimately, such elements serve the mission and goals of any healthy college or university music unit.

Example 1: Sample Sight Reading Assessment Rubric.

Instructions: This assessment is being conducted in an attempt to track sight reading abilities across our student body over time. Data will be collected one time each year, typically at the Sophomore and Senior levels. Allow each student to silently study the sample musical excerpt for 30 seconds. Provide a starting tempo, and then allow the student to perform through the excerpt in its entirety.

Assign a rating, from 5 (best) to 1 (worst), that *most closely matches* your overall assessment of the performance, considering aspects of both technical accuracy and musicality. Use the provided descriptors to guide your ratings.

RATING	TECHNICAL PERFORMANCE	MUSICALITY
	Accurate notes and rhythms	Adherence to tempo, dynamics, articulation, phrasing and expression
5	Exceptional; no mistakes on first attempt	An exceptional degree of musicality
4	Mostly good; minimal mistakes on first attempt	A fairly high degree of musicality
3	Adequate; some errors; minor stopping/starting over	A limited degree of musicality
2	Fairly consistent errors; some stopping/starting over	A general lack of musicality
1	Cannot complete excerpt, despite multiple attempts	No musicality

Compile results for all students, and calculate average scores for each cohort. Compare overall performance over time. Alternatively, track individual student performance in a longitudinal fashion to indicate student progress over time.

Example 2: Sample Musicianship Rubric.

Instructions: Assess the artistry and interpretive content of the student's performance utilizing the scale below, utilizing a scale from 5 (best) to 1 (worst). Musicianship refers to the student's ability to communicate musical content with depth, substance, emotional vibrancy, presence, and artistic merit.

RATING	MUSICIANSHIP ASSESSMENT
5	Communicates clear musical lines, characterized by shape, direction and nuance; resonant tone in all registers; employs appropriate dynamic characteristics; articulations stylistically reinforce interpretive elements
4	Musical lines display shape, although direction not always clear; some tonal distortion in some registers; dynamics present, although not always aligned with musical content; articulations generally appropriate
3	Musical lines display some shape and direction, but inconsistently; tonal distortion somewhat frequent in some registers; dynamics present, but inconsistently applied; articulations fairly appropriate, but inconsistent at times
2	Musical lines display a general lack of shape and direction; a fairly inconsistent evenness of tone, even in the middle register; dynamics infrequently observed; articulations generally lacking
1	Musical lines display no discernible shape or direction; tone is weak and uneven in all registers; dynamics generally not observed; articulations entirely lacking

About the Authors

Michael Thrasher currently serves as Associate Dean for Academic Affairs and Director of Graduate Studies at the Florida State University College of Music. Previous appointments include administrative and teaching positions at the University of Texas at Tyler, North Dakota State University, North Central Texas College, and in public school music education. As a researcher, Thrasher has presented papers and lectures at conferences of the College Music Society, National Association of College Wind and Percussion Instructors, Texas Music Educators Association, National Association for Music Education, and at conventions of the International Clarinet Association in Ohio, Georgia, Sweden and Spain. In addition, he has performed with the Tallahassee Symphony (Florida), Longview Symphony (Texas), Texarkana Symphony (Texas), Fargo-Moorhead Opera and Symphony (North Dakota), and Shreveport Symphony (Louisiana). Thrasher currently serves as a member of the Board of Directors of the Tallahassee Symphony Orchestra, and also serves as a Minister of Music at Immanuel Baptist Church in Tallahassee. He holds the Bachelor of Music Education degree from Northwestern State University, and both the Master of Music and Doctor of Musical Arts degrees from the University of North Texas.

Dr. Kyle Gullings specializes in collaborative composition and undergraduate music theory pedagogy. His catalog of stage, vocal, and chamber works engage with diverse social topics including mental illness and the American Dream. He was a national finalist in the National Opera Association's Chamber Opera Competition, and a two-time regional winner of SCI/ASCAP's Student Composition Competition. Dr. Gullings is currently an associate professor at The University of Texas at Tyler, where he has worked since 2011 to increase access to undergraduate music instruction, chiefly through his development and promotion of open educational resources. He earned his D.M.A. and M.M. in Composition from The Catholic University of America, and his B.M. in Theory/Composition from Concordia College. He and his wife Terra live in Tyler, Texas.

MARILYN SHRUDE'S SPLINTERED VISIONS

Andy Wright, Grayson College

Introduction

Marilyn Shrude is a champion for contemporary concert music. She has been recognized by the Guggenheim Foundation, American Academy of Arts and Letters in 1997, Rockefeller Foundation, Chamber Music America in 1993 and 1998, ASCAP, Meet the Composer, Sorel Foundation, and the National Endowment for the Arts. In 1984, she was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music. Currently, she is the coordinator of the Doctoral program in contemporary music at Bowling Green State University.

Through her relationship with saxophonist John Sampen, she produced numerous works that have become staples of the classical saxophone repertoire. Her contributions to the saxophone repertoire include solos, duos with piano, chamber works, quartets and larger works with band. These works have been performed by internationally known saxophone artists such as Sampen, Frederick Hemke, Donald Sinta, Jean-Marie Londeix and Jean-Michel Goury. As a result of her association with Sampen and her developing compositional style, Shrude has formed many different ways to compose for the saxophone.

Splintered Visions, composed in 1985, is one of five chamber works by Marilyn Shrude that includes the saxophone. Further examination into this portion of the instrument's repertoire is essential to provide larger exposure for the saxophone in chamber music. This article comprises an analysis of the various compositional approaches employed by Shrude to create melodic, harmonic, and formal cohesion throughout the piece. Pitch structures used to build atonality will also be discussed. I will explore Shrude's "unintentional borrowing" from well-known compositions of the saxophone repertoire, such as those of Dahl, Ibert, and Desenclos, Additionally, information gathered through interviews with the composer will be included to present Shrude's perspective on her use of these compositional techniques. It is my intention that the various compositional techniques studied in this article will help to inform the saxophonist's interpretation and performance of this work along with others in Shrude's opus.

Genesis and Premiere

Splintered Visions was published in 1985 by the American Composers Alliance. The title originated from the composer's fondness for the combination of the words. Words related to the concept of vision have appeared as titles for other pieces in her catalog, too. Shrude explains that her affection for the notion of vision was initially accidental; however, more reflection revealed a preference for the idea of "…seeing through things. This concept encompasses the spiritual nature of certain objects in the world, separate from religion."[1]

The genesis of this piece originates from the composer's desire to elevate her craft and "…fill in her repertoire" of compositions for this type of ensemble.[2] Additionally, this piece was composed to accomplish a self-appointed goal to write a work in which the climax occurs early in the piece. Following the climax, the remainder of the piece erodes. This is contrary to the common practice of composing the climax two-thirds into a piece.[3] According to Shrude, inspiration for the piece began with a painting by the artist Robert Motherwell, who typically paints in black and white, in which the image seems to become smaller as it moved to the right. In *Splintered Visions,* she attempted to abstract this concept into a musical piece by creating a quick climax followed by a lengthy dénouement.[4]

1 Marilyn Shrude, Interview by author, Bowling Green, OH, February 3, 2016.
2 Marilyn Shrude, Interview.
3 Ibid.
4 Ibid.

This composition is scored for twelve instruments: two flutes, clarinet, alto saxophone, piano, harp, vibraphone, two violins, viola, cello and bass; while the other pieces employ a small chamber ensemble ranging from two to four performers. The premiere of this piece occurred during the 6th Annual New Music Festival at Bowling Green State University on November 9th, 1985. The ensemble included Judith Bentley and Kerry Howlett, flute; Burton Beerman, clarinet; John Sampen, alto saxophone; Gordon Rumson, piano; David Schmalenberger, vibraphone; Ruth Inglefield, harp; Paul Makara and Cheryl Edwards, violin; Richard Webb, viola; Alan Smith, cello; Victor Ellsworth, bass; and Blake Walter, conductor. Following the performance, a review of the work, written by Robert Hall Lewis, was published in *Perspectives on New Music.* In this review, Lewis commented on the compositional aspect used to construct the piece. He praised the "… transparent harmony, delicate timbres and well-defined rhythms."[5]

Instrumentation

Within this piece, Shrude chooses her instrumentation to reflect her philosophy regarding the consideration of timbre and sonic spectrum. Example 27, below, depicts the string section in which the viola is scored in the treble clef throughout the piece, barring a small section of five notes. According to Shrude, "…typically, the violist reads in the alto clef; however, due to the register necessary for the music, it was better represented in the treble clef."[6] She expressed the "…desire to revise the score, utilizing the alto clef, to follow the traditional practices of the instrument."[7]

Shrude composed this piece for two flutists. The presence of a second flute is a substitution for the oboe commonly found in the woodwind section. Shrude sought to exploit a specific timbre that matched the other instruments in this ensemble. For this music, Shrude believed the oboe timbre was "too thin and strident."[8] Simple logistics served as a contributing factor to this decision, too. As Shrude recalled, "…the performers available for the premiere were flutists. As the flute studio at Bowling Green State University is accomplished, the number of experienced flutists is abundant and therefore, she felt comfortable adding a second flute."[9]

In Shrude's opinion, "…the addition of unpitched percussion would be bombastic and distracting for the intimate mood of the piece. For this reason, she uses the vibraphone as the only percussion instrument."[10] Furthermore, she indicates many notations regarding mallet options.

The inclusion of the saxophone in this ensemble was meant, according to Shrude, to contribute to the sound of the lower register of the woodwind section. In this piece, because the clarinet is generally composed in the upper tessitura, Shrude felt "…the saxophone is needed to complete the lower section of the sonic spectrum."[11]

Intervallic Manipulation[12]

In m. 130, example 1, of the piano music, Shrude writes a cell of six pitches that gradually get faster. The cell is comprised of pitches forming an F augmented triad, in the

5 Robert Hall Lewis, "New Music Festival 1985: Bowling Green State University," *Perspectives on New Music,* (Fall-Winter 1985), 441.

6 Shrude, Interview.

7 Ibid.

8 Ibid.

9 Ibid.

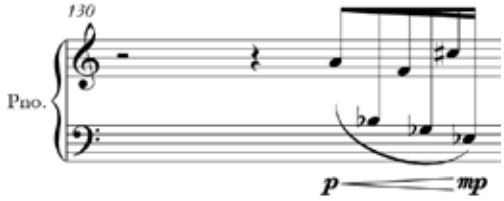
10 Ibid.

11 Ibid.

12 Intervallic manipulation is a characteristic of Shrude's music noted by her colleague, Mary Natvig in her article in Grove Music Online (Mary Natvig, "Marilyn Shrude," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed January 27, 2016.)

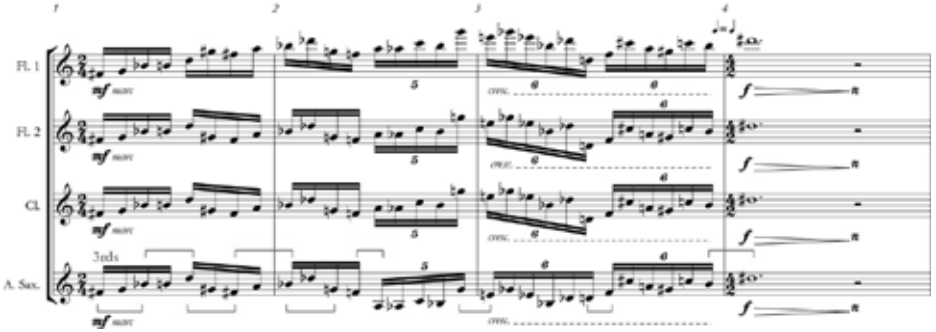
right hand, and an E-flat minor triad, in the left hand, presented in the following example. More importantly, these triads, when juxtaposed, build a B-flat harmonic minor scale, hinting at a sense of tonality. By employing the technique of constructing a scale from adjacent triads, Shrude devises a sense of the key of B-flat minor to contrast her general penchant for atonality.

Example 1: *Splintered Visions,* m. 130, piano part; Used by permission of the compose



Splintered Visions utilizes specific intervals to build melodic cohesion. The composition begins with a homorhythmic sixteenth-note figure in the winds. Example 2 emphasizes the use of the interval of a third, both major and minor, in this line. In the music at the beginning of the phrase, the major and minor thirds are utilized within the sixteenth-note figures and as the rhythmic figures shift to groups with smaller subdivisions, a connection appears between the ending and beginning of each group. As Shrude states, "…the motion in intervals of a third is common to contemporary music as it departs from the motion of fourth intervals predominant in the music of the common practice era."[13]

Example 2: *Splintered Visions,* m. 1-4, wind parts from score;[14] Used by permission of the composer

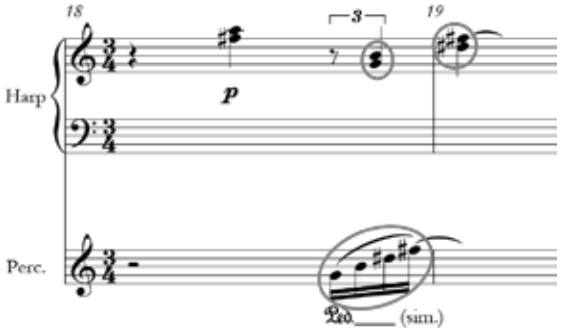


Shrude's style is one of musical economy. In the music found in example 3, she creates a melodic representation of a vertical sonority in one instrument while simultaneously sounding the pitches as two vertical sonorities in a different instrument. The following example shows the vibraphone performing a melodic representation of a G augmented-major seventh chord, created by pairing thirds, while the notes are sounded together in the harp. This chord emerges later in the piece as a sustained sonority, transposed, and is depicted in example 4.

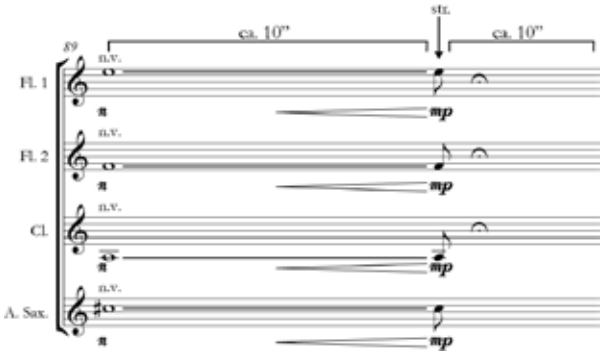
13 Shrude, Interview.

14 The examples in this article are in concert pitch.

Example 3: *Splintered Visions,* m. 18, harp and percussion parts; Used by permission of the composer

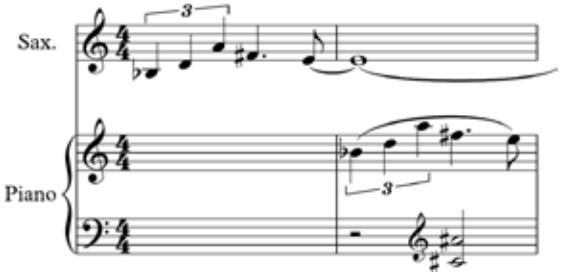


Example 4: *Splintered Visions,* m. 89, wind parts from score; Used by permission of the composer

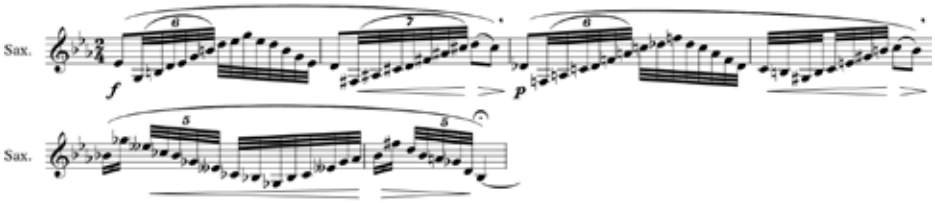


It may be interesting to observe this same sonority in other standard selections of the saxophone literature. It can be found in the music of Paule Maurice. In her composition, *Tableaux de Provence*, the chord appears at the conclusion of the fourth movement emphasizing the end of a phrase, example 5. The sonority reappears in the fifth movement of the piece, planed in descending half steps in the cadenza, example 6.

Example 5: *Tableaux de Provence,* movement IV, mm. 67-68, piano reduction



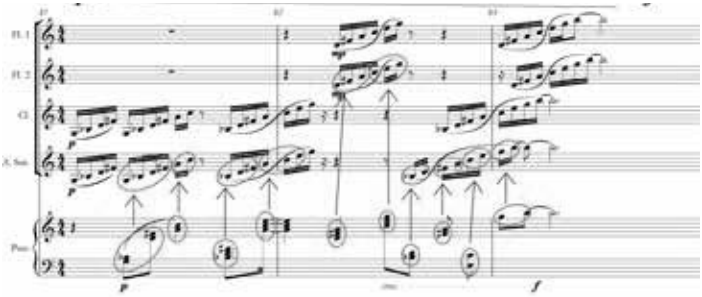
Example 6: movement V, mm. 150-155, saxophone part from piano reduction



Maurice TABLEAUX DE PROVENCE

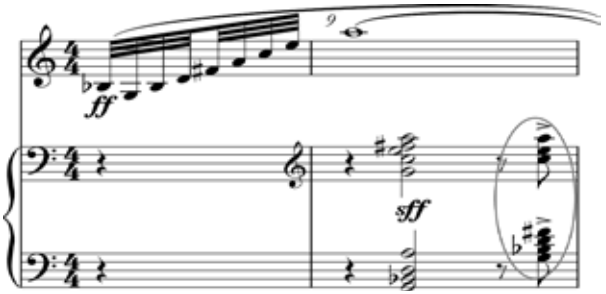
In *Splintered Visions,* in mm. 81–83, the piano performs the thirds in harmonic dyads and triads while the flutes, clarinet and saxophone perform the thirds as a melodic line, illustrated in example 7. The progression of thirds creates a melodic minor scale beginning with the pitch-class G. Shrude disrupts the tonality established by the G melodic minor scale by closing the phrase with the pitch B-natural. Additionally, this technique resembles an attempt by the winds to melodically mimic chords, like a piano, by rapidly performing the pitches in succession thus propelling the music forward.

Example 7: *Splintered Visions,* mm. 81-83, winds and piano from score; Used by permission of the composer



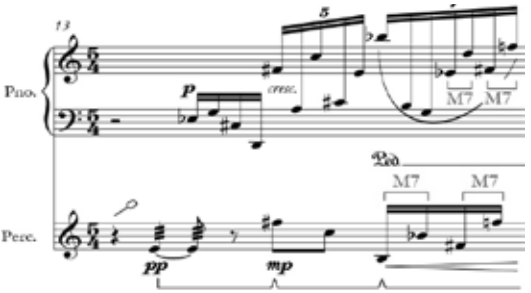
Like the aforementioned connection to the Maurice, the music in this passage seems to have an incidental connection with another piece from the standard repertoire. The sonority in the above example can also be found in the *Concerto for Alto Saxophone and Wind Ensemble* by Ingolf Dahl. In the music depicted in example 8, Dahl utilizes the intervals of a third found in the G melodic minor scale to construct the opening saxophone melody. In the measures following the saxophone melody, Dahl sounds the sonority in a harmonic fashion in the wind ensemble. The same pitch classes of Dahl's melody coincidentally appear in *Splintered Visions* in example 7.

Example 8: *Concerto for Alto Saxophone and Wind Ensemble,* movement 1, mm. 8-9, piano reduction



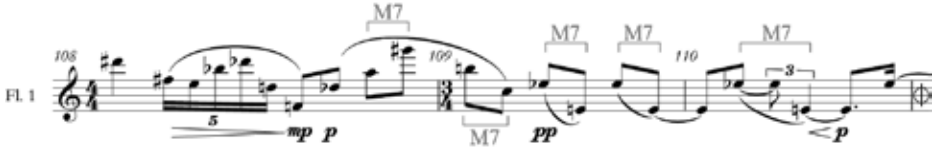
The intervallic connections in Shrude's music are not limited to intervals of a third. She often constructs music from the interval of a seventh and it is present in the piano and percussion in m. 13, shown in example 9, of this piece. The tonal instability of the interval establishes a sense of atonality. Another aspect of musical instability is present in this example, too. The rhythmic ambiguity created by writing cross rhythms, a septuplet in the piano juxtaposed with four sixteenth-notes in the percussion, increases the overall instability of the phrase of music and regularity of rhythmic pulse.

Example 9: *Splintered Visions,* m. 13, piano and percussion parts from score; Used by permission of the composer



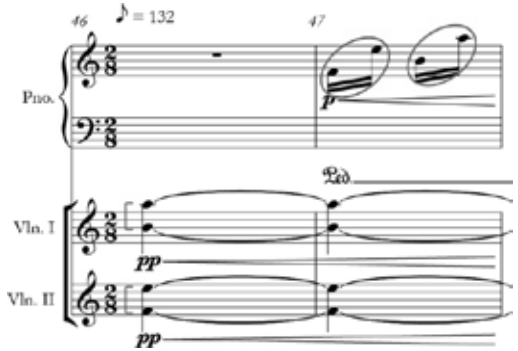
Melodic major seventh intervals are ubiquitous in the first flute in mm. 108-110, illustrated in example 10. Shrude repeats the interval throughout the three measures. In this example, the major seventh intervals appear both ascending and descending and are transposed. The pitch classes {A, G-sharp} and {B, C} begin the flow of sevenths and are followed by the pitch classes {E-flat, E} repeated three times, punctuating the end of the phrase.

Example 10: *Splintered Visions,* mm. 108-110, first flute part; Used by permission of the composer



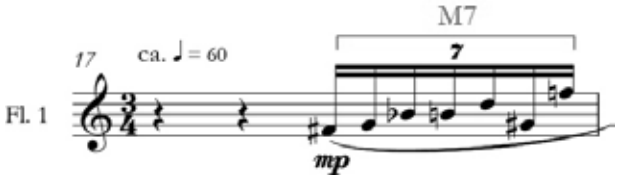
Shrude composes, as an extension of her penchant for dissonance, the interval of a seventh in a vertical sonority. In example 11, the seventh intervals can be seen as a vertical sonority in the violin parts. The first violin utilizes the minor seventh while the second violin performs a major seventh. The combination of these pitches forms a set of notes separated by a tritone followed by perfect fourths {F, B, E, A}. Within the sonority of these dissonant intervals, a moment of consonance emerges. This technique is employed throughout this piece as Shrude harmonizes a vertical sonority with a melodic representation of the pitch classes.

Example 11: *Splintered Visions,* mms 46-47, piano and violin parts from score; Used by permission of the composer



In example 12, a major seventh interval is created by the first and last note of a septuplet rhythmic figure. More importantly to observe; however, are the notes of the figure – the first six notes originate from m. 1, illustrated in example 2. Shrude uses the pitch class F as an interruption to the repetition of the melody.

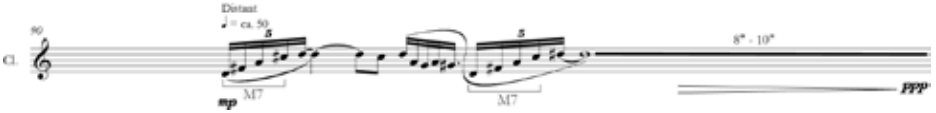
Example 12: *Splintered Visions,* m. 17, first flute part; Used by permission of the composer



In *Splintered Visions*, Shrude's use of the interval of a seventh is extended to include the major seventh chord. Example 13 shows the major seventh chord as it is represented in the clarinet solo at m. 90. In this example, Shrude firmly establishes the tonal center by writing a D major seventh chord. Following the chord, the sustained note, D5, solidifies the tonality. She continues to center the tonality on D with another presentation of the D major seventh chord. Yet, in order to disrupt the tonal center, Shrude concludes the clarinet

solo with the pitch D-sharp. In addition, a motivic line is created with the progression of the melody from D to D-sharp allowing the music to freely flow forward. More importantly, Shrude returns to the note D-sharp 5, which concluded the opening section in the winds, shown in example 2. The repetition of the pitch class D-sharp, from the previous section of the music, illustrates the melodic cohesion often relied upon by Shrude in her composition.

Example 13: *Splintered Visions,* m. 90, clarinet part; Used by permission of the composer

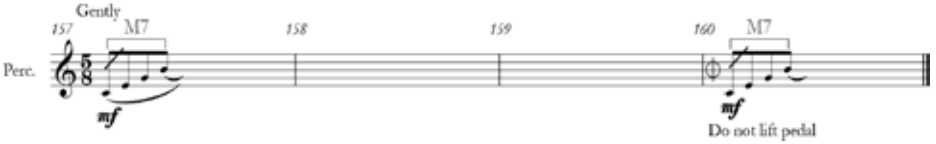


Displayed in example 14, the major seventh chords are developed in the clarinet and saxophone in m. 93 as they perform a rubato-like melody set in polyrhythms. As in the clarinet solo in m. 90, example 13, the chord appears both at the beginning and the end of the passage. In example 14, Shrude employs the B major seventh, a transposition of D from m. 90. This chord is followed by the sustained pitch class B, as in m. 90, further solidifying the tonality of B major. The duet concludes with major-major seventh chords followed by two sustained notes. An E4 is included in the major seventh chord in the saxophone reminiscent of the previous figure. The clarinet continues the tonality of B while the tonality of the saxophone line is unexpectedly changed to B-sharp, creating a stark dissonance. More significantly, Shrude recalls the progression from D to D-sharp in the clarinet solo in m. 90.

Example 14: *Splintered Visions,* m. 93 clarinet and saxophone parts from score; Used by permission of the composer

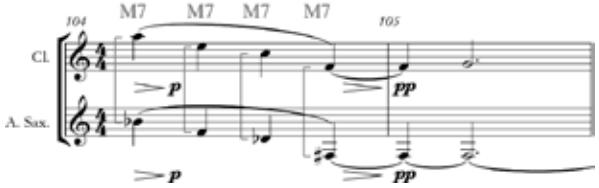
Major seventh chords appear in the vibraphone at the conclusion of the composition. Example 15 depicts two iterations of the chord. A vertical sonority is created by a melodic representation of the major-major chord through the use of the pedal of the vibraphone.

Example 15: *Splintered Visions,* mm. 157-160, percussion part; Used by permission of the composer



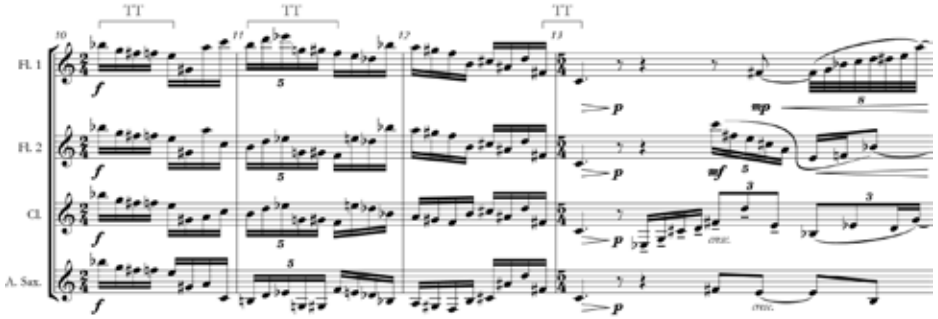
Shrude writes parallel major sevenths between the clarinet and saxophone at mm. 104-105; importantly, the music in this example highlights a simultaneous appearance of harmonic seventh intervals while concurrently outlining two melodic major seventh chords. The notes, occurring on the strong beats of the measure, are separated by a harmonic major seventh interval, illustrated in example 16.

Example 16: *Splintered Visions,* mm. 104-105 clarinet and saxophone parts from score; Used by permission of the composer



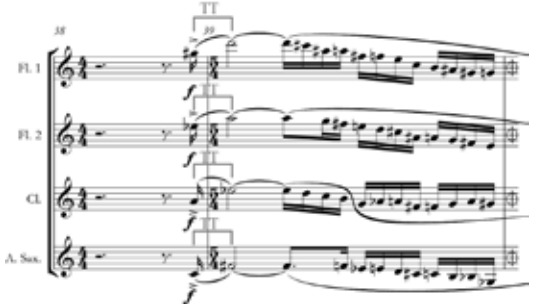
Shrude uses tritones to underscore her penchant for atonality. The music found in example 17 is similar to that of example 2 that demonstrated the use of melodically ascending and descending major and minor thirds in the winds. In the earlier example, example 2, the groups of notes were connected by the interval of a third appearing on strong beats of the phrase. In example 17, the first note of each group at the beginning of the phrase is connected by tritone intervals. The phrase concludes with a leap of a tritone between the last sixteenth-note and the sustained pitch, on beat one in m. 13.

Example 17: *Splintered Visions,* mm. 10-13 wind parts from score; Used by permission of the composer



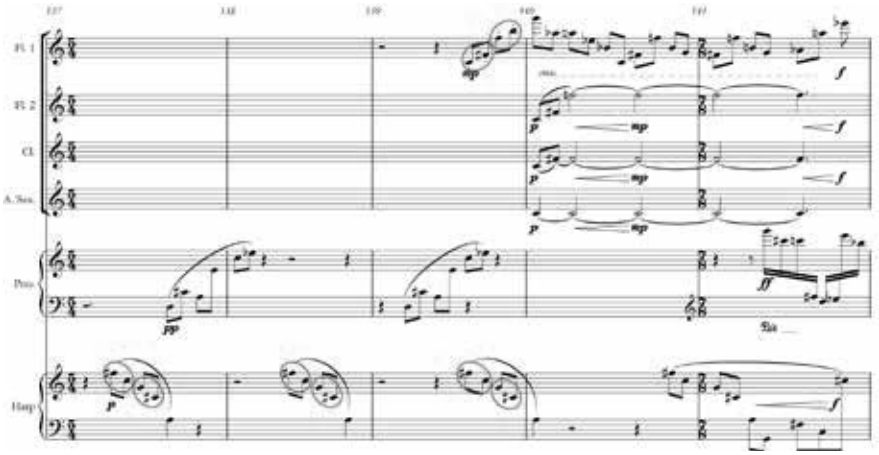
In m. 38, the interval built by the melodic movement from the anacrusis chord to the sustained-note chord on beat 1 of m. 39 is a tritone. In addition, the sonority constructed by the second flute and clarinet is a vertical representation of the tritone. Example 18 demonstrates how Shrude employs melodic and harmonic tritones simultaneously. In this example, the sonority formed at the beginning of m. 39 contains the pitches {D, F-sharp, A, E-flat }. These pitches previously occurred in the clarinet solo in m. 90, seen in example 15, thereby creating a harmonic representation of the melody.

Example 18: *Splintered Visions,* mm. 38-39 wind parts from score; Used by permission of the composer



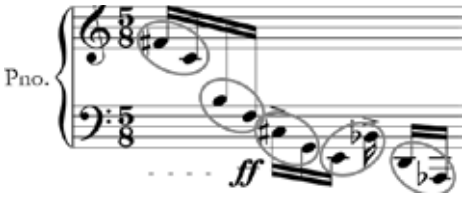
In example 19, a succession of melodic tritone intervals appear throughout the harp, flutes and clarinet parts. In the music of this example, the melody in the harp, which is repeated four times, consists of a pair of descending tritones related by a major seventh and along with the gesture in the piano, forms a quasi-ostinato. The first flute, in m. 139, states the melody with an ascending pair of tritone intervals which is quickly echoed in the second flute and clarinet.

Example 19: *Splintered Visions,* mm. 137-141 wind, piano and harp parts from score; Used by permission of the composer



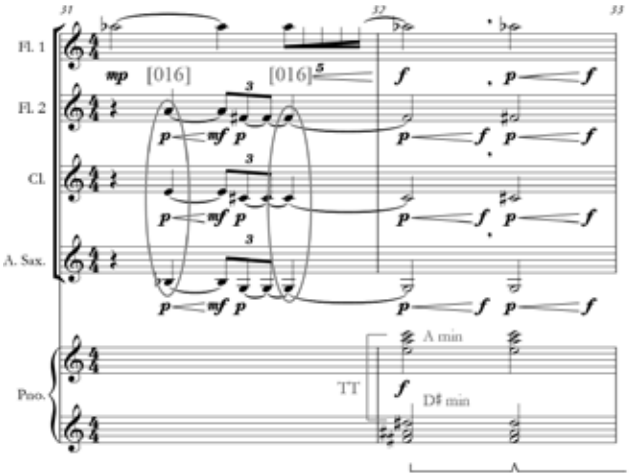
Example 20 shows how Shrude constructs a melody from successive tritone intervals. More importantly, the specific melodic line portrayed in this example consists of five pairs of tritones representing ten different pitch classes. Missing are the pitch classes {E-flat A}, purposefully omitted to avoid the expectation of completing the chromatic scale.

Example 20: *Splintered Visions,* m. 146, piano part; Used by permission of the composer



Consistent with many of the pieces in her opus, Shrude's use of tritones is not limited to melodic contexts. Harmonic tritones are present in the music represented in example 20. For instance, the right hand of the piano sounds an A minor triad in second inversion while the left hand of the piano sounds a D-sharp minor triad in first inversion. The roots of these two triads are displaced by a tritone creating a cluster chord

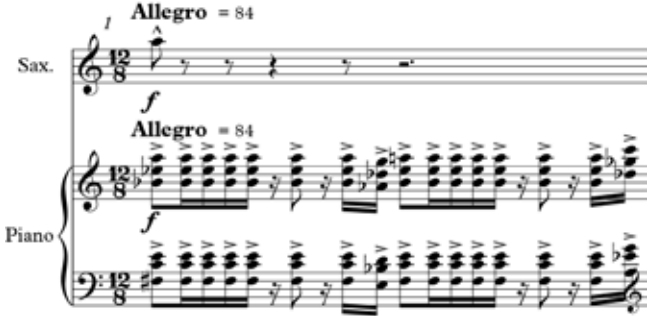
Example 21: *Splintered Visions,* mm. 31-32 wind and piano parts from score; Used by permission of the composer



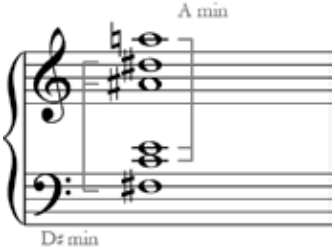
Interestingly, this same polychord exists in Alfrèd Desenclos's *Prelude, Cadence et Finale* occurring in the first measure of the finale, at which point the piano bombastically sounds this sonority. Shrude voices the polychord differently than Desenclos; however, by separating the minor triads in close position between the hands of the piano. Yet, the same six pitches are present. In an email conversation with the author, the composer states the creation of this polychord was unintentional, although she claims her affinity for French music may contribute to her use of this sonority.[15] Example 22 depicts Desenclos' voicing of the polychord in his music, accentuating the tritones and example 23 demonstrated an enharmonic version of this voicing.

15 Shrude, Email conversion, Feb 21, 2016.

Example 22: *Prelude, Cadence et Finale,* Finale, m. 1, piano reduction

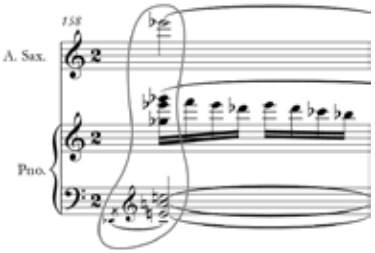


Example 23: Enharmonic spelling of chord, m.1, piano reductio



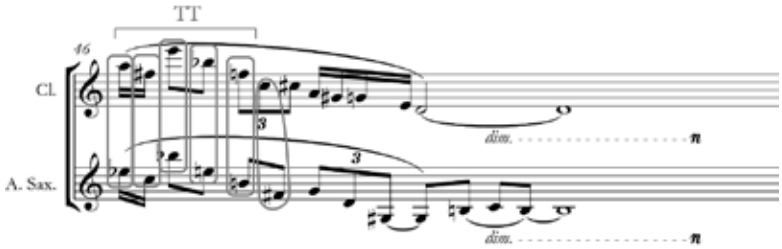
Moreover, Jacques Ibert scored this same polychord in his *Concertino da Camera*. Example 24 presents Ibert's use of this polychord at m. 158 of the first movement. In Ibert's voicing of the polychord, the pitch B-flat is missing; however, the pitch appears at the conclusion of the measure to fulfill the sonority albeit, briefly.

Example 24: *Concertino da Camera,* first movement, m. 158, piano reduction



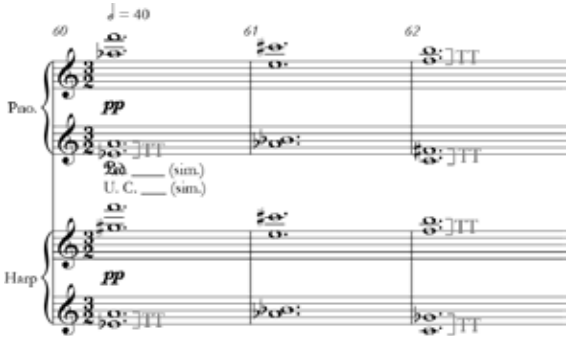
Harmonic tritone intervals emerge in the music of the next example in the clarinet and saxophone from m. 46. The tritones appear in the first six notes in a vertical alignment. Example 25 contains cross rhythms between the two voices on beat three and four generating a sense of rhythmic ambiguity to end the phrase.

Example 25: *Splintered Visions,* m. 46 clarinet and saxophone parts from score; Used by permission of the composer



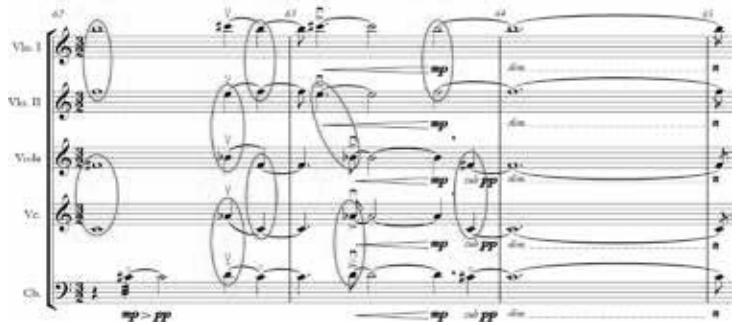
In mm. 60 through 62, the harp and piano perform a unison phrase containing several harmonic tritones, illustrated in example 26. In m. 62, the two pairs of tritones are separated by a half-step {C, F-sharp} and {B, F} creating a heightened sense of harmonic dissonance.

Example 26: *Splintered Visions,* mm. 60-62, piano and harp parts from score ; Used by permission of the composer



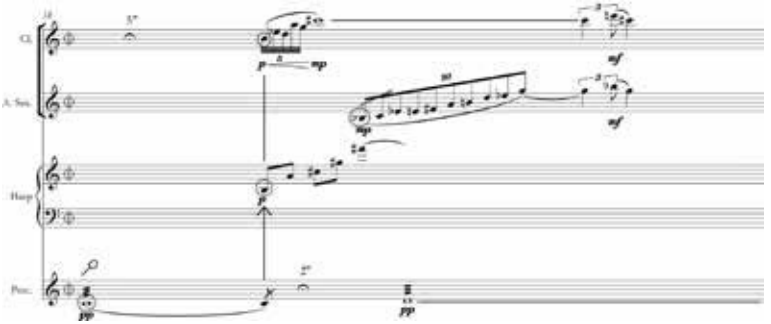
A series of tritones is demonstrated in example 27. The section begins with two tritones formed by the violins, viola and cello. The chord is sounded simultaneously with the final sonority of example 26 which is constructed from the same pitches. This instance exhibits how Shrude uses this music as a pivot point to continue a musical phrase. The remainder of the example shows how the composer continues tritone intervals throughout the section. On numerous occasions in this example, the melodic lines of two instruments are merged to form a tritone.

Example 27: *Splintered Visions,* mm. 62-64, string parts from score; Used by permission of the composer



Shrude writes the harmonic tritones as a cadential sonority. The music in the following example, example 28, represents the merging of melodies between the clarinet and saxophone in a rubato-like passage so that the two instruments converge to form harmonic tritones and serve as a cadence to a larger phrase.

Example 28: *Splintered Visions,* m. 58, clarinet, saxophone, harp and percussion parts from score; Used by permission of the composer



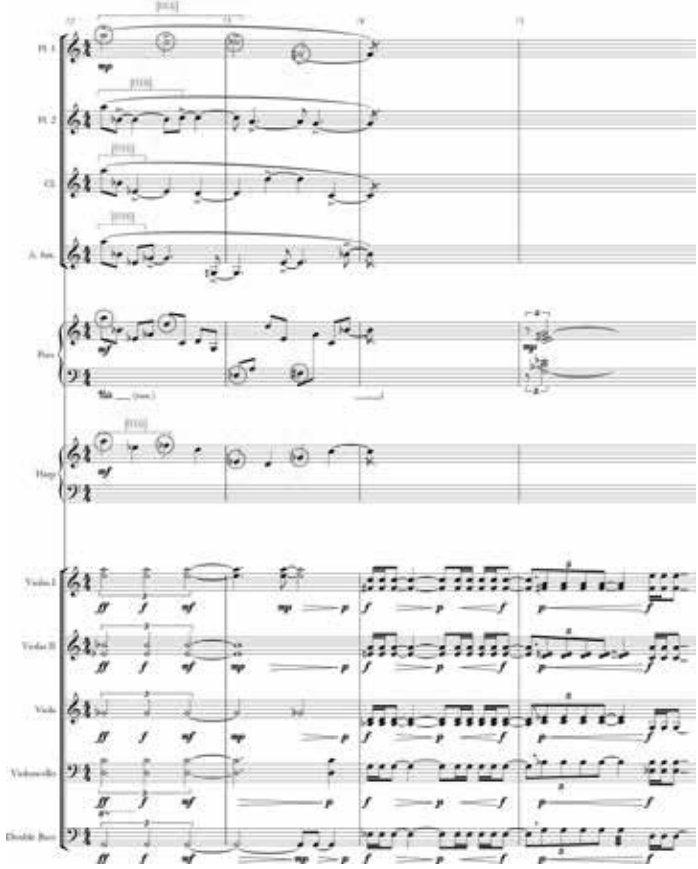
As in her other works, Shrude utilizes the trichord[16] throughout this composition. Within mm. 8 though 10 of the piano solo, illustrated in example 29, Shrude's use of this device can be seen on multiple occasions. As expected, Shrude manipulates the trichord through transposition and inversion, thereby destabilizing a sense of key center. Yet, Shrude creates an overall sense of tonal stability by utilizing the pitch class B-flat within each set class.

16 The Viennese Trichord is a set of pitches described by Allen Forte, who labeled the trichord [0 1 6]. The set class consists of the pitches {C, C♯, F♯} and includes a semitone, perfect 4th and tritone. The numbers in Forte's labeling system refer to the number of half-steps from the starting pitch. As Forte describes in his book (*The Structure of Atonal Music.* New Haven: Yale University Press, 1973), any set class can be inverted and transposed into multiple possibilities.

Example 29: *Splintered Visions,* mm. 8-10, piano part; Used by permission of the composer

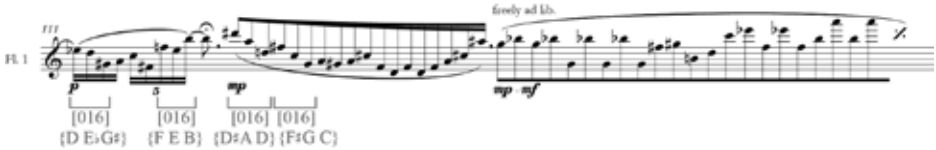
The music in example 30 presents the trichord throughout multiple instruments. It can be seen in the sustained notes of the principal flute and concurrently in the harp. In this section, a different trichord briefly appears in the clarinet and saxophone than in the flutes and harp. Additionally, the sonority {A, B-flat, E-flat, G-flat} is constructed rhythmically through half notes displaced by eighth notes in the winds. In m. 72, the sonority in the strings is also constructed from the pitches of the melodic line appearing in the piano. She continues writing the sonority, re-orchestrated, in the strings and follows with a harmonic representation of the melody in the piano in m. 75.

Example 30: *Splintered Visions,* m. 72, wind, piano, harp and string parts from score; Used by permission of the composer



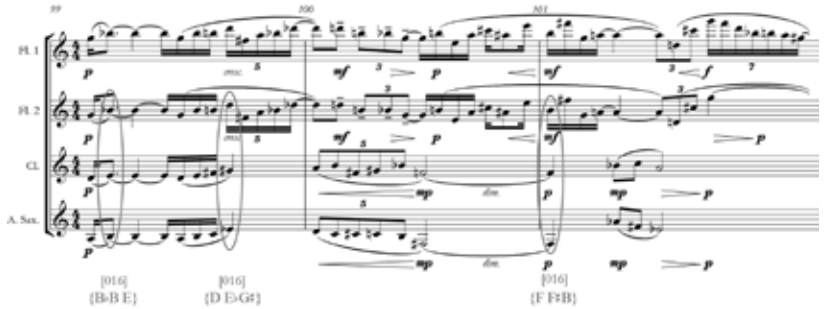
Shrude employs sections of unmetered, aleatoric music as a device to foster rhythmic freedom. The trichord appears on numerous occasions throughout the aleatoric section in the principal flute at m. 111, shown in example 31. The phrase prior to the breath mark, begins and ends with a trichord. In the second phrase, the trichords continue with two more instances before the aleatoric section concludes. In this section, Shrude heightens the sense of atonality by writing melodic lines composed of trichords and coupled with the rhythmic ambiguity of aleatoric music, she imbues her music with forward momentum while seeking rhythmic and harmonic resolution.

Example 31: *Splintered Visions,* m. 111, first flute from score; Used by permission of the composer



In *Splintered Visions*, Shrude composes by employing the trichord in both harmonic and melodic contexts. Example 32 displays her harmonic portrayal of the trichord. In these representations, Shrude utilizes the following "roots": B-flat, D and F to form each trichord. Clearly, these "roots" form a major triad, hinting at a consonant underpinning to the dissonant [016] set class. Shrude writes harmonic trichords at important structural spots in the phrase, highlighting long notes or sonorities and strong beats, thereby providing formal organization to her music.

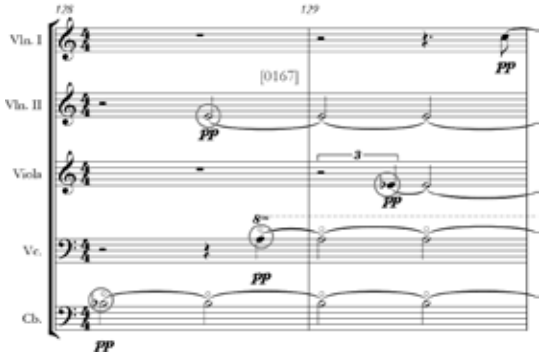
Example 32: *Splintered Visions,* mm. 99-101, wind parts from score; Used by permission of the composer



In example 21, Shrude presents two trichords within the second flute, clarinet and saxophone. Following this point in the phrase, Shrude juxtaposes the trichords with the A minor/E-flat minor polychord in m. 32. The two dissonant sonorities sounding simultaneously contribute to a chaotic combination of chordal punctuations, completing a short phrase and larger section of music.

Shrude uses instrumentation and texture to highlight the tonal fabric in mm. 128-129. She evokes an ethereal quality by writing pianissimo harmonics in the cello and double bass while establishing atonality within the phrase constructed from notes of the [0, 1, 6, 7] set class. This exemplifies Shrude's use of timbre to elicit a different sound quality with the trichord.

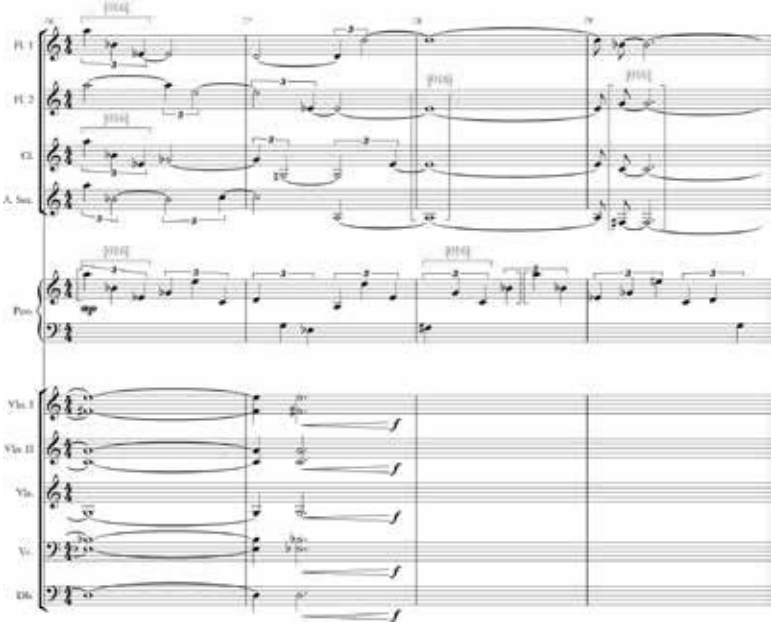
Example 33: *Splintered Visions,* m. 128 string parts from score; Used by permission of the composer



The trichord is shown in many different guises in the music of example 34. The first instance, in m. 76, involves the principal flute, clarinet and piano stating a melody created from a unison presentation of the trichord. In m. 78, Shrude pairs a melodic trichord with harmonic trichord in the second flute, clarinet and saxophone. The phrase ends with another harmonic representation of the trichord in the second flute, clarinet and saxophone. By utilizing this trichord and merging them, both melodically and harmonically, the harmonic motion is unstable yet progressing forward.

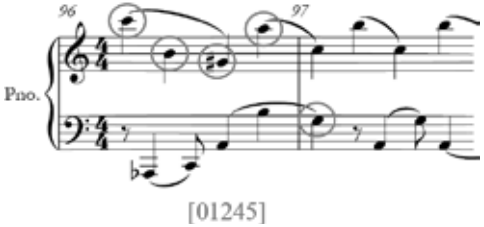
More importantly, the pitches of the ostinato in the piano are used to form the sonority in the strings, a technique common to the music of Shrude. By applying the technique of merging melodic and harmonic trichords, she builds unity within the piece.

Example 34: *Splintered Visions,* mm. 76-79, wind, piano and string parts from score; Used by permission of the composer



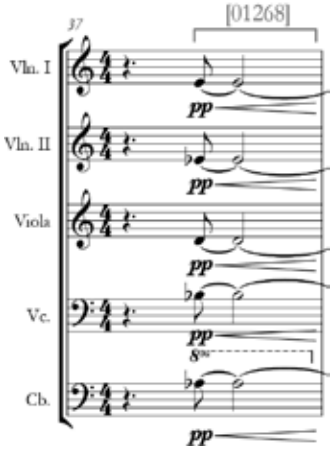
Within this piece, Shrude composes music that can be analyzed using set class theory. One such example is the [0 1 2 4 5] set class which appears in example 35. Also visible and audible in this example, the composer uses polyrhythms to create ambiguity in her music. More notably, on beat three and four of m. 96, the two voices converge, creating harmonic instability with the major seventh. The homorhythmic statement ends on the first beat of m. 97 with the consonant interval of a perfect fifth allowing the forward motion to briefly subside.

Example 35: *Splintered Visions,* mm. 96-97, piano part; Used by permission of the composer



Shrude writes music easily analyzed with the [0 1 2 6 8] set class in many of her works. In m. 37 of this piece, displayed in example 36, the set class appears in the sonority of the strings while creating cohesion within the piece. This set class can also be seen and heard in other pieces of her catalog as it appears in her work, *Notturno: In Memorium Tōru Takemitsu.* The chordal sonorities sounding in the strings provide harmonic support for the fast and technical passage work in winds in mm. 147 through 150.

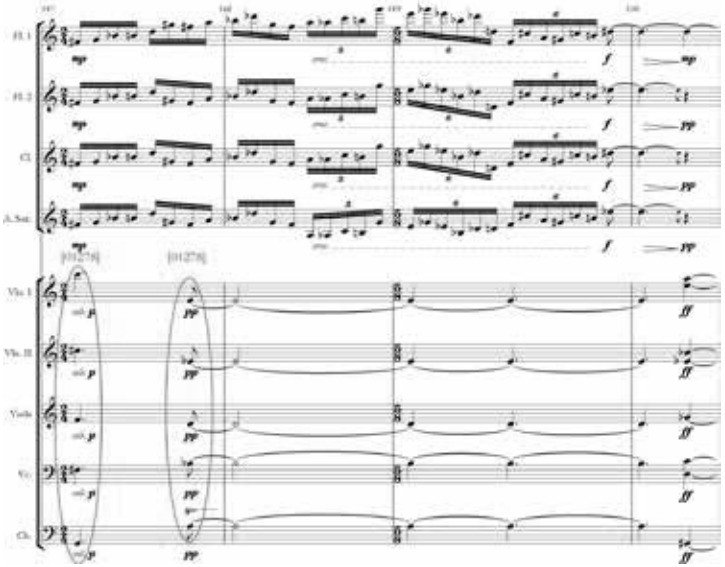
Example 36: *Splintered Visions,* m. 37, string parts from score; Used by permission of the composer



[0 1 2 7 8]

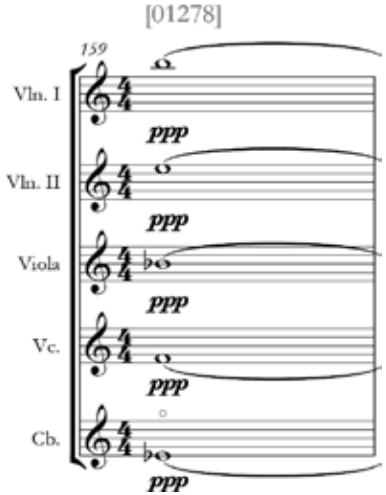
A common set class occurring in this piece is [0 1 2 7 8]. Shrude uses the set class to provide harmonic accompaniment to the opening phrase of music as shown in example 37. The pitches of the first sonority in the strings are {F F-sharp G C C-sharp} followed by the second sonority with the pitches {D E-flat E A B-flat}.

Example 37: *Splintered Visions,* mm. 147-150, wind and string parts from score; Used by permission of the composer



The music in example 38 depicts the set class as the final sonority of the piece. Additionally, this set class appears in earlier sections of the piece as in example 37. By punctuating the end of the piece with this sonority, Shrude prevents the piece from a resolution, leaving the listener unsettled.

Example 38: *Splintered Visions,* m. 159, string parts from score; Used by permission of the composer

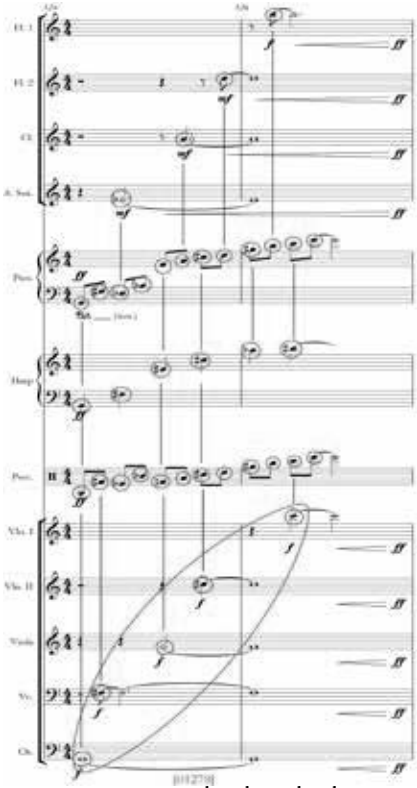


A compositional technique Shrude relies upon in *Splintered Visions* is the pyramid approach to creating texture. Example 39 further displays how she uses this technique in the strings and winds. Each voice enters the chord at a different moment in the measure. After each entrance, the pitches are sustained to form a complete sonority. More importantly, Shrude utilizes a technique similar to previous music, shown in example 21. In the earlier example, Shrude uses a melodic phrase to create melodies in other instruments. Shrude disperses each pitch of an eighth-note melodic phrase, seen in the piano, into the other voices of the ensemble. This technique is denoted by editorial lines in example 39 connecting the notes of the piano melody to the pitches in the other instruments of the ensemble. By employing this technique, Shrude creates a sense of melodic and harmonic cohesion between the various voices in the texture. Additionally, the melody found in the piano and vibraphone constitutes all twelve pitches of the chromatic scale. By unabashedly utilizing this scale, Shrude cuts all ties with traditional tonality.

In example 39, with the harp pitch on beat 2 of measure 125, the technique ceases in this section. Shrude commented on this departure saying "… I wanted an F-sharp because of the tuning issues that come up. Sometimes you have to compensate because of pedal changes down the road. I believe I went with the F-sharp because it reinforces the F-sharp in the cello."[17]

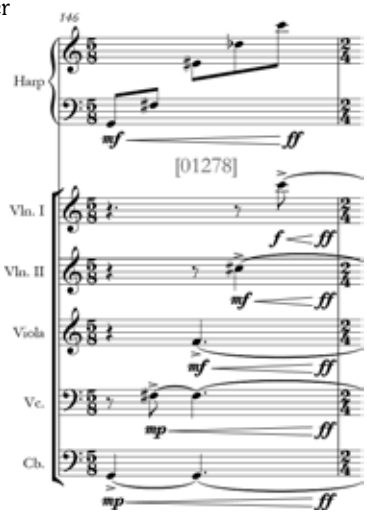
17 Shrude, Email conversion, Feb 21, 2016.

Example 39: *Splintered Visions,* mm. 125-126, score; Used by permission of the composer



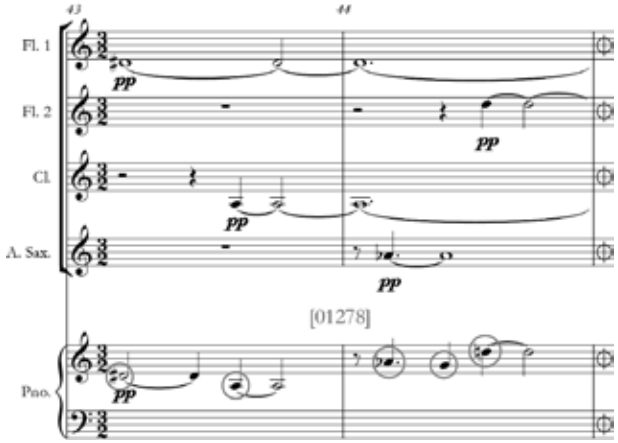
The pyramid technique is once again utilized in the harp and strings, in m. 146. By applying the staggered entrances of the pyramid technique in the strings, Shrude duplicates the melodic line, in a harmonic fashion, of the harp. Example 40 illustrates this common technique found in the music of Shrude as well as her pairing of a melodic phrase with a harmonic sonority consisting of the same pitches.

Example 40: *Splintered Visions,* m. 146, harp and string parts from score; Used by permission of the composer



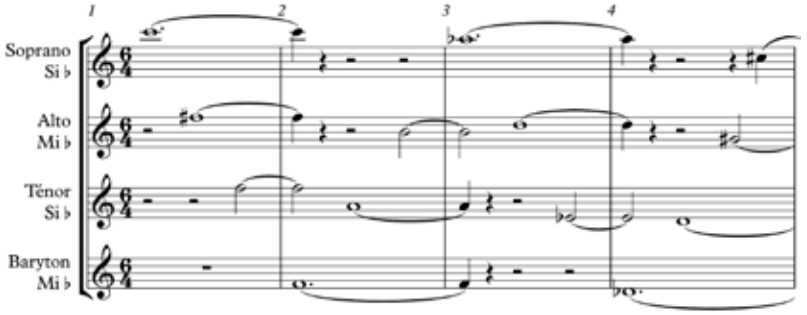
Shrude uses the pyramid technique to build a sonority in the winds from the melody presented in the piano, presented in example 41. The method connects this phrase with a previous phrase, shown in example 21, forming unity within the piece. Tangentially, the pitches in the piano represent the [01278] set class.

Example 41: *Splintered Visions,* mm. 43-44, wind and piano parts from score; Used by permission of the composer



Pyramid technique similar to this can also be found in the saxophone music of Jindřich Feld. In his *Quatuor de Saxophones*, the technique appears in repetition in the opening of the first movement. The subsequent example, example 42, shows this section of the music.

Example 42: *Quatuor de Saxophones,* movement 1, mm. 1-4, score

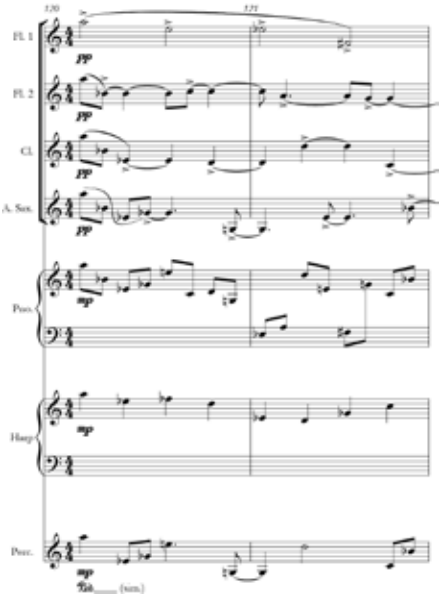


Frugality of Material

In viewing the music from an earlier example (example 37), one can see how Shrude recycles the opening melodic phrase stated in the winds, from m. 1 of example 2. Yet, the music of example 38 also illustrates how Shrude varies the phrase. Here, the phrase in the winds is paired with harmonic accompaniment in the strings creating unity while establishing a different texture.

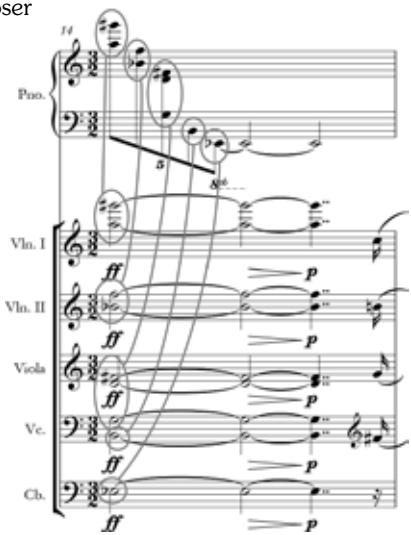
Shrude recapitulates the material from m. 72 into a phrase found in m. 120 illustrated in the music of example 43. The music from m. 72, depicted in example 21, and the music from m. 120, demonstrated in example 43 are identical; obviously, highlighted compositional techniques of the music found in example 21, apply to the music of example 43. These examples portray Shrude's economy of material creating a sense of cohesion through recapitulation.

Example 43: *Splintered Visions,* m. 120 wind, piano, harp and percussion parts from score; Used by permission of the composer



In an interview with Shrude, she discussed the idea of building a sonority from a melodic phrase as a means to represent, both melodically and harmonically, a cell of pitches as a technique of atonality.[18] For instance, in m. 14, demonstrated in example 44, the sonority in the strings and the melody presented in the piano are constructed from the same notes without transposition. A similar concept was discussed in regards to example 7.

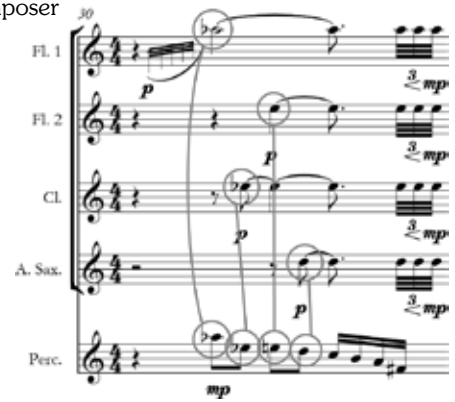
Example 44: *Splintered Visions,* m. 14, piano and string parts from score; Used by permission of the composer



18 Shrude, Interview.

This type of technique, building sonorities from melodic phrases, also occurs in m. 30 in the music of the winds and vibraphone. The pitches of the melody in the vibraphone are rewritten to form the sonority in the winds. Shrude relates this section of music to another portion of the piece, shown in example 45, through composing music using the pyramid technique in the winds and by doing so, she bridges larger sections of the music to generate consistency of formal structures in her work.

Example 45: *Splintered Visions,* m. 30 wind and percussion parts from score; Used by permission of the composer



In the music of m. 72, Shrude continues the technique of building vertical sonorities from melodic lines. Shown in example 30, the eighth-note melody presented in the piano is the foundation for the melodies in the other instruments. The set class includes the pitch classes {C, D, E-flat, E, G-flat, A B-flat} and constitutes the pitches from the first measure of the piano melody. These pitches are rearranged to form the notes found in the second measure of the piano melody.

The rhythm of this phrase displays an important aspect of Shrude's thoughts regarding harmonic cohesion in her music. Shrude uses the pyramid technique in this section; specifically, she builds a harmonic sonority from a melodic phrase, clearly a common compositional technique of her style. Meanwhile, the winds create a harmonic representation of the melody of the piano by sustaining sequential pitch classes of the piano melody. As a compositional connection to an additional piece from her opus, this technique, building harmonic sonorities from a melodic phrase, appears in another piece of Shrude's, *Transparent Eyes.*[19]

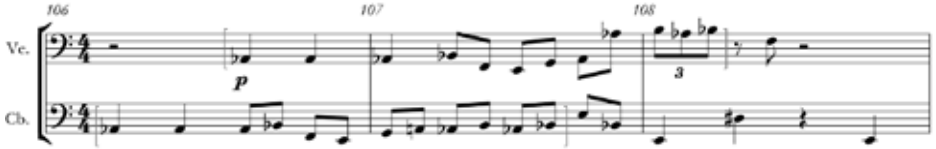
Shrude states in an email conversation with the author: "…strict canons in the style of Renaissance music are avoided. My music has a lot of imitation which is better described as heterophony—'simultaneous variation of a single melodic line.' The melodic and rhythmic rigidity of strict canons is why I tend to avoid the overt use of the procedure."[20]

Likewise, canon is a tool used sparingly in the midst of this piece; yet, in mm. 106-108, a quasi-canon appears between the cello and double bass. This canon is not exact as the rhythms have been slightly altered in the imitation: the follower voice concludes the melody with a triplet instead of eighth-notes and therefore Shrude's term 'heterophony' seems an appropriate description. Each pitch is represented in order illustrated in example 46.

19 Published by American Composers Alliance, this piece was commissioned by Selmer France and dedicated to Jean-Michal Goury and the Quatuor Apollinaire which include Goury, saxophone; Sophie Goury, flute; and pianist Marie Christine Josset and Yves Josset.

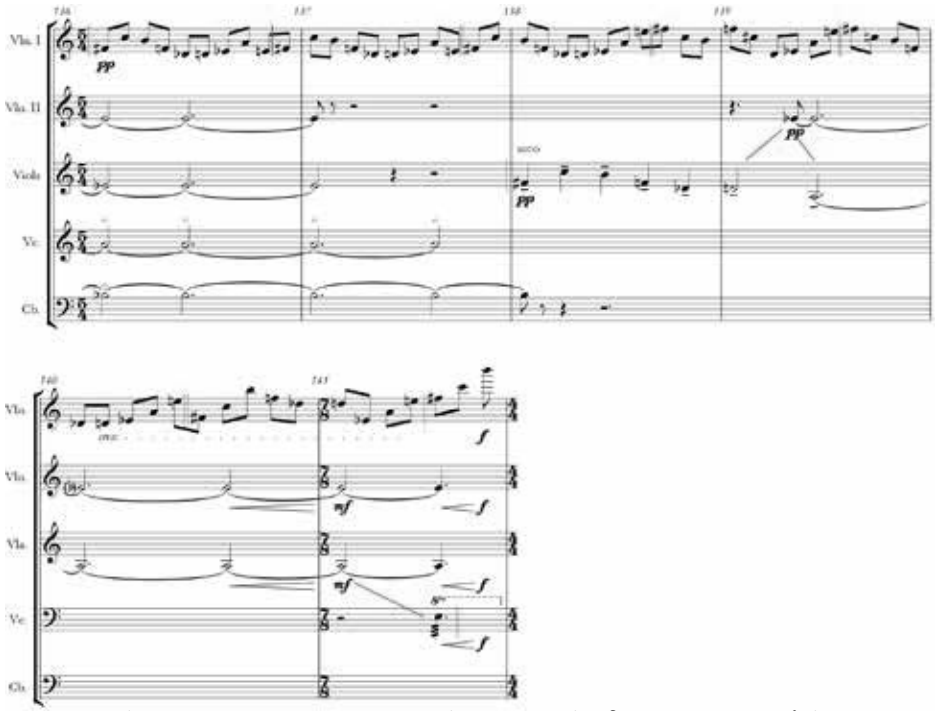
20 Shrude, Email Conversation, May 1, 2016.

Example 46: *Splintered Visions,* mm. 106-108, cello and bass parts from score; Used by permission of the composer



Another use of the canonic technique appears in mm. 136 through 141 in the strings. In example 47, the leader voice of the canon occurs in the principal violin, beginning with the note F-sharp4 and ending on the note E4, and is repeated six times. A seventh iteration of the canonic melody begins but is interrupted after three pitches. The follower voice appears in the viola beginning in m. 138; however, the rhythm of the canon is augmented. To make a complete follower voice of the canon, Shrude combines the notes found in the second violin and cello. Once again, Shrude's label of heterophony seems to fit this passage as well.

Example 47: *Splintered Visions,* mm. 136-141, string parts from score; Used by permission of the composer



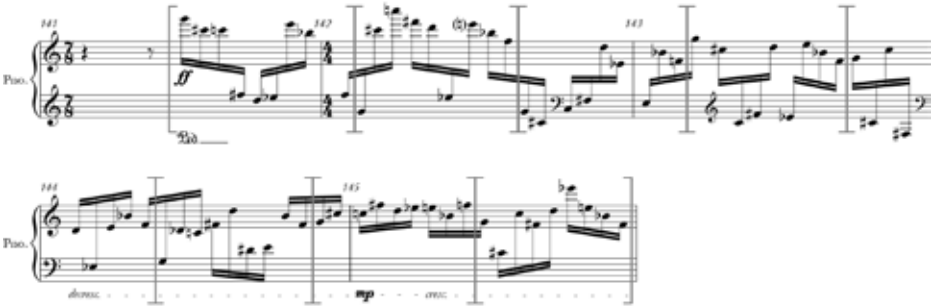
In example 34, an ostinato appears in the piano. The first occurrence of this ostinato begins in the piano portrayed in the music of example 30 and in example 34, Shrude uses the ostinato in the same fashion. Specifically, the phrase of music in example 34 is an augmentation of the phrase in example 30. The notes of the wind section were extracted from the pitches of the piano melody found in example 34. The statement of the ostinato in mm. 76 and 77 of example 34 is followed by an iteration in mm. 78 and 79. This statement of the ostinato is incomplete as it does not include the final four pitches. Despite

this lack of completion, this example highlights how Shrude unifies this section of the music through composing an ostinato.

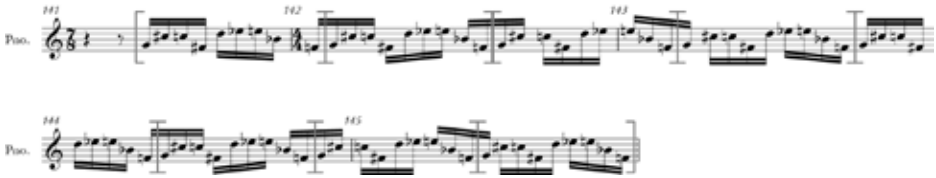
The sonority, in the strings in mm. 76 and 77, is built from the pitches of the ostinato in the piano. This technique was employed previously in example 30 showing Shrude's predilection to generate structural integrity, both melodic and harmonic, within her music.

As a contrast to the canon-like statements of the previous examples, Shrude constructs an ostinato as a means to create formal cohesion within sections of the piece. An ostinato figure appears in the piano music beginning in m. 141. This ostinato is masked through octave displacement of specific notes. Examples 48 and 49 depict this phrase: first, as it appears in the music; and second, compressed within one octave. This ostinato relates to the canonic melody from the previous example as the notes of the ostinato is transposed one semitone higher.

Example 48: *Splintered Visions,* mm. 141-145, piano part from score; Used by permission of the composer

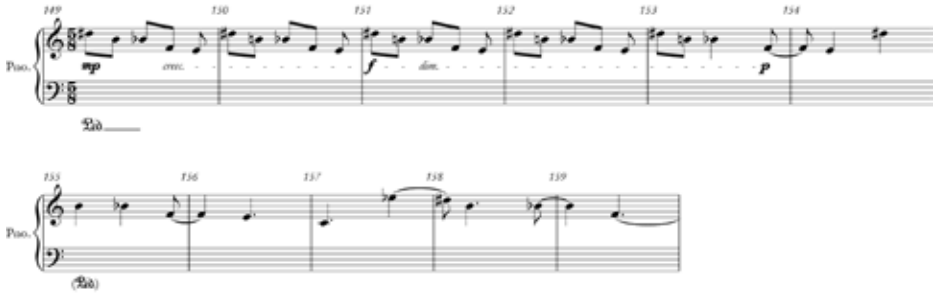


Example 49: ostinato in measures 141-145 rewritten and condensed into a one octave range; Used by permission of the composer



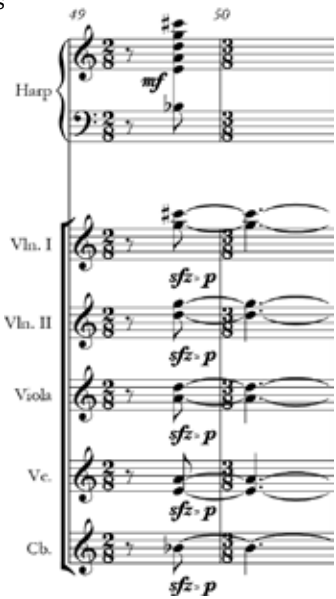
In the closing section of the piece, exhibited in example 50, Shrude uses an ostinato figure in the piano to establish a rallentando. She presents the motive four times before augmenting the rhythms, causing a relaxation of tempo. By slowing both the melodic motion and surface rhythm without changing the tempo, the phrase implies a sense of conclusion to the piece.

Example 50: *Splintered Visions,* mm. 149-159, piano part from score; Used by permission of the composer



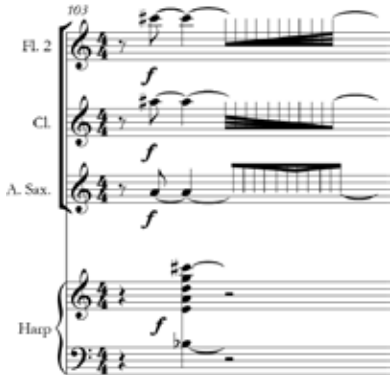
An important method of harmonic cohesion found in this work is Shrude's reliance upon reoccurring chordal structures. In m. 49, Shrude employs a sonority in the harp to conclude a phrase of the aleatoric music. The short, punctuated chord in the harp is coupled with a sustained sonority in the strings initiating a new section of music. Example 51 shows this phrase.

Example 51: *Splintered Visions,* mm. 49-50, harp and string parts from score; Used by permission of the composer



The sonority is recapitulated in m. 103 of the harp music. In this instance, the sonority separates two phrases from the winds. As in the previous example, the sonority is combined with a sustained chord formed in the winds illustrated in example 52.

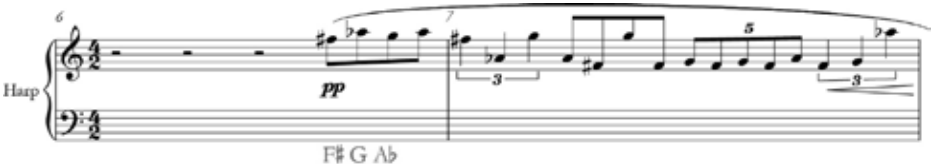
Example 52: *Splintered Visions,* m. 103 of harp, second flute, clarinet and saxophone parts from score; Used by permission of the composer



Chromaticism

Shrude employs chromatic phrases to obfuscate the tonal direction of the piece and at times, Shrude uses octave displacement deliberately to disguise these chromatic passages. The technique of writing chromatic lines unfolds in mm. 6 and 7 in the harp and involves the notes F-sharp, G and A-flat; yet, through octave displacement, the technique is obscured. Example 53 shows this passage. Likewise, Shrude also obscures chromatic passages through octave displacement in her work, *Renewing the Myth,* in m. 72.[21]

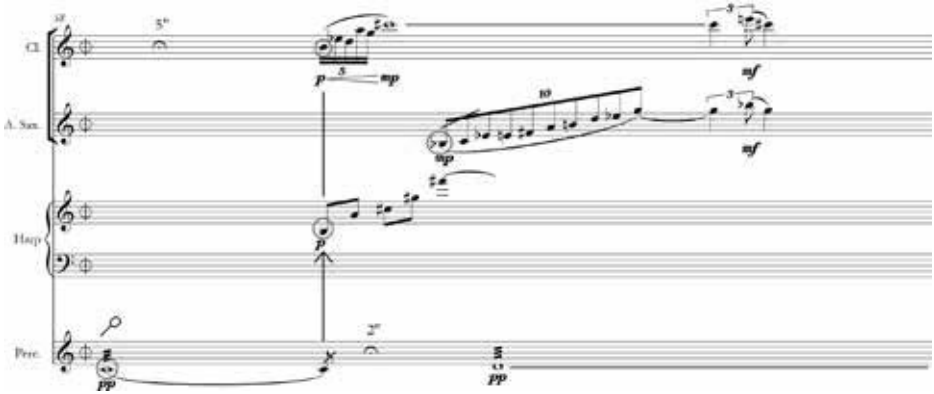
Example 53: *Splintered Visions,* mm. 6-7, harp part from score; Used by permission of the composer



Chromaticism continues in the ensemble at m. 58 of *Splintered Visions*. In this aleatoric section, the chromatic line is shared by the initial notes of the phrases found in the vibraphone, clarinet with the harp and saxophone. Together, these notes create a hidden descending chromatic passage: the vibraphone begins with the pitch C, followed by the clarinet and harp pitch B and concluded with the saxophone pitch B-flat. Example 54 presents this passage.

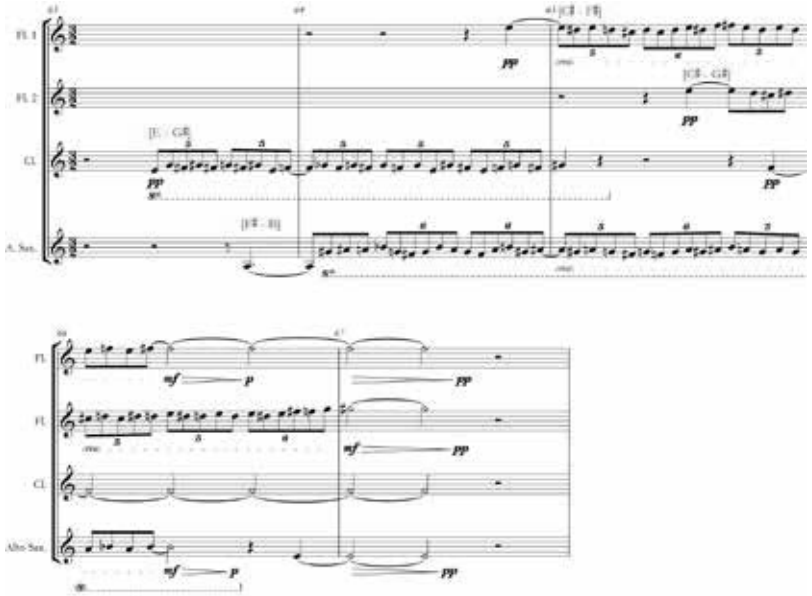
21 Eric Nestler, "Analytical Considerations in the Preparation for Performance of Marilyn Shrude's *Renewing the Myth*," *The Saxophone Symposium,* no. 32 (2008): 64.

Example 54: *Splintered Visions,* m. 58, percussion, harp, clarinet and saxophone parts from score; Used by permission of the composer



Shrude writes chromatic motives, or germs, spanning a small range as shown in example 55. This technique appears in the winds beginning at measure 63. With each chromatic passage, she enlarges the range. The chromatic melodies begin in the clarinet spanning a minor third. The series in the saxophone further enlarges the range to a tritone. The array of notes in the principal flute expands the range to encompass a perfect fourth while the notes in the second flute (with the largest range) extends the range to a perfect fifth. The expansion of the chromatic concept gives the listener a sense of ascending melodic motion while the section remains harmonically unstable. Example 55 demonstrates this section of the music.

Example 55: *Splintered Visions,* mm. 63-67, wind parts from score; Used by permission of the composer



Conclusion

The music of Marilyn Shrude is quite complex and in the opinion of the author, deserving of more attention. Her opus often highlights the saxophone. The work discussed in this article aids in the contribution to, and even an elevation of, the role of the saxophone in chamber music. Previous composers often used the saxophone as a "caricature" instrument, solely present to represent another aspect of the instrument. In opposition to this practice, Shrude's use of the saxophone explores its unique timbre. In an interview with the author, she stated that her affinity for the instrument is due, in large part, to its timbral qualities: "…the presence of the timbre is full and well supported throughout the entire range of the instrument."[22]

Shrude's compositional style and vocabulary are evident in the piece discussed in this article. These aspects include her use of intervallic manipulation; repeated cells of pitch classes; and melodic, harmonic, and cadential recapitulation of phrases as unifying devices. Clearly, the composer has a penchant for atonality as she composes music constructed from tritones and trichords, both harmonic and melodic, throughout this piece; however, atonality is not the most distinguishing characteristic of her compositional style. According to the composer, her use of timbre and texture is of the highest regard.[23] Knowledge of these trends in the music of Marilyn Shrude will assist the performer in creating a more informed representation of her music.

In the words of Shrude, it interests to her to hear her works "…through an educated performance. Being highly invested in each piece, a performance of my works should be a commitment from the performers."[24] In an interview with the author, she stated that "… a composer takes a risk in every composition. How is the audience going to interpret the composition? Are the musicians going to perform the work successfully?"[25] These questions are obviously not unique to Marilyn Shrude and are shared by other composers. As serious, thoughtful performers, we have the duty to accurately embody and represent the intent of the composer.

Marilyn Shrude has a prominent place among concert contemporary music composers. Her works have gained critical acclaim among scholars as well as influential saxophone artists of study and performance. Her creativity redefines the place of the saxophone in chamber works as she composes for its unique timbre.

Using the saxophone for its own merits apart from its historical niche is an important aspect of Shrude's style. As she continues to compose for the saxophone in chamber settings, her music will certainly continue to gain critical acclaim and be performed by musicians worldwide.

About the Author

Dr. Andy Wright serves as Adjunct Professor of Saxophone and Woodwinds at Grayson College and maintains a studio of over 50 students in the Dallas/Ft. Worth area. He received his doctorate degree in saxophone performance and a Masters of music degree in jazz studies from the University of North Texas along with a Bachelors in music education from the University of Central Arkansas. He has appeared with the Lone Star Wind Orchestra, the Plano Symphony Orchestra, Odysseus Chamber Orchestra, the Les Elgart Orchestra. Dr. Wright is a Yamaha Performing Artist and plays Yamaha instruments exclusively.

22 Shrude, Interview.
23 Ibid.
24 Ibid.
25 Ibid.

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Woodwind Basics: Core Concepts for playing and teaching flute, oboe, clarinet, bassoon, and saxophone

Bret Pimentel

Meaty Fresh Press

149 pp.

$12.99

Reviewed by: Andrew J. Allen

This new volume by Delta State University associate professor Bret Pimentel is an entirely different approach to the concept of woodwind techniques texts. While most others on the market make an attempt at being the primary source of information for courses and for in-service teachers, the author of this book goes for brevity and clarity, only offering the fundamental concepts necessary to learn and teach each woodwind instrument. There are many positives to this approach: Any band director can pull this slim volume from the shelf and quickly find desired information. There are a few drawbacks, however.

This book primarily touches upon instrument assembly, breathing, embouchure, and some basics of technique. While most teachers of woodwind methods courses would agree that this is foundational, this reviewer yearns for just a bit more depth. There is very little discussion of keys and ranges of the different members of the woodwind family. There is no discussion of vibrato in the book. This could be deleterious if the teacher of the methods course does not leave a firm impression on the types and execution of vibrato appropriate for each woodwind. There are no comprehensive fingering charts, either. Even the information that is provided can be a bit vague, such as most of the instrument assembly portion. This text would have benefitted greatly from the use of photographs, instead of spare line-drawings.

This volume could be useful for those classes in which the instructor provides many additional handouts and other supplemental materials. As a stand-alone book, however, it leaves far too many vital aspects of woodwind performance out. Pimentel identifies an important challenge: Many of the woodwind methods books on the market are unwieldy and are often full of fairly useless information. This volume, however, occasionally throws the baby out with the bath water for the sake of conciseness.

About the Reviewer

Andrew J. Allen is an assistant professor of music at Midwestern State University in Wichita Falls, Texas and editor of *The NACWPI Journal*. He has been heard as a soloist and chamber musician throughout North America and Europe, including performances at the 16th and 17th World Saxophone Congresses; the United States Navy Band International Saxophone Symposium; the NACWPI national conference; and at national and regional conferences of NASA and CMS. As an advocate of new music, Dr. Allen has premiered nearly twenty works. His writings on music have appeared in such publications as *The NACWPI Journal, The Instrumentalist*, *Teaching Music, The Saxophone Symposium, and Saxophone Today.* Dr. Allen holds degrees from Tennessee Technological University, Central Michigan University, and the University of South Carolina. His teachers include Phil Barham, John Nichol, and Clifford Leaman, and he has pursued additional study with Joseph Lulloff, Claude Delangle, Vincent David, and Arno Bornkamp. Dr. Allen is an Artist-Clinican for Conn-Selmer, Inc. and a Vandoren Artist.

Articulation Types for Clarinet

Kornel Wolak

Music Mind, Inc.

54 pp.

$14.99

Reviewed by: Danielle Woolery

Since 2015, Dr. Kornel Wolak has been involved in research at the Oral Dynamics Laboratories at the University of Toronto Department of Speech-Language Pathology examining the role of oral articulators in clarinet playing. Many of his findings are overviewed in his booklet, *Articulation Types for Clarinet*, published by Music Mind Inc.

The introduction provides the reader with context of how the booklet is structured while defining commonly used terms and abbreviations. Each articulation covered includes a short description, visual representation, and considerations for each type. The illustration of the oral cavity included at the end of this section helps to visually identify the different oral articulators, which is beneficial for the many figures used to enhance the narrative throughout this resource.

When the clarinet was first introduced into the orchestra in the 18th century, there was no standard embouchure or way in which players placed the mouthpiece in their mouths. Two different approaches to playing the clarinet existed concurrently: the *untersichblasen* technique (with the reed facing down and dampened by vibrating against the lower lip) and the *ubersichblasen* technique (the reed facing up and dampened by vibrating against the upper lip). Wolak explains how articulation worked with both of these techniques in the historical background section. Glottal stops, also known as throat articulation, and diaphragm puffs, referred to as chest articulation, are defined and illustrated for both of the aforementioned playing techniques. Selected resources by pedagogues, performers, and scholars are highlighted in a brief overview of the history and research in articulation.

Wolak moves on to detail common articulations, such as single tonguing, double tonguing, and triple tonguing. The alternative articulations section covers types that may be lesser known, such as synthetic speed tonguing, on-the-reed multiple tonguing, and lateral tonguing. The extended technique section rounds out the informational material by defining slap tonguing and multiple types of flutter tonguing. These include alveolar trills, uvular trills, vox-clarinet, alveolar trills + vox, uvular trills + vox, and alveolar trills + uvular trills + vox. The booklet concludes with references and a quizzes section, which includes questions that could be used for students in either an exam or discussion format to help solidify the included material.

Overall, "Articulation Types for Clarinet" is a welcome resource to literature written about clarinet articulation. Geared toward private clarinet instructors, this booklet can be used as a teaching tool in a variety of settings. Short descriptions of content are enhanced by valuable figures that bring to mind the idiom, "a picture is worth a thousand words." While it is not an exhaustive list of clarinet articulation types, it covers many well-known varieties of staccato tonguing. I can envision using this publication with my students, especially those who learn best visually or are science-oriented.

About the Reviewer

Danielle Woolery is Assistant Professor of Music and Coordinator of Instrumental Studies at Texas Woman's University in Denton, Texas where she teaches clarinet and courses in music education and pedagogy. She holds degrees from the University of Miami, where she was a Henry Mancini Institute Fellow, Webster University, and the University of North Texas. Dr. Woolery is an active chamber music performer and clinician and has given performances and presentations both nationally and internationally. She was awarded first prize in the 2013 International Clarinet Association Research Competition in Assisi, Italy.

A Dictionary for the Modern Percussionist and Drummer

James A. Strain

Rowman and Littlefield

334 pp.

$100

Reviewed by: Geary Larrick

This new hardback book should be a valuable addition to the published percussion literature.

The author, James A. Strain, has been a music professor at Northern Michigan University for the past twenty years. He writes a column in *Percussive Notes* describing unusual instruments in the Percussive Arts Society museum in downtown Indianapolis, Indiana. He also performs as timpanist and principal percussionist in the Marquette Symphony Orchestra. Mr. Strain earned a Bachelor of Music from Arkansas State University, a Master of Music at the University of Cincinnati College-Conservatory of Music, and the Doctor of Musical Arts from the Eastman School of Music of the University of Rochester.

The volume is three hundred pages of valuable information that is of use to percussionists and non-percussionists alike. English and foreign terms are included with many photos as well. The author has wisely included biographical entries of well-known percussionists from the past and present, and a bibliography for further reading. Terms are printed in bold type, and the descriptions are clear and understandable. Appendices are included at the end of the book. This book is highly recommended for college libraries as well as for individual use by performers and teachers. Congratulations to the author and publisher for bringing this important publication to the reading public.

About the Reviewer

Dr. Geary Larrick holds a Bachelor of Science in music education from The Ohio State University, a Master of Music in performance and literature from the Eastman School of Music of the University of Rochester, and the Doctor of Musical Arts in percussion and pedagogy from the University of Colorado - Boulder. He is a retired music professor for the University of Wisconsin - Stevens Point, and is an active performer in central Wisconsin.

BlingBling

Diane Barger, clarinet

Mark Clinton, piano

Eka Gogichashvili, violin

Karen Becker, cello

Kate Butler, voice

Potenza Music

CD

$17.95

Reviewed by: Danielle Woolery

BlingBling is a collection of works for the clarinet written by Scott McAlister and performed by Diane Barger, who is Hixson-Lied Professor of Clarinet at the University of Nebraska-Lincoln and principal clarinet of Lincoln's Symphony Orchestra. She collaborates expertly with Mark Clinton, piano; Eka Gogichashvili, violin; Karen Becker, cello; and Kate Butler, mezzo-soprano, to present a polished performance of repertoire ranging from solo to chamber works.

Written in 2005, the title piece of the album was commissioned by and dedicated to the clarinetist Richard Spece. A showpiece for the clarinet, *BlingBling* mixes flashy technical passages throughout the range of the instrument with expressive lines that allow for subtle variations of color. Pianist Mark Clinton joins Barger in this tour de force that highlights the capabilities of both performers.

Song cycle *Uncle Sam's Songbag* was written for mezzo-soprano, clarinet, and piano to depict American experiences in the 1990s. Kate Butler joins Barger and Clinton for this dark musical expedition exploring a variety of subjects. The first song, "Censored," is about the proposed banning of books and authors by radical fundamentalists. A young exotic dancer who feels trapped in her profession is the subject of the second song in this collection, "She Bares All." The third piece,"Dogless Leash," portrays loneliness, while "Film at Eleven" was inspired by crimes that dominated the media, such as the cases of Jonbenet Ramsey, Jeffrey Dahmer, and O.J. Simpson. The song cycle concludes with "Don't Come to My Window," which represents the degradation of American Society.

"Funk" embodies the state of mind of the world and is an equal collaboration between the voices of the violin, piano, and clarinet. Eka Gogichashvili performs with Barger and Clinton on this mesmerizing track. Throughout, Barger and Gogichashvili work within each other's timbres to create haunting unisons mixed with clashing colors.

Written for solo clarinet, *Four Preludes on Playthings of the Wind* was inspired by a dream and the Carl Sandburg poem of the same name. This work includes large leaps and extreme ranges of both dynamics and registers. Barger's subtle nuances and technical command take the forefront in what McAllister considers his "first" composition for the clarinet.

Nine Bagatelles was written in 1994 and centers on small cellular ideas. Each movement has varying instrumentation of clarinet, piano, and cello. Barger and Clinton are joined by Karen Becker, who rounds out the ensemble with depth and emotion.

Gogichashvili joins Barger and Clinton again for the last piece on the CD, *X3*. It was commissioned by the Verdehr Trio in 1998 and is influenced by grunge, hard rock, and classic rock. In fact, Deep Purple's "Smoke on the Water" is the basis for the rhythmic motive that drives the composition. This edgy work is a dynamic and exciting way to

conclude the album.

BlingBling is an inspiring musical journey that features the flawless intonation, resonant timbre, and technical prowess of Diane Barger. The well-written music of Scott McAllister, coupled with superb performances by Barger and her collaborators, create a truly captivating listening experience.

Conversations Between Friends

Trio 402

Potenza Music

CD

$16.95

Reviewed by: Danielle Woolery

Trio 402 is comprised of faculty members from the University of Nebraska-Lincoln: Diane Barger, clarinet; Mark Clinton, piano; and Jeffrey McCray, bassoon. Their album, *Conversations Between Friends*, is a delightful musical collaboration among colleagues that features works by William Yeates Hurlstone and Bill Douglas.

William Yeates Hurlstone was an English romantic composer whose compositional output includes several chamber works. Trio 402 has recorded two of these pieces, *Variations in G minor* and *Trio in G minor*. Written when the composer was only eighteen years old, *Variations in G minor* exhibits contrapuntal writing and flexibility in meter.

The *Trio in G minor* follows the traditional four-movement symphonic structure that was common in the 19th century. Both the first and fourth movements are written in sonata form, which contrasts with the lyrical second movement and the animated scherzo of the third movement. These two works feature writing for the clarinet and bassoon that requires an impeccable blend of intonation, style, and timbres. There are multiple moments of unison and octave-doubling passages which are performed expertly and effectively. The ensemble delivers an expressive performance of both pieces with musical sensitivity and finesse.

The recording concludes with Bill Douglas's *Trio No. 2*. The versatility of the ensemble is showcased through this jazz-inspired work written in four movements. The outer movements follow the form of a conventional jazz chart with written out solos. The contrasting inner movements include a lively rendition of the blues and a melancholy lyrical waltz. Throughout the work, there are several unison passages and jazz licks that are executed masterfully by the performers.

Available through Potenza Music, *Conversations Between Friends* is a welcome addition to the recorded literature for the clarinet, bassoon and piano ensemble. The program notes detail the story and depth of the friendship of the performers. These sentiments are echoed in the cohesive sound of the ensemble, subtle nuances, and skillful interplay between the musicians. Trio 402 demonstrates the highest level of artistry and has truly created an exemplary recording.

Late Autumn Moods and Images

David S. Bernstein, composer

North Pacific Music

CD

$14.95

Reviewed by: Andrew J. Allen

Dr. David S. Bernstein is a classical and commercial composer who is currently based in Oregon after retiring as a professor of composition at the University of Akron. Here, five of his chamber pieces are recorded by musicians drawn from the best of the Portland music scene. Throughout, the composer exhibits a unified style, drawing heavily on mid- to late-Twentieth Century post-tonality, with dark timbres abundant.

The CD starts with three wonderful pieces for piano and strings: *Late Autumn Moods and* Images for violin, cello, and piano; *Petite Suite Chromatique* for cello and piano; and *Quadralogues III* for violin, viola, cello, and piano. Perhaps of most interest to readers of this journal are the two works that incorporate winds. *Quadralogues II* is a quartet for flute, oboe, percussion, and piano that makes excellent use of the talents of all performers, including flutist David Buck, oboe player Karen Wagner, and percussionist Joel Bluestone. The piece is part of a series of works for piano plus three other mixed instruments.

The first movement of *Quadralogues II* is dark and dream-like with difficult solo passages for each instrument. Buck and Wagner play their challenging parts with beautiful sounds and grace. The second movement is more rhythmically oriented, with difficult ensemble passages in the winds. There are also several sections that make use of interesting and enchanting sonorities between pianist and percussionist (who plays vibraphone, glockenspiel, and triangle, generating many beautiful effects). Throughout, the ensemble executes difficult solo and ensemble lines with ease.

Six Sound Sculptures for clarinet and piano, the last piece on the recording, is performed by clarinetist Barbara Heilmair and pianist Susan DeWitt Smith. The work is comprised of six, brief movements. In the first, there is much fanciful interplay between clarinet and piano, while the second contrasts with long, lyrical lines in the clarinet playing out over sparse chordal structures in the piano. The third movement is full of sprightly, light, technical interplay between the instruments. The fourth is a solo rhapsody for clarinet, artistically performed by Heilmair. The penultimate movement is a pointilistic duo, while the final movement contains a subdued opening that leads to an abrupt, dry ending. Overall, this performance contains fine playing from Heilmair, who plays with a warm and expressive sound.

Dulcet Voice

Chris Dickey, euphonium

Karen and Jeffrey Savage, piano

Washington State University Recordings

CD

$12.97

Reviewed by: Christopher Vivio

Dulcet Voice is a collection of works performed on euphonium; originally composed for other instrumentation. On this album, the listener will be taken on many different journeys by a variety of composers as Chris Dickey presents selections by Schubert, Böhme, Gershwin, Vaughan Willaims, and Akimenko, to name a few. Dickey is a Miraphone Performing Artist and a Clinical Assistant Professor of Music at Washington State University (WSU). He has collaborated with Karen and Jeffrey Savage, members of the WSU Piano Faculty and the 88 SQUARED Piano Duo.

Of sixteen total tracks on the recording, six of the works are composed by Franz Schubert. Each work is taken from varying song cycles that were originally written for voice. Demonstrating his mastery of the euphonium, Dr. Dickey is able to accurately convey the essence of each song without including the original text.

Liebeslied (Oskar Böhme) and *Romance* (Thorvald Hansen) were originally written for cornet, but Dickey transitions them so flawlessly to euphonium that it could easily be mistaken that they were originally composed for the instrument. The album's version of *Linda Lea* (arr. Ian Frenkel) was written for trumpet but is one of Vaughan Williams early vocal works set to a text penned by William Barnes; as was Gershwin's vocal piece "Someone to Watch Over Me" (arr. Joseph Turrin). Again, both pieces are beautifully performed on euphonium.

Eclogue, Op. 12 was composed by Ukrainian composer, Theodore Akimenko. Throughout history many composers have fallen through the cracks and become almost entirely forgotten. Akimenko could be considered such a composer, being mostly famous due to the success of his student, Igor Stravinsky. However, this piece is absolutely beautiful and is a highlight on the album. *Eclogue* was originally composed for solo English horn and piano, yet Dr. Dickey makes it sound effortless. Like many of the other pieces on this album, the listener could easily imagine that this work might have been composed for the euphonium itself.

The term dulcet is defined as sweet and smooth sounding. Chris Dickey's playing, as well as his collaboration with Karen and Jeffrey Savage, achieves this in every manner. *Dulcet Voice* is well-worth the listener's time, as one is sure to be moved by the heart-felt expressiveness of each piece on this album.

About the Reviewer

Christopher Vivio is the Assistant Professor of Low Brass at Midwestern State University in Wichita Falls, TX. He has previously held positions at Belmont University, Tennessee State University and Austin Peay State University. He holds a Bachelor of Music Education degree from Illinois State University, a Master of Music in Tuba Performance degree from Penn State University and a Doctor of the Musical Arts degree from of the University of Memphis. Vivio's teachers include Dave Zerkel, Jeff Graves, Sharon Huff, Michael Forbes, Velvet Brown, John Mueller and Charles Schulz.

Kid Stuff: Soli for Piano with Percussion Orchestra

McCormick Percussion Group

Ravello Records

CD

$14.99

Reviewed by: Gordon Hicken

Robert McCormick's most recent recording venture, *Kid Stuff: Soli for Piano with Percussion Orchestra*, provides the listener with beautiful recordings of new compositions that exhibit a broad palette of sounds and musical ideas. The members of the McCormick Percussion Group establish distinct musical landscapes that provide ample opportunity for feature pianist Enumi Ko to meander throughout diverse textures, interact with various percussive sounds, and command the spotlight.

Kid Stuff is not a typical solo piano album. While it is clear that each composition is built around the piano and that each recording includes absolutely stunning playing by Ko, she expertly balances her role as a soloist by also complementing the other performers throughout the disc. Ko showcases her sensitive musicality in a duo setting with marimbist Michael R. Skillern in Hilary Tann's *Solstice*, and her musical prowess clearly is on display in front of the McCormick Percussion Group in Matt Barber's *Kid Stuff*. The percussionists of the MPG create an evolving sonic landscape featuring disparate sounds that enhance each other as well as the solo piano. The breadth and depth of the soundscape throughout these movements is impressive, and Ko successfully acclimates to varying textures and timbres with an equally wide range of sounds and articulations.

Detailed sound is a defining characteristic of this album, regarding both the musical choices made by the performers and the high quality of the recording itself. The introduction of the celesta in Ciro Scotto's *Dark Paradise* is hauntingly beautiful. Upon its initial entrance, the celesta almost sounds electronic. With its similarities to the piano and percussion instruments, Scotto intends for the celesta to serve as the solo piano's musical alter ego in this composition, effectively bridging the sonic gap between the solo piano and the percussion ensemble. The precise, yet subtle percussive sounds on John Liberatore's *This Living Air* and Seunghee Lee's *Pung-Kyung* are particularly intriguing and enjoyable. The MPG's smart implement choice and skillful percussive touch produce vibrant textures that display varying combinations of pitched and non-pitched instruments. Diverse combinations of wooden and metallic instruments also produce detailed and distinct sounds within their respective families. Listening with high-quality headphones or speakers is an absolute must in order to appreciate all of the detail included in this album.

The recording engineers effectively created a live performance atmosphere within a studio setting for this disc. The detailed sounds discussed above are made possible by the close microphone techniques utilized during the recording process. However, exciting and energetic moments are maintained throughout this album that are sometimes lost in studio recording sessions. While there are some passages where vertical alignment is not as precise as possible, the performers create energy through forward motion and spirited playing. MPG's noticeable strength is generating enveloping, detailed sonic landscapes for the solo piano during these works, and they accomplish this beautifully throughout the entire disc.

McCormick has managed to compile a collection of recordings that reside neither in a world of standard piano literature or classic percussion ensemble repertoire. As an album, *Kid Stuff* is an impressive musical statement with a fresh voice and meaningful compositional entries that are welcome in the piano and percussion genre.

About the Reviewer

Dr. Gordon Hicken is the Assistant Professor of Percussion and Associate Director of Bands at Midwestern State University in Wichita Falls, TX and a member of the percussion faculty at the Interlochen Summer Arts Camp in Interlochen, Michigan. Prior to his appointment at Midwestern State, Dr. Hicken served on the faculties of Angelo State University, the University of South Carolina, Chipola College, and Limestone College. Dr. Hicken appeared as a soloist on the 2013 Percussive Arts Society International Convention's "Celebration of Emerging Artists" showcase concert, and he currently serves as the Principal Percussionist of the Wichita Falls Symphony Orchestra. His students have earned positions in the Texas and South Carolina All-State Bands, as well as full-time "Percussion Specialist" jobs in Texas public schools. Dr. Hicken's recent recording credits include projects with Adam Silverman, Scott Herring, the FSU Percussion Ensemble, and an album with Andrew J. Allen as the duo *Rogue Two*. Dr. Hicken holds degrees from Florida State University, the University of South Carolina, and Furman University. His primary teachers include John W. Parks IV, Scott Herring, John Beckford, James Hall, and Ron Schwartz. He currently serves on the Percussive Arts Society University Pedagogy Committee, and he is a proud endorser of Pearl Drums and Adams Musical Instruments, Zildjian Cymbals, Remo Drumheads, and Innovative Percussion Sticks and Mallets.

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To encourage and develop more effective teaching of wind and percussion instruments on the college level.

To provide for an interchange of information, ideas, and materials among the members.

To encourage the publication, reading, composition, and distribution of good music for wind and percussion instruments.

To foster the development and manufacture of the best in wind and percussion instruments.

To co-ordinate the activities of the membership with other groups having common interests.

To encourage the performance of solo and chamber music in which wind or percussion instruments have significant roles.

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