

## CMS POSTER SESSION I

Session I posters will be on display in the Regency Center Ballroom on Thursday, October 24, from 10:00 am – 3:45 pm. Presenters will be on hand to interact with attendees regarding their work from 2:45–3:45 pm.

### *An Examination of Financial Expenditures in American Tertiary Music Schools, 2004–2018*

Michael Thrasher (Florida State University)

Due to rising tuition rates, the prevailing narrative regarding higher education in the United States is that the cost of providing educational experiences is rapidly increasing. However, the cost of operating an institution or an academic unit is not definitively linked to the price in tuition paid by students. The published literature contains little objective data to demonstrate the cost of delivering an education in the field of music, or how the costs have changed over longer periods of time. The purpose of this study is to examine the median financial expenditures of music units in American colleges and universities in a longitudinal manner, with emphasis on unit spending per music major student.

Utilizing data from the Higher Education Arts Data Services (HEADS) project, median music unit expenditures were compiled and adjusted for inflation. Analysis of the information indicates that music unit expenditures increased by 9.6% during the years 2004-2018. Private institutions consistently spent more per student than public institutions, and small units tended to be less efficient than larger units. In addition, music units at associate-level schools spent 28% less per student than baccalaureate units, and 32% less than those at doctoral institutions. Although overall music unit spending during this period did show increases, tuition prices increased at a substantially faster pace, with tuition rising by approximately 47% during the same time frame. Additional analysis of long-term financial data may yield insights into the nature of music instruction in higher education and assist in strategic planning exercises.

### *A New Way of Understanding Curriculum: The Overton Window and Music Theory Pedagogy*

J. Wesley Flinn (University of Minnesota, Morris)

Music theory pedagogy faces competing pressures. The force of received wisdom (the traditional undergraduate curriculum) pulls in one direction, while documents such as the CMS Undergraduate Task Force Report pull in a different direction by challenging the makeup and relevance of the curriculum to contemporary students. Institutional inertia – referring to both institutions of higher education and the discipline of music theory – is perhaps the strongest pressure. This poster examines the pedagogical acceptance of differing approaches/techniques in theory textbooks to offer a critique of how the discipline evolved and to propose ways that the discipline may adapt to changing pedagogical environments.

To show pedagogical acceptance of various analytical approaches, the project starts with a concept from political science. The Overton window shows what policies are acceptable in public discourse. This concept is adapted to show the range of acceptable approaches in music theory pedagogy by tracing three techniques from creation to acceptance in mainstream textbooks. Not every concept will be equally represented, of course, but this should give a fair idea of what is and what is not considered part of the received wisdom of music theory pedagogy. Since few concepts ever leave the curriculum, the window is not being moved but expanded, and this presents additional challenges.

Use of the Overton window will give teachers, scholars, and textbook authors the missing elements of curricular critique – historical narrative, understanding of disciplinary forces, and supporting material – to craft a curriculum that is neither a parroting of received wisdom nor unduly faddish.

*Building Bridges through Strategies to Teach World Music: Guiding Students Towards Dismantling Stereotypes and Building More Equitable Worldviews*

Amanda Christina Soto (Texas State University)  
Yona Stamatidis (University of Illinois Springfield)  
Kinh T. Vu (Boston University)

The goals of world music courses include not only learning the sounds of music from different parts of the world but also learning how these sounds relate to different value systems and social organizations. Many instructors find accomplishing the latter goal difficult because students arrive in college classrooms with many preconceived notions about cultures around the world. So, how can instructors help students come to acknowledge their unconscious assumptions and guide them to understand why they have these stereotypes? And how do they encourage them to grasp and interpret viewpoints and values that challenge their own worldviews?

This poster will offer strategies to help students dismantle stereotypes and help students build bridges across cultures. The strategies presented will include examples that take place in different types of courses offered in a music degree program. Case studies of providing opportunities for students to study and interact with master musicians through experiences at the home institution and/or through study abroad opportunities and practicing an internationalized musical pedagogy both on and off campus that creates opportunities to bridge a span of cultures through thoughtful planning and artistic practice will be included. Examples of transformation in student understanding through embodied musical practice and discussion activities that mirror real-world debates will be offered. Transformative social justice learning and culturally relevant pedagogy activities in both ethnomusicology and music education courses will be presented.

*Catering Group Piano Curriculum through Technology for the New Generation*  
Chee Hyeon Choi (Bradley University)

Approaches to collegiate group piano instruction need to adapt to the rapid societal changes that influence the newer generation's perception of music. Collegiate group piano classes can be a stepping stone for cultivating a wider range of audiences by incorporating music found in popular culture. Since higher education music curriculums require keyboard proficiency to all music majors, group piano programs have played an important role of training music majors. Advances in consumer technology have drastically changed the ways people access and appreciate music. As a result, teaching materials in the existing group piano curriculum have become quickly outdated. Although principles and ultimate teaching goals should remain the same, teaching methodologies and materials should continuously be modified accordingly to increase students' engagement in learning. The newer generation of students prefer the class content to be more practical and to satisfy their personal interests. To meet these expectations, numerous sound-manipulating features of digital keyboards can be used to increase students' interests. Utilizing a wide range of samples and sound effects, students can perform their favorite soundtracks from movies or video games they are emotionally attached to. Students no longer recognize folk tunes that have been sung or used for harmonization exercises but prefer to listen and play music on their playlist stored in their mobile devices. This presentation will demonstrate the use of digital keyboards in a group piano setting for introducing approaches to increase student motivation. Videos of instructional methods, student projects, and example repertoires will be highlighted.

*History of Rock—Does it Work Online?*  
Wendell R. Davis (University of Texas Rio Grande Valley)

Music and liberal arts departments are always searching for new ways to engage both majors and general education students. Rock music history attracts students who learned about ‘historical rock’ from their parents and encompasses the music they are sharing with their peers today. Studies indicate that the average student spends much more time listening to music every day than they do studying; the motivation to learn about the subject is strong. Seat time classes in History of Rock generally have more interest than can be accommodated, so an alternate method of instruction to reach more students with less contact time must be found. That method is the fully online course. Having taught History of Rock online for several years, I will outline the advantages and disadvantages of teaching online, illustrate the way the content is typically presented, overview course navigation, and point the viewer toward several possible avenues of building his/her own course or working with software already available (Connect4Education).

*Rethinking Applied Music Instruction: Prioritizing Compassion and Curiosity in the Studio*  
Laura Talbott-Clark (Oklahoma State University)

The teacher-student relationship in applied instrumental instruction serves as the centerpiece of a collegiate musician’s education in performance. Historically, this relationship flows mainly in one direction, with the ‘teacher as expert’ and the student as passive receiver: meetings are focused on identifying and fixing ‘what is wrong.’ In many ways, a performer’s training neglects and negates the essential elements of what it means to be an artist. In an attempt to evoke an alternate vocabulary of teaching for music instruction, this poster will suggest pedagogical techniques based in mindful inquiry that prioritize the creative nature of the teacher/student relationship by cultivating the fluid exchange of ideas and the exploration of individual expression. This poster will offer insights into the creative process and teacher/student relationship that can apply to any field of study.

I will identify pedagogical practices based in mindful inquiry as ways to enrich the teacher/student relationship in the applied music studio: how the teacher can guide the student in reframing the learning experience, moving from a product- to process-orientation. I will present how to establish a non-comparative environment that emphasizes the uniqueness of each student’s talent and career path, informed by using contemplative practices as an entry into the creative process. Finally, I will present teaching techniques that help students more mindfully experience their own practicing and performing. Most importantly, this poster aims to describe a manner of mentorship that honors a student’s innate creative potential, holding compassion and curiosity as the guiding values for each interaction.

### *Strategic Incompletion in Clara Schumann's Lieder*

Michael Baker (University of Kentucky)

The abstract notion of completion is a central concern for many approaches to music analysis. We regularly speak of the completion of formal sections, the completion of motivic processes, the completion of narrative journeys, and so on. Accordingly, the strategic use of musical incompletion would be a marked musical event, one that could effectively portray similarly marked aspects of a given poetic text. In this paper I examine songs by Clara Schumann (1819–1896) that explore the notion of strategic incompletion of their melodic and harmonic structure in two interesting ways: (1) delaying the first appearance of the tonic harmony until nearly the end of the song through an expanded auxiliary cadence, and (2) establishing the tonic harmony early on as expected but concluding on the structural dominant, resulting in a permanent interruption.

“Das ist ein Tag, der klingen mag” is structured in the first manner, beginning with a long dominant prolongation and reaching the tonic harmony only in the song’s final measure. In contrast, “Die stille Lotosblume” establishes the opening tonic as expected but ends on an unresolved dominant seventh sonority. The attendant lack of closure artfully sets the questioning tone of Emanuel Giebel’s poem. These two techniques represent opposite ends of a spectrum, with structural incompletion directed either at the opening or conclusion of the song. Such deep-level incompletion is rich with expressive potential, and in the hands of a creative composer can depict any number of musico-poetic sentiments in a song.

### *The Transformative Power of Mindfulness in the Applied Studio*

Elizabeth Packard Arnold (University of Kentucky)

In my twenty-plus years of teaching, the number of students bringing anxiety, depression, and other cognitive dysfunction to their lessons has dramatically increased. My own experience with Mindfulness Based Stress Reduction (designed by John Kabat-Zinn) helped me realize the advantages of incorporating mindfulness skills in applied lessons to free the physicality of the body. The need to serve my students inspired me to become a certified instructor in KORU Mindfulness, a program specifically designed for college students, that has become a university initiative at my institution.

The purpose of this poster presentation is to illustrate the tenets of mindfulness outlined in Kabat-Zinn’s Full Catastrophe Living, (non-judging, patience, beginner’s mind, trust, non-striving, acceptance, and letting go), in relationship to their use in the applied music studio, and to provide suggestions to implement these principles in student lessons. Moreover, I will examine the practice of loving kindness, which assists students in transforming their attitudes towards learning and performing as well as helping them form healthy attitudes towards themselves and others. Furthermore, I will review a course designed by University of Leeds professors, Anne-Marie Czajkowski and Alinka Greasley, who created a course specifically for singers that is modeled on the eight-week MBSR format. Based on the observations of this course, I will assess the value of such programs for singers based on experiences in my own studio in addition to their potential benefits for other musicians.

*Title TBA – Poster from the CMS Student Advisory Council*

Abstract Pending