

**2016 CMS Lightning Talks: *Transformation***  
**Friday, October 28, 2016**  
**9:15–10:12 a.m.**  
**Hilton Mesa Ballroom A**

***I Don't Need No Stinkin' Score! I'm Going to Bubbleize It!***

**Bruce Taggart (Michigan State University)**

Western classical musicians are score-bound. We stick our noses in the score and think that we are understanding the music. Improvise? Horrors! Learn by ear? Never! Analyze without notation? Impossible!

But it's not impossible. I never use scores in my graduate tonal forms class. Instead, all analysis is done using *Variations Audio Timeliner* (The Bubbleizer). Starting with a blank blue bubble that represents a sound file, the analytical process requires the listener to hear cadences, phrases, periods, keys, motives, and large formal section. By adding bubbles for each, then grouping those bubbles into a bubble hierarchy (a bubblearchy!), a visual representation of the form can be created, from lowest levels up to the entire composition. Bubbles and nodes can be labeled, analytical commentary can be added, resulting in a more complete and more musical analysis than is possible using a written score.

I find that this is astonishingly difficult for my graduate students, most of whom are instrumental performance majors. They often plead with me for the score. Using their ears alone to discover musical features is intimidating. And when I provide the score, the resulting analysis often makes less sense than when they do it completely by ear. Our eyes lie, sometimes.

So my lightning talk will be a whirlwind introduction to the bubbleizer and aural formal analysis.

***How Aliens and Zombies Helped My Students: The Benefits of College Courses as Games***

**Chiwei Hui (University of Wisconsin–Stout)**

Can the idea of role-playing aid the learning of students enrolled in music appreciation courses for non-majors?

Students who are enrolled in a General Education course often do not consider the subject matter relevant to their majors, and as such may not engage in the content. On the other hand, a semester-long university course on a subject that is new to the students may also become intimidating, especially early in their college lives.

By gamifying the course -- packaging the course in the form of a game -- we may be able to create additional motivation, both intrinsic and extrinsic, for students to actively engage in the course with lowered stress level.

This lightning presentation will share the result of a year-long SoTL study that focuses on the self-reported satisfaction and stress level of students as they went through a gamified introductory music course. The usefulness of the game-like structure, as well as an extramusical game narrative, will be investigated.

Images may include photos from class, charts from study results, and images related to various game narratives.

***From Specialist to Generalist: Making the Transition from Graduate School to the First Tenure-Track Job***  
**Andrew Allen (Midwestern State University)**

Most graduate students in music have prepared for more than a decade to be a scholar or performer. They yearn for that "perfect job." However, that "perfect" position may still be two or three universities away. How do specialists prepare themselves to be great candidates for an entry-level tenure-track job without losing ground in their field of expertise? This lightning talk will briefly explore tips and techniques for gaining a wide swath of experiences early on so that the graduate student might more easily become a professor from a professor with recent experience on the first-time job-market.

Vision of the presentation: A brief, humorous (but informative) set of tips for the graduate student just entering the job market, presented mostly verbally with some supporting PowerPoint slides.

***Jazz Sabbath: The Curious Case of Black Sabbath's 'Air Dance' from "Never Say Die!" (1978)***  
**Nolan Stolz (University of South Carolina–Upstate)**

Black Sabbath is known as one of the first, if not the first heavy metal band. Their contributions to the birth of heavy metal cannot be overstated, but because of this, their background and interest in jazz has been overlooked. This lightning talk relates to research for my forthcoming book *Experiencing Black Sabbath: A Listener's Companion* and for my article 'Progressive Rock Elements in Black Sabbath's Music from 1972 to 1980' in the forthcoming book *Prog Rock in Europe: Overview of a Persistent Musical Style*, but focuses on a single song: 'Air Dance' from their 1978 album *Never Say Die!*.

This talk focuses on the jazz-like and latin-jazz elements of Bill Ward's drumming and the jazz-rock fusion guitar/synthesizer duet in this song. To put this in a historical context, I briefly mention their connection to jazz with quotes from Ward, who has mentioned many times about his jazz drumming background. Guitarist Tony Iommi said in a 1971 interview that they would play some jazz in rehearsals. Singer Ozzy Osbourne did not like the direction in which the band was headed at the time of *Never Say Die!* and described the use of a jazz horn section as 'stretching it too far.' It is notable that Osbourne left the band after this album and did not record another studio album with Black Sabbath until 35 years later.

***The Thin King's Thinking: Using Words to Help Students Understand Six-Four Chords***  
**Susan K. de Ghize (University of Texas–Brownsville)**

Music students often struggle with grasping second-inversion triads, also known as six-four chords. I have found that relating abstract musical ideas to words and parts of sentences have helped a number of my students understand how certain chords function: in particular, one can use words and punctuation to explain six-four chords. In this talk, I will give abstract examples of the four different types of six-four chords (pedal (or neighboring), passing, cadential, and consonant) with word or punctuation equivalents, followed by real musical examples.

For pedal and passing six-four chords, I use the analogy of an apostrophe. In the English language, we use apostrophes in two ways: to show possession and as a contraction. The apostrophe by itself has no meaning without what comes before and after. Similarly, pedal and passing six-four chords are not stable enough to be chords on their own; it is what precedes and follows that defines them. Rather than using contractions, I use the verb "to think" to illustrate cadential six-four chords. By illustrating the evolution of a cadential six-four chord from a 4-3 suspension over a dominant harmony, we can see how the cadential six-four chord never loses its dominant function. Likewise, the verb "to think" does not change meaning whether the word is "think," "thinks," or "thinking."

Using language to elucidate musical ideas is not limited to six-four chords. The potential for utilizing a more familiar language to shed light on musical language is unlimited.

***Keep Your Cell Phone Out: Technology that Transforms Traditional Practicing and Teaching***

**Barbara Fast (University of Oklahoma)**

Technology has quickly advanced and most students now have access to smartphones, tablets or computers. While the teaching of music traditionally has not utilized personal technology, it can be liberating for both students and teachers to embrace their own tech devices to transform practicing and teaching. This session will provide teachers reasons to tell their students, “keep your cell phone out,” as opposed to “put your cell phone away.”

Utilizing simple technology to assist in the private lesson or classroom setting, this lightning talk will present easy to use functions within smartphones and tablets to assist teachers in the lesson and motivate students in their practice. Personal best recordings or videos to be shared with the instructor and videos of in-class or in-lesson performances for immediate review are several teaching ideas that will be succinctly discussed. The lightning talk also includes real-world practical advice in forming effective assignments using smartphones and tablets. Additional assignments designed to motivate students to practice utilizing various apps will also be presented. Brief video-clips demonstrating the use of this technology will be shown within the talk. Attendees will come away with ideas regarding how to transform traditional practicing and teaching to be more efficient and effective by embracing personal technology.

The presenter has actively incorporated smartphone technology within a large group piano program with both piano majors and secondary piano students. Additional applications of smart technology have been conducted in private lessons.