

CMS POSTER SESSION II

Session II posters will be on display in the Regency Center Ballroom on Friday, October 25, 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 Inbox Full of Music: Teaching Composition over the Internet

Kyle Vanderburg (Valley City State University)

This presentation addresses the challenges and successes of maintaining a completely-online composition curriculum.

A Seat at the Table: How Instructional Methodology Impacts Student Perception of Course Material

Jared Rixstine (Independent Scholar)

Though the discourse surrounding instructional methodology in collegiate music classrooms spans decades, arguments up to this point have been drafted based solely on learning theory and student performance without including quantitative data on student perspective and motivation. By identifying and surveying more than forty students who have completed unique Group Piano courses in both a content-centered (instructivist/objectivist) and a student-centered (constructivist) classroom, data is collected which suggest that instructional methodology not only directly impacts student performance but also motivation and retention. Overall, the data overwhelmingly show support for constructivist classrooms. For instance, 35% of students in a content-centered Group Piano classroom view the course as either negative or somewhat negative while less than 5% of these same students feel similarly about their Group Piano course with a constructivist methodology. Concerning motivation and the ability to achieve their goals in the course, 67% of students felt either neutral or positive about their ability in an instructivist classroom as opposed to 96% in a constructivist environment. As the data are studied more in-depth, other significant trends appear which might alter the collegiate music educator's approach to collegiate classroom music pedagogy. As the only study built upon self-reported student data, this missing component to the corpus of research regarding classroom music instruction is a crucial piece of the pedagogical puzzle. This study has twofold importance — first, it fills a gap in the pedagogical literature and second, it suggests a modified approach to instructional methodology for maximizing student motivation and performance.

Before, During, and After World War I: Popular Songs, Art Songs, and Piano Duets from an American Music Parlor

Aaron Ziegel (Towson University)

This poster shares the lived experience of music-loving Americans through the music they might have heard and performed in their music parlors during the 1910s, the decade that encompassed the United States' involvement in World War I. The parlor was an intimate venue for music making. Popular songs, art songs, and piano duets all coexisted comfortably in this space.

A panoramic selection of pieces traces the emotional trajectory of the wartime experience. An "Intermezzo" by Leopold Godowsky and an "idealized" American Indian song by Charles Wakefield Cadman evoke an idyllic sense of life at home before the conflict, soon to be interrupted by the horrific aural imagery of Alfredo Cassella's "Pages of War." Patriotic popular songs and marches by Billy Baskette, Arthur Hadley, and John Philip Sousa capture the enthusiasm with which patriotic Americans enlisted in the cause, while selections from Irving Berlin's "Yip, Yip Yaphank" poke fun at army training camp life. The loss, suffering, and sacrifice of wartime service is memorialized in settings of McCrae's poem "In Flanders Fields" by Charles Ives and Arthur Foote. Upon returning home from the war, soldiers were greeted by the sound of ragtime, represented by one of Henry Gilbert's "American Dances."

This program celebrates the centennial of the United States' first observance in 1919 of Armistice Day (now known as Veterans Day) and President Woodrow Wilson's stated goal "to reconstruct [the world's] shattered order and to work out in peace a new and juster set of international relations.

Placing Ornaments Authentically in Scottish Fiddle Airs: A Study in Stylistics

Melinda H. Crawford Perttu (Westminster College)

Scottish fiddle tunes are frequently published containing only the primary pitches and general rhythms. Ornaments or slurs are traditionally not written and are improvised. There is a variety of accepted stylistic conventions for ornamenting melodies, and the manner in which a fiddler does so eventually becomes the performer's unique musical fingerprint. However, while the technical attributes of producing the ornaments can be easily identified and taught, where a performer places the ornaments within the context of the structure of the melody has not been systematically examined. This study investigates where expert Scottish fiddlers placed ornaments within the structure of the slowest of Scottish tune types, the air. A series of airs that were recorded by leading Scottish fiddlers were examined to determine where within the melodic structures of the tunes the artists had performed some type of ornament. These fiddlers' performances of the tunes were compared, and their placements of the ornaments were analyzed for trends. Results indicate that authentic Scottish ornaments appear consistently correlated with seven formal structures within typical Scottish airs. These trends establish explicitly how a violinist might learn to perform a Scottish fiddle tune in a style that is consistent with expert Scottish fiddlers. Additionally, this research is important not only for Scottish fiddling, but also for fiddling styles for which it was developmentally influential such as Bluegrass, Appalachian, and Old-Timey. Understanding the context of ornament placement in Scottish fiddling may elucidate similar structural or ornamental tendencies in the related American styles.

Preparing DMA Candidates to Win Tenure-Track Jobs

Gerald Klickstein (Independent Scholar and Consultant)

Designed for faculty, administrators, and DMA candidates, this poster will explore curricular innovations and career advising strategies that empower doctoral students and alumni to succeed in academic job searches.

To begin, the presenter, a veteran professor and career adviser, will summarize the competencies and accomplishments that performers and composers need to compete for tenure-track positions. By comparing those qualifications to typical DMA curricula, the presenter will argue that DMA programs leave most graduates underqualified for today's faculty roles.

To close that qualification gap and thereby increase candidate opportunities, the presenter will propose a two-pronged approach. One prong involves equipping an institution's career center to provide inclusive services to DMA students. Such services outfit domestic and international candidates with professional materials and websites as well as job search, application, interview, and negotiation techniques.

The second aspect entails the implementation of an efficient curricular pathway, one that fits within existing DMA course sequences at minimal cost and enables candidates to incrementally acquire the knowledge, skills, experience, and materials that optimize their job-readiness. The curricular elements first examine the structures and economics of 21st century U.S. higher education institutions. Students then learn about the qualifications that institutions seek and map out strategies to build those qualifications. For example, the presenter will show avenues for DMA candidates to gain teaching, recruiting and governance experience, become tech-savvy, cultivate networks, publish peer-reviewed work, deliver refereed presentations, and execute pioneering projects—all before graduation.

Projects for the Digital Age: Using Public Musicology and the Digital Humanities to Develop Student Research

Lydia Bechtel (University of Missouri–Kansas City)

When asked to define musicology, most people fumble for words and ultimately relate it to the history of music. Scholars are beginning to recognize this issue and have responded with the new field of Public Musicology. Professors should embrace this new direction in the field by encouraging students to pursue their own forms of Public Musicology, particularly through the use of the Digital Humanities, to create scholarly content that is also widely accessible. Databases of archival manuscripts make documents readily accessible. However, as Michelle Urberg notes in “Pasts and Futures of Digital Humanities in Musicology...” musicologists often miss the mark in using this content to create additional digital content.

The goal of this presentation is to demonstrate how faculty and students can harness the power of the Digital Humanities (online archives and digital resources) to create meaningful projects for music students. Too often students are also unable to answer “What is musicology?” because they can only point to research papers and dry facts as the outcomes of musicology. If students can create meaningful projects that they are excited to share with their friends and family, it might open more doors for the discipline. Using a project I created for a graduate course in music history, I will show how I used digital archives relating to the Sheet Music of WWI to create a scholarly website and a digital outreach opportunity for young music scholars.

Digital outreach can show musicology is relevant in the 21st century and deserving of university funding.

Retirees Playing Together: Including Older Learners in Music Making and Implications for Teacher Training

Pamela D. Pike (Louisiana State University)

In 2002, the Third-Age Piano Class was founded at a university in a mid-sized city. For 17 years, over 150 retirees (aged 50-98) have participated. The group meets regularly during the spring, summer, and fall semesters and enrollment has remained at 55 participants per semester for the past five years. Students are divided into smaller subgroups based on performance ability. Several of the original students are still active participants and many remain engaged for five years or more. This study explored why this class is successful from the participants’ perspective.

The researcher observed each class (N=64), explored lesson materials, teaching techniques, and conducted focus groups with each subgroup to understand what participants enjoyed, why they remained engaged with the group, which teaching strategies and teacher qualities they found effective, and what they valued from the experience. Data were triangulated and common themes are grouped into four categories: teaching and learning benefits; psycho-social benefits; musical benefits; and effective teacher attributes when working with third-age students on musical learning and performance.

Demographers project that the population over the age of 65 will grow considerably by 2050 in many developed countries. Based on the common themes and benefits identified in this case study, the poster explores, broadly, how university education and pedagogy programs can prepare future professional musicians to include and work effectively with older populations in ensemble settings through community engagement programs and teaching practica. In particular, accommodations and ideal learning environments for seniors involved in musical groups will be highlighted.

Supporting English Language Learners in the College Music Class

Nancy H. Barry (Auburn University)

As globalization becomes a higher priority, many universities are seeing increased international student enrollment in both undergraduate and graduate programs. This research poster will invite college music educators to take a deeper dive into how music administrators, staff, and faculty can better support international and English Language Learning (ELL) students in our music classes and programs. Using a review of current literature on best practice in college teaching for ELLs as a framework, this research explores challenges and possible solutions with an emphasis upon practical applications for music and music education programs and courses.

This poster will provide an overview of the related literature, outlining a theoretical framework for applying research and best practice in meeting the needs of ALL students while accommodating and integrating English Language Learners within our programs and courses. Topics include the role of faculty power, overcoming bias and assumptions (from both faculty and student perspectives), strategies for supporting ELL students' academic learning, and strategies for supporting cross-cultural understanding. Practical applications of this literature review will include research-based recommendations for adjusting our music program policies and procedures, and suggestions for specific instructional approaches to support optimal learning and academic progress for ALL of our students.

The Influence of Professional Development in Popular Music Education on the Pedagogy of Four Classically Trained Music Teachers

Martina Vasil (University of Kentucky)

Popular music is a new channel for music learning (Wright, 2017) and can foster equity and opportunity in music education. The purpose of this study was to examine how four classically trained music teachers, who received the same professional development in teaching popular music, implemented new ideas into their K–12 music classrooms. This inquiry was directed by Bandura's (1986) Theory of Teaching Self-Efficacy, which asserts that changes in teachers' beliefs in their ability to successfully accomplish a task stem from four primary sources: 1) enactive mastery experiences (completing a task); 2) vicarious experience (watching others complete a task); 3) verbal and non-verbal persuasion (encouragement or deterrents); and 4) physiological reactions (anxiety). The data for this multiple-case study were three semi-structured interviews, two site visits and observations, documents, and a researcher journal. Data were examined through thematic analysis. The professional development (PD) workshop provided teachers with preliminary skills in teaching in nonformal ways and creating informal learning experiences for their students. The free resources from the workshop supplemented teachers' current curricular resources and strengthened teachers' abilities to successfully implement popular music education into their classrooms. The hands-on approach of the workshop simultaneously gave teachers enactive mastery and vicarious experiences. The workshop presenter created an encouraging context where it was safe to make mistakes; this reduced feelings of anxiety in teachers and increased feelings of self-efficacy. PD workshops that actively engage participants with a low-risk atmosphere may be more effective in helping inservice teachers implement popular music education in their classrooms.

The Song Project: Incorporating Popular Music in a Classical Music Appreciation Course

Katharyn R. Benessa (Colorado State University)

Often Music Appreciation courses employ a textbook that focuses primarily on the classical music canon, with a few popular pieces added to the end. Because the selection of popular music is limited, it rarely reflects the musical interests of students. This poster illustrates how to incorporate student-chosen pieces into the curriculum through a scaffolded set of assignments, discussion, and classwork, that is carried through an entire semester.

The poster will outline criteria on getting class-appropriate submissions from students, choosing the final pieces, and creating an expressive and critical writing assignment from the selection. The final stage incorporates class discussion and tracing common threads between popular music and the classical canon. Because the pieces change every semester, the poster will demonstrate features that frequently appear, and indicate how to tie different genres, from rock, country, Christian, indie, rap, and metal, to classical works frequently covered in the textbooks.

The Song Project engages students by validating their music in a classroom setting and establishes a rapport between instructor and student by illustrating that the same critical listening skills can be used for both classical and popular music.

Using a Developmental Approach to Teaching Non-Jazz Pianists Lead Sheet Reading

Alexander Clements (University of Nevada, Las Vegas)

Lead sheets are a form of music notation that contain the essential information of a composition enabling a complete performance; it consists of melody, chord symbols, and, if necessary, lyrics. In a world where comprehensive musicianship, versatility, and diversity are valued, the ability to perform using a lead sheet is important both artistically and professionally. Lead sheet reading is an integral part of jazz education but it should not be limited to only jazz musicians. Ironically, shorthand notations such as figured bass and tablature were used in Western art music up until the Classical period. Lead sheets can be used in any genre and style and are an effective tool showing the nuts and bolts of a composition. The only notated pitches are the melody which fosters a sense of agency as pianists can express and create their own accompaniments within a formal design. The level of difficulty of the accompaniment can be determined by the performer's abilities rather than by the level of the notated score. I propose a course in higher education designed to teach non-jazz pianists to competently read and perform using lead sheets. Inspired by Kratus' (1995) developmental approach to learning improvisation, this course uses a similar approach to developing lead sheet reading skills and intuition. The model is sequential and is made up of six levels which build upon each other: (1) exploration, (2) process-oriented, (3) product-oriented, (4) fluid, (5) stylistic, and (6) personal.