

## CMS POSTER SESSION II

Session II posters will be on display in Kitsilano Ballroom A–C & Foyer on Friday, October 12, 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.

### *Demystifying Oboe “Voicing”: Approaches to Tongue Positioning*

Jacqueline Leclair (McGill University)

Angela Schleihauf (McGill University)

In all wind playing, the tongue must be positioned appropriately so that notes respond easily, accurately, are in tune, and have a full tone. The findings of an interview process with eight professional oboists in North America (specifically Halifax, Ottawa, Toronto, Vancouver, Albuquerque, New York, San Francisco, and Tempe), are presented through the framework of two main pedagogical approaches classified as “music first” and “descriptive.” These teaching strategies will be outlined through visual references, and quotes from participants, with a focus on the use of singing and vowel sounds as a means to impart the skill of voicing to students. While this poster uses the oboe as the instrument of focus, voicing is a skill that all wind players use, and thus the teaching strategies are universal.

### *The Effect of Cooperative Listening Practices on Student Critical Listening Analysis and Social Presence in Face-to-Face and Online Delivery Methods*

Elizabeth Hoover (Miami University)

In today’s global society, technology has made individual listening the most convenient way to experience music: by watching YouTube videos, creating playlists, and placing headphones in ears, people limit what they hear and how they listen. Such lack of interpersonal communication in listening is exacerbated by increased anonymity in university music appreciation courses taught in large-lecture settings and online. This study investigates the effect of cooperative listening practices on critical listening analysis and social presence in music appreciation courses primarily for non-music majors.

For 3 semesters, the author introduced an intervention to a largely populated music appreciation course, taught face-to-face, that placed undergraduate students into small online groups. In these groups, students helped one another in the analysis of elements of music, historical style, and issues of cultural relevancy. Data from *Norton Inquisitive Online Listening Guides for the Enjoyment of Music, 12<sup>th</sup> ed.* was collected before and during the intervention to assess improvement of critical listening analysis. To evaluate the significance of the online groups in fostering community, or social presence, data from the Social Presence Community of Inquiry Survey Instrument developed by Arbaugh, J.B., et al. and validated by Swan, K., et al. for online learning was also collected before and during the intervention. The results of these assessments, in addition to a summative Cooperative Listening Survey, demonstrate how online learning pedagogies facilitate critical listening while simultaneously increasing a student’s ability to support their peers in the classroom.

Commented [DG1]: Italicize here? Is this a book or a website?

Commented [PP2R1]: Yes, a book title.

*El Sistema in the US: Navigating a Global Discourse within Local Underserved  
Communities and Higher Education*  
**Christine D'Alexander (Northern Illinois University)**

El Sistema, or “The System” began in Venezuela in 1975 through José Antonio Abreu’s mission of using music as a tool for positive social change amongst the nation’s most underserved, at-risk populations of children. Built upon the ideals of social values, intensive, collective musical learning, access and excellence, and equity and inclusion, the explosive growth of El Sistema is said to be “rewriting the agenda of music education in the West.” Over the past decade, El Sistema programs have increased in number in the U.S., promoting principles of strong social integration and empowerment amongst young musicians and forming symbiotic relationships amongst performance and practice.

As El Sistema continues to expand, we must critically examine several points of contention, as these programs are not without challenges or criticisms. It is also of importance to navigate ways in which El Sistema’s ideals and practices can positively impact the lives of children and communities located in underserved areas and explore meanings for higher education and pedagogical practices for pre-service teachers. This paper also focuses on the notions of social responsibility and social awareness amongst diverse communities and its’ members, and the creation of culturally diverse curricula with immersive pedagogical training and community engagement in university settings. Lastly, it explores implications for higher education focusing on effectively preparing socially conscious music educators to work in culturally diverse contexts.

*Extracting Articles, Presentations, and Workshops from your Thesis or Dissertation*  
**Stephen Zdzenski (University of Miami)**

Student researchers in music commonly have difficulty converting their completed thesis, document, and dissertation research into articles, presentations and workshops because of the difficulties in translating from a large form to a shorter form. This presentation provides a systematic approach toward creating professional articles, research posters and practitioner workshops, and lecture recitals from your completed student research. Determine what to include and to eliminate, how to use material in a new context, and to extract findings that support research-based practitioner strategies. Beginning researchers should be able to create articles based on their student research, literature review papers, and practical workshops and lecture recitals based on their research work.

*Forgotten Voices: Integrating Women Composers into the Undergraduate Voice Curriculum*  
**Martha L. Thomas (University of Georgia)**  
**Stephanie Tingler (University of Georgia)**

The voices of female composers are continuing to be forgotten, and musical heritage is being undermined by the absence of their work from the collective conversation and performance canon. Through incorporating the work of researchers in women composers and song literature, the presenter has developed an interactive curriculum with the cooperation of students in vocal pedagogy and the applied voice studio that seeks to reintegrate these lost contributions.

In the undergraduate vocal pedagogy curriculum, enrolled students are assigned to evaluate and classify individual pieces by composers for potential student study. Employing a traditional rubric for literature analysis, students assemble a catalogue of repertoire suitable for middle school, high school and pre-collegiate voices. In the applied voice studio, students are assigned a work by a woman composer to research and perform. This examination incorporates life, influences and development of the composer, and an exploration of the lyricist as well. Interactive activities are writing journal entries as the composer or correspondence between composer and

lyricist. As a component of this proposed presentation, exhibits of student assignments and live performance of works by female composers are featured.

Utilizing this inclusive women composer curriculum not only involves pre-service music educators in assessment of potential solo literature, but also encourages potential vocal instructors and performers to approach their vocal works from an intimate vantage point. Embodying the past evokes remarkable outcomes, encouraging immediacy in communication and artistry, and most importantly, reshaping attitudes about equal opportunity and consideration for female composers.

*The Fusion of Jazz and Klezmer Music – Works for Saxophone*  
Steve Torok (MiraCosta College)

This lecture-recital features new music for jazz ensemble featuring tenor saxophone that combines the influences of modern jazz, jazz fusion, and traditional Jewish klezmer music. Jazz is an improvisational music that absorbed African and Western European influences and ultimately fused them into a completely new genre. As such hybrid scales outside the Western system, such as the blues scale, were developed and used heavily. In a similar vein, klezmer is an improvisational music that utilizes its own system of hybrid scales that are generally foreign to the tonal system in Western music. Perhaps this similarity offers a reason why the two disparate types of music seem so compatible. The specific highlighted works are based upon traditional Jewish melodies collected by an ethnomusicologist in Eastern Europe. That melody was absorbed and transformed by the composer/arranger/performer. Improvisations are based upon scale structures found in Western jazz and in traditional klezmer music. As demonstrated here, the musical blending of jazz and klezmer offers a fresh and innovative musical syntax to composers and performers wishing to expand the boundaries of traditional jazz composition and performance. The lecture includes an overview of the musical elements, describe the musical structures underlying the work, and offer an explanation as to why the musical marriage is so exciting and satisfying. The composer's performance of the works on tenor saxophone is accompanied by a pre-recorded track. A PowerPoint presentation, along with audio examples, also highlights and illustrates the various musical components of the work.

*A Musical Renaissance: The Reestablishment of a Music Department*  
Julia Mortyakova (Mississippi University for Women)

Are you trying to build a department or a program? Or are you trying to reestablish your program in the region, in the eyes of prospective students, other academics, community or potential financial donors? Are you interested in increasing diversity in your student body? Are you struggling with student recruitment/retention, faculty searches/retention, and having enough finances to host events, bring guest artists, etc.? Are you worried about an upcoming accreditation or program review? If you answered "yes" to any of the questions, then this session is for you!

The speaker of this session describes how a small department of music within 5 years tripled its enrollment reaching the highest enrollment on record while raising the admission criteria and academic standards. Additionally, the department was able to add new staff/faculty lines, increase its budget, establish itself as the epicenter of musical activity in the region, successfully complete NASM reaccreditation, move into a new building, and host a plethora of conferences, some gaining international recognition. This level of activity placed the department and the institution into a musical spotlight both within academia and in the community.

Our commitment to diversity has resulted in a department that is truly diverse in gender, race, ethnicity, nationality, sexual orientation, age, veteran status, religion, and language. We successfully established a culture of inclusion, a supportive community.

Commented [DG3]: This paragraph reads like a sales pitch. Unnecessary?

Commented [PP4R3]: okay as is.

The goal of this session is to share the speaker's experience as chair of this department and supplement the presentation with ample time for discussion.

*Music Teachers' Perceptions of Gender in Secondary School Choral Education*  
Mary Ann East (Boston University)

This study examines gender perceptions held by high school choral directors through four qualitative case studies to see what, if any, gender biases were held by the directors and how, if at all, these biases affected their classroom behavior. The participants included two men and two women, each in different stages of their teaching careers, ranging from three years' teaching experience to over thirty years and nearing retirement.

Interviews were conducted to gather information about each director's background and experience. Each director was then observed working with a mixed ensemble and a single-gendered ensemble. After directors had an opportunity to review transcripts from interviews and observations, exit interviews were held. The results revealed several themes around power, male dominance, and gendered language. The study found that all of the directors displayed forms of gendered language and stereotypical masculinity in interactions with their choirs. One director in particular displayed blatant male dominant attitudes in his treatment of his women's choir, and all directors faced challenges of recruitment due to the effects school scheduling structures had on their programs. Choral directors' gendered perceptions, whether conscious or unconscious, influence decisions regarding repertoire, teaching strategies, and language used in the rehearsal room. Understanding these influences can help directors make better choices to create a more unbiased learning environment.

*One Bite at a Time: Writing in Harmony Class*  
Jennifer Shafer (University of Delaware)

Writing about music is rightfully lauded as a challenging task. For an undergraduate already struggling to apply music theory concepts in analysis, the thought of describing these concepts and implications in writing can be daunting. This project presents a series of small-scale writing assignments used in a freshman-level harmony class to introduce the skill of writing about music. Prior to each writing assignment students work individually and in groups to complete specified analysis tasks which provide the necessary information to respond to prompts for a short paper. Thus, the act of writing becomes the primary task, since content is already learned. A subsequent peer review process gives students the opportunity to learn collaboratively and practice giving useful critiques.

This scaffolded design allows students to gain experience writing about music in an environment that guides the content of their papers through carefully crafted prompts, which encourage critical thinking and engagement with issues of performance and musically informed decision-making. The instructor can also adjust expectations relative to the material accomplished in class, providing altered prompts or additional materials. Students are invited to edit their papers after receiving feedback, decreasing concern over assessment and encouraging focus on the final product.

Commented [DG5]: First person okay? What to do about past tense?

Commented [PP6R5]: okay as is.

*Play and Sing! An Integrated Pedagogical Approach with Aural Skills in Group Piano Musicianship Instruction*  
**Yeeseon Kwon (Roosevelt University)**

Written Theory, Aural Skills, and Piano Musicianship- also referred to as Keyboard Skills or Class/Group Piano- are among the formative courses for any music major in the first two years of undergraduate music study. Often these skills and classes are taught as silos of learning. Instead, the presenter has modified and developed an integrated pedagogical approach and instructional strategies to develop functional piano skills, as well as reinforce theory concepts and aural skills. This comprehensive approach combines musical strengths of singing and ear training, and couples it with piano pedagogy to help students learn music more comprehensively and develop piano skills.

Aural skills activities such as sight-singing and ear training exercises can similarly be adapted to develop reading skills in piano, and especially sightreading skills by having student sing the melody in solfège while playing one clef, or by having students sing the melody first with solfège syllables and then by playing and singing at the same time. Keyboard transposition and sightreading skills that connect the ear to hand can improve piano playing facility by training students to hear key and intervallic relationships and transfer that aptitude to piano playing.

This interactive session includes demonstrations of aural skills techniques that integrate the pedagogical process to develop functional piano skills. Teaching tips and demonstrations of an integrated approach to teaching functional piano skills include teaching and practice strategies and covers a variety of topics including playing diatonic triads, chord progressions, harmonization skills, and choral and instrumental score reading.

*Practice Planning for Peak Performance and Avoidance of Musculoskeletal Overload*  
**Kathryn Ananda-Owens (St. Olaf College)**  
**Christine Guptill (University of Alberta)**

Join a Canadian occupational therapy professor and a U.S. music professor in an interactive workshop considering the risks associated with music practice and performance and examining strategies to minimize those risks. We consider the differences between individuals and between instruments, the environments in which our students practice and perform, the merits of warm-up and cool-down protocols, the benefits and potential pitfalls of stretching, the importance of stress management, nutrition, hydration, and sleep, and the research on the importance of practice breaks. The presenters will share their experiences as part of interdisciplinary care teams and introduce models for collaboration between music faculty and health care providers. Participants will receive practice plans for multiple student scenarios, including plans that make use of visualization, audiation, and other non-playing practice techniques.

Commented [D67]: More future tense (change?)

Commented [PP8R7]: Yes, changed.

*Sense of Belonging and Institutional Commitment: Some Similarities*  
**Zachary Morgan (California Institute of the Arts)**

The sense of belonging and institutional commitment of faculty members are largely reflective of how the faculty member perceives the inclusiveness of their college or university. A survey collecting data regarding sense of belonging, institutional commitment, and several other variables was distributed to music faculty across the United States, with 986 respondents largely representative of the profession as a whole providing data.

*Specifications Grading, Self-Regulated Learning, and Graphic Syllabi: Teaching Innovations  
from Linda Nilson Applied to Music Classes*  
**Robert Willey (Ball State University)**

Linda Nilson is a leader in university teaching training, and her techniques have been used in a wide range of disciplines. This report focuses on applying three of her methods in a variety of music classes.

Specifications grading can be a useful alternative to the currently broken grading system. It restores rigor and raises academic standards, helps motivate students, clarifies expectations, increases self-determination, saves faculty time in grading and subsequent negotiations, and provides a reliable indication of the achievement of course outcomes. Students must meet all the requirements of an assignment in order to get credit for it, and no partial credit is given. A system of tokens is included to allow students to redo or turn in late a certain amount of work.

Self-regulated learning fosters the development of reading skills and study habits, and helps students become independent, lifelong learners. Including instruction in learning techniques and having students reflect on their process helps them gain control over their emotions and behavior. It also develops transferable skills that serve them in whatever career they choose after graduation, increasing their chances of economic survival.

Graphic syllabi present a roadmap whose structure is more easily assimilated and retained than traditional text-based material. It is visually more efficient, requires less working memory, and presents the “big picture” and interrelationships between course topics in a ready-made structure that is more easily processed.

The results of applying these techniques in songwriting, music industry, and capstone project classes are shown in this presentation.

*What is Inclusion and Diversity: Exploring Definitions and Practical Ideas from Students,  
Faculty, and other Professionals*  
**Gene Trantham (Bowling Green State University)**

The core missions of The College Music Society are to “promote musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction.” As a new generation begins to populate graduate programs and the academy, there is an even greater push for faculty and administration to embrace the ideals of diversity and inclusion. But what do the terms diversity and inclusion mean to various members of the professional field, regardless of rank or professional status? A diverse teaching style might include new repertoires typically removed from the canon. An inclusive approach might incorporate pedagogies on how to teach students from diverse backgrounds as well as students with disabilities or special needs. In terms of accessibility, the emergence of the importance of health and wellness has also instigated dialogue for musicians that have been injured through practice and performance. This panel, comprised of both faculty and student members of CMS, engages in a conversation about the broad definitions of diversity and inclusion and bring forth practical ideas on how all musicians, scholars, and educators can be inclusive in their teaching, engagement, and study.