

## **CMS TALKS**

CMS Talks are 15-minute presentations meant to teach, inspire, engage, and/or motivate the audience, often with supportive visual imagery. These presentations are scripted, but delivered without notes, from memory. Several CMS Talks will be presented consecutively within a single session. Questions will not be addressed immediately following each presentation; however, a Q&A period will be scheduled in a separate location following the full session.

**CMS Talks I**  
**Thursday, October 11**  
**4:00–4:55 pm**  
**JW Marriott Parq Vancouver, Granville II**

### ***Helping Your Students Find their Voice Through Music: Empowering the Next Generation to Become Active Contributors to “Mass Intellectuality”***

**Alisha Nypaver (Temple University)**

Many students who have struggled to overcome an unbalanced system must now confront the challenges of higher education while living in fear of racial profiling, hate crimes, or deportation. In this uncertain climate, educators have a responsibility to teach students to be active contributors to a more tolerant and compassionate society. This responsibility manifests itself not only in how teachers conduct themselves in the classroom, but also through the kinds of assignments they give.

This workshop presents the results of a semester-long series of projects designed to help students reflect on how their unique cultural background, personal beliefs, and genetic makeup have contributed to the development of their individual strengths. Students were encouraged to explore how these strengths could be channeled to create meaningful and positive contributions to “mass intellectuality” as responsible digital consumers and producers in a globalized world. Through the completion of a series of scaffolded projects that were reviewed and critiqued by other members of the class, students learned to utilize peer feedback to discover and hone their diverse skill set while becoming active producers and more discerning consumers of digital information.

This presentation provides an opportunity for instructors to share ideas, collaborate, try new software, and brainstorm potential applications for their own classrooms. Highlights of the workshop include interactive app demonstrations, project samples, and practical strategies for instructors interested in promoting digital citizenship, exploring peer grading, and/or designing assignments that have a lasting impact beyond the classroom.

### ***Closing the Deal! Winning Strategies for College Music Job Interviews***

**Nancy H. Barry (Auburn University)**

**Terry Lynn Hudson (Baylor University)**

**Kathy L. Scherler (Fort Worth I.S.D.)**

The current job market for college music positions is highly competitive. Simply achieving national and international creative accomplishments, and/or a doctoral degree aren't enough to secure a position in one's area of expertise these days. The national trend of hiring full-time lecturers rather than tenure-track assistant professors has only increased the pool of highly qualified applicants. Consequently, job candidates must have clearly defined strategies for achieving this goal. A successful job search has many components, the first beginning with a CV and letter of application that clearly and concisely demonstrate a candidate's qualifications, accomplishments, and job skills. Hopefully, this will lead to the second step, which is the interview process, often through pre-screening by phone or video conferencing, and then an on-campus visit as

a finalist. Making the final cut in the candidate pool suggests that the candidates' background and qualifications match what the search committee desires. Still it is often the interview process that trips up otherwise quality candidates. Many lose the position because they do not understand how to quickly and efficiently research the mission of the music department and its faculty, and then present themselves interpersonally and professionally as the strongest candidate for the position, one that the search committee and faculty would want as a colleague, and a teacher and mentor for their students. This session addresses the nuts and bolts of interview preparation and how to avoid the common pitfalls associated with a weak interview.

***Diversity in Music Teacher Education: Creating Authenticity through Critical Policy Examination***

**Roque Diaz (University of Minnesota–Twin Cities)**

**Jonathon Soderberg-Chase (University of Minnesota–Twin Cities)**

Policies and practices relating to inclusion and diversity have persistently limited the population of students who become music educators. Often, these policies and practices focus on ways to enhance the numbers of students and faculty of color within the existing structure of teacher education. A web of hard and soft policies that Leonhard describes as a “hydra headed monster” has created barriers, rather than access, in music teacher education. These barriers perpetuate a cycle of exclusion that permeates the music education landscape.

This interactive session seeks to empower faculty to understand the intersecting policies that impact music education. Embracing and celebrating diverse profiles, skill levels, and backgrounds of current and prospective music education majors, the issues addressed include admission practices and curriculum design that emphasizes creativity, performance in diverse music traditions, and integration of content across the boundaries. These boundaries too often divide theoretical, creative, performing, and cultural-historical understanding.

Using a critical pedagogy lens that challenges prevailing emphases and instructional assumptions, this session seeks to advance policy and practice formulation that emphasizes access, inclusion, and relevance to music beyond the academy. The presenter's analysis emphasizes the cohesion of expertise that diverse music teacher educators may embody and presents ways these overlapping experiences may encourage music teaching as a creative process. Framing music teacher education as the creative integration of knowledge and skills echoes the recommendations of Redefining Music Studies and may be critical to diversifying music education in the 21<sup>st</sup> century.

**CMS Talks II**

**Saturday, October 13**

**4:00–4:55 pm**

**JW Marriott Parq Vancouver, Granville II**

***Commissioning Compositions Through Crowdsourcing: A Successful Model***

**Elizabeth Crawford (Ball State University)**

**John Mlynczak (Noteflight)**

Funding commissions and promoting new chamber ensembles are challenges that many musicians face. Through a collaborative partnership, a duo based at a large university joined forces with a division of a large music corporation to tackle both challenges. They enjoyed much success from the project, not only promoting the ensemble and the company, but also commissioning over 130 works from composers around the world. This crowdsourced commissioning contest reached over 30,000 people! This session outlines a successful model for collaboration, crowdsourcing, and commissioning, and includes a live performance of the competition's winning work.

### ***Game Design for the Music Theory Classroom***

**Douglas Buchanan (The Peabody Conservatory)**

**Patricia Burt (University of Delaware)**

Game-ification has rapidly proliferated throughout our culture, from marketing techniques to fitness programs. Increasingly, online and in-person learning environments are incorporating games into individual lessons as well as overall course structures in order to motivate students, inspire interactive learning, and provide opportunities for multi-modal experimentation with newly acquired knowledge. For musicians in general, opportunities to bolster individual skill sets in an interactive environment serve as training for future roles as teachers, collaborators, and chamber and orchestral musicians. For theory students specifically, games offer the opportunity to practice with musical “rule sets,” experiment with this information in a fun and low-stress environment and emphasize inclusivity and a diversity of learning styles.

In this interactive workshop, participants have the opportunity to experience samples of games developed for the collegiate music theory classroom. Guidelines for incorporating games into the curricula will be introduced. These focus on discussions of game design (including player agency and lenticular design), game types (such as focus on skill acquisition, skill refinement, and/or experimentation and synthesis), and student motivation. Participants also have the opportunity to brainstorm their own games and receive feedback at the conclusion of the session.

### ***Music Industry Advocacy: Real Time Outreach for Community Engagement—An Ethnographic Synopsis***

**Fred Kersten (Boston University)**

At a time when public school music budgets are being cut, and public music teacher positions eliminated, the music business industry is stepping up and providing advocacy, financial, and logistical support for communities and students. Many of these activities are at a local community level sponsored by resident music business organizations. Knowledge of availability/opportunity of such activities is valuable to attendees of this conference as an objective of The College Music Society is to improve access, and support equality for music instruction.

This study provides a perspective of innovative efforts by local music dealers, music retailers, and NAMM as they outreach to the community. Data was collected at CMS-NAMM GenNext conferences in Anaheim and Nashville with supplemental information gathered through communications with local dealers via the Internet. The study provides examples of current business outreach and NAMM support for the continuation of music programs. Representative illustrations of engagement include:

1. Local music businesses providing totally free repair of donated instruments from community members, which are then distributed to underprivileged students with no instrument accessibility allowing them to be part of school music programs.
2. Music business-sponsored programs for disadvantaged schools that are completely supported with supplied instruments and instruction. This presentation provides a synopsis of these activities in addition to a discussion of possible involvement, support interaction, and outreach inclusion possibilities for college faculty, and universities.