

Kris Shaffer, Ph.D.

Instructor of Music Theory, University of Colorado–Boulder, College of Music
Editor, *Hybrid Pedagogy Publishing*
Curriculum vitae

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EDUCATION

Ph.D. in music theory, Yale University, Department of Music, 2011

M.Phil. and M.A. in music theory, Yale University, Department of Music, 2008

M.Mus. in orchestral studies, Chicago College of Performing Arts – Roosevelt University, 2004

B.Mus. in horn performance, *summa cum laude*, Lawrence University (Appleton, Wis.), 2002

ACADEMIC EMPLOYMENT

Instructor of Music Theory, University of Colorado–Boulder 2013–present

Assistant Professor of Music Theory, Charleston Southern University 2011–2013

PUBLICATIONS – BOOKS

Open Music Theory (“beta” edition). *Hybrid Pedagogy Publishing*, 2014. <http://openmusictheory.com>.

PUBLICATIONS – PEER REVIEWED ARTICLES

“Hacking the Music Theory Classroom: Standards-Based Grading, Just-in-Time Teaching, and the Inverted Class.” In *Music Theory Online* 21.1 (2015).
Co-authors: Philip Duker, Anna Gawboy, Bryn Hughes.

“Love in the Time of Peer Review.” In *Hybrid Pedagogy*, November 22, 2014.
Co-authors: Marisol Brito, Alexander Fink, Chris Friend, Adam Heidebrink-Bruno, Rolin Moe, Valerie Robin, Robin Wharton.

“Problem-Based Learning in Music: A Guide for Instructors, Part 3: Assessing Problem-Based Learning.” In *Engaging Students: Essays in Music Pedagogy*, Vol. 2, 2014.

“Three Lines of Resistance: Ethics, Critical Pedagogy, and Teaching Underground.” In *Hybrid Pedagogy*, July 29, 2014.

“The Critical Textbook.” In *Hybrid Pedagogy*, May 1, 2014.

“Pursuing a Social Media Policy that Supports Academic Freedom.” In *Hybrid Pedagogy*, January 31, 2014.

“An Open Letter to My Students.” In *Hybrid Pedagogy*, January 6, 2014.

“Flipping the Classroom: Three Methods.” *Engaging Students: Essays in Music Pedagogy*, 2013.

“Push, pull, fork: Github for academics.” *Hybrid Pedagogy*, May 26, 2013.

Republished on the blog *Impact of Social Sciences: Maximizing the impact of academic research*, from the London School of Economics and Political Science, June 4, 2013.

“Open-source scholarship.” *Hybrid Pedagogy*, May 22, 2013.

PUBLICATIONS – EDITOR REVIEWED ARTICLES

“Homework Is a Social Justice Issue.” In *Educating Modern Learners*, February 9, 2015.

Republished by *Hybrid Pedagogy*, May 19, 2015.

“Academic Freedom Is for Students, Too.” In *Educating Modern Learners*, January 8, 2015.

“Sustainable Pedagogy.” In *Educating Modern Learners*, December 4, 2014.

“*Music Theory Online*: A Proposal for Open Peer-Review.” In *Music Theory Online* 20/1. February 2014.

“Harmonic Syntax in Corpus Studies.” In *Digital Humanities Now* Editor’s Choice, January 17, 2012.

“Make Stunning Schenker Graphs with GNU Lilypond.” In *Linux Journal* 140, December 2005.

GRANTS AND FELLOWSHIPS

Paul Sacher Stiftung Scholarship	2012
for short-term study in the Ligeti Collection at the Paul Sacher Stiftung, Basel, Switzerland	
Global Education Grant, Charleston Southern University	2012
for short-term study in the Ligeti Collection	
John F. Enders Fellowship (Yale University Graduate School)	2010
for short-term study in the Ligeti Collection	

PRESENTATIONS

“Music, Public Scholarship, and the Digital Humanities”

Two-day residency at UT–Austin, October 22–23, 2015

“This is Not a Journal: Publishing as Pedagogy”

4th Biennial Meeting of the BABEL Working Group – *Off the Books: Making, Breaking, Binding, Burning, Leaving, Gathering*, October 10, 2015

co-led with Chris Friend, Jesse Stommel, and Robin Wharton

Preconcert lecture, July 31, 2015

New York Philharmonic, Shostakovich Symphony 10

Bravo! Vail Festival, Vail Colorado

“The Book As Interface: Critical Textbooks, Open Publishing, and Hybrid Pedagogy”

Emerging Technologies for Online Learning, April 2015

invited special session, co-led with Robin Wharton, Georgia State University

“The Public Intellectual: Maintaining an Online Scholarly Presence”

CU–Boulder Music Theory and Musicology Colloquium Series, March 2, 2015

“Assessing Student Learning in the Online Environment”

Society for Music Theory and the American Musicological Society 2014 Annual Meeting, November 2014

“What Is Digital and Open Scholarship”

Panel discussion for Academics Online Week, CU–Boulder ASSETT, September 15, 2014

“Productive Discomfort: Fostering Learning in an Inquiry-Driven Class”

Keynote address, University of Delaware, Summer Faculty Institute, June 3, 2014

“Hacking the Music Theory Class: Pedagogical Tools that Increase Efficiency and Effectiveness”

Society for Music Theory 2013 Annual Meeting, November 2013

special session led by Philip Duker, Anna Gawboy, Bryn Hughes, and myself

“Open peer-review: a proposal for the future of *Music Theory Online*”

Society for Music Theory 2013 Annual Meeting, November 2013

part of panel, “History and Future of *Music Theory Online*,” with Yonatan Malin, Eric Isaacson, Lee Rothfarb, Matthew Shaftel, Tim Koozin, and Karen Bottge

“The open-source textbook”

The Humanities and Technology Camp (THATCamp) Southeast, 9 March 2013

“Introduction to Github”

The Humanities and Technology Camp (THATCamp) Southeast, 10 March 2013

“Computational Approaches to Music Theory and Analysis: Overview and Hands-On Tutorials”

Society for Music Theory 2011 Annual Meeting, October 2011

special session led by Christopher Ariza, Michael Cuthbert, Morwaread Farbood, Panayotis Mavromatis, Richard Plotkin, Jason Yust, and myself

“Neither tonal nor atonal’?: A statistical root-motion analysis of Ligeti’s late triadic works”

Music Theory Society of New York State 2011 Conference, 9 April 2011

Music Theory Society of the Mid-Atlantic 2011 Conference, 18 March 2011

Indiana University Symposium of Research in Music Theory, 19 February 2011

Yale University Department of Music Work-in-Progress Series, 19 November 2010

“Is there more to musical consonance perception than the perception of consonance?”

The Cognitive Science (Graduate) Workshop at Yale, 23 April 2009

COURSES TAUGHT

University of Colorado–Boulder

Music Cognition (online undergraduate course in psychology), 2015

Music Cognition (doctoral seminar), 2014

Harmony and Form in Pop/Rock Music: A Computational Approach (cross-listed in music & computer science; vertically integrated), 2014

Semester 1 Theory, 2014–15

Semester 2 Theory, 2016

Semester 3 Theory (co-coordinator), 2013–14

Semester 4 Theory (co-coordinator), 2014

Semester 3 Theory (coordinator), 2015

Semester 4 Theory (coordinator), 2015–16

Semester 1 Aural Skills, 2013

Semester 2 Aural Skills, 2014

Semester 3 Aural Skills (coordinator), 2013–15

Semester 4 Aural Skills (coordinator), 2014–16

Digital Pedagogy Lab (Hybrid Pedagogy)

Teaching with Twitter (guest instructor), 2015

The Flipped Classroom (instructor), 2015

DPL Summer Institute, Praxis Track (embedded pedagogue), 2015

Charleston Southern University

Musicianship I–IV, 2012–2013
 Advanced Music Theory I–II, 2011–2012
 Elementary Music Theory, I–II, 2011–2012
 Aural Skills I–IV, 2011–2012

Yale University

Forms of Pop/Rock Music (teaching assistant), 2009
 Elementary Studies in Analysis and Model Composition I, 2008
 Music Cognition (teaching assistant), 2007

CCPA-Roosevelt University

Musicianship I–IV (teaching assistant), 2002–2004

SERVICE TO PROFESSION

Board of Directors, Hybrid Pedagogy, Inc.	2015–present
Editor, Hybrid Pedagogy Publishing	2014–present
Production editor, <i>Engaging Students: Essays in Music Pedagogy</i> , Vol. 3	2015
Organizer, Engaging Students: an unconference on classroom music pedagogy	July 2015
Coordinating editor, <i>Engaging Students: Essays in Music Pedagogy</i>	2013–14
Organizer, FlipCamp Music Theory 2014, an unconference on the inverted music theory class	June 2014
Organizer and host, FlipCamp Music Theory 2013	June 2013
Signatory on “Brief of Digital Humanities and Law Scholars as Amici Curiae in Authors Guild v. Hathitrust”	filed June 4, 2013
Society for Music Theory Networking Committee, member-at-large	2012–present
Yale Graduate Music Symposium, website designer	2009–2010
AmSteg.org, co-editor-in-chief for music theory, co-founder	2005–2008
Peer reviewer for <i>Music Perception</i> , <i>Digital Literary Studies</i> , <i>Hybrid Pedagogy</i> , <i>Engaging Students: Essays in Music Pedagogy</i>	

DEPARTMENTAL/UNIVERSITY SERVICE

Technology Committee (CU–Boulder College of Music)	2013–present
Undergraduate Studies Committee (CU–Boulder College of Music)	2013–present
Interdisciplinary Opportunities Task Force (CU–Boulder College of Music)	2015
Department of Information Science Subcommittee (CU–Boulder), consultant	2013–2014
Executive Technology Committee (CSU)	2011–2013

PERFORMANCE & OTHER PROFESSIONAL EXPERIENCE

Savannah Philharmonic Orchestra, substitute third horn	2012–2013
Charleston Symphony Orchestra, substitute third horn	2012–2013
North Charleston Pops!, third horn	2012–2013
Music Coordinator, Trinity Baptist Church (New Haven, Conn.)	2008–2011
Berkshire Symphony Orchestra, Williamstown, MA, substitute fourth horn	2006–2009
Illinois Symphony Orchestra, substitute third horn	2003
Green Bay Symphony Orchestra (WI), substitute second horn	2003

LANGUAGES**German**

Reading and writing: proficient with dictionary
Speaking: functional

Spanish

Reading and writing: proficient with dictionary
Speaking: functional

French

Reading: proficient with dictionary

PROFESSIONAL ORGANIZATION MEMBERSHIP

Society for Music Theory