

## 2019 CAMPFIRE DISCUSSIONS

The goal of Campfire Discussions is to inspire open dialogue in which the attendees generate most of the discussion and knowledge sharing. Campfire Discussions begin much the same as a traditional presentation, with a speaker at the front of the room sharing a provoking concept or idea. After about 15 minutes, however, the focus shifts from the presenter to the audience. For the remainder of the session, the presenter becomes a moderator, inviting responses to comments and questions from those around the room and letting the audience dictate the ultimate direction of the conversation based on the moderators' introductory ideas. Campfire Discussions allow attendees to drive their own learning, listen to multiple perspectives on the same issue, and share experiences with individuals throughout the room. The moderators will offer a summative statement at the end of the session based on the group discussions.

### FRIDAY, OCTOBER 25:

1:30–2:25 pm

Regency North

#### *A New Approach to the Liberal Arts Music Curriculum*

J. Wesley Flinn (University of Minnesota, Morris)

Denise Odello (University of Minnesota, Morris)

As faculty at a liberal arts institution, we believe that, as professional performing positions have become both rarer and less stable, and as positions in academia have become both rarer and less stable, we do our students a disservice by only preparing them for these options.

It is unfeasible to assume all music majors will become professional musicians, even counting music education. Our music curriculum instead focuses on music while providing skills that are widely applicable in many fields including analytical thinking, collaboration, cultural understanding, and communication skills. This approach allows us to expand the repertoire we study to include world and popular examples to more accurately reflect the world of music that students experience. We want music to be a part of our students' lives, but we need to prepare them for a wide variety of futures.

Rather than the traditional organization of a four-semester theory sequence and a two-semester history sequence, we are instead implementing a one-year fundamentals/survey course that combines both theory basics and an overview of music history. The courses provide a framework for students to contextualize other repertoire and issues they study in their careers, as well as ensure that any gaps in their musical education up to that point are adequately reviewed. After this introduction, students select four more courses to complete their historical requirement and two for their theoretical requirement. We are two years into this project and have noticed better retention of both material and students.

1:30–2:25 pm

Kentucky Suite

#### *Music that Matters: Music Performance as a Forum for Creating Community*

Kristina Caswell MacMullen (Ohio State University School of Music)

Mark Rudoff (Ohio State University School of Music)

This discussion begins as a sort of case study. The presenters are professors in a large university music program, one a choir director, the other a cello instructor. They are challenging the structures and practices of ensemble and studio teaching through experiments that integrate music-making with several levels of social engagement. The projects range widely: our students have visited prisons, organized a multi-media performance about human trafficking, and produced North America's first classical music rave. We want to share lessons learned from these experiments and can imagine a fruitful discussion elaborating on a handful of themes:

- **LEVELS OF COMMUNITY:** We fashion ensembles that embrace a diverse range of musical skill, experience and ambition. This works only to the extent that students welcome, support and learn from their

colleagues. In turn, this diversity informs a group's perspective as they contemplate engagement with their audience.

- **CAN ART MUSIC SPEAK TO DIVERSE 21st CENTURY AUDIENCES?** This is a well-worn academic discussion, but a conversation that might sound different among those who practice and teach in performance.
- **WHOSE PERFORMANCE IS IT ANYWAY?** This suggests threads of discussion about structures that distribute authority and responsibility, as well as a teaching stance that gives students stronger agency.
- **NEW MODELS:** How can we expand paradigms typically associated with ensembles and traditional proscenium performance?

Most fundamentally, we hope to engage discussion about the purpose of music performance in a college education: What student experiences will make them effective advocates for music throughout their lives?

**4:00–4:55 pm**

**Regency North**

***Going Beyond STEAM: Creating Opportunities for Students at the Intersections of Music and STEM***

Joseph Bognar (Valparaiso University)

John Ritz (University of Louisville)

This session will offer a robust conversation about the landscape of meaningful integrations between music and the STEM areas (science, technology, engineering and mathematics) in undergraduate education. Many campuses have examples of these types of interdisciplinary intersections, ranging from the independent student research project or individual course (small scale) to the formalized program, curriculum, or institute (large scale). While these may sometimes be housed exclusively in the music unit, they often represent some of the most vibrant collaborations of faculty and students across departments. A few examples include music data mining and computational musicology (music and mathematics/computer science), acoustical design (music and physics), and the development of new instruments or modifications to existing ones (music and engineering). Moderators will present examples of these collaborations from their campuses, and participants will be invited to share their experiences. This session is designed to offer ideas and strategies for faculty who may wish to develop new STEM and music collaborations on their campuses. Participants will be encouraged to think about the relationship between music and STEM in the core curriculum and the relevance of equipping our campuses with opportunities for students to experience music through the lens of STEM.

**4:00–4:55 pm**

**Kentucky Suite**

***Fluency Without Literacy: Teaching Music Theory to Students Who Cannot Read Music***

Trevor DeClerq (Middle Tennessee State University)

J. Daniel Jenkins (University of South Carolina)

Success in college-level music theory is predicated on the ability to read music, i.e., staff notation. Literacy is thus a presumptive prerequisite for fluency with the mechanics of music. Oft-cited, though, are examples of acclaimed songwriters and composers who could not read music—e.g., Irving Berlin, Paul McCartney, Danny Elfman—yet whose success implies a profound understanding of musical structure. Perhaps, as some argue, these musicians were successful not despite their musical illiteracy but rather because of it.

As listenership of classical music declines—and with it, presumably, a decline in college students interested in studying classical music—a central question for the continued relevance and health of college music programs is thus to what extent traditional notation and related symbologies are necessary for music instruction. A program might sidestep the issue, such as Harvard's elimination of the theory requirement for music majors. But the question remains as to how we might explain music in a non-superficial way without relying on

notation. The answer seems germane not only to serving more college students but also to reaching the wider public.

In this campfire session, we propose to engage these issues, considering when (if ever) notation is critical and when (and what) alternatives—given our technological age—would foster equity, opportunity, and inclusion in the classroom. We will discuss some of our own experiences teaching non-traditional students, ranging from audio engineers to prison inmates. After laying out some central challenges and possible solutions, we expect a spirited dialogue will emerge.

## **SATURDAY, OCTOBER 26:**

**8:30–9:25 am**

**Regency North**

### *Assessment Practices, Challenges, and Solutions in Collegiate Performing Ensembles*

Erin Bodnar (University of North Florida)

Vu Nguyen (University of Connecticut)

Participation in a performing ensemble constitutes a substantial amount of the undergraduate, and often graduate, music student's experience. Very little research has been done on assessment practices of performing ensembles at the collegiate level. This session will present the limited research on assessment of tertiary music ensembles as well as data collected through informal surveys. The majority of the session will be the sharing of assessment practices of the attending college educators and conductors. Leading questions will include:

How can we and why should we set learning objectives and assessment practices for our large ensembles that go beyond the "participation" grade?

How should learning objectives and assessment practices differ from ensembles comprised of music majors to those comprised of both majors and non-majors? Undergraduate and graduate students?

What is the role/purpose of the large ensemble experience in our music student's education and how can we maintain that purpose as our focus for assessment?

**8:30–9:25 am**

**Kentucky Suite**

### *New Approaches to the Core Music History Curriculum*

Timothy Rice (UCLA)

Sonia Tamar Seeman (University of Texas–Austin)

In this campfire discussion two scholars, one a senior man and one a mid-career woman, engage in a friendly debate on the pros and cons of their successful but contrasting approaches to a revision of the core curriculum in music history at their schools of music in R1 universities. In both cases their goal was to integrate American popular music, jazz, and world music into the music history curriculum via a one-semester introductory course that precedes a multi-semester sequence in European music history. In one case the instructor organizes the course through conceptual frameworks such as musical features (melodic modal systems, rhythmic modes, music and movement), social issues (class, identity, politics, globalization, gender), cross-cultural musical encounters (19<sup>th</sup> century World Fairs to Disney; tango and Stravinsky; Javanese gamelan and Debussy), the composition-improvisation continuum, notation systems, technology and transmission, music and disAbilities, and professional development. In the other case the instructor retained the temporal approach of music history but extended it back in time to consider traditions with roots in prehistory and the Ancient world and put into conversation traditions that emerge at about the same point in human history, sometimes for similar reasons (Balinese gamelan gong kebyar, Stravinsky, and Schoenberg) and sometimes for different reasons (Mozart, Beethoven, and the religious music of enslaved Africans in the New World). After presenting their thoughts on

what is gained by their approaches and what are the intellectual challenges of each approach, the moderators will open the floor to questions and suggestions from the audience.

**8:30–9:25 am**

**Gulfstream/Hialeah**

*Occupying the Conservatory: Vernacular Ensembles within College Music Programs*

James Revell Carr (University of Kentucky)

Christopher J Smith (The Vernacular Music Center at Texas Tech University)

This Campfire Discussion examines the complex negotiations required for the successful establishment of vernacular/folk ensembles within university music programs. As pedagogues, scholars, ensemble leaders, and advocates for the diversification of collegiate music education, we value vernacular music's aesthetics and priorities, but we are also mindful of the ways that conservatory procedures and modes of assessment can conflict with those priorities. NASM guidelines, for example, stipulate a diverse range of musicianship experiences as part of the undergraduate core curricula, as does the 2014 CMS Report of the Task Force on the Undergraduate Music Major, and vernacular ensembles can be essential to achieving these goals (see Supporting Materials). Yet college music programs tend to retain expectations and criteria which remain solidly oriented toward conventions (of repertoire, technique, conducting, and note-reading, for example) derived from the worlds of band, choral, opera, and orchestral performance. This can prove challenging for pedagogues who want to integrate vernacular music experiences into the academic environment, while resisting the distortion of these musics' values, priorities, and procedures. In this Discussion, drawing upon our experiences within and beyond the conservatory, we will offer philosophical, procedural, and administrative insights that can help make the case that vernacular ensembles provide a wealth of useful, inclusive, actionable, and desirable skills and experiences, especially for young "classically" trained musicians. We invite others, both those already engaged in such vernacular music activities within university programs, and those wishing to initiate them, to converse with us.