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Abstracts from the 2013 Oklahoma Research Day

Held at the University of Central Oklahoma

03. Fine Arts and Design

05. Music

03.05.01 Comprehensive History of Western Music Education

Sion Honea, Annette Nashire, Emerald Lessley,

University of Central Oklahoma

The purpose of this project is to complete preparatory work toward the production of a comprehensive history of music education. This will cover the history of western music education from antiquity to the present and correlate its various manifestations and objectives with relevant philosophies of music education, explicit or implicit. Despite the fact that numerous histories of music education exist, in each case limited by such factors as geographical area, target population, chronology, educational approach, and philosophical foundation, no comprehensive history of music education has ever been produced. The immediate practical result of this lack of historical awareness is a fragmentation and confusion in approaches to music education, as well as inefficiency in methodology. A comprehensive history such as that projected in this project will bring a greater understanding of historical trends and philosophical purposes to present practice. It should also provide the basis for the development of a first, truly effective music advocacy that can be emulated in other fields of art.

03.05.02 Italian Renaissance Vocal Improvisation

Sion Honea,

University of Central Oklahoma

The purpose of this project is to make available to professional musicians, performers and educators, the corpus of texts on the tradition of Italian Renaissance Vocal Improvisation. Vocal Improvisation in the renaissance was a standard technique applied to both solo and ensemble vocal music. This practice rendered music in performance far different from the bare musical texts that we possess. The understanding and practice of this skill has lagged far behind other areas of the expanding field of historical performance, mainly for the reason that the relevant instructional materials, both literary and musical texts, have seldom been translated or issued in new editions. In fact, only one text, literary and musical, has ever been made available in entirety. Even in this case, the literary text of this new 2009 edition is only an updating of a 17th-century translation. In the remainder of cases, at most only fragments and excerpts of the literary and musical texts have been made available in English. This project aims to produce new English translations of all relevant literary texts, accompanied by exemplary musical material sufficient to provide a modern performer or educator with access to acquiring the skill.

03.05.03 Ornaments: A Historical, Chronological Digest

Sion Honea,

University of Central Oklahoma

At present many treatments of musical ornamentation exist but are limited in one or more ways. Some are scholarly treatments that are difficult for practical use. Others are limited to individual performing mediums such as keyboard or string instruments, while others are limited by historical period. The purpose of this project is to produce a practical guide to ornamentation that gives access by (1) type of ornament (2) historical period, and (3) performing medium. The procedure is to survey primary sources from approximately 1500 to 1900, compile their comments on ornamentation in chronological order, and provide cross indices according to performing medium and author. Further cross indices are necessary because of the extreme lack of standard terminology even within one historical period. One term may be used for quite different ornaments and many terms may indicate only one ornament. The end product will also provide scholars in the field a way to follow the development of practice and terminology as stated by individual authors and in any particular historical context.

03.05.04 Center for Historical Performance

Sion Honea, Tess Remy-Schumacher,

University of Central Oklahoma

The Center for Historical Performance is a new entity established by the School of Music of the College of Fine Arts and Design at the University of Central Oklahoma. Its mission is: Historical Performance improves and promotes learning for students and teachers. The Center serves the University of Central Oklahoma and extended community with concerts, visiting artists, master classes, lectures and coursework. The new Center takes advantage of the large number of existing faculty in the School of Music who possess specific training and experience in the field of historical performance and scholarship. Its inaugural activity was a concert produced on February 19, 2013 that presented a historical performance of François Couperin's Apotheose de Lully, which involved extensive historical research in performance practice as well as performance on historical instruments. The Center also aims to serve as a focal point for stimulating interdisciplinary activity among departments of the College of Fine Arts and Design and other Colleges of the University of Central Oklahoma.

03.05.05 An Evening with Louis XIV

Sion Honea, John Clinton, Tess Remy-Schumacher,

University of Central Oklahoma

On February 19, 2013 the Center for Historical Performance presented its inaugural event, the historical performance concert "An Evening with Louis XIV." The Center for Historical Performance is a new entity of the College of Fine Arts and Design's School of Music. This concert was devoted to music of the time of Louis XIV and featured a historical performance of François Couperin's famed "Apotheose de Lully," a programmatic work extolling the musical genius of Jean-Baptiste Lully, effective creator of the French operatic tradition Tragédie Lyrique. Production of the concert required extensive research in historical performance, especially musical interpretation and ornamentation, in order as nearly as possible to recreate the music as heard at the time of Louis XIV. The work was also performed on historical reproduction instruments. The dean of the College of Fine Arts and Design, Dr. John Clinton, conducted an ensemble composed of faculty artists and School of Music alumni.

03.05.06 A Residency With Pulitzer-Prize-Winning Composer Michael Colgrass: Transformative Collaboration and Interaction between Students, Faculty, and Audiences through Creativity and Performance

Brian Lamb, Amy Johnson, Chelsea Maupin, Elijah Levingston, Ganbayer Gansukh, Hannah Howard, John Shell, Travis Welborn,

University of Central Oklahoma

The Transformative Residency with composer Michael Colgrass is a creative and scholarly activity with an educational component; culminating in a guest artist residency on the UCO campus, live musical performances, and a professional commercial-quality compact disc. Collaboration is the central element of the entire experience, and the project is permeated with inter-related and overlapping opportunities for students to collaborate not only with one other, but also with faculty artists and soloists, a Pulitzer-prize-winning guest composer-in-residence, recording engineers, and producers. This project includes multi-disciplinary collaboration between students and faculty in the School of Music and in the Department of Design, where students guided by co-principal investigator Amy Johnson will engage in the creative layout and design of the CD and its packaging. This project benefits hundreds of students on the University of Central Oklahoma campus by providing transformative learning experiences in the areas of: Creativity Excellence in Performance (Using Neuro-Linguistic Programming to Optimize Performance in Life) How to Think Like a Kid Three Separate Concerts of Michael Colgrass' Original Works The professional commercial-quality compact disc recording will also make a significant contribution to the recorded repertoire of the wind band, as the recording will contain previously un-recorded works by one of this country's most prolific composers.

03.05.07 Agréments du Chant: French Late Baroque and Early Classical Vocal Ornamentation According to the Primary Sources

Emerald Lessley,

University of Central Oklahoma

While researching French baroque performance practices, it became apparent that there is a disparity among some early authors, especially in the area of French baroque vocal ornamentation. The goal of this project was to see if any correlation could be found in the ornament descriptions, and if so, whether the correlations reveal any performance trends. The selection of texts used was limited to French baroque and early classical sources discussing vocal ornamentation. The texts used are Bacilly, *Remarques curieuses sur l'art de bien chanter* (1671), Loulié, *Eléments ou principes de musique* (1696), L'Affilard, *Principes très faciles pour bien apprendre la musique* (1697), Bérard, *L'Art du chant* (1755), Corrette, *Le Parfait maître à chanter* (1758), Lecuyer, *Principes de l'Art du Chant* (1769), and Rapartier, *Principes de Musique: les Agréments du chant* (1772). Texts in their original languages were used so as not to be subject to misinterpretation of English translations. The intention was to identify a standard repertoire of ornaments used during the century researched. The primary relationship between the authors implied by the information is one based on the time period in which the respective authors were active. Additionally, there seems to be a definitive standard repertoire of ornaments based on the lists, descriptions, and musical examples given by the selected authors.