

CMS POSTER SESSION I

Session I posters will be on display in the Regency Foyer on Thursday, October 26, from 10:00 am – 4:00 pm. Presenters will be on hand to interact with interested attendees regarding their work from 3:00–4:00 pm.

The Applied Studio: Teaching Effective Practice Strategies for the 21st Century Musician

Nancy H. Barry (Auburn University–Auburn)

Lisa Caravan (Bucknell University)

Musicians acknowledge the importance of effective practice: “One of the most important things that a teacher ought to teach his students is the technique of good practice” (Galamian, 1964, p. 93).

Research shows that certain practice techniques are significantly more effective than others (Jørgensen, 2004; McPherson, 2005), and that novices employ more limited and less effective practice strategies (Hallam, 1997; Jardaneh, 2007) in comparison with more accomplished musicians (Barry, 2007; Chaffin et al., 2010; Duke et al., 2009; Geiersbach, 2000; Nielsen, 2004). However, the research is inconclusive regarding exactly which practice strategies are most appropriate for music students at different proficiency levels (Sikes, 2013). In addition, the job market for performing musicians is highly competitive—exactly HOW should we go about teaching our students to practice to be successful in the field?

This study will reflect on traditional practice strategies and explore innovative approaches to the practice room of successful pedagogues in the applied music studio.

Research questions:

- What is the successful applied teacher’s philosophy regarding practice?
- How is practice addressed within the applied lesson?
- What specific practice strategies are taught?
- How are practice strategies taught?
- How is technology incorporated into the practice room?

Studio teachers representing undergraduate and graduate levels participated in structured in-depth interviews regarding how they approach practice with their students.

Results of this research will be summarized with an emphasis upon practical applications for music teachers, including detailed descriptions of effective practice strategies (and strategies for teaching students HOW to practice).

Curricular Resources for Teaching Texas Musical Heritage in General Music Classes

Danielle Woolery (Texas Woman's University)

Vicki Baker (Texas Woman’s University)

The purpose of this workshop is to provide an historical overview of resources for the general music classroom focusing on Texas musical heritage. Curricular materials highlighted include various print, recorded, and on-line sources from various publishers.

Many of the texts are aligned with the Texas Essential Knowledge and Skills, and contain interdisciplinary lessons connecting Texas music with its history, geography, and culture. The rich history of Texas is presented through songs about the Alamo, cattle drives, and the six flags that have flown over the state. Songs bearing the titles of various Texas cities, such as “Amarillo by Morning,” “Houston,” “Galveston,” “Abilene,” “El Paso

City,” and “San Antonio Rose” provide a picture of the contrast between the rural landscape and urban centers. The diversity of the people of Texas is showcased through cowboy songs, ethnic music, and folk songs from various Hispanic regions, including Mexico, Spain, Puerto Rico, Argentina, Venezuela, and Cuba. Music of the Native Americans from the Southern Plains, Navajo, Sioux, and Iroquois is also featured.

The far-reaching impact of native Texan musicians, such as Willie Nelson, Gene Autry, Scott Joplin, Woody Guthrie, Buddy Holly, Roy Orbison, Tanya Tucker, and Brave Combo, and their diverse musical styles are explored in these resources.

Other popular music genres, such as mariachi bands and Tejano music are presented. Corresponding dance forms, such as ballet folklórico, are included.

It's Not Me; It's My Brain!
Erin E. Price (Martin Luther School)

Transcending global, cultural, and trauma-induced barriers, the music classroom can become a safe-haven for students of all kinds. Our duty as educators is to ensure that students within our classrooms are heard, understood, and provided for. When brain development is stunted by trauma, we are tasked with providing specialized instruction in the music classroom. Through trauma-informed accommodations, music teachers can cultivate an environment conducive to learning and maximize student potential.

This poster will offer data and observations into the world of “specials” in special education through the eyes of a general music teacher who currently develops the K-8 music curriculum for an Approved Private School, serving both community and residential treatment students with severe emotional behavioral disorders. Displaying data regarding implementation of supports in the special education music setting, this poster evaluates best practices for generating an environment that celebrates student success, eliminates further traumatization, and provides a mental safe-haven for students with traumatic pasts.

This poster addresses basic developmental repercussions of childhood trauma, including sexual and physical abuse, extreme poverty, and community-based trauma. Data for this poster presentation has been gathered through on-going evaluation of strategies to provide hurdle help for their students even when correcting “problem” or “target” behaviors, the development of lessons and assessments that are uniquely interdisciplinary, and various strategies to help increase student performance and participation opportunities, regardless of level of musical or intellectual ability. This poster seeks to provide alternative educational strategies to music educators in the general education and special education settings.

Passin' it on: Teaching and Performance Transmission Processes in Texas Hill Country Fiddling
Bryan Burton (West Chester University, retired)

Texas Hill Country fiddle music is an amalgam of styles and genres forged from such diverse elements as the “expected” traditional repertoire of breakdowns, reels, waltzes, jigs, hornpipes, and square dance tunes, to modern popular musics with touches of classical music, Mexican Maricahi, Native American fiddle tunes, Cajun styles from Louisiana, and, of course, the unmistakable sound of “Texas Swing.”

Because little of this repertoire (particularly the older melodies) has been transcribed, an aural means of transmission has evolved to preserve the music, performance technique, and lifestyle associated with Texas Hill Country music. Observation of this process reveals that: 1) music is frequently learned in a family setting; 2) teaching typical occurs in play-arounds with individuals taking turns playing melody to learn the tune; 3) learners seek out master players to learn specific tunes or styles; 4) teachers and learners often switch roles; 5)

age plays a minor role in selecting a teacher; 6) learning and performing is intergenerational in nature.

Data for this poster presentation were gathered through on-going (1998-present) research in fiddling competitions, informal lessons, and interviews and recordings of performers and master teachers in the Texas Hill Country (primarily in Burnet, Llano, and Gillespie counties northwest of Austin). Transmission techniques recommended for integration into public school music curricula—aural learning, family and community based interaction, interaction among generations of teachers and performers—as well as the evolution of teaching-learning methodologies blending the traditional techniques with typical instrumental practices are analyzed and discussed.

Reviving the Aural Skills Curriculum for the Millennial Learner
Susan Piagentini (Northwestern University)

College admissions standards paired with standardized testing in the public schools have led to a new type of music student. They must have exemplary academic achievements and lists of extracurricular activities to be considered for admission. Unfortunately, we witness the results of reaching that level of achievement and frenzy of extracurricular overload. The emphasis on standardized testing brings some learners to expect that an effective classroom model should only provide the answer. These students are master test takers who struggle with ideas of interpretation that could result in several possible ‘right answers.’ Many are so driven by an emphasis on striving for the perfection of 100% that they must be deprogrammed when they arrive in the Aural Skills classroom.

Developing a broad based musical literacy program for students will require skills that transcend beyond mere identification in isolated exercises, push us to include activities that aren’t about the grade and rebuild the excitement for learning where there are multiple paths to the ‘right’ answer.

The workshop will outline four main areas to reshape the Aural Skills curriculum, providing examples of creative pedagogies and approaches to reach these goals, while allowing time at the end for participants to share ideas.

1. Allow time to develop the inner ear - the ability to hear a score, or see sound.
2. Encourage students to disconnect from technology to develop deeper listening and attention skills.
3. Include contextual exercises
4. Relevance – include ‘their’ music AND that of their applied lessons and ensembles.

Social, Cultural, and Political Issues Related to the Garcia Family’s Introduction of Italian Opera to Mexico (1827–1829)

Barbara E. Lewis (University of North Dakota–Grand Forks)

Manuel del Pópulo Vicente García (1775-1832) was a leading Spanish tenor, prolific composer, and influential voice teacher of the time. He and his family (wife Joaquina Briones, son Manuel, and daughter Pauline) arrived in Mexico after having spent the 1825-1826 opera season in New York City during which time they had essentially introduced Italian opera to North America. Another daughter, Maria Malibran, did not go to Mexico directly but came at a later date to perform in the opera productions with the rest of the family. Their trip to Mexico (1827-1829) was for the express purpose of introducing Italian opera

to the people of Mexico City, yet the family encountered many problems when they attempted to do just that. During their stay, they became embroiled in controversies that were largely due to social, cultural, and political issues resulting from the emergence of post-colonial Mexico as an independent country. For instance, the García family had been invited to Mexico expressly to perform in Italian, thereby raising the cultural level of the population and demonstrating to Europeans that Mexico was becoming more progressive and international. Yet, one of the major complaints leveled at García was that the operas were performed in Italian and therefore could not be understood. This controversy as well as others, which were often motivated by the divisive political situation in the country, are detailed in the newspapers of the day and comprise a significant body of primary source material related to the García's groundbreaking performances in Mexico.

The Student-Run Reed Company: A Case Study in Entrepreneurship for Music Students
Doug Spaniol (Butler University)

Entrepreneurship is one of the most important issues in music higher education today, as evinced by the number of books, workshops, degree programs, and centers focused on the topic. Business schools have long valued internships and other 'hands-on' experience as effective means of developing entrepreneurial skills. This paper presents a case study in 'hands-on' entrepreneurial training for music students: founding and running a company that manufactures and sells bassoon reeds (with plans to add oboe reeds in the future). To the best of our knowledge, this is the first and to date only student-run reed company in the country. In founding the company, music students used their skills in bassoon performance and reed-making to collaborate with college of business students. Throughout this collaboration, all students developed valuable business skills in product development, budgeting, inventory control, manufacturing processes, web design, marketing, and accounting. The company and students within the company also faced personal and professional challenges related to time management, supply line logistics, and quality control. At the end of its first year, the company had created a sustainable and replicable business model and won a \$9000 award for best start-up. Since then, the company has transitioned to be fully run by music students with no involvement from the college of business or their students. Hence, it provides an ongoing platform for entrepreneurial education for music students. Lastly, this case study demonstrates the benefits and challenges of interdisciplinary collaboration for both faculty and students.

Wordless Functional Analysis Revisited
Nico S. Schüler (Texas State University)

Wordless Functional Analysis is a music-analytical method that was developed by the Austrian-British musician and musicologist Hans Keller (1919-1985) in the 1950s. The analytical method is unique in that the "analysis" is presented in musical sound only, without any words ("wordless"), and without any other analytical representations. For this purpose, Keller would "compose" an analysis in the form of a Functional Analytical Score ("FA Score") written for the same instrumentation as the work being analyzed and structured as a succession of an "analytical prelude," several "analytical interludes" (in between movements) and an "analytical postlude," all designed to be performed together with the original music. The 'analytical music' is supposed to emphasize procedures and musical material, its unity as well as contrasts, used by the composer of the piece being analyzed. FA Scores are supposed to demonstrate the rich "foreground diversity" of a piece of music, even emphasizing normally hidden aspects of the music. Now a largely forgotten analytical approach, this poster is designed to inform conference participants of its methodology with examples and explanations. Furthermore, this poster will make suggestions on how Wordless Functional Analysis could be integrated into college-level music courses.

Yoga for Musicians: A Review of the Research on its Physical, Emotional, and Cognitive Benefits

Lesley McAllister (Baylor University)

Research on the benefits of yoga has increased exponentially over the past thirty years, where researchers are finding scientific proof of its physical, emotional, and cognitive benefits. Its most recognized physical benefits for musicians include better body awareness, alignment, and joint health, with less tension, which can lead to a reduced potential for injury. Yoga increases the threshold of muscular excitability, which brings about quicker relaxation and quicker reflexes. Emotionally, yoga is a mindfulness-based practice that reduces anxiety and improves one's ability to cope with the demands of a musician's lifestyle. Research studies on musicians have found reduced anxiety as well as an increase in flow experiences during performance.

Yoga postures also have cognitive benefits, as well; studies on ADHD in child found a reduction in inattentiveness, hyperactivity, and impulsiveness. Yogic breathing assists with cerebral lateralization and oxygen consumption, leading to better cognition and concentration, and it also decreases brain wave activity. Unilateral breathing has been shown to increase spatial memory scores and increase cognitive performance. Practitioners of yoga believe that forward bends increase blood flow to the brain, balance poses improve concentration skills, and cross-lateral movements optimize the communication between the right and left hemispheres of the brain, which is essential to the development of higher reasoning and motor planning.

Yoga can instill the skills for efficient, healthy, and mindful practice as well as coping skills for reduced performance anxiety. In addition to discussing research findings, the presenter will demonstrate some yoga postures that have particular benefits to performing musicians.