

2017 CMS Lightning Talks: *Reflect — Celebrate — Innovate*
Thursday, October 26
Hyatt Regency San Antonio, Live Oak

Teaching Music to Non-majors by Playing the Glass Bead Game

Amelia Nagoski (Western New England University)

College students who enroll in music classes but are not music majors need to get more out of their music class than the dates of the births and deaths of European men. Herman Hesse's *Glass Bead Game* gives us a template for achieving something more important for the students, for the state of music in our culture, and for the significance of music in higher education.

Though the details of the game are not laid out in Hesse's book, it is clear that the design is a search for connections among the vast universe of artefacts, experiences, and knowledge. Teaching students to look at music in this way -- each song a three-minute, multi-dimensional universe of order and structure -- can teach them to discern what matters most in a song, in an artist's intentions. Then they can zoom out their view to see the culture that produced both the music and the artist, which will lead to their ability to make connections to their own choices, their own experiences. And that is the signpost to guide them toward understanding the people around them, their cultures, and their value.

Playing the Game means finding connections in the interaction at all levels of music: melody and harmony, rhythm and timbre, art and culture, history and politics, economics and justice, biology and psychology, sacred and profane, poetry and advertising, self and other, heart and mind.

Playing the Game asks us to show them the Music of the Spheres.

Assessing College Music Skills with YouTube

Karen McLaughlin Large (Kansas State University)

This lightning talk will present different ways to use student-generated YouTube videos as a form of assessment in college music courses. The presenter has used student-generated YouTube videos in college music courses including applied flute lessons, flute techniques, music theory, and world music. The benefits to students include: the opportunity for self-assessment, multiple attempts to improve performances/answers, more opportunities to "perform" and address performance anxiety, practice explaining musical concepts (versus selecting the right answer on a test), and practice using YouTube—an integral tool for 21st century musicians. The benefits to teachers include: saving time by assessing student videos prior to class and determining a clear lesson plan based on student videos. This resource has radically changed the way the presenter assesses students and can be useful in all college music courses.

New Approaches to Graduate Study for Composers

Douglas E. Geers (Brooklyn College, CUNY)

In this brief talk, I will lay out the reasoning for a new approach to graduate education for composers.

Traditionally, most composers in the United States receive a Master of Music degree and, if they continue further, either a D.M.A. or Ph.D. in Composition. While these degrees certainly have merit, generally the coursework of graduate programs focuses on issues of music history and theory prior to 1950. Moreover, many students do not think that the time and resources necessary to complete a doctorate would be a reasonable investment of their efforts.

What other options do young composers have? Some universities offer Music Technology graduate programs, but these generally focus on issues of music production, training skills of audio engineering or software programming.

I propose a new type of degree, an M.F.A. in Music that balances focus on composition with instruction in contemporary concepts and technologies. Obviously, M.F.A. degrees in Music already exist. However, two new programs, already underway at my institution, purposely include heavy doses of traditional musical instruction, such as composition lessons, with information about technical skills that could lead to careers in music scoring, editing, sound design, and multimedia creation.

This talk will trace the decisions that led to the new M.F.A.s, followed by a quick overview of their curricula, to illustrate the strategic choices made in hopes to foster both artistry and professional successes.

Mixed and Flipped: Helping Community College Students Succeed in Musicianship Classes

Beth May (Centralia College)

This talk will show how I have helped less prepared students succeed during their first year of music theory and aural skills courses, utilizing a flipped class approach, online submissions of sight-singing assignments, and an extensive focus on musical games, singing and playing activities, and strategic approaches to dictation during class time. Many students, particularly those at community colleges, enter music studies without the extensive experience performing, reading, and rehearsing music that some of their 4-year counterparts possess, and this creates challenges for those who wish to transfer successfully to 4-year institutions and avoid re-taking music theory and aural skills courses. By combining the theory and aural skills/sight-singing sequences into single combined musicianship courses and focusing most in-class activities on practical and musical applications of theoretical skills, I help first year students build strong foundations that set them up to succeed as they proceed through the sequence. Students learn by showing and doing, but still have access to videos, including lectures, and texts for out-of-class study.

Students Teaching Students: Strategies for Creating a Culture of Excellence in the Studio and in the Classroom

Jeffrey Loeffert (Oklahoma State University)

Effective teaching in the music classroom and in the applied studio largely maintains the same necessary components. Applied lesson instruction can be described as a mentorship. As such, an applied lesson instructor can effectively influence not only musical concepts and practice strategies but also cultivate with their students goal setting skills and a strong work ethic by modeling these ideals. Moreover, teaching strategies can be more effective when implemented within a studio environment and reinforced by the students themselves. Applied study becomes more of an exchange of ideas, and students ultimately learn to inspire ideas in their teachers. An important component to successful teaching is creating a culture of excellence to which students hold one another accountable. This also helps to reinforce the notion that students should be taught to make their own informed decisions and ultimately be self-reliant musicians and critical thinkers. Creating this same culture of excellence is also of paramount importance for student achievement in the classroom.

The notion of "Students Teaching Students" maintains a double meaning: the importance of college students teaching private lessons during their own studies as well as the idea that students can best reinforce musical and instructional concepts within their peer group. In this way, effective applied and classroom teaching builds upon the idea of a community of (musical) scholars where everyone learns and contributes. "Students Teaching Students" addresses strategies, materials, and curricula that help cultivate successful applied and classroom teaching.

Performance Sustainability: Musical Crop Diversification

Amanda G. Huntleigh (Smith College)

Many campuses currently operate on a performance model akin to crop rotation; the band concert, choral concert, piano studio recital, and other performances are routinely placed on separate days on the calendar, each artist so busy with their own material that they barely notice the work of others. As concert attendance wanes, ensemble and private lesson participation shrinks, and the imperative for arts in our society grows, how can we create appealing opportunities for music-making and consumption? In order to combat eroding of our "musical soil," we must work together by creating music-making experiences where a trombone player and a vocalist can collaborate, where folk and popular music are lovingly incorporated into a classical performance, and where visual information is accepted as important to the experience. By challenging the soundness of traditional performance, I hope to plant ideas that people can adapt to their own needs. Suggestions include: dancers and voice, embracing cell phone use, a curated performance somewhere between a departmental recital and an ensemble concert, effectively pairing popular and classical music, atypical venues, and how to use our obsession with visual information to your advantage. Let's move beyond feed corn and soybeans and try a little alfalfa this year.

Hispanic Music Education Majors' Attitudes toward and Perspectives on Multicultural Music Education

Insook Nam (Austin, TX)

Children of immigrants and ethnic minorities encounter varied cultural perspectives as they cross cultural boundaries in and outside of school and home every day. How might their understandings of cultural diversity and cultural competence compare to children from ethnic majority families? This study examines music education majors', especially Hispanic students', attitudes toward and perspectives on multicultural music education. The fifty-one student participants included 40 Hispanics, 10 Caucasians or Caucasian-Hispanics, and one African-American enrolled in an elementary general music teaching and learning course over the course of four semesters at a minority-serving institution. Located in the southern United States, the university has a Hispanic student population of sixty-two percent.

The study traces students' growing responsiveness to and understandings of multicultural music education during a multicultural music curricular component, which included readings, musical experiences, class discussions, and student presentations. Students' responses to an open-ended questionnaire at the end of the semester revealed an emerging cultural sensitivity, in which they conveyed a desire "not to offend" their prospective students when studying music cultures or to contribute to children's construction of negative cultural stereotypes. The study implies that Eurocentric music curriculum at schools and universities may have an unfavorable impact on ethnic minority students' cross-cultural competence. The study also discusses culturally responsive pedagogy for ethnic minority students.

Whose Voice Am I Missing? Using Reflective Pedagogy in the Music Classroom

Deborah Pierce (University of Washington)

Have you ever pondered whether your students' moods have been affected by the music you play in class, whether they are understanding a reading you have assigned, or how they might be processing an in-class exercise? We can evaluate their knowledge of specific data by giving tests, but how might we help them think more deeply about their connections to music, guide their thinking processes, understand their questions, and address the ideas they are missing? This can only be done by listening to the students' own voices. Research shows us that we can not only answer these questions, but we can enhance student performance and the depth of their experiences if we balance the analytic with reflective pedagogy.

For the past eight years I have been incorporating reflective learning elements, including in-class exercises, weekly explorations, and reflective writing assignments, to help facilitate deep and contemplative learning

about music in a non-major undergraduate level course. Not only are students more engaged with the course materials and each other, but the instructor is able to evaluate learning at every point along the way and address issues and questions as they are occurring.

The presentation will overview the use of reflective pedagogy in this music course. Images may include pictures of resources and class activities, charts from studies, short student quotes from reflections and about reflections, student drawings, examples of weekly reflective questions, and the like to illustrate the advantages of reflective pedagogy.

Harmonic Grammar's Role in Efficient Instruction of Diatonic Harmony

Michael Oravitz (University of Northern Colorado)

Music theory pedagogues constantly struggle with time constraints. Given the ever-expanding analytical methods for post-tonal music and given the increased curricular desire to feature meaningful discussions of musical form within many basic two-year theory curricula, pedagogues strive for the most efficient and effective means of instructional delivery. Three semesters are usually spent on engaging common-practice harmony, voice-leading and grammar by moving chapter by chapter through various isolated harmonic functions, with many standard textbooks devoting 300 pages or more on just the most basic, diatonic functions.

Renowned theory pedagogue Michael Rogers refers to an “extended introduction to nowhere” syndrome, whereby we as theory instructors are only able to scrape the surface of crucial concepts of harmonic grammar. The information in our textbooks is crucial, but the instructional delivery of the diatonic component in those textbooks can be rendered more meaningful and more efficient if basic conventions of root movements and chord-class-based progression are studied in more depth from the start. Schoenberg, Tymoczko, and others have discussed the emphasis of descending fifth, descending third, and ascending second root movements that appear in common-practice repertoire. When these tenets are combined with basic tenets of tonic-predominant-dominant-tonic movement, as I will graphically illustrate in this five-minute presentation, harmonic grammar can be quickly summarized. I offer an efficient means of introducing the basic facets of harmonic grammar for all diatonic functions that can offset a less-effective reliance on a less-than-successful hope for a gradually instilled sense of grammar over the course of several semesters.