



# SCI

**Society of Composers, Inc.**

*... dedicated to the  
promotion, composition,  
performance, understanding  
and dissemination of  
new and contemporary  
music ...*

**NEWSLETTER CONTENTS**

**XXXVIII : 4, July-August 2008**

**Resources**

*Learn about the Newsletter, upcoming SCI Events and our many online resources*



**Page 2**

**About SCI**



*Message from the Editors, members of the National Council/Executive Committee*

**Page 3**

**Special**

*Matthew H. Fields writes about his remembrance of Terry Winter Owens.*



**Page 4**

**SCItings**

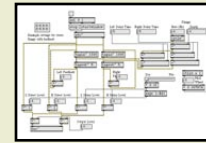


*Performances, Awards, Commissions, Honors, Publications and other Member Activities*

**Page 6**

**Tech Corner**

*Column devoted to tech how-to questions written by editor Anthony Cornicello*



**Page 8**

**Join SCI**



**Society of Composers, Inc.**  
*SCI is an organization for composers. Our membership categories include full member, student member, retired member or life member.*

**Page 9**

**T H E I M P A C T O F M U S I C N O T A T I O N S O F T W A R E**

**The Impact of Music Notation Software on the Compositional Process: A Pilot Study**

By **Daniel Eichenbaum**

University of Missouri, Kansas City

From the outset, this project was designed to elicit responses regarding positive and negative experiences with current computer notation software. The purpose was to generate a list of reasons to use or avoid such software as a composer, teacher of composition or student of composition. With the emergence of powerful notation programs, composers must evaluate the software's role in creative and pedagogical activities and be aware of the software's strengths and weaknesses. Although the use of computer notation software has been researched in the middle-school and high-school setting, very little research exists for university-level composition students and professional composers.

I sent a survey to the Society of Composers, Inc. and University of Missouri, Kansas City Composers' Guild listservs. There were a total of 79 responses, 3 of which were email messages and not actual surveys. For the

purpose of statistical data, these responses were disregarded leaving the total number at 76, sixteen of which chose to respond anonymously. 5 responses came from UMKC student composers; the rest from the SCI listserv.

Respondents were first asked to identify the types of music they compose and their self-reported status in the field of composition. Respondents were allowed to check as many boxes as they wished, including combinations such as: Student AND Teacher AND Amateur AND Hobbyist. The following tabulation was obtained:

- Acoustic: 71
- Electronic: 27
- Electro-Acoustic: 31
- Student: 22
- Teacher: 52
- Independent/Freelance: 25
- Amateur: 4
- Professional: 48
- Hobbyist: 3

One Anonymous respondent spoke of the difficulty of self-classification: "Don't know how to classify myself in these terms. I'm not living off commissions and I have a couple of day jobs, but I consider composing to be the

main thing I do."

- Other questions included:
- Which software (if any) they use.
  - How long they have used it.
  - How they use the software as part of their process.
  - How it helps/hinders them.
  - How the software compares to traditional pencil-and-paper.
  - If they have ever changed a musical idea to facilitate software entry.
  - Advice they give to students.

*(Continued on Page 5)*





## About the Newsletter

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Benjamin Williams

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## How to Submit Items to the Newsletter

**Articles:** The Newsletter welcomes submissions of articles to run in future issues. Articles, if accepted, may be edited for length and content. Please include a photo with all submissions if possible (photo may be of author).

**Member News + Photos:** Please send all member news and activities with a photo. Submitted items may be edited.

**Ideas/Suggestions:** The Editors welcome any other ideas or suggestions.

Submit to the newsletter via email at:  
[newsletter@societyofcomposers.org](mailto:newsletter@societyofcomposers.org)



## Upcoming SCI Events

**2008 Student National Conference**

**October 10-11, 2008**

Ball State University  
Muncie, IN

Contact: Benjamin Williams  
[\[benjamin@williamscomposer.com\]](mailto:benjamin@williamscomposer.com)  
Submission deadline: past

**2008 Region VIII Conference**

**October 30-November 1, 2008**

California State University, Stanislaus  
Turlock, CA

Host: Deborah Kavasch  
[\[dkavasch@csustan.edu\]](mailto:dkavasch@csustan.edu)  
Submission deadline: August 30, 2008 (post)

**2009 Region VI Conference**

**Spring 2009 (dates TBA)**

The Bass School of Music at  
Oklahoma City University  
Oklahoma City, OK

Host: Edward Knight  
[\[eknight@okcu.edu\]](mailto:eknight@okcu.edu)  
Submission deadline: TBA

**2009 National Conference**

**April 2-4, 2009**

Sante Fe New Mexico  
Host: Steven Paxton  
[\[spaxton@csf.edu\]](mailto:spaxton@csf.edu)

Submission deadline: Varies (See Call)

**2010 Region VI Conference**

**Spring 2010 (dates TBA)**

Kansas State University  
Manhattan, KS

Host: Craig Weston  
[\[cweston@ksu.edu\]](mailto:cweston@ksu.edu)  
Submission deadline: TBA

See our website at

<http://www.societyofcomposers.org/>  
for more details.



## Internet & Email

[www.societyofcomposers.org](http://www.societyofcomposers.org)

The SCI website is an up-to-date source of information:

- Conference dates and submission guidelines
- Contact information and links to member webpages
- Student chapters and opportunities
- CDs and journals produced by SCI
- Details on SCI such as membership options, listings and contacts for officers, regional structure, by-laws, newsletter archives and more...

## SCION

SCION is a listing of opportunities on our website exclusively for members. It is updated on a continual basis so that it may be checked at any time for the most current notices. In addition, members are emailed on the first Monday of each month to remind them to visit the site for new or recent postings. The large number of listings is easily managed by a table of contents with links to the individual notices. In-depth coverage; contest listings in full; all items listed until expiration; this is a valuable resource that you may print in its entirety or in part at any time.

John Bilotta, SCION Editor  
[scion@societyofcomposers.org](mailto:scion@societyofcomposers.org)

## [scimembers]

**scimembers** is a member-driven e-mail mailing list that is intended to facilitate communication between members of the Society on topics of concern to composers of contemporary concert music. It conveys whatever notices or messages are sent by its members, including announcements of performances and professional opportunities, as well as discussions on a wide variety of topics. For more information, including how to join and participate in the listserv:

<http://www.societyofcomposers.org/data/publications/listserv/listserv.html>

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### Student Conference

Ball State University

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*Anthony Cornicello*

## Message from The Editors

The Newsletter is now back on schedule! This is only one of the many things that are in the works

to help make SCI an even more effective organization. For example, our web site committee has been meeting with Mike McFerron at Lewis University near Chicago to revise our web site. Also,

page 2 of this issue has information regarding five SCI Conferences coming up within the next couple of years.

This is an exciting time for SCI, and we hope you are each involved in

some way. This month, we have articles from two members, Daniel Eichenbaum and Matthew Fields. We are pleased to publish Fields' memorial for Terry Winter Owens after the article lay dormant for about a year during the interim between Newsletter Editors. We are also glad to see the results of Eichenbaum's survey from the listserv. His findings are fascinating and his conclusions are thought provoking.

We look forward to hearing from more of our members, whether through articles SCITings or general suggestions, and hope that this summer is a productive and fruitful time for all of our readers.

*Anthony Cornicello  
Benjamin Williams  
Editors, SCI Newsletter*



*Benjamin Williams*

## EXECUTIVE COMMITTEE

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## Terry Winter Owens (1936-2007)

### A Personal Remembrance

By **Matthew H. Fields**

In writing this memorial, I acknowledge the kind assistance of Terry's daughter, Manhattan-based software developer Maggie Owens.

I met Terry Winter Owens 1996 at the Lipa Festival of Contemporary Music in Ames, Iowa, where both of us had been invited by Craig Weston. On that occasion, the faculty of Iowa State University premiered Terry's "Reflections from the Face of the Eiger", for muted trumpet, violin, glockenspiel, and pianoforte. Contrary to the kind of heroic gesture usually associated with Alpine vistas, the music was a gentle sparkling, a series of insistent but gentle, almost faint ringing sounds. While there was clear, expressionistic voice-leading, melodic development was reduced to a minimum, as if to urge the listener to simply meditate on the ringing of the tones after they had sounded.

I've subsequently found this impression of her music to be remarkably consistent across media and genres. Every sound, including spoken voice (e.g. in "Klage" for speaker and bass clarinet) but most especially the piano, is used as if it were part of a giant hyperchromatic cimbalom, arpeggiating a dissonance only gradually to be resolved, then ringing out for us to contemplate. Terry herself coined the term "Resonant Continuum" to describe her unusual way of working. With the harmonic and rhythmic palette of post-Webernism, and a hypnotic, almost New-Age approach to phrasing, form, and development, her music remains uniquely subtle and not easily wedged into other trends.

That weekend in Iowa, she struck up a conversation with me. Though I never saw her again, the conversation continued in e-mail, in fits and starts. The last message she sent me was 6 May 2007, a recommendation for Lyn Liston's famous composer workshops. She took an interest in my music, and our correspondence focused on music, with each of us buying the other's CDs and commenting on them.

In 1998 I came to Manhattan to work with flautist Michael Laderman on a project, and tried to plan a visit to see her, and it was at this time that she revealed to me that she had leukemia, and was writing me from "the slammer", which was her wry term for the draconian constraints of hospitalization. She required that I maintain secrecy about her illness because she was still winning and earning commissions and feared, perhaps rightly, that were her illness to become known, people would discriminate against her in music business. After her death, I waited for Maggie's permission to speak about it, and Maggie clarified that ca. 2004, Terry had been diagnosed with chronic lymphocytic leukemia (CLL), a fairly common form of leukemia in adults, in which mutant bone marrow

produces large numbers of ineffective white blood cells, leaving the body anemic and infection-prone. Research on CLL is ongoing, but currently there is no cure and primarily symptomatic treatment. I was in Manhattan again in 2003 to work with producer Judith Sherman, and again tried to meet with Terry, but again she was hospitalized and our plans were thwarted.

Over the years of our sporadic correspondence, I gradually came to understand Terry as a true child of The Enlightenment. In her correspondence with me, at least, she identified tentatively with Judaism—but specifically the Judaism of Einstein and Asimov, a culture of scholarship and achievement long since liberated from ancient superstitions. More strongly, she identified with humanistic attitudes, neither complaining about her illness nor mythologizing about her impending death. Maggie points out that Terry disliked talk about her "fight" or "battle" with her illness, because she felt the word choice is a holdover from superstitions attributing disease to demons, personalities with which one might actually struggle. Since the best of modern science currently offers no route to recovery from CLL, she devoted her efforts to productivity, writing music at a fierce pace. Much of this subtly insistent music bears titles associated with astronomy, and she always billed herself as inspired by her brother's studies in astrophysics; titles and texts also prominently feature the humane side of humanism, with special emphasis on Raoul Wallenberg. When her health permitted, she attended her premieres, and her e-mails were peppered with news of widespread performances, in places like Austria, Bulgaria, Belgium, California, Florida,

Japan, London, Brazil, Barcelona, Dublin... Despite this pace, she found time to also advance philosophies of humanistic living and critical thinking, flying out to Nevada just this past January to attend speeches by luminaries like Christopher Hitchens, "Bad Astronomer" Phil Plait and James Randi, and firing off an excited e-mail late one night praising a letter I'd written to the editor of Skeptical Inquirer magazine. Her generosity continued unabated to the end, and she used precious e-mail time from "the slammer" to foster mutually beneficial connections between performers, promoters, and other composers. I personally was several times the beneficiary of these fortuitous introductions.

As recently as a month ago, her web site was updated with new audio. Maggie continues to update the web site and promote the music. Any correspondence related to Terry's music can be sent to her email address, [twowens@panix.com](mailto:twowens@panix.com). Maggie reads everything sent to that address and has promised to respond to all email. She asked me to encourage you to visit the website at <http://www.terrywinterowens.com>.

Terry Winter Owens was an invigorating influence, a kind friend, and a fabulous musician, and I miss her terribly.

**Matthew H. Fields**  
[composer@matthewfields.net](mailto:composer@matthewfields.net)



(Continued from Page 1)

## Summary of Results

The average age of first computer use was just under 22 years of age. The average respondent has been using notation software for almost 12 years. Most rated playback "Somewhat helpful." About 15% of all participants indicated that they might have consciously or unconsciously changed their ideas to help with computer notation entry. Some respondents reported switching from the exclusive use of Finale in favor of Sibelius. No respondents reported switching from Sibelius to Finale. Some respondents continue to use both.

Finale (58%) was the most popular response followed by Sibelius (26%). Playback importance for users of both software programs was reported as being similarly important. Finale users reported over double the average length of software use compared to Sibelius. This may be due to the fact that Sibelius has been available for Windows and Macintosh for a much shorter time than Finale. Finale respondents reported more than double the percentage of Sibelius respondents in indicating that they had changed an idea for notation entry purposes. However, the "No" responses were almost the same percentage for both groups and, when combined, "Yes" and "Maybe" responses were almost equal across platforms, for all respondents. There is an indication that notation software choice either does not play a substantial role when it comes to composers changing their ideas to fit their software.

On average, students used the computer for the first time 9 years earlier than teachers. Playback importance was nearly the same for both groups. In comparing notation entry, only 29% of teachers said they had changed an idea for notation entry while 40% of students reported that they had. Over half of the teachers, 59%, said they would not change an idea for notation entry while only 40% of students said the same. When asked what he tells his students about notation software, David McMullin responded, "Don't let the notation software make compositional decisions for you. For example, 'Wouldn't it be clearer to notate it this way?' 'Yeah, but Finale won't let me do that.' 'Who's composing this piece, you or Finale?'" Taking control of the software and understanding its strengths and weaknesses were the biggest issues addressed by teachers. Students, likewise, voiced an understanding of this but felt time pressure to produce music as quickly as possible leading to the use of software as a short cut.

## Commentary

By bringing this subject to general academic discourse, composers can help shape and guide the future of notation software. I now believe, however, that this particular survey could never fully resolve the questions it asked because of an unanticipated conclusion revealed by the data: the disagreements regarding how best to use notation software reflect the innate differences among composers' own compositional processes.

If notation software is a vehicle for communication, then it stands to reason that the interface composers use when writing must have an impact upon their final creation. From my own experience, I can recall numerous occasions of sketching ideas with pencil and paper when, needing to erase something, my left-hand automatically hunted for the ctrl-z keys to undo what I had just written. This is not simply an expressive hand gesture being guided by technology, but a remapping of communication for the choice of interface. My use of notation software trained me to erase with the touching of two keys instead of using an eraser. If people can be trained by their communication interface to substitute one physical action for another, then the tools composers use, whether mechanical or electronic, can be considered to shape their compositional thought patterns.

## Lessons Learned

There was a wide range of answers in the survey responses. Each respondent employed a different methodology for the creation of his music and required different features and tools from the software. Some composers thought play-

back was an indispensable tool. Others never used the feature. Some composers felt hindered by the lack of graphic design utilities in the software while others believed it was not the responsibility of notation software to create it. Both kinds of respondents knew they could build their own designs in another program and import them, but many respondents truly felt that this was a missing module from the software. Some composers write their pieces directly into the software while others use the computer only to engrave the finished piece. Most respondents who do use software fall in the middle of these extremes: sketching ideas away from the computer and then using the software to put them together.

How computers were used during the compositional process was not statistically analyzed because of the difficulty in drawing lines to divide the compositional process into categories. While this summary broadly lumps the respondents into three categories of computer use, it would be a disservice to the composers and self-defeating to the survey to attempt to impose a classification based upon these survey responses.

## Future Study Recommendations

- A survey about the perceived purpose of notation software.
- A survey specifically about MIDI playback and how it can mislead or positively inform composers' choices.
- A survey studying assumptions (or aesthetics) made by composers while using notation software versus while not using such software.
- Ask for composers' age, location, and musical training.
- First-hand observation of composers using the software.
- Survey of composers outside of the academic setting.

## Questions to Ask Yourself

### General Questions...

- What is my ideal compositional process (from inspiration to final score)?
- What is the purpose of the software?
- What do I want to do with software?
- What does it expect from me?
- How does the software fit into my ideal process?
- If I use software, will I need to change my process?

- If I do not use software, will I need to change my process?

### Printed Music...

- What is the purpose of my printed music?
- How should my music be notated?
- What can the software do to help me achieve this notation?
- Is there another program or method to do this more easily or accurately?

### Playback...

- How does my music sound?

- How should my music sound?
- How close is my mental image to the actual sound?
- Can I improve my mental image?
- What are the physical actions involved in performance of my music?
- What is my purpose for playback?
- Are the computer sounds behaving like the instruments they are imitating?
- What other methods or software could I use to hear my music?

Daniel Eichenbaum  
danieleichenbaum@yahoo.com



## SCItings

### Member News and Activities

Gary D. Belshaw is completing a commission from Wayland Baptist University for music for choir and orchestra or band for its Centennial Celebration, 2008-2009. The International Choir will premiere *Centennial Anthems* for Chorus, Soloists, and Orchestra on the evening of October 23, 2008, in the Haral Memorial Auditorium on the University's main campus in Plainview, Texas. The seven compositions include original text by the composer as well as poetry by Christina Rosetti (two separate and distinct poems, both titled "All Saints"), Henry Wadsworth Longfellow ("A Psalm of Life"), and Sam Walter Foss ("house by the side of the road").



Ralph Raymond Hays

Ralph Raymond Hays has accepted a position as an adjunct professor of music at the College of Saint Rose in Albany, NY. He currently teaches Introduction to Music, Music History I, and Orchestration.

Ralph was recently commissioned through an New York State Arts in Education Grant to write a march for the school system of Ballston Spa, NY. The melody of the trio section, which features the saxophone section, is based on a motive derived from a pitch-numeric representation of Ballston Spa's zip code: 12020. The march is titled *Old Iron Springs*—named after a town landmark—and was premiered by 116 members of the city's high school and

community bands. It has been performed on numerous occasions since, including the Lake George Community Band Festival in Lake George, New York.

From Kevin D. Jagoe:

Last August, I moved from Jacksonville, FL to Waco, TX. I am teaching orchestra in grades 4 to 12 with the Waco Independent School District. This spring, I coached four advanced middle school students in writing chamber music for their class to perform. They created the main melodic line for their instruments. With their input, I then set accompaniments for the other three students in the class. The results were three new chamber pieces for violin, viola, and cello and the fourth included bass. The students performed the works for a small group of their peers and school staff on June 4th.

From Bill MacSems:

On September 21st, The Sacramento Opera will be starting its 2008–09 season with *Arias, Overtures, & Arabesques* which will include a choral selection from my opera, *The Outcasts of Poker Flat*.

From Lansing McLoskey:

Albany Records just released an entire CD of my music, called "Sixth Species" (TROY1044).

Recent commissions:

- Currently working on a commission for Dinosaur Annex, for a 4/5/09 premiere.
- A new work for The Ibis Camerata.

Recent performances:

- A Meet The Composer commission for Triton Brass, premiered at the 2007 Tanglewood Festival.
- TAWA sax quartet performed my Fromm Foundation commissioned piece *OK-OK* at the XVIII International Jazz Festival in Lima, Peru, April 2008.
- This August pianist José Luis Hurtado is performing *Theft* at the



International Contemporary Art Festival in León, Mexico.

- The Frost Symphony Orchestra under the direction of Thomas Sleeper premiered two orchestral works at Festival Miami this fall.
- Dinosaur Annex Ensemble also performed my *Requiem* this fall.

Composer Ronald Keith Parks' new orchestral work *Wavelength* was premiered May 2008 in Charlotte, NC by the Charlotte Civic Orchestra with Geoff Whitehead conducting. Also premiered in the Charlotte area in March 2008 was *Off on a Tangent...* for saxophone quartet, written for and premiered by the Red Clay Saxophone Quartet. *Instances for piano and wind ensemble*, written for and premiered by pianist Tomoko Deguchi and the Winthrop University Wind Symphony—Lorrie Crochet conductor, was premiered in April 2008 and recorded for an upcoming CD on the Eagle Edition label. Ron's electroacoustic work *Fractures*, for studio-rendered digital media, and *Afterimage 6* for MaxMSP and guitar (LH Dickert, guitar), were presented as part of the North Carolina Computer Music Festival in February 2008 in Raleigh, NC. Also in February ...*drift...* for piano was performed as part of the Society of Composers National Conference in Atlanta GA by pianist Tomoko Deguchi.

Ron learned this spring that he was awarded tenure and promotion at Winthrop University where he teaches composition and directs the Winthrop Computer Music Lab and Studio. Current and upcoming projects include a new chamber work for the Out of Bounds Ensemble and a violin/cello duet for a forthcoming commercial CD. Details are available at <http://faculty.winthrop.edu/parksr>.



Jeremy Sagala

#### From Jeremy Sagala:

A new work, *le parallèle est devenu oblique* for alto saxophone, piano, and optional electronics is complete. A performance is scheduled for Feb 2009 here at Southeastern Louisiana University.

(May 2008) *Stalking the Wild Moon* (a work for solo marimba) was performed at Merkin Hall in NYC by the Washington Square Contemporary Music Society.

Commissioned by the New York New Music Ensemble for a new quintet, to be performed at Merkin in 2009.

My book *Form and Materials in Davidovsky's "Flashbacks"* has been published by VDM Verlag and is now available on [Amazon.com](http://Amazon.com).



Alex Shapiro

Alex Shapiro's professional life continues to be a combination of composing music, writing articles, and speaking publicly on many arts-related issues. She was commissioned by the

U.S. Army TRADOC Band to compose a concert wind band piece that premiered in March 2008, and her story of creating the resulting piece, *Homecoming*, is the cover article for the July 2008 issue of the American Composers Forum magazine, "Sounding Board" In April 2008 she was a speaker for the third year in a row at the ASCAP "I Create Music" Expo in Hollywood, and in June she was a moderator at the enormous National Performing Arts Convention in Denver. Alex penned two recent articles for the online magazine NewMusicBox, offering direct observations for composers as they build careers on the internet. She was the April 2008 guest on the radio show "Composing Thoughts" with John Clare, and on the Second Life Cable Network TV show hosted by Music Academy Online. Alex was profiled in an essay by Kyle Gann for his "American Composer" series in the May/June 2008 issue of "Chamber Music" magazine, and was featured in the summer 2008 issues of both the *Vegetarian Times* and *VegNews*.

Alex's latest work, *Below*, for contrabass flute and electronics, will appear on Australia-based flutist Peter Sheridan's 2009 CD (Mis)Conceptions as well as on Alex's upcoming self-produced CD of electroacoustic works, titled "Alextronica."

#### From Asha Srinivasan:

Recent appointment:

- Assistant Professor of Music (Music Theory/Composition) at Lawrence Conservatory, at Lawrence University, Wisconsin.

Commission and Performance:

- By Sequoia Chamber Players, quintet;
- Premiere of *Janani* at Humboldt State University, California, June 25, 2008

Commission:

- By Clarinetist E. Michael Richards for a flute, clarinet, and electronics piece (in progress)

John White's *The Divine Image* for SATB Chorus and String Quartet was premiered by the New York Virtuoso Singers on April 26, 2008 at "The Landmark on the Park" Fourth Unitarian Church with Harold Rosenberg conducting. The text is William Blake's poem of the same name, and the work was commissioned by The Foundation for Universal Sacred Music. The New York City Premiere included other works by SCI composers.

Greg Yasinitsky's *Concertino for Flute and Orchestra* was recorded and performed with Ann Marie Yasinitsky (Washington State University flute professor and Greg's wife) as soloist with the ÖGZM Orchestra (an Austrian orchestra which specializes in new music) at the 13th Annual International Festival of New Music for Orchestra and Chorus in Vienna, Austria on July 3rd and 4th, 2008.

Greg Yasinitsky recently received the Marian E. Smith Award for Faculty Excellence at Washington State University. This is the top teaching award at WSU and until now, has never gone to anyone in the arts. Also, Greg was selected to give the WSU Distinguished Faculty Address—this is the oldest faculty honor at WSU. And, it was recently announced that Greg was promoted to the rank of Regents Professor, an elite rank, beyond full professor, and is limited to a maximum of 30 faculty members at WSU.

## How to Submit SCLings to the Newsletter

**Member News + Photos:** Please send all member news and activities with a photo. (Submitted items may be edited.)

Submit to the newsletter via email at:  
[newsletter@societyofcomposers.org](mailto:newsletter@societyofcomposers.org)



## TECH CORNER

### Technology How-To

by **Anthony Cornicello**

Associate Professor, Eastern Connecticut State University

This is the last of a three-part series about notational programs. I started with Leland Smith's Score program, and then gave a brief introduction to Finale. This article will focus on a relative newcomer to the scene, Sibelius. When Sibelius was first introduced to the US in the late-1990s (it had been running for several years on the Acorn computer in England), it entered a market that seemed already saturated with Score and Finale. However, some of the features it offered from the start enabled it to become a widely-used program.

Sibelius appears to have wide-spread support from both publishers *and* composers, something that neither Score nor Finale seem to have. For instance, Finale is widely used by composers, due to it's interface, scrolling features, and MIDI capability. For many reasons, though, Finale has lost favor with many publishers, although some Finale files are certainly published.

The MIDI usage of Sibelius (and Finale) is an important step in the development of notational software. Now, before you turn your nose up at MIDI, let's examine how this works. Remember, MIDI stores everything (pitch, volume [known as velocity]) as numerical data. Let's say that you want a middle-C—that's note #60. Sibelius' design allows that note number to be interpreted correctly regardless of clef or transposition. So, note #60 will always be middle-C whether it appears in the bassoon in tenor clef, Clarinet in A, or the double bass—regardless of how it looks on the page. (Finale works in a similar fashion). What was most impressive when Sibelius was introduced was the idea of pasting between instruments—and how Sibelius cleanly handled pasting a transposed part into a non-transposed one, and vice-versa. More recently, Sibelius added a "paste as cue" function which properly transposes and formats a passage (no dynamics, slurs, or articulation) and adds it to the new part. Cues can be 'hidden' in the full score and then brought out in the part. I'm amazed at how more advanced this feature was (and still is) when compared to cueing in Score.

Another feature of the Sibelius program is the House Style. House styles encompass a large set of variables, from

font choices and sizes (for things such as title, copyright, expressive indicators, etc.), tie placement, symbols used, time signature placement, etc. It may seem anal-retentive, but many publishers (and some composers) pride themselves on the 'look' of a score. So, with a few mouse clicks, a generic-looking score can take on the attributes of a Boosey & Hawkes score, an 18th-century engraving, or even the *Real Book*.

One of the newest features is Sibelius' dynamic part extractor. A part does not have to be extracted from a score file, but rather a separate view of the score is created in the form of a part. It looks like part, complete with page turns and cues, but it will be automatically updated if a change is applied to a score. This feature can be very useful if you have a work-in-progress that will be undergoing a great number of revisions.

Now, this isn't to say that Sibelius is not without faults. I'd love to have the ability to vary the size of the staves within a score. For instance, a full orchestra score where the strings suddenly divide into 3 in each part; ideally, you'd want those pages to have significantly smaller staves to accommodate the added vertical space. Okay, it can be done, but only with some deft hoop-jumping and convincing the program that it's doing something else. A feature like this should be easily accomplished—it's not that odd a request!

Publishers sometimes complain that many items are left to the eye of the user, as opposed to mathematical precision (as would be the case with Score). For instance, there is no automated way to line up the end points of hairpins. While this may seem trivial, it becomes imperative to be able to do this on a full orchestral crescendo.

A complaint I have is that the note-spacing algorithms tend to result in systems that are too tight, often resulting in items crashing together on the page. Score seems to be the best at handling these kind of things. However, Sibelius' ease of input, intelligent features, and smooth part extraction gives this program high ranking in my opinion.

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