

2018 CMS Lightning Talks: *Diversity & Inclusion*
Friday, October 12
JW Marriott Parq Vancouver, Granville II

Lightning Talks are brief, 5-minute presentations that focus on a single topic, example, idea, project, or technique. Lightning Talks differ substantially from a delivered paper in that they do not attempt to cover all aspects of their subject matter, but present one facet of an idea clearly and succinctly using graphics, images, text, and sounds.

Capturing the Past, Reflecting on the Present, and Imagining the Future: Including Intergenerational Dialogue in the Music Classroom
Deborah Pierce (University of Washington)

One important aspect of diversity that is often missing in teaching is the integration of voices from the various living generations. If the work of music educators does not include an intergenerational element, they may not learn from the successes and failures of the past, comprehend our present, or evolve their understanding and actions. How can they integrate the voices of the various living generations to impact a diversity of thinking and understanding in the music classroom? Can this integration help educators better understand each other and our world?

The presenter has been facilitating opportunities for her students to have in-person encounters with older individuals who have extended experience and deep expertise in the field of music. This has allowed all generations involved to share their stories and gain new insights and perspectives. The presenter's students become an integral part of the historic conversation. The older generations gain new energy, reflect on their experiences, and gain insights from the younger generation. Students often note these encounters as being favorite parts of the class. The presenter has seen positive changes in everyone involved; they come away with new enthusiasm and ideas for music study. These dialogues have not only led to innovative student projects, but to an oral history project that has captured insights that might otherwise have been lost.

This lightning talk overviews ways the presenter has incorporated intergenerational dialogue into the music classroom and shares experiences from some of the various participants, including a link to a 1960's Pacific Northwest music education event.

Interrogating Diversity and Inclusion in Rodgers and Hammerstein's Oklahoma! on its 75th Anniversary
William Everett (University of Missouri–Kansas City)

A defining work of the American musical theater, *Oklahoma!* opened on Broadway seventy-five years ago, on March 31, 1943. As much as the musical is lauded for its artistic integration of story, music, and dance and its stylistic syntheses of humor and pathos, it can also be interrogated in terms of what it reveals about attitudes towards diversity and inclusion in the U.S. during World War II and, though the 1955 film version, during the Cold War. The story promises an inclusive community, where those who come from different backgrounds (symbolized by farmers and cowboys) can work together toward a better future. Through the character of Ali Hakim (usually played by a white actor), it advocates the welcoming of immigrants, but only if they demonstrate core "American" values, namely capitalism, and can pass as white. What the show does not offer is any sense of racial diversity, especially concerning Native Americans, who after all had been moved to Indian Territory before it became the state of Oklahoma. *Oklahoma!* thus reflects a desire for homogeneity and suggests that history, even when fictionalized, should look—and sound—like its contemporary white, middle-class audience. The show's creators, Richard Rodgers and Oscar Hammerstein 2nd, were in fact extremely progressive when it came to issues of race, and *Oklahoma!* should make us wonder, in 2018, what we might be missing when it comes to our own ideals of diversity and inclusion.

***Everything College Music Faculty Always Wanted to Know About the AP Music Theory Exam
(But Were Afraid to Ask)***

Ronald Rodman (Carleton College)

Nearly 20,000 high school students from around the world take the AP Music Theory exam every year. The exam is a rigorous multi-part exercise, with content comparable to a first semester college theory course, testing a student's aural, written, and sight-singing skills.

High school AP teachers are intimately familiar the content of the AP Music Theory exam. Teachers must go through a certification process that includes training in the subject and submitting course syllabi to become AP teachers. However, most college music theory faculty have little understanding about the exam, especially what content is covered, what the format of the questions are, how the exam is administered, how it is graded at the AP Reading, and what college programs accept AP credit.

This lightning talk provides a brief survey of these issues concerning AP Music Theory exam. Specifically, the talk covers: exam content, including illustrations of the multiple choice, free response, and sight singing questions; the current rubrics for grading each question; and information on how the exam is constructed by the AP Test Development Committee.

By providing this information, the goal is to help college faculty who teach music theory and musicianship courses understand the goals and expectations of the AP exam, and what AP students will/should know as they matriculate into college curricula.

Sacred Music in

Lorry Black (UCLA Milken Fund for American Jewish Music)

Despite the wealth of research and the general agreement that a multicultural music education is a very positive thing, few scholars and educators have focused on the use of sacred music, focusing their energies on "world" music. This inherently feeds into the study of non-western music as the "other," and fails to contextualize the material. However, a multicultural education, fed by the use of Jewish music and other religion-based musics, can offer a unique learning experience.

The need for multicultural education and the role of music education in promoting multiculturalism is well documented. Geneva Gay contends that the inclusion of music provides an excellent opportunity for cultural inclusion, a place where teachers can integrate new art forms into the curriculum and offer the opportunity to the students to build understanding and appreciation of a new culture. Chen-Hafteck argues that multicultural material can be a source of motivation for students to continue learning, fueling the already present "curiosity and openness to ideas within young people.

This talk will advocate for the use of Jewish music and other religion-based musics as an avenue toward multicultural education, quickly exploring the benefits (and pit-falls) of using such music in broader education and discussing best practices and resources for its inclusion. The talk will also focus on the need for cultural re-contextualization of religion-based repertoire as a means of building cultural understanding and helping students learn how to derive meaning from the music and texts.

Student Voice ≠ Student Choice

Tamara Thies (California State University, Long Beach)

Undergraduates entering higher education music programs tend to excel at responding musically to influential instructors and directors but rarely have the opportunity to discover their own musical voices. While some instructors offer choices of music to learn and perform as a means for student input, the student performance is generally shaped by the instructor. Therefore, the following talk argues that student choice does not equal student voice.

This lightning talk will reveal the impact of students finding their musical voices using differing mediums of music making. Margery Ginsberg's *Motivational Framework for Culturally Responsive Teaching* (2011) that addresses inclusion, attitude, competence, and meaning provides a foundation to develop and transform students' musical experiences. First, the presenter addresses musical content through student voices that are implemented to refocus the integration of my own students' diverse backgrounds. Focusing on personal music choices and experiences, students created meaningful music performances in differing genres and mediums that incorporated personal stories. Each student then taught their original musical composition/performance to a peer from a differing background. Students then compared the similarities and differences of the two performances and inferred potential reasons for the differences. Performances and student interviews expose the impact of elevating student voice in higher education music experiences.