

AUDIO 606



The Harid Conservatory
School of Music at Lynn University

Discovering Great Music

“Rhythm” with
Dr. Thomas L. McKinley, lecturer

7:30 p.m.
Wednesday, October 27, 1999

TERMS AND CONCEPTS TO BE DISCUSSED

<i>The Ancient World.....</i>	<i>Prior to the Sixth Century A.D.</i>
<i>The Middle Ages (Medieval Period).....</i>	<i>500 to ca. 1420</i>
<i>The Renaissance.....</i>	<i>ca. 1420 to 1600</i>
<i>The Baroque.....</i>	<i>1600 to 1750</i>
<i>The Classical Era / Romantic Period.....</i>	<i>1750-1900</i>
<i>The Modern Era.....</i>	<i>1900 to present</i>

Accent (agogic, dynamic, tonic/tonal)
Additive Rhythms
Ametric. Nonmetered and Free Rhythm
Complex Meters
Compound and Simple Meters
Irregular Meters (Quintuple, Septuple)
Irregular Subdivisions (Triplet, Quintuplet, etc.)
Isorhythym

Mensuration System
Mixed Meter, Changing Meter and Multi-meter
Polymeter and Polytempo
Regular Meters (Duple, Triple, Quadruple)
Syncopation and Hemiola
Tactus
Tempo
Upbeat and Downbeat

ABOUT
Dr. THOMAS L. McKINLEY

Thomas L. McKinley is a native of Kentucky. A busy composer and instructor, his teaching experience spans over a decade and includes positions previously held at Tulane University, the College of the Holy Cross, Tufts University, and the New England Conservatory's Extension Division. He received a Ph.D. in composition from Harvard and both bachelor's and master's degrees (also in composition) from Cincinnati College Conservatory. He studied at Harvard with Leon Kirchner, Earl Kim, and Peter Maxwell Davies. Dr. McKinley has received grants, awards, and commissions from the Massachusetts Council on the Arts and Humanities (Extension Works); the James Pappoutsakis Memorial Fund, Inc.; Harvard University; ASCAP (Aspen Music School); the Wesley Weyman Fund (Boston, MA); the University of Cincinnati; and the Georgia Woodwind Quintet (in residence at the University of Georgia). The Georgia Woodwind Quintet has recently recorded Dr. McKinley's *Six Bagatelles* for wind quintet on CD.

Dr. McKinley is one of the founding members of the Boston-based performing group Extension Works, and served as its secretary/treasurer for five years. In October of 1986, he was invited to be a guest performer at the 62nd State Convention of the Kentucky Federation of Music Clubs. In addition to his work as composer, teacher, and pianist, Dr. McKinley has pursued research in music theory and analysis. His principal areas of interest are chromaticism in the Common-Practice Period and tonality in twentieth-century music. He has recently completed a study titled *Dominant-Related Chromatic Third Progressions: a Reappraisal of Third Relationship in the Common-Practice Period, including a System of Classification*.



The Harid Conservatory
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Vice President	Nancy A. McGinn
Dean	Roberta Rust

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Strings

Sergiu Schwartz VIOLIN
Michael McClelland VIOLA
Johanne Perron CELLO
Shigeru Ishikawa DOUBLE BASS

Winds

Laura Gilbert FLUTE
John Dee OBOE
Paul Green CLARINET
Arthur Weisberg BASSOON

Brass

Gregory Miller FRENCH HORN
Richard Stoelzel TRUMPET
Stephen Rawlins TROMBONE
Matthew K. Brown TUBA

Percussion

Michael Parola PERCUSSION

Piano

Roberta Rust PIANO

Theory

Thomas McKinley MUSIC THEORY

Professors, Instructors, & Accompanists

Jodie DeSalvo, INSTRUCTOR AND STAFF ACCOMPANIST
Phillip Evans, ASSOCIATE PROFESSOR
Dianne Garvin, INSTRUCTOR
Elizabeth Holland, INSTRUCTOR AND STAFF ACCOMPANIST
Claudio Jaffé, ASSOCIATE PROFESSOR AND DIRECTOR OF THE
LYNN MUSIC PREPARATORY

Tao Lin, STAFF ACCOMPANIST

Music Library

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