



THE SOCIETY OF COMPOSERS, INC.  
NEWSLETTER XXXIII:5

## FORTHCOMING CONFERENCES

### Region IV Conference

November 6–8, 2003  
Stetson University  
Host: Dr. Kari Juusela  
kjuusela@stetson.edu

### 5th National Student Conference

November 20–22, 2003  
University of Miami  
Miami, Florida  
Host: Fred De Sena  
fdesenna@miami.edu

### Region VI Conference

January 29–31, 2004  
Arkansas State University  
Host: Tim Crist  
tcrist@astate.edu

### 2004 National Conference

March 2–6, 2004  
University of Central Oklahoma  
Edmond, Oklahoma  
Host: Dr. Samuel Magrill  
smagrill@ucok.edu

### 6th National Student Conference

April 2–3, 2004  
Submission Deadline:  
December 15, 2003  
University of Iowa  
Host: Joseph Dangerfield  
joseph-dangerfield@uiowa.edu

### Region II Conference

April 9–10, 2004  
Submission Deadline:  
September 30, 2003  
SUNY-Geneseo  
Anneliese Weibel  
weibel@geneseo.edu

## New SCI Web Site Launched

This month saw the inception of the new SCI web site. Taking advantage of current technologies, Mike McFerron (Web content editor), with the support of Peter Swendsen (Web master) launched the new Internet home for SCI.



*First page of the new SCI web site*

*(Login for members-only sections is under the “Members” button—the left most button on the tool bar)*

### Members: You Have Your Own Web Page

The most impressive feature of the site is the Member Profile Pages. With this new utility you can construct your own Web page complete with photos and plenty of room for piece lists, a curriculum vitae, reviews, personal information, whatever you like, including graphics and links to other sites. If you already have a Web site you can use the profile page as a supplementary site or as a link. If you do not already have a Web site, this facility gives you all you need. Technically, it's only a “page,” but it has plenty of room for professional, personal, and miscellaneous data.

### Want Your Profile Page to Show Up in Google?

You are encouraged to use your profile page to promote your own music or to

represent yourself in any way you deem appropriate. The profile pages are accessible to the public as are the links to member Web pages. Also, the site is being coded so that your name and profile will show up in all the standard Internet search engines. This is perhaps the best promotional/visibility tool available to composers today.

### Helpful Hints

One of the beauties of a Profile Page is that it is so easy to set up. If you have no html experience you can enter information with no coding at all and still create a unique Web page. Add a few simple html commands and you get paragraphs, italics, centering, bold face, etc. On the photos, keep in mind that they should not be too large. The best dimension is an image 320 pixels by 220 pixels (or 220X320 for landscape). You can usually obtain the dimension of a photo in pixels by right

*“Web site” ...continued on page 7*

## ***The Society of Composers, Inc.***

The Society of Composers, Inc. is a professional society dedicated to the promotion of composition, performance, understanding and dissemination of new and contemporary music. Members include composers and performers both in and outside of academia interested in addressing concerns for national and regional support of compositional activities. The organizational body of the Society is comprised of a National Council, co-chairs who represent regional activities, and the Executive Committee.

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Chair Emeritus  
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President  
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Hopkins University

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Phillip Schroeder  
Henderson State University

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Hills

Glenn Hackbarth  
Arizona State University

### **Region VIII**

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Washington State University

Patrick Williams  
University of Montana

## MEMBERS' ACTIVITIES COLUMN

Please email current information on your activities to:

**SCI Newsletter**  
**Bruce Bennett, Editor**  
newsletter@societyofcomposers.org

### **Bruce Christian Bennett**

Bruce Bennett's *Stretch*, for compact disc, was presented on August 22, 2003 at the Electric Rainbow Coalition Festival in the Warner Bentley Theater at Dartmouth College.

### **John G. Bilotta**

*A Death in Wyoming*, a new work for eleven synthesizers by John G. Bilotta, was premiered on August 22, 2003, at the Electric Rainbow Coalition Festival. The festival, which was sponsored by Dartmouth's Department of Electro-Acoustic Music, was held in the Warner Bentley Theater and featured twenty-four hours of electronic music in continuous performance.



*Steve Sanchez, John G. Bilotta, and Meghan Miller*

Mr. Bilotta's duo for flute and clarinet, *Gen'ei no Mai*, was premiered on August 28, 2003, at the Festival of Contemporary Music in Oakland, California. This new work in five movements was beautifully performed by Meghan Miller, flute, and Steve Sanchez, clarinet, at the Park Boulevard Presbyterian Church before an audience of over a hundred. The festival

featured the work of nine composers from the San Francisco Bay Area, Oregon, and Ohio.

A graduate of California State University, Hayward, Miss Miller is the recipient of a Gordon Getty Foundation Scholarship, has toured Latin America with the Oakland Youth Orchestra, and maintains a private studio. She has spent the past academic year in England studying with Trevor Wye including a performance at the British Flute Society in London. Mr. Sanchez has performed with the Oakland East Bay Symphony, the Modesto Symphony, and Theatre Works. Also a graduate of CSUH, Hayward, he has performed in the Montreux Music Festival, the Umbria Music Festival, and has toured Japan with the Monterey Jazz Festival All-Star Jazz Ensemble. The accompanying photo was taken the night of the Oakland Festival, left-to-right, Steve, John, and Meghan.

### **Dinos Constantinides**

Dinos Constantinides will direct the Conference concert of the 5th Euromech Conference—Music Session in Thessaloniki, Greece, on August 21, 2003. His works, *Dedications* for strings and *Patterns* for violin and strings will be included in the program. Violin soloist for *Patterns* will be the concertmaster of the Thessaloniki Symphony Orchestra, Simos Papanas. Recently, the same piece was presented in San Jose, Costa Rica, by the concertmaster of the National Symphony Orchestra of Costa Rica, Jose Castillo, and in Athens and London by the Greek violinist, Anastasios Mavroudis.

*"Members" ...continued on page 7*

### **Visit our Web page**

Peter Swendsen, assistant professor at the University of Virginia, is our webmaster. The URL is:  
<http://www.societyofcomposers.org>

Please visit the Web site and send comments and suggestions to  
[webmaster@societyofcomposers.org](mailto:webmaster@societyofcomposers.org)

## The SCI Newsletter

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Please send articles, reviews, and member activities (email preferred) to:

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## SCION

David Drexler, *Editor*

SCION, SCI's on-line electronic news, provides information on opportunities for composers. News items, announcements, comments, and other material for publication may be sent via e-mail to:

[david@drexlermusic.com](mailto:david@drexlermusic.com)

Mail, telephone calls, and fax messages should be directed to:

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## Considerations for Composition Pedagogy in the American University of the 21<sup>st</sup> Century

by Michael F. Zbyszynski, Ph.D.

### 1. Introduction

In the past few years I have had the opportunity to teach composition at a diverse series of Colleges and Universities, public and private, on both the East and West Coast. My experiences with graduate and undergraduate students has led me to realize that contemporary composition pedagogy in America is based on a number of fundamental misunderstandings that undermine its effectiveness for preparing the next generation of artists.

With the exception of tacked-on courses in ethnomusicology or technology, many music curriculae have remained unchanged for nearly a century. The basic assumption that students arrive prepared with some practical background in classical repertoire is, in my experience, false. However, this outdated assumption leads to the extensive teaching of “Common Practice” music theory, which proves elusive to students unfamiliar with the music. When asked to compose, students have been given a set of theoretical tools that have little to do with the music they listen to on their own — the music they hear in their minds. Since most contemporary music is produced and reproduced through digital technology, an adequate curriculum must deal thoroughly with contemporary technology. The same technology has challenged, and often replaced, live performance. Performance in the 21<sup>st</sup> Century can be infused with an urgency that differentiates it from recorded media, but only by musicians who have studied both mechanical and aesthetic aspects of music as a performative art.

It is past time for teachers of composition to examine the musical environment in

which they live, and compare it to the skills they are passing along to their students. An honest evaluation would detect significant discrepancies. We should be asking ourselves two questions: “What do my students know before they come to me?” and “What does a 21<sup>st</sup> century composer need to know?” From there, we can begin to formulate a pedagogical approach for the current generation of students.

### 2. Repertoire

It would seem that the ideal university music student would be a member of a 19<sup>th</sup> Century bourgeois family who had a piano in their parlor and the socioeconomic means to attend orchestral and operatic performances. This student would have good keyboard skills, and have played or heard a great deal of 18<sup>th</sup> and 19<sup>th</sup> Century music. Whether or not a classroom full of such students has ever existed, I have never seen one. In every institution I have been a part of, eventually I hear that “students don’t know *any* music.”

Unfortunately, there is a genuine problem here to which teachers of composition must adapt. Music is not offered at many secondary schools. Passive listening to recordings, radio or television has almost entirely displaced amateur music-making, resulting in a body of students who are substantially less literate in standard repertoire. Whereas historically it would have been unthinkable for a student to study music without substantial previous experience, I have recently had students who neither play an instrument nor sing.

One obvious reaction to the situation is to place incoming students on a remedial listening program and to take more time in class to play music. While I believe it is important to introduce students to great music, this approach can have undesirable results. Students learn to separate music they listen to for class, and music they enjoy. And an increased focus on the common practice period enforces a canon that excludes “electives” like ethnomusicology or technology.

Instead, contemporary curriculae need to integrate common practice teaching into a broader view of music. Although 21<sup>st</sup> Century students do not know standard repertoire as well as past students, many of them have very broad and eclectic listening habits. Most professors know that classical music was strongly related to the popular and dance music of its day, but there is a great reluctance to deal with the popular music of our day. To those that find nothing of interest in contemporary popular music, I suggest listening to Radiohead, Aphex Twin, or the Nortec Collective. Contemporary electronia has a very complex timbral aesthetic, even if it is organized around a simple basic rhythm. American Music is inherently multicultural, students have been inundated by it for most of their lives, and teachers are missing a great opportunity if they choose to ignore this body of knowledge.

It is also worthwhile to question the premise that 20<sup>th</sup> Century music is less “accessible” than earlier work. “Music Post-1945” does not need to be presented as an elective or upper division class. There is much to be said about starting with music that comes from the students’ lifetime; music written by living composers speaks to contemporary experience. I have experienced classes of non-music majors who were very excited by the music of Heiner Gobbels, Louis Andriessen, and Steve Reich. (Oddly, music majors were very antagonistic towards the same music.) Connecting contemporary compositional techniques to that of the medieval and renaissance periods is often fruitful, another reason to break the hegemony of the common practice.

### 3. Theory

Broadening the repertoire to include jazz, popular music and non-European music must have a direct effect on the perception of music theory. For approximately two hundred years, Europeans produced music that was organized around harmonic function. This is a relatively small part of musical practice as a whole, yet it has become the gospel for musical instruction.

Students begin with Bach, a composer who comes from a completely different world and whose unique genius makes his practice almost completely inaccessible. In a few terms we can barely get beyond teaching the rules, which is just the surface of writing in the style of Bach.

Bach was better known in his lifetime as an improviser, but that aspect of his career has become a footnote to the study of his compositions. Although most “great” composers improvised, the music that was not written down has past; without a documented tradition, improvised music has not generated any music theory and has become invisible in a traditional curriculum. It is unfortunate that contemporary composition students are not asked to improvise. In the 21<sup>st</sup> Century, recordings and subsequent transcriptions have provided us with ample opportunity to theorize and teach improvised and vernacular music in the classroom.

Fitting a series of music theory courses into a four-year degree is a constant problem. Choosing to major in music after the sophomore year might be awkward or impossible. Therefore, it is inevitable that new topics will displace others. While common practice offers a compelling tonal narrative that moves from the diatonic to the chromatic, preserving that narrative forces a set of topics whose musical relevance is relatively small. For instance, the textbook I have recently used devotes two chapters to Augmented Sixth Chords. Even in Romantic Music, this chord is very rare. And while I enjoy the sonority, I cannot justify spending very much time on it. Even after long explanation, I find that most students use these harmonies inappropriately because they do not situate its function in the context of a larger musical style.

Music theory should address basic principals that encompass multiple musical practices. A course on melodies could include Josquin de Prez, Nusrat Fateh Ali Khan and Billie Holiday. Rhythm and polyrhythm, subjects that are hardly taught

in tradition music theory, would range from Max Roach to Gamelan to Cooper and Meyers. Other subjects could include timbre, harmonic function, text setting, and large-scale form. A truly contemporary approach to theory and composition would encompass as much wonderful music as possible. Rather than presenting the students a set of tools limited to harmonic function and rhetorical form, they would be given a large range of tools to help them craft their own musical expression. As a professor, I have been somewhat self-conscious about bringing my own music to class, because students quickly realize it has, at best, a tangential relationship to common practice. Wouldn't it be better for composers to teach theories that they actually use?

#### 4. Technology

Music has always been at the cutting edge of technology. From bone flutes of 4000 BC to the Baroque pipe organ to the development of the piano during the industrial revolution, human beings have always used the most sophisticated craft available to fashion musical instruments. From this perspective, the fact that music pedagogy stops at pre-World War I technology (except, perhaps, for an elective course in “music technology”) is an historical deviation that is made especially jarring by the dominance of recording technology in 21<sup>st</sup> Century musical experience.

One only has to consider the all the music we have heard. What percentage is live? Even in a live situation, recorded music has changed the way an audience perceives the sound and influenced the measure of a “good” performance. When digital editing can create the illusion a “perfect” performance, musicians feel driven to live up to that illusion on stage. Similarly, a composer's body of work exists primarily in documentary recordings. Without a basic knowledge of how to get a good recording, young composers are at a serious disadvantage when managing their careers.

Taking a step beyond reproduction, composers need to be aware of the possible uses of computer technology in creation and performance of new compositions. Many successful composers use MIDI sequences at various points in the creative process. Initially, sequencers can be used to capture improvisations in a form that is easily edited and analyzed. Beginning students often have trouble remembering their ideas while they struggle to notate them. Learning to use a sequencer as a transcription assistant can be extremely helpful at this stage, especially if they are studying music theory that posits a continuum from improvisation to composition. As a piece grows, MIDI playback can provide students with a model of their work in progress. Even for students with strong keyboard skills, this type of model offers a valuable opportunity to hear a piece in tempo and with some semblance of timbral nuance. Obviously, a sequenced performance is not the same as a human performance, and we should be teaching our students the strengths and weaknesses of such compositional assistance. Care must also be taken to make sure that students use these tools while developing their ear. Often with the same software, composers can produce clearly engraved scores and parts. How music is presented to performers is critical, and should be taught as part of the entire process of composing.

Finally, young composers should work with electroacoustic media. A few seconds of popular radio or television can encompass a sonic universe of synthesized and processed sound. This is the environment in which we live. Electronic sound offers an incredible flexibility that can spark the creativity of any musician. Even if one chooses to write entirely for acoustic instruments, learning the process of digitally sculpting a sound or refining a generative algorithm will have profound aesthetic implications that develop the musical imagination.

## 5. Performance

As audiences become accustomed to recorded music, musicians must seriously consider the medium of live performance. Composers and performers must create an experience in concert that is uniquely live, that cannot be captured by recording. There must be a reason to hear music in concert.

Most curricula draw a sharp distinction between performers and composers, and neither group spends any time considering the musical performance as a theatrical experience. John Cage's 4'33" is brought up as a curiosity, without realizing the message — that the frame is part of the art. While it might be charming to see undergraduates in mismatched blacks and white socks struggling to make a simple bow, they also indicate a failure in performance pedagogy. Teaching at a school of arts, I have seen young theater and dance students walk on stage with captivating poise. Music students would benefit from some brief contact with these arts.

Even though musical performers do not learn about staging, composers are taught to leave the realization of their music in the hands of these same performers. Contemporary composers who do not perform, conduct or improvise are at a real disadvantage when trying to help their music live. Even if composition students can learn to create acceptable parts and scores, they should realize that that is not the end of their job. More experienced composers understand the critical importance of successful rehearsal. I have performed interesting music that completely failed because the composer had no idea how that music would (or would not) come together in a human ensemble. And when the rehearsal started going badly, the composer would either sulk in a corner or get angry with the musicians. (I remember one particular rehearsal where this happened; the composer's teacher was in attendance and did nothing.) Composers do not have to be virtuosic, but they must conduct and they must perform.

Drama students are usually required to spend a number of hours as stagehands. They learn lighting, sound, stage managing, etc. I have been surprised at the number of composers who have no idea about any of these things, and have walked out of concerts when it takes a quarter of an hour to change the stage from a solo piano to a string quartet. Electronic technology amplifies complications in staging exponentially, not to mention the additional lifting and carrying. It would be luxurious if composers could ignore these aspects of the performance, but most of us do not have that choice. Young composers should be prepared to do what it takes to present their music.

The aesthetic of performance must also be taught. American music of the 1960's understood itself as a performance art, at times to an absurd degree. More recently, Kronos Quartet did not become famous because of spotless execution, but because of the energy they brought to the stage. Students should study these examples and apply them to their work. Furthermore, the world of digital art is currently fascinated by multimedia works. Video technology is very similar to audio technology; a composer who uses Pro Tools will recognize the same keyboard shortcuts when they pick up Final Cut. A thorough examination of digital media is beyond the scope of a curriculum based on music, but students should have a foundation if they choose to explore that area on their own.

## 6. Conclusion

In the 20<sup>th</sup> Century, recording technology created a paradigm shift in the way that music is appreciated and the role music and musicians play in our culture. Teaching of music has adapted, from general music appreciation to specialized studies such as ethnomusicology. It is inevitable that contemporary technology will alter the teaching of music theory and composition, and that change is already happening. The question is not whether traditional pedagogy should be updated, but whether composers will participate in updating it, or

continue to teach a body of knowledge that is increasingly obsolete. Music is written by those who participate.

Although this sounds radical, I also believe that change should be made deliberately and gradually. It is quite valuable that students and faculty across the country are speaking the same language when teaching music composition and theory. An academic career can span many institutions (as mine has), which would be problematized if each were teaching a unique set of musical ideas. (Of course, the realities of accreditation would prevent that from happening.) From traditional pedagogy, we inherit a clear and solid trajectory for developing musical understanding. While it is grounded in an anachronistic style, "common practice" theory can address fundamental issues of musicality if taught and learned in an open frame of mind. Many of the professors I have worked with are very capable at revealing the underlying principals behind initially esoteric concepts.

Another advantage of the current system is that historians, performers and composers all sit in the same classroom and learn the same theory. Composers should become closer to performers, but it is critical that the study of music remains connected. Under the duress of 20<sup>th</sup> Century aesthetics, Art History and Art Practice have separated into separate disciplines. Educators must not let that happen to music.

The development of compositional pedagogy must be gradual, but the shift in basic philosophy is overdue. Ethnomusicology, music technology, and conducting should not continue to be tangential to teaching composition; they should be integrated at all levels. Contemporary composition pedagogy is currently producing a generation of composers who are not connected to the contemporary world. That young composers continue to be successful is to their credit; good students can be expected to expand beyond their educational models. Having attended American Universities, many of

us had to do the same thing when we were students. We should consider what we had to teach ourselves, and what is really basic to our musical lives — and let that influence our teaching.

*Michael Ferriell Zbyszynski is a composer, performer and teacher in the field of contemporary electroacoustic music. His most recent work, Cirio, Farol, Candil y Luciérnaga, premiered this summer in Mexico with choreography by Beth Megill. He holds a Ph.D. and an M.A. in composition from UC Berkeley, and has studied at the Academy of Music in Cracow, Poland, on a Fulbright Grant. Playing flute, saxophones, clarinet, Yamaha WX-7, live electronics or things made from coffee cans and PVC, he has appeared with Roscoe Mitchell, the Merce Cunningham Dance Company, at the Oregon Bach Festival, the Montréal Jazz Festival, and as a soloist at venues from San Diego to Vancouver. He is currently part of the composition faculty at Berklee College of Music and Northeastern University, in Boston, and can be heard on the ARTSHIP recording label.*

*"Members" ...continued from page 3*



*Dinos Constantinides*

The Youth Orchestra of Strasbourg, France, performed his work Hellenicon Idyllion, for orchestra and reader (with poetry by Pindar), five times on tour in Greece. It will also be presented at a later time in France. His *Music for Two Saxophones* was presented at the World Congress of Saxophone in Minneapolis in July and his *Duo for Violin and Clarinet* will be premiered this month in Taipei by Elsa and Walter Verdehr. Finally, his *Prelude for String Orchestra* and his *Midnight Song* for soprano and orchestra will be performed in San Paulo, Brazil, during Cultural Week, September 10–14, 2003. Rodrigo Vitta will conduct the orchestra with soprano Solange Goncalves as soloist.

#### **Alert!**

If you teach in a department or school of music, please ensure that concert programs presented by your university are being collected and sent to ASCAP and BMI each on a regular basis. Each agency, which relies on these programs, extracts performance information and determines the amount of royalty credited to each composer based on a sample rate.

## **SCI Executive Committee Position Announcement/Call for Nominations**

Nominations are sought for the new position of Membership & Media Relations on the Society of Composers Inc. Executive Committee. The successful candidate will act as liaison between the Executive Committee of SCI and the full membership by overseeing organizational services that reach out to all current and potential members. Duties will include some monthly mailings. The successful candidate will also act in collaboration with various internal and external media sources and contribute prose and editorial expertise to the numerous organization publications in both print and electronic format. This will include maintaining an events calendar to coordinate SCI conference dates and work with extra-SCI events to aid in avoiding scheduling conflicts.

Send e-mail nominations (including self-nominations) to James Paul Sain, Chairman, SCI Executive Committee: [jsain@ufl.edu](mailto:jsain@ufl.edu)

*"Web" ...continued from page 1*

clicking on it and selecting "properties." If it's too big you can resize it easily in "Paint." Helpful hints are given on the web site for both image control and text layout. There is even a step-by-step tutorial written by Mike where you see how to resize a photo of Igor Stravinsky. Last but not least, don't forget the mantra of good Internet work: backup. Something can always happen to internet sites. A simple paste of the text windows into a Word document will do.

#### **Members-Only Area of the Web Site**

Where formerly the Web site was open to all, members and the public alike, the new site has many areas where only members may enter. For instance, we would not want surfers entering the site and putting up their own Web sites. Restricting areas of the web site means password protec-

*"Web" ...continued on page 8*

### **Position of Assistant Editor of SCION Open**

After four years of excellent service, Daniel Powers has decided to resign as the assistant editor of SCION. SCI is now looking for a new assistant editor to help with the production of the monthly on-line newsletter. The assistant editor will help compile the monthly announcements and occasionally prepare an entire issue when the editor is unable to do so. The requirements for the position are a high level of writing and editing skills, an excellent eye for detail, proficiency in typing, access to appropriate computer equipment, and availability during the last week of each month (approximately 2–5 hours). Here's your chance to help provide a vital service to our organization.

If interested please contact: David Drexler, SCION editor by email at: [scion@societyofcomposers.org](mailto:scion@societyofcomposers.org).



*"Web" ...continued from page 7*

tion, but if you don't remember your password NOT TO WORRY! Simply enter your email address and click the box that says "forgot password." The server will recognize your email address, and your password will be mailed to you immediately. By the time you can open your e-mail software, the message will probably be there. This is standard fare for protecting sites from abuse.

### **Members Can Change Their Own Contact Information**

Another members-only area is the update page for member contact information. Now you can check your address or any other data SCI has on file and update it yourself. The only thing you can't do is change your name or change your coding. This area, like the profile page, requires you to login with your e-mail address and password.

A non-member visiting the site will have immediate access to your contact information such as your e-mail address, physical address, phone number, and URLs (if any) by doing a simple search for your name under the "Members" button. Farther down on the same button the options "Member Webpages" appears (showing both web pages and SCI profile pages by member) and "Member Profile Webpages" is last. All of these may be viewed by the public.

### **Information Too Public?**

You can also suppress your contact information. For those of you who are more private, you'll find the option to suppress your phone number, address, and/or e-mail address so that it will not display on a search. We will have it in the database, of course, but we won't show it to the public.

### **How to Give an SCI Conference**

Thinking of giving a conference? The pamphlet "How to Give an SCI Conference" is back in print—at least virtually—although it's called "Hosting a Conference" under the "Organization" button. Having

trouble sleeping? Take a look at the by-laws, also under the "Organization" button. Information about past conferences is available on the "past conferences" page. Find the contents of CDs in the CD series listing, the scores that appeared in the Journal of Music Scores, and even the pieces recorded in the old ASCU Recording Series.

### **Get SCION On the Web**

Never before have you been able to get a current SCION on the web site. As the most asked-for publication of the Society it was felt we couldn't give away copies to the public, which meant that if you lost your issue the only way to get a replacement was to ask the general manager or the SCION editor to send you another copy. Now, it's available to you when you sign in with your password.

### **What's the Bottom Line?**

The Web site has gone from a passive presence on the Internet (albeit a good passive presence) to a site with which you can interact. According to Web site architect Mike McFerron, this is SCI working for you. We are offering some very innovative opportunities for marketing. Other organizations do not offer this. We are the first, which is not to say that we will not be imitated.

### **How Did We Get Here?**

When Web master, Peter Swendsen, was asked about the contributions of Mike McFerron, the architect of the new site, this is what he said: "Boy, he's done so much. Basically, he and I decided on the structure of the site (the eight or so original subcategories) and the basic design layout together a few months ago. That structure and design got teased out with everyone's feedback to what it is now. He deserves huge credit for, in particular, all of the database-driven page development, the member profile pages, etc. He also should be credited with getting and keeping the ball rolling on the whole thing. You could say lots about everything he did—depends

where you want to start and stop." For Peter's part, he developed and tested the java-based navigation system. He also adapted the applets and did the porting and updating of information from the old site.



*Mike McFerron, architect of the new SCI Web site and SCI webpage content editor. Mike is an assistant professor of music and composer-in-residence at Lewis University in the Chicago Area*

Also, Peter spoke of the contributions of Tom Lopez, our first Web master: "Tom Lopez certainly deserves some major credit for all of the time and energy he put into this over the last few years. You have to figure we now have at least 2-3 people doing what he was doing on his own!"

### **What Is New Will Become Old**

So what's in the future? Building on this foundation the next step will probably be making members music available on MP3 files, scores available in Finale and other file types. Composerserver is already a tremendous step in this direction, and we anticipate that profile links to Composerserver will be next on the docket.

We are also looking at the Web site to provide new and innovative ways for peer to peer communications, and possibly mentoring. Send us your suggestions.

*Gerald Warfield  
General Manager  
Society of Composers, Inc.*



**James Paul Sain  
New Chairman of the  
SCI Executive Committee**



*James Paul Sain*

James Paul Sain, who has served on the SCI Executive Committee as Student Chapter Representative, was this summer elected chairman of that committee. Reflecting on his new job, Jim spoke recently about his views of SCI: "The Society of Composers Inc. is a wonderfully diverse collection of composers with a wide variety of professional goals and musical interests. It is the job of our Executive Committee (EC) to coordinate and implement these goals based on the interests of the Society membership as represented in the National Council. The Society has been blessed with a dedicated membership, many of whom have served in our EC over the years, guiding projects like our score series, CD series, student chapters, student commission, etc. The future of our organization is in the membership, for that is where we draw our EC representatives. I encourage each of you to look for opportunities where you can serve our organization for the betterment of all—whether at the local, regional, or national level. Each member can contribute.

"There are some very exciting projects in the works and I am sure many more are trapped within your heads. Let them out! It is exciting to see major projects launched. Thanks to Mike McFerron and Peter

Swendsen, we now have an improved and greatly expanded Web site. We are also very fortunate to have a forward thinking and dedicated President, Tom Wells. I am delighted at the opportunity to serve our Society as the newly elected chair of our Executive Committee. I invite each of you to contact me to discuss what the EC can do to improve your experience as a member of our society."

SCI is guided by two committees, the National Council (made up of the regional co-chairs) and the Executive Committee (made up of the heads of the various projects, as Jim mentioned). Each of these committees elects its own chairperson.

Jim is an Associate Professor at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He is founder and director of the international annual Florida Electroacoustic Music Festival now in its thirteenth year.

**Paul Richards  
New SCI Student Chapter  
Representative**



*Paul Richards*

As his first act in office Jim Sain appointed a replacement for the office he formerly held. Paul Richards, also of the University of Florida, and co-advisor of the University of Florida Student Chapter, now becomes the representative of student chapters on the Executive Committee.

**Student Chapter Profile Pages**

Student chapter now have a profile page on the web site, much like the member profile pages, where they can post photos, calendars of events, officers, announcements or anything with which they would like to represent their chapters. Paul is encouraging student chapters to use their profile pages as a way of getting chapter activities started for the academic year.

Paul recently posted some of his thoughts on the student chapter web page. "It is with great excitement that I begin my duties as Student Chapter Representative to the SCI Executive Committee. As a former student chapter member, and, for the last several years, a faculty chapter advisor, I have seen first hand the numerous benefits of being a member of a student chapter. Nationally, the number of student chapters has grown rapidly, a trend I do hope will continue, and with annual national student conferences and the SCI/ASCAP student competition, there are more reasons than ever for composers to join SCI as a student or student chapter member. The 5th annual Student Chapter conference is being held at The University of Miami, November 20–22, and the 6th annual will be at The University of Iowa, April 2–3, 2004 (the deadline for submissions is October 1st).

"Student chapter members of SCI may also take advantage of benefits available to all members, including submission to regional and national conferences, the SCI CD series and SCI Journal of Scores. New to this Web site, members can create and post their own profile pages, and student chapters are encouraged to do the same. Through participation in these many activities available through SCI, you can make invaluable contacts nationwide, hear music being produced by our colleagues, and collect those all important resume items."

If you would like to check out forming a student chapter you can reach Paul at [prich@ufl.edu](mailto:prich@ufl.edu).

**PUBLICATIONS** include the SCI Newsletter, CD Series, Journal of Music Scores, and SCION (the SCI Online Newsletter).

**ANNOUNCEMENTS** of contests, calls for scores and other solicitations appear in the SCI Newsletter and SCION as a service to SCI members. While every effort is made to assure the accuracy of these announcements, SCI cannot accept responsibility for errors, misrepresentations, or misinterpretations.

## MEMBERSHIP INFORMATION

**FULL MEMBERSHIP** (\$50/YR): Eligible to submit scores to the National Conferences, regional conferences, *SCI Record Series*, *SCI Journal of Music Scores* and will receive the *SCI Newsletter* in electronic form (hard copy available for an extra charge). Eligible to vote on Society matters and in elections for the National Council.

**JOINT MEMBERSHIP** (\$65/YR): Same benefits as for full members, but couple receives only one copy of any hard-copy mailings.

**SENIOR MEMBERSHIP** (\$25/YR): Open to those 65 years of age or older, or retired. Same benefits as full members.

**ASSOCIATE MEMBERSHIP** (\$25/YR): Open to performers and other interested professionals. Receives the *Newsletter* (electronic) and can participate in the national and regional conferences.

**STUDENT MEMBERSHIP** (\$25/YR): Eligible to submit to regional conferences and receive the *Newsletter* (electronic).

**STUDENT CHAPTER MEMBERSHIP** (\$15/YR): Same benefits as student members, but open only on campuses having Student Chapters.

**INSTITUTIONAL MEMBERSHIP** (\$25/YR): Organizations receive the *SCI Newsletter* in electronic form (hard copy available for an extra charge) and other mailings.

**LIFETIME MEMBERSHIP** (\$950 OR \$110/YR FOR 10 YEARS): Benefits the same as full members, for life.

**AFFILIATE MEMBERSHIP** (\$45/YR): Open to members of music organizations that are institutional members of SCI, except libraries and archives. Same benefits as for full members.

