

CMS POSTER SESSION II

Session II posters will be on display in the Regency Foyer on Friday, October 27, 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 Artist Entrepreneur: How to Prepare Students for the New Arts Economy

Rick Goodstein (Clemson University)

Eric J. Lapin (Clemson University)

The fact that enrollment in traditional higher education music performance programs has generally declined is undisputed. As detailed in the recent CMS report by the Task Force on the Undergraduate Music Major, progressive changes must be made. Ultimately, it's a simple supply and demand problem - with the steady decline of full-time performance-based arts careers over time, there are too many students graduating from colleges, universities, and conservatories in performance programs with a narrowly focused career path that cannot be realized.

As such, the panel will discuss ways for music educators in higher education to better prepare students with a range of skills beyond traditional performance study. The discussion will focus on progressive and innovative ways to prepare students to be Artist/Entrepreneurs better equipped to navigate the changed contemporary arts landscape. Topics for panel discussion will include fostering the creative, artistic, business, marketing, development, technological, and technical elements necessary to maintaining a career in the arts. Drawing on both research and collective experience as faculty, performers, administrators, and artist/entrepreneurs, this panel will explore specific techniques and content to best prepare music graduates for the new arts economy.

Facilitating Innovative Undergraduate Music Inquiry Projects: Rethinking the Research Paper

Deborah Pierce (University of Washington)

Over the past several years I have evolved a research project in an undergraduate Interdisciplinary Honors course focused on music in order to explore new ways of helping students discover and develop their thinking about music and the use of music information sources. Instead of a typical research paper, students are asked to take an interdisciplinary music topic of their choosing and with guidance, explore it throughout the term. The goal is for them to present their “expertise” on the topic to the class in the last two weeks of the quarter. Other project requirements include three iterations of a developing bibliography with research notes that culminates in a summative and evaluative annotated bibliography they share with the class. The project rubric requires them to integrate resources more explicitly and to reach beyond the basic ideas they have about research assignments. This involves deeply exploring the concept of inquiry and using my “realms of knowing” model as a framework. Elements of support for the work include modeling inquiry and in-class explorations, offering a required research room session along with optional one-on-one strategy sessions, and providing detailed feedback on each piece of the scaffolded project.

Results include better questions, more enthusiasm for the work, deeper and broader thinking and understanding, and more mature and innovative projects. This poster session will describe this unique pedagogical approach; introduce the model, project rubric and student support elements; and share student feedback about the experience.

The Impact of John Barnes Chance's Variations on a Korean Folk Song on Symphonic Band Repertoire

Alexandra Zacharella (University of Arkansas–Fort Smith)

Born in Beaumont, Texas, composer John Barnes Chance (1932–1972) composed *Variations on a Korean Folk Song* in 1965, shortly after winning the prestigious Ostwald Award from the American Bandmasters Association in 1966. Chance’s inspiration for the composition came from the glimpses of music and culture he experienced while stationed in Korea with the Eight U.S Army Band during the late 1950s. The composition freely uses the traditional Korean folk song “Arirang” for its five variations. Chance’s *Variations on a Korean Folk Song* has become a staple in the wind band repertoire and has been one of the most widely performed band compositions over the past 40 years.

This paper will explore Chance’s compositional use of the Korean folk song “Arirang” and the impact of the composition on symphonic band repertoire. *Variations on a Korean Folk Song* is incredibly popular in the band world, and this paper will also discuss common performance practices and offer insight into score study through understanding the origins of the folk song “Arirang”. Though John Barnes Chance’s compositional career was relatively short due to his untimely death in 1972, *Variations on a Korean Folk Song*, with its luscious melodies and hidden Orientalism has become a fascination among wind band conductors and performers.

***The Jazz Mass—The Evolution of Jazz from Secular Music to the Sacred* Derick Cordoba (University of Illinois at Urbana-Champaign)**

Although sacred elements have been part of jazz since its inception, it was 1959 that saw the creation of a legitimate Jazz Mass by Edgar E. Summerlin. The 1960s and 1970s saw an explosion of interest in jazz in religious institutions. Duke Ellington composed his three sacred concerts in 1965, 1968, and 1973 which occupy a place not only in the traditional jazz canon but a spiritual space as well. Mary Lou Williams, a devout Catholic, explored sacred works and jazz masses in the early 1960s, and continued do so up until her death in 1981. She led a campaign to see jazz accepted as part of a Catholic mass. Dave Brubeck composed his jazz mass as did many other less prominent figures during this era. I explore the transition of jazz from a secular music to one which occupied a sacred space in the religious landscape of 1960s and 1970s America. Working from recordings, historical accounts, interviews, and the jazz literature, I discuss the rise of the jazz mass as a legitimate music for worship. I explore this movement right up to the new resurgence and interest in sacred jazz of the last decade.

Making STEAM a Priority in a STEM-Oriented Society: Ideas for an Innovative and Inclusive University Curriculum

Alexandra Mascolo-David (Central Michigan University)

Jennifer Kitchen Schaeffer (Central Michigan University)

“Much research and data shows that activities like Arts [...] support and foster creativity, which is essential to innovation. Clearly the combination of superior STEM education combined with Arts education (STEAM) should provide us with the education system that offers us the best chance for regaining the innovation leadership essential to the new economy.”[1]

Both an art and a science, music has the power to engage the entire brain. We argue, therefore, that music can serve as a vessel to connect and integrate STEM and STEAM learning. At our institution, neuroscience and psychology-based courses have been developed and included in the general education and music curriculums; student interest in these classes resulted in high enrollments, frequent offerings, and successful student outcomes. Concepts from neuroscience-based “Music and the Mind” and psychology-based “Performance Anxiety Management” courses have been presented and applied throughout the University and community in

workshops, lectures, and community service, by faculty and students alike. Upon completion of these classes, students consistently exhibit increased self-awareness, -esteem and -confidence, and gain an understanding for the importance of music as a tool in their personal development.

This collaborative paper will discuss the experiences learned and benefits reaped from the symbiotic relationship between Arts and Sciences. It will provide insight into the value of student learning, and will further discuss ideas to showcase the importance of an accepted and implemented STEAM-oriented education.

[1] From the mission statement of www.steam-notstem.com

Modulations to Distantly Related Keys in the Music of Punch Brothers
Paul Thomas (Texas Woman's University)

The mandolinist virtuoso and 2012 MacArthur Fellow, Chris Thile, has a rich history of performing in a variety of styles and collaborating with musicians as diverse as Bela Fleck, Yo-Yo Ma, and jazz pianist Brad Mehldau. Thile's band Punch Brothers particularly exemplifies his musical adventurousness and flexibility. Despite its standard bluegrass instrumentation of violin, mandolin, acoustic guitar, banjo, and string bass, the music Punch Brothers creates stretches far beyond the traditional bluegrass genre and into areas of pop, classical transcription, and jazz.

Thile's ability to meld different styles into his songwriting is accomplished in-part by his sophisticated use of harmony. This poster will focus on a single harmonic concept found in numerous Punch Brothers songs: modulations to distantly related keys, in particular, keys a chromatic mediant apart. While common in music beginning in the 19th-century, these types of modulations are rare in folk and popular genres. Through the use of charts and musical excerpts transcribed by the presenter, this poster will show how:

Thile uses different types of modulations such as common-chord and phrase modulation to move to foreign key areas.

Distantly related keys serve in projecting the larger tonal trajectory of Punch Brothers songs. Modulation is used to support and illuminate a song's lyrical narrative.

This poster will be of interest to those in areas of popular music, music theory, songwriting, and instructors looking for contemporary musical resources in teaching theory.

Music, Literacy, and Media: Autistic Children's Responses to a Poem Presented in Three Different Ways
Monica Gonzalez (Texas A&M University-Kingsville)
Catherine Tu (Texas A & M University-Kingsville)

This study investigated the effects of delivering a poem through traditional materials, iPad, and music on the occurrence of challenging and academic engagement behavior for two Mexican children with mild Autistic Spectrum Disorder (ASD). Twelve training sessions were conducted and video-taped. Data were collected on the percentage of intervals with the challenging behavior and academic engagement using the 10-second interval recording and coded using a data analysis program Scribe 4.2 (Duke & Stammen, 2011). This program allows users to label events in digital video recordings, summarize event timings, and play back labeled events in customized configurations. Both participants demonstrated higher levels of challenging behavior with lower levels of academic engagement during the traditional materials condition and lower levels of challenging behavior and higher levels of academic engagement in the music condition. This study poses questions for the

professionals in the field of primary music education who are concerned with media, music, and literacy.

Perceived Preparedness for Urban, Suburban, and Rural Teaching by Connecticut Music Educators
Amorette Languell (Northern Michigan University)

The purpose of this research was to build on previous studies regarding teaching preparation for urban, suburban, and rural settings. An online survey was designed to collect the following information from each music educator: school setting attended as a student, school settings for fieldwork opportunities and student teaching experiences, and school setting in which they currently teach. The survey included thirty-one multiple-choice questions and one open ended question. The research questions were: (a) How did your undergraduate music education program/master's certificate program prepare you for your first job in Connecticut? (b) What do you think was missing from your pre-service education?

Participants were forty-nine Connecticut music educators who were directed to respond to survey questions pertaining to their pre-service education, perceived preparedness when entering the field, and current teaching situation. Sixteen male and thirty-three female educators, with teaching experience ranging from one year to sixteen or more years, responded. Results indicate that even though the majority of respondents had the opportunity for field experiences in multiple settings and settings different from those that they attended as a student; these educators did most of their field experiences and student teaching in a setting similar to where they themselves attended school. Ultimately, the majority of the respondents are currently teaching in a setting where they had neither field experiences nor experience as a student. Some implications for future practice may include additional discussions and coursework to be included in pre-service music education and adjustments to field experience and student teaching requirements.

So Free am I: Unifying the Music and Poetry of Ben Moore's Song Cycle
Deborah Popham (Sam Houston State University)

American composer Ben Moore created the song cycle *So Free am I* in 2005, as a commission by the Marilyn Horne Foundation and the ASCAP Foundation/Charles Kingsford Fund. This cycle consists of seven songs for soprano and piano, with each song containing the poetry of women poets. Moore intended for this cycle "to address women's experiences by women authors from various times and cultures" (Moore, introduction to the cycle). Despite the texts ranging from sixth century B.C. to 1968 and including such diverse cultures as ancient India, England and the United States, there are unmistakable identifying themes of breaking free from oppression throughout the songs. Further, the texts reflect on the plight of women and celebrates their strength over time.

By uniting the texts with music, Moore composed motives, which thematically connect the songs musically. The compositional figure on which he set the opening words of the first song, "So free am I" is heard in variation throughout many of the songs, reminding the listener of the poetic theme without the need for text. In addition, the second song begins with new thematic material, which recurs in the final song, bringing together songs on a theme of weariness. In this way, Moore connects vastly different poems in a manner that is poetically and compositionally interesting. This innovative work represents a contemporary look at the female perspective through song.

A Sydney Serenade: Reflections on the CMS 2017 International Conference
Heather MacLaughlin Garbes (University of Washington)

The 2017 CMS International Conference took place July 9–13 in Sydney, Australia. This poster offers a visually appealing report of the conference for the CMS membership. Text comes from the post-conference report and conference attendees provide accompanying photos.

CMS International Conferences take place every other year. This poster not only documents a significant event in the CMS portfolio but also generates awareness of CMS's international initiatives. It also provides a focal point for conference attendees to reunite and reminisce about their shared communal experience in Sydney.