

*Mountain Lake Colloquium  
for Teachers of  
General Music Methods*



May 21–24, 2023



*Mountain Lake Colloquium*  
for teachers of general music methods

Renewing Community and Revising Practice  
May 21–24, 2023

**Program Committee**

Ann Clements, Penn State University

Brent Gault, Indiana University

Jennifer Vannatta-Hall, Middle Tennessee State University.

Martina Vasil, University of Kentucky



**Sponsored by**

Middle Tennessee State University School of Music

# Program

## May 21, Sunday

- 3:30 p.m.**            **Registration** (Lobby)  
Meet in the lobby if you would like to go for a hike around Mountain Lake. Sign up for Luncheon Roundtable Conversations at the Colloquium Registration Desk.
- 6:00 p.m.**            **Dinner** (Mary's Barn)
- OPENING SESSION** (Ballroom)
- 7:00 p.m.**            **Welcome**  
Ann Clements and Brent Gault
- 7:30 p.m.**            **Reconnections with Our Community**  
Janet Revell Barrett  
Carlos Abril  
Lauren Kapalka Richerme
- 8:30 p.m.**            **Guiding Questions, Musings, and Discussion**



## May 22, Monday

- 6:30 a.m.**            **Nature/Fitness Walk** (Lobby)
- 7:30 a.m.**            **Breakfast** (Dining Room)
- KEYNOTE SESSIONS** (Ballroom)
- 8:45–10:00 a.m.**    **Making Music Together**  
Cedric Dent

**10–10:30 a.m.                    Break**

**10:30–11 a.m.                    Keynote**

**“Seeking Connections in Challenging Times”**

Janet Revell Barrett

*In a time of curricular scrutiny and divisive concept laws, how might music teachers create experiences that are resonant, relevant, and emancipatory? Music’s situatedness in time and place, and the way it moves through eras and social realms, implicates its close ties to history and to broad aims of justice.*

**11–11:30 a.m                    Keynote**

**“Choose Your Own Adventure: Renewed Communities that Witness, Disrupt, and Play”**

Lauren Kapalka Richerme

*Choose Your Own Adventure characters are defined not by single decisions but by a range of possibilities. This philosophical presentation explores how witnessing, disrupting, and playing could counter contemporary inequities.*

**11:30 a.m.–12:00 p.m.        Keynote**

**“Fostering a More Inclusive and Diverse Music Education Ecosystem”**

Carlos R. Abril

*There is a critical need to diversify the music teaching force. Efforts targeting high school music programs may not suffice given what we know about student participation, elective course offerings, and teachers. This presentation will explore how general music can lead the way in creating a more inclusive and diverse music education ecosystem.*

## **Monday Afternoon**

**12:00–1:00 p.m.    LUNCH AND LUNCHTIME CONVERSATIONS (Lunch Room)**

**“So You’re Going to Teach Your First General Music Course—A Roundtable Discussion”**

Rob Amchin

*A roundtable discussion for first-year university teachers and future methods teachers about what to expect as they prepare to teach their first general music methods class to undergraduates. Experienced methods teachers are welcome to join the discussion with their ideas, experiences, insights, and suggestions based on their careers teaching these classes.*

**“What Did We Learn?!”**

Jason Jones

*In this roundtable discussion, we will share what we have learned about ourselves, students, institutions, and the music education field.*

**“Strengthening the Music Education Community: It's about Connecting, Communicating, and Collaborating”**

Judy Bond, Kateri Miller, Julie Scott, Wendy Valerio, Amy Beegle, Michael Chandler

*Panel members will share their experiences with how the Alliance for Active Music Making has promoted growth and built a sense of community among sister organizations committed to different philosophies and pedagogical practices.*

**1:00–2:00 p.m. PLENARY SESSION (Ballroom)**

**“Music as a Place of Liberation: Exploring Anti-Racist, Anti-Ableist, Anti-Genderist, and Anti- Homophobic Practices in Order to Center People”**

Jesse Rathgeber, Amy Lewis, Latasha Thomas-Durrell, Martin Urbach

*Using critical race theory, disability studies, and gender/sexuality studies, we consider liberation in/through general music. Through modeled theoretical analysis and musicking, we co-develop actions and policies that center people.*

**“Renewing our Musical Community through Expansive General Music Education”**

Amanda R. Draper, Indiana University

*This session will explore how Disability Studies in Education and Universal Design for Learning could help to create expansive general music spaces that welcome musicians of all abilities.*

**2:00–3:15 p.m. SIMULTANEOUS SESSIONS**

**Group A (Ballroom):**

**“Elementary General Music Teachers' Perceptions of Classroom Management”**

Dr. Jennifer Gee

*The purpose of this study was to examine practicing elementary general music teachers' experiences with and perspectives of classroom management.*

**“Miss Taylor's Tale: An Elementary Music Teacher's Experience Maintaining Relationships During Covid-19”**

Jason Jones

*This session describes an elementary teacher's experience creating cross-cultural relationships with her students when using three modes of delivery: Asynchronous, Synchronous, and Face-to-Face. Findings from this study examine the implications for these delivery methods beyond pandemic learning.*

**“The Day the Music Stopped: Unravelling Grief in Music Teacher Education”**

Shelley Griffin

*Narratives of grief live on the borderlands of music teacher education. Through exploring personal experiences with death, possibilities arise for beginning teachers to explore how difficult narratives shape teaching in profound ways.*

**Group B (Gilles):**

**“Culturally Responsive Teaching and the American Orff Schulwerk Teacher Educator”**

Manju Durairaj

*This presentation is based on Orff Schulwerk teacher educators' perceptions and practices of culturally responsive teaching. It provides an insight into how teacher educators engage with culturally responsive teaching in the Orff Schulwerk approach.*

**“World Music Pedagogy: An Empathy-Building Lens for Pre-Service Music Educators”**

Sarah Watts

*This qualitative case study explored how pre-service music educators in a world music pedagogy course conceptualize empathy and develop empathy-building skills through the lens of global music engagements.*

**“Family Heritage Project: Achieving Cultural Identity and Building Cultural Competence in the Music Classroom”**

Mary Cohen & Kimberly Gardner

*Using a “Family Heritage Project,” we argue creative approaches to embracing students' identities and their family backgrounds are ways to build cultural competence and caring within school communities.*

**Group C (Cascade):**

**“Empowering All Children through the Development of Musical Capacities”**

Michele Kaschub & Janice Smith

*Developing musical capacities allows teachers to accommodate the needs and interests of diverse student populations. It greets each student where they are and guides them along their personal musical journeys.*

**“Revisiting General Music Education through Disability-Centering Concepts”**

Jesse Rathgeber

*We examine findings of a study using disability-centering frameworks and concepts for revisiting and revising general music. We will explore themes and example student work to co-develop inclusive pathways forward.*

**“Rethinking General Music: A Design Thinking Approach to Community Partnerships, Initiatives, and Music Engagement”**

Adrienne (Ageh) Bedell

*This presentation focuses on the Design Thinking process of inspiration, ideation, and implementation as a potential model to advance community-based music education opportunities and inspire others to take similar initiatives within their communities.*

**Group D (Mary’s Barn):**

**“Narratives of Modern Band Teacher Educators”**

Jackie Secoy & Raychl Smith

*The purpose of this narrative research study was to tell the stories of three modern band teacher educators who self-identified as an extrovert, an ambivert, and an introvert.*

**“A Reimagining of Popular Music Engagement in General Music Teacher Education”**

Kexin Xu

*The purpose of this philosophical inquiry is to examine the limitations of the extant values of popular music and to reimagine popular music engagement in elementary general music education.*

**“Creating Connections through Documentary Songwriting”**

Melissa Ryan

*In this session, join me to experience a documentary songwriting process. We’ll collaborate to create songs that tell our stories, while fostering self-confidence and encouraging empathy amongst all participants.*

**3:15–3:30 p.m. Break**

**3:30–4:45 p.m. SIMULTANEOUS SESSIONS**

**Group A (Ballroom):**

**“What We Talk About When We Talk About Culturally Responsive Pedagogy in the Elementary General Music Classroom”**

Jacqueline Kelly-McHale

*This session will share the stories and materials from two general music teachers over four years of data collection that provide multiple views on the importance of culturally responsive pedagogy.*

**“Prejudice Reduction through Musical Storytelling: Many Voices in Harmony”**

Wendy Chen Gunther

*This is an overview of a new multicultural curriculum that uses modern Chinese fusion music and digital storytelling to teach musical concepts and develop intercultural sensitivity.*

**“Inspiring Play and Embracing Openness Through Loose Parts”**

Vanessa Bond

*In this session we will explore the theory of loose parts, engage in loose parts play, and consider potential applications to general music teaching.*

**Group B (Giles):**

**“Online Curriculum Marketplaces and Music Education: A Critical Analysis of Music Activities on TeachersPayTeachers.com”**

Emmett O'Leary & Julie Bannerman

*TeachersPayTeaches.com (TPT), an online marketplace for curriculum materials, is disrupting how teachers acquire materials for their classrooms. This paper is an examination of the content and quality of music activities on TPT.*

**“Virtual Reality in the General Music Education Classroom: Connecting Our Students Through Technology”**

Victor Lozada

*Experience the implementation of virtual reality (VR) in active music-making contexts with children and preservice teachers. Applications include possibilities for artistic citizenship using augmented reality, mixed reality, and virtual reality.*



**“All About Bluegrass: Incorporating Bluegrass Music into a General Music Methods Course”**

Laura Artesani

*This interactive session will share the "why" and "how" bluegrass music has been incorporated into a general music methods course. There will also be an opportunity to sing and play some examples of bluegrass tunes that I have used in my class. Please bring your guitar along if you have one!*

**Group C (Cascade):**

**“Can We Ever Feel that We Are Interculturally Competent? Examining Relational Competence and Context in Cross-Cultural Teaching and Learning Environments”**

Soyeon "Sally" Kang & Oksana Komerenko

*Two music educators discuss their perspectives on intercultural competence reflecting on their cross-cultural teaching and learning experiences. They will share how they used their daily conversations as data to address desired outcomes of intercultural competence.*

**“Change Your Lecture Slides to Change Your Lectures”**

Laura Ferguson

*Interactive media such as Google slides, forms, and sheets can "flip" traditional lectures into highly student-centered learning spaces with a significant reduction in emotional labor.*

**“An Interconnected, Non-hierarchical Approach to Music Education Using a Rhizomatic Approach”**

Hyesoo Yoo

*Rhizomatic approach empowers music teachers with practical ways to teach music relationally, recognizing interconnections between all musics, and honoring diverse forms of music over Western classical traditions.*

**Group D (Mary's Barn):**

**“Song Teaching and Singing Accuracy of Third Grade Elementary Music Students: An Investigation Using Multilevel Modeling”**

Kateri Miller

*This research study explored two traditional approaches and one combination approach to song teaching. In addition, type of song and type of analysis was explored.*

**“Singing in Other Languages Using a Culturally Responsive Approach”**

Amalia Allan

*Interested in incorporating meaningful music lessons when singing in different languages? This session will focus on using a culturally responsive approach while maintaining authenticity and overcoming language barriers.*

**“What I Learn of Equity as I am Asked to ‘Teach’ Equity: Experiences as a Professor Facilitating Complicated Discussions with Undergraduates”**

Lorelei Bastisla-ong

*I will share what I learn and what I have ultimately removed from my own practice driven by my experiences in teaching undergraduate social equity courses.*

**5:30–7:00 p.m. Dinner**

**7:30–8:30 p.m. ACTIVE SESSIONS**

**Group A (Ballroom):**

**“Old Shoes with New Soles: Re-thinking How We Use Instruments in General Music”**

Janice Smith & Michele Kaschub

*When children play instruments in general music classes, they are perhaps unintentionally receiving the message that instruments primarily are used to accompany singing. Instrument playing, however, can accomplish more.*

**“Ukulele Jam: A Real Community Builder”**

Kateri Miller

*Everyone can play the ukulele! Discover how I started Ukulele Jams in my community that include beginners through experts. In this session we will play tunes using my alternative notation!*

**Group B (Mary’s Barn):**

**“Processes for Teaching Folk Dances”**

Rob Amchin

*Hands-on session on folk dances to teach your general music (methods) students to then take those dances into the field. The session will include discussions on teaching pre-service teachers how to process a successful folk dance lesson to their future students. Music will be chosen from various cultures.*

**“Music of the Sea: Building Community and Musical Skills Through Chanteys”**

Corinne Galligan

*Sea chanteys are a great vehicle to develop singing, build community, and gain comfort creating and improvising lyrics. Participants will briefly explore chanteys’ history and engage in musical possibilities.*

**Group C (Giles):**

**“New Directions for Cultural Learning: Technology-Mediated Cultural Learning Practices Based on Connectivism”**

Hyesoo Yoo

*Are you seeking innovative approaches to integrate technology for teaching culturally diverse musics? You will gain practical strategies and ideas for technology-integrated instruction of culturally diverse musics that align with the National Core Music Standards.*

**“UDL: Getting Closer with Edpuzzle”**

Audrey Cardany

*Universal Design for Learning requires multiple means of engagement, representation, and action. The Edpuzzle platform has succeeded in helping me and my students get closer to achieving the aims of UDL by delivering multimedia content in ways that contribute to a flipped classroom as well as provide flexibility in student responses.*

**Group D (Cascade):**

**“Comin’ in Hot: Hip-Hop Techniques and Activities for the Elementary General Music Classroom”**

Kimberly Gardner

*As a pervasive and culturally relevant genre, hip-hop is here to stay. Learn activities and gain resources that will allow you to use hip-hop in movement, rhythm identification, and composition.*

**“Creative Coding: Simple Strategies that Support Musical Thinking with Technology in the General Music Classroom”**

Patrick Horton

*This interactive workshop will provide general music teacher educators with simple strategies to connect coding and music while supporting creative problem solving and musical thinking through composition-based activities.*

**8:30–10:00 p.m. Afterhours Jam and Hangout** (Ballroom and Bar)



## **May 23, Tuesday**

**6:30 a.m.**            **Nature/Fitness Walk** (Lobby)

**7:30 a.m.**            **Breakfast** (Dining Room)

**8:45–9:00 a.m.**    **Making Music Together**  
Cedric Dent

**9:00–10:30 a.m. PLENARY SESSION** (Ballroom)

**“Reimagining a New ‘Normal’: Student Motivation at the Center of Classroom Community in Middle Level General Music”**

Stephanie Cronenberg

*As we reflect on virtual learning and the “return to normal discourse,” now is the time to renew community by envisioning a more powerful and motivating inclusive general music classroom.*

**“The Practice of Staying “Tuned In’: Culturally Responsive Teaching through Popular Media” (Part 1)**

Beatrice Olesko & Martina Vasil

*We share ways to bring an ever-evolving canon of relevant, accessible music that children currently enjoy into methods courses and discuss the benefits and challenges of doing so.*

**“Reconnecting, Reframing and Restoring: Integrating Trauma-Informed Approaches in Music Teacher Education Post COVID-19”**

Abigail Van Klompenberg and Adrienne Beddell

*Trauma-informed approaches in education recognize the profound effects of trauma on students, teachers, and learning (SAMHSA, 2014). This session includes research-based applications of trauma-informed practices in K-12 and collegiate music education.*

**10:30–11:00 a.m. Break**

**11:00–11:50 a.m. SIMULTANEOUS SESSIONS**

**Group A (Ballroom):**

**“Thriving as a Music Education Major: Developing Resiliency”**

Angela Munroe

*Current music education students may struggle transitioning to college life as we emerge from the COVID-19 pandemic. This study focuses on the resilience of freshman and sophomore music education majors.*

**“Our Wellbeing Matters!”**

Michelle McConkey & Scott Edgar

*Music teacher educators are in a primed position to help pre-service teachers nurture SEL life skills potentially helping retention and mitigating burnout. Teachers doing this work is a pre-requisite for teaching this work to students.*

**Group B (Giles):**

**“The Role of General Music Education in School Communities in Rural China”**

Zhilin Zhang

*In this qualitative study, I explored the role of music education in school communities in rural China and examined the value of rural school-community connections.*

**“‘There’s Something To Be Said for Actually Being There’: Experiences of Elementary General Music Teachers in High-Poverty Schools”**

Casey Collins

*This session aims to balance and reconceptualize perceptions of teaching in high-poverty schools, moving away from deficit-laden models towards an expanded paradigm informed by stories of teachers in these spaces.*

**Group C (Cascade):**

**“Kindergarteners in and with the World: Revising Practices in General Music Education Toward Student Subject-ness and World-Centeredness”**

Jonathan Edan Dillon

*In this presentation, I share a recent critical action research project through which subjectification and world-centeredness were explored in the context of elementary general music education.*

**“On the Efficacy of Folk Song in the Elementary General Music Classroom”**

Jacqueline Kelly-McHale

*This session provides a rationale for the importance of recognizing and embracing the cultural, political, and historical influences of folk music that shape musical experience.*

**Group D (Mary’s Barn):**

**“Music-Making in US Prisons: Listening to Incarcerated Voices & Music-Making in Prisons and Schools: Dismantling Carceral Logics”**

Mary Cohen

*This session highlights research from a recently published book about music-making in prisons and a book chapter about dismantling carceral logics in schools and prisons.*

**11:50 a.m.–12:00 p.m. Break**

## **Tuesday Afternoon**

**12:00–1:00 p.m. LUNCH AND LUNCHTIME CONVERSATIONS (Lunch Room)**  
**“A Conversation about Preservice Preparation for Middle Level General Music”**

Stephanie Cronenberg

*Join a conversation about how the Fertile Ground Framework or other available tools might be used to prepare preservice educators to teach middle level general music despite limited curricular time.*

**“Lettuce’ Talk about Music and Life”**

Audrey Cardany

*To live and thrive in a world knowing that death is certain, Ernest Becker and Terror Management Theorists assert that we must engage in the denial of death. How does musicking function in this task? Let us consider music education existentially, and talk about controlling time, and resurrectional and transcendent experiences. You know—something light for lunch!*

**“Conference Accessibility, Access, and Equity for Attendees with Mobility Challenges”**

Jason Jones

*During this roundtable, we will discuss mobility-related challenges commonly experienced at academic and practical conferences. We will work together to create suggestions for conference planners to consider when organizing and planning future conferences.*

## **“Including Established Music Teaching Approaches in Methods Courses”**

Megan M. Sheridan

*In this roundtable discussion, we will consider the role of established teaching approaches, such as Kodály, Orff-Schulwerk, Dalcroze, or Music Learning Theory, in our elementary music methods courses.*

- 1:00–2:00 p.m.**            **Making Music Together** (Ballroom)  
Cedric Dent
- 2:00–2:15 p.m.**            **Break**
- 2:15–2:45 p.m.**            **Reflection and Renewal**
- 2:45–3:00 p.m.**            **Break**
- 3:00–3:30 p.m.**            **ACTIVE SESSIONS**

### **Session A (Mary’s Barn):**

#### **“The Practice of Staying ‘Tuned In’: Culturally Responsive Teaching through Popular Media” (Part 2)**

Martina Vasil, Beatrice Olesko, David Dockan

*We actively engage participants in activities and processes involving popular media for general music methods courses, including movement, boomwhackers, and Orff instruments.*

### **Sessions B: (Giles):**

#### **“Establishing a Culture of Improvisation Using Principles for Community and Resilience”**

David Edmund & Jian-Jun Chen-Edmund

*Community development and resilience become natural byproducts from purposeful and inclusive acts of musical improvisation. Through the activation of principles for teaching improvisation, we establish a musical comfort zone.*

### **Session C (Ballroom):**

#### **“Meaningful Musical Experiences: ‘Ukulele in the General Music Classroom”**

Lorelei Batisla-ong

*Using a Filipino folk song from my lived experience, we will explore ‘ukulele techniques that build ‘ukulele skills in young students as well as your own while experiencing a culturally responsive approach to teaching music.*

*NOTE: Please bring your own ‘ukulele*

**Session D (Cascade):**

**“Evoking a Soundscape: A Conceptual Framework:**

Anneke McCabe

*This active music making and group recording session, invites participants to evoke their soundscape; sharing one’s journey to and through music, as we jam, compose poetry, and explore the art of our craft.*

**3:30–4:00 p.m.                      Break**

**4:00–4:15 p.m.                      Research Gallery Introduction (Ballroom)**

**4:15–5:00 p.m.                      Research Gallery (Ballroom, Giles, Cascade)**

**“Asynchronous Elementary Music Lesson Design in a General Music Class: An Action Research Study”**

Katy Strand & Kelly Poquette

*To prepare preservice teachers for future job expectations, we engaged students in a general methods class in designing and recording asynchronous elementary lessons. Additional benefits included self-evaluation and lesson delivery skills.*

**“Student Teaching During the COVID-19 Pandemic”**

Tina Beveridge & Wendy Gunther

*This multiple case study sought to document the experiences of six pre-service teachers whose preparation and coursework was disrupted by COVID. All six completed a mostly normal student teaching internship. Through in-depth interviews and multiple rounds of coding, four themes emerged. From these themes, we make recommendations about future research about the COVID cohorts, and changes in music teacher preparation moving forward.*

**“Open Space: Discussing Racial Bias and Equity in Music through a Series of Webinars”**

Livia Helena de Moraes & Giulia Ripini

*We will present outcomes and lessons learned during a webinar series that we organized to address a variety of topics around the theme of racial bias and equity in music.*



**“Influences on General Music Teachers' Mental Health During the COVID-19 Pandemic”**

Abigail Van Klompenberg

*The purpose of this study was to examine music teachers' mental health and well-being during COVID-19. Findings revealed negative changes to teachers' mental health and increased music educator resiliency.*

**“I Wish my Teachers Knew...’: Stories From Students in a Post-Covid World”**

Casey Collins

*This study examined how students described their transitioning educational experience during and after the COVID-19 pandemic, including perceived needs for success in the music education degree*

**“Focus on the Teacher: General Music Educators with ADHD”**

Corinne Galligan

*There is a marked absence of literature on teachers in general education or music education who are diagnosed with ADHD, but we exist! This study focuses on one of them.*

**“Sounds of Intent: Measuring Musical Responses of Children with Disabilities with Music Education Majors”**

Amalia Allan

*The SoI Framework was developed for researchers and practitioners to gauge the musical behaviors of people with special needs. This study examined preservice music teacher's accuracy in implementing the framework.*

**“The Impact of Orff Schulwerk Training on Classroom Activities and Teacher Self-efficacy”**

David Dockan

*This is an exploratory study looking at the impact of Orff Schulwerk training on music teacher self-efficacy.*

<b>5:00–6:00 p.m.</b>	<b>Break</b>
<b>6:00–7:00 p.m.</b>	<b>Dinner</b>
<b>7:30–9:00 p.m.</b>	<b>Dance (Featuring The McKenzies)</b>
<b>9:00–10:00 p.m.</b>	<b>Afterhours Jam and Hangout (Ballroom and Bar)</b>



## May 24, Wednesday

- 6:30 a.m.**                      **Nature/Fitness Walk** (Lobby)
- 7:30 a.m.**                      **Breakfast** (Dining Room)
- 8:30–9:00 a.m.**              **Book Giveaway** (Ballroom)
- 9:00–10:00 a.m.**              **Reflections**  
Janet Revell Barrett  
Carlos Abril  
Lauren Kapalka Richerme
- 10:00–10:15 a.m.**              **Break**
- 10:15 a.m.–12:00 p.m.** **CULMINATING SESSION** (Ballroom)  
Janet Revell Barrett  
Carlos Abril  
Lauren Kapalka Richerme



**Carlos R. Abril** is Professor and Associate Dean for Research at the University of Miami Frost School of Music, where he teaches courses in philosophy, qualitative methods, and general music education. His research aims to identify barriers to studying music in schools, as well as to illuminate ways to make the study of music more accessible and relevant to children. He has published his work in numerous research and professional journals, as well as in books. He co-edited the books *General Music: Dimensions of Practice*, *Teaching General Music: Approaches, Issues, and Viewpoints*, and *Musical Experiences in Our Lives*. Abril is the immediate past chair of the Society for Research in Music Education and has served on the Research Panel for the National Endowment for the Arts. He is a recipient of the Phillip Frost Award for Excellence in Teaching and Scholarship and a Provost Research Award.

**Janet Revell Barrett** is Marilyn Pflederer Zimmerman Endowed Chair Emerita at the University of Illinois at Urbana-Champaign, where she has taught courses in philosophy, curriculum, research methods, music teacher education, and interdisciplinary approaches to music education. Her recent publications include the revised edition of *Constructing a Personal Orientation to Music Teaching: Growth, Inquiry, Agency* with Mark Robin Campbell and Linda Thompson (Routledge, 2021) and *Seeking Connections: An Interdisciplinary Perspective on Music Teaching and Learning* (Oxford University Press, 2023). She began her career teaching general and choral music in Iowa and Wisconsin, followed by faculty positions in music teacher education at the University of Wisconsin-Whitewater and Northwestern University prior to her appointment at Illinois. Barrett is the editor of the *Bulletin of the Council for Research in Music Education*.

**Cedric Dent** is a member emeritus of the 10-time GRAMMY Award-winning vocal group, TAKE 6. Also a two-time Grammy-nominated music arranger, his traditional choral works and vocal jazz ensemble arrangements are published by Walton Music and Anchor Music Publications respectively. Since 2004, Dent has been a professor in the School of Music at Middle Tennessee State University where he directs the MTSU Singers (a vocal jazz ensemble), teaches history of black gospel music, music theory, and coordinates the School of Music's internship program. Dent is also an artist/arranger-in-residence with the Jason Max Ferdinand Singers, which recorded his setting of the spiritual "He's Got the Whole World in His Hands" in 2021. He holds degrees from the University of Michigan, the University of Alabama, and the University of Maryland. In 2016, he was selected to receive the Hall of Fame Award from the University of Michigan's School of Music, Theatre & Dance.

**Lauren Kapalka Richerme** is Associate Professor of Music Education at the Jacobs School of Music at Indiana University where she teaches undergraduate and graduate courses on philosophy, sociology, and cultural diversity as well as mentors graduate students' research. Lauren's publications include the philosophy book *Complicating, Considering, and Connecting Music Education*, the co-authored book *Music Education Research: An Introduction*, 22 peer reviewed articles, and four invited book chapters. At present, she is finishing a second philosophy book entitled *Popular Music Will Not Save Us: Capitalism and Music Education*. Lauren currently serves as co-chair of the ISME Commission on Policy, and in June 2023 she will begin serving as the editor of *Action, Criticism, and Theory for Music Education*. Prior to her university teaching, Lauren taught high school and middle school band and general music in Massachusetts. She holds degrees from the University of Massachusetts Amherst, Harvard University, and Arizona State University.

### **About the Founders of the Mountain Lake Colloquium**

**Nancy Boone Allsbrook** is Professor Emerita in the School of Music at Middle Tennessee State University in Murfreesboro, Tennessee, where she was Coordinator of Music Education and taught undergraduate and graduate music education methods classes.

Professor Emerita **Mary Goetze** retired from the Indiana University Jacobs School of Music in 2007. Her career was devoted to teacher preparation, children's choirs and promoting cultural understanding through the way diverse musics are presented and performed. She continues to travel, write, compose and prepare DVDs in the Global Voices series.



### **A special thanks to those who assisted us:**

Raechel Keifer, Lyndsi Hale, and staff, Mountain Lake Resort

Jennifer Vannatta-Hall (registrar)

Martina Vasil (equipment coordinator)

Kelly Bylica (webmaster)

Stephanie Cronenberg (listserv master)

We also thank those who reviewed the proposals for this colloquium: Donna Gallo, Eve Harwood, Erika Johnson Knapp, Christa Kuebel, Angela Munroe, Lauren Kapalka Richerme, Kathy Robinson, Megan Sheridan, Catherine Ming Tu, Heather Waters, and Betty Anne Younker.



### **About Our 2023 Mountain Lake Presenters**

**Amalia Allan** is an Assistant Professor of Music Education at Anderson University where she teaches elementary and secondary music methods. She has primarily taught at the elementary level in private, inclusive, and self-contained settings with students with disabilities. Her research centers on music teacher education for inclusion, focusing on issues of diverse abilities and multiculturalism. She hopes to make a difference regarding inclusion in music education.

Dr. **Rob Amchin** is a Distinguished Teaching Professor and Concentration Coordinator in Music Education at the University of Louisville (KY). He teaches courses in music education including Elementary General Music Methods, Secondary General Music Methods, an Introduction to Orff Schulwerk course as well as graduate level courses in history, philosophy, and research. He studied at the New England Conservatory of Music, and has Orff training from NEC, Hofstra University, Memphis State University, Hamline University, and the University of Michigan. He attended the "Special Course for English Speaking Students" at the Orff Institute. Dr. Amchin has presented workshops, artist-in-residencies, Orff teacher-training courses, and master classes throughout the US and around the world including classes in Poland, Turkey, China, Singapore, Finland, Russia, Hong Kong, Austria, Canada, and Israel.

Dr. **Laura Artesani** is an Associate Professor in the School of Performing Arts at the University of Maine, where she teaches music education courses, advises music education majors and is the faculty advisor for the UMaine Collegiate NAFME chapter. Dr. Artesani also serves as collaborative pianist for the University Singers, Recital Lab, and performs frequently in faculty and student recitals. Articles that Dr. Artesani has written or co-authored have appeared in *The Journal for Music Teacher Education*, *The Orff Echo*, and *General Music Today*.

Dr. **Julie Bannerman** is an Assistant Professor of Music Education at the University of Alabama. Her appointment began in 2019. She teaches undergraduate and graduate courses in music education and coordinates the PreK Music Partnership with Tuscaloosa City Schools. A former public school music teacher, she specializes in general music education at all levels. Dr. Bannerman's research and clinical interests include sociocultural issues in music education, policy issues in music education, and music teacher education. She is published in the *Journal of Music Teacher Education*, *Bulletin of the Council for Research in Music Education*, *Journal of Research in Music Education*, *Diskussion Musikpädagogik*, and *Triad*. Dr. Bannerman serves on the editorial board of *Contributions to Music Education* and is a member of the Music Educators Journal Advisory Committee.

**Lorelei Batisla-ong** is Associate Professor of General Music Education at Baldwin Wallace University. She taught elementary music for 14 years before teaching at The University of Texas at Austin and the University of the Incarnate Word. She received her BM in Music Education from Southwest Texas State University, an MM in Instrumental Conducting from Texas State University, and a PhD in Music and Human Learning from UT Austin. Lorelei has served on the AOSA Board of Trustees, chaired the AOSA DEI subcommittee, and is the NAFME Texas State Director. She is the Content Coordinator and Lead Editor of *Decolonizing the Music Room*, a non-profit organization amplifying the presence of Black, Brown, Indigenous, and Asian music educators. Her research and presentations include 'ukulele teaching, teacher noticing and cognition, teacher skill acquisition and development, and equity in the classroom and teaching profession. She is the co-author of *Elemental 'Ukulele: Pathways and Possibilities*.

**Adrienne** (or simply, **Ageh**) **Bedell** explores the intersection between music engagement, community-level adversity, and the experience of trauma. Primarily a community-based music educator, Ageh has designed music education opportunities in homeless shelters, alternative to incarceration programs, and hospital-based violence intervention programs. Her research frames active music-making as a tool for violence prevention through trauma-informed, asset-informed, and anti-oppressive teaching. She is also interested in music education policy and informal learning opportunities within schools and nonprofit organizations.

**Amy Beegle**, PhD is Associate Professor of Music Education and Orff Schulwerk course director at the University of Cincinnati's College-Conservatory of Music (CCM). She studied the Kodály concept and Dalcroze Eurhythmics at the University of St. Thomas and World Music Pedagogy at the University of Washington. She has taught general

music and band in K-8 schools in New Mexico, Illinois, and Washington, and has worked with undergraduate interns to teach music to children of parents with substance use disorders in Cincinnati. She has presented workshops locally, nationally, and internationally in areas including musical creativity and World Music Pedagogy. Her work has been published in *The Journal of Research in Music Education*, *The Journal of Historical Research in Music Education*, *General Music Today*, *The Music Educators Journal*, *The Kodály Envoy*, *The Orff Echo*, and *OMEA's Triad*. She is co-author of *World Music Pedagogy, Vol II: Elementary Music Education* (Routledge WMP series).

**Dr. Tina Beveridge** is a 17-year veteran K-12 music educator who hails from the Pacific Northwest. Dr. Beveridge considers herself a choral specialist, having taught choir at all age levels pre-K to elderly adults. However, she spent five years of her teaching career in middle and high school band and secondary general music classes, in addition to six years working in elementary school general music classrooms. The common threads of her teaching experience led her to begin researching pedagogy and policy, of which she is happy to be learning and sharing at this event.

**Janell Bjorklund** teaches general elementary music for Evanston-Skokie School District 65 in Evanston, Illinois. She earned her MM in music education from DePaul University and her BM in music education from the University of North Texas. Bjorklund is certified in the Kodály approach through Southern Methodist University / Plano ISD training program and is certified in the Orff Schulwerk approach through DePaul University. Bjorklund has presented her research for poster sessions at the Illinois Music Education Association Annual Statewide Conference and the Organization of American Kodály Educators National Conference. She teaches pedagogy and materials for DePaul University's and Southern Methodist / Plano ISD's Kodály training programs and currently serves as vice president of the Chicago Area Kodály Educators and secretary of the Midwest Kodály Music Educators Association.

**Judy Bond** is Professor Emerita at the University of Wisconsin, Stevens-Point. She is Past President and Honorary Member of the American Orff-Schulwerk Association, and recipient of the AOSA Distinguished Service Award. Judy currently serves as Chair of the Alliance for Active Music-Making. She has presented at conferences sponsored by AOSA, OAKE, GIML, DSA, and HISME and is also an author of K-8 music series *Share the Music* and *Spotlight On Music*.

**Dr. Vanessa L. Bond** is Associate Professor and Coordinator of Graduate Music Education at Rowan University. Her research interests include intersections of music education and the Reggio Emilia approach, culturally responsive music education, and mentoring.

**Claudia Cali** (Ed.D, Teachers College Columbia University) is professor at New York University and Queens College where she teaches early childhood/elementary music and research methods courses. A native of Italy, she holds a Degree in Piano Performance and two Masters from the University of Perugia and the Catholic University of Milan. She has published in a variety of international academic journals



(International journal of community music, Qualitative research in music education, International journal of music in early childhood, Research studies in music education, Arts Education Policy Review, Journal of Popular Music Education). Her research brings attention to families and the influences that music has on parent-child relationships. Such interest is rooted in her long experience teaching piano to young children and their parents both in Italy and in the United States. In New York, she created an early childhood music program for children of Italian immigrant families.

**Audrey Cardany**, Associate Professor of Music, teaches undergraduate and graduate music education courses at the University of Rhode Island. Audrey's teaching experience includes vocal/general music in public schools, early childhood programs, and musicianship classes for all ages in a community chorus. She holds I-IV Kodály Levels and teaches musicianship for the University of Nebraska Omaha's summer Kodály certificate program. She recently conducted the Rhode Island Elementary All State children's chorus, and has conducted URI's University Chorus and chamber group, Voces Excelsis, as well as choral ensembles for Arizona State University's summer Kodály certification classes. Her research and pedagogical materials are published in *The Psychology of Music*, Silver-Burdett's *Interactive Music and Making Music* textbook series, *General Music Today* (now *Journal of General Music Education*), and the *Rhode Island Music Educators Review*.

**Michael Chandler** is an Assistant Professor of Music and Coordinator of Music Education at Austin Peay State University in Clarksville, TN, where he teaches graduate and undergraduate courses in music education and supervises student teachers. Michael taught elementary general music in Texas public schools for 16 years, during which his student groups performed as invited ensembles at the TMEA conference in 2005, 2007, and 2013. He was an accompanist for the Children's Chorus of Greater Dallas for 10 years and is the current founding conductor of the Clarksville Children's Chorus. Michael teaches all three levels of Orff Schulwerk basic and recorder during summers in AOSA-approved teacher education courses, and his work has appeared in *The Southwestern Musician*, *Update: Applications of Research in Music Education*, *The Orff Echo*, and *Orff-Schulwerk International*.

**Jian-Jun Chen-Edmund** is an Assistant Professor of Music Education at the University of Minnesota Duluth. Her research areas of interest include assessment in music education, music and language development, diversity and inclusion in music education, and world music. Dr. Chen-Edmund has co-authored book chapters for the *Handbook of assessment practice and policy in music education* and the *Oxford handbook of philosophical and qualitative assessment in music education*. She has also published in the Second, Fourth, and Fifth International Symposia on Assessment in Music Education Proceedings. Dr. Chen-Edmund received her Ph.D. in music education at the University of Florida, Master of Arts degree in music and music education at Teachers College, Columbia University and a bachelor degree in music performance at Fu Jen University in Taipei, Taiwan. She holds Orff Schulwerk and Kodály certifications.

**Mary Cohen** is an Associate Professor of Music Education at the University of Iowa. She researches music-making and well-being, songwriting, and collaborative communities and is lead author of *Music-Making in U.S. Prisons: Listening to Incarcerated Voices* with Stuart Duncan. She co-facilitates the International Music and Justice Network: IMAJIN Caring Communities, a group of researchers from 13 countries who meet monthly and collaborate on projects. From 2009 to 2020 she led the Oakdale Prison Community Choir (<http://oakdalechoir.lib.uiowa.edu/>) and songwriting workshop where participants have written over 150 songs, and the Oakdale Choir has performed over 75 of these songs, available with the Creative Commons License. She has been a keynote for conferences in Germany, Canada, and Portugal and has over 40 publications in journal articles, book chapters, and conference proceedings. She has implemented ungrading in her college courses is working on a collaborative autoethnography about grading contracts with four graduate students.

**Casey Collins** is a clinical professor of music education at Purdue University Fort Wayne. Prior to PFW, she taught elementary general music in North Carolina. She holds a Bachelor of Science in Music Education from Elon University, and a Master of Music in Music Education from East Carolina University, and a Ph.D. in Music Education from the University of Michigan.

**Stephanie Cronenberg** is Associate Professor of Music (Music Education) at the Mason Gross School of the Arts at Rutgers, The State University of New Jersey. She currently serves as the Area Head of the Music Education Program. Her research and teaching focus on general music, middle level education, and preservice teacher education. She specializes in narrative and mixed methods research. Her first single author book is entitled *Fertile Ground in Middle Level General Music* and is available from Routledge. Her research has been published in *Arts Education Policy Review*, *Bulletin for the Council on Research in Music Education*, *International Journal of Music Education*, *International Journal of Research and Method in Education*, *Journal of Mixed Methods Research*, and *Research in Middle Level Education Online*.

**Jonathan Edan Dillon** is an elementary general music teacher in Alaska and an online course facilitator for the Longy School of Music at Bard College. A DMA candidate at Boston University, Dillon previously studied music education at the University of Montana (MM) and the University of Alaska Fairbanks (BM). Dillon was a 2017 BP Teacher of Excellence and was awarded a 2016 Alaska Arts Educator Fellowship by the Alaska State Council on the Arts.

**David Dockan** is a current PhD student in music education at the University of Kentucky. David is also a teaching assistant at the University where he teaches classes on music in the elementary classroom, rehearses the community music ensembles of New Horizons, and supervises student teachers. He helped to start a summer course on using popular music and Orff Schulwerk with Martina Vasil. He is an active clinician and writer on topics such as informal music learning, hip-hop, Orff Schulwerk, Modern Band, and popular media in the elementary classroom. David received his BM from West



Virginia University and his MM from Kent State University. He is also a certified Orff Schulwerk teacher from the Eastman School of Music.

**Amanda R. Draper** is an Assistant Professor of Music Education at Indiana University's Jacobs School of Music and the 2022-2023 Gretsch Fellow in Children's Music with the Fred Rogers Institute. Her academic interests include investigating musical experiences for diverse learners with a focus on music and autism research, Disability Studies in music, and teacher preparation for special music education. Dr. Draper has presented regionally, nationally, and internationally and has articles published in the Journal of Research in Music Education, Bulletin of the Council for Research in Music Education, and Music Educators Journal. A general music specialist, she previously taught elementary and middle school general music for 10 years, most recently for Chicago Public Schools. Dr. Draper holds a bachelor's degree in music education from Coe College in Cedar Rapids IA and a master's degree and PhD in music education from Northwestern University.

**Manju Durairaj** was born and raised in India. She studied in Pune, India. She was involved in graduate research projects on comparative pedagogical practices of Indian (Carnatic) and Western Music at Middlesex University, London, UK. She graduated with her second master's degree and K-12 certification from VanderCook College of Music, Chicago. Manju is the Lower School Music Teacher at the Latin School of Chicago. She is president elect for ILMEA elementary general music division, vice president-elect DEI of AOSA, past president of the Greater Chicago Orff Chapter and is a certified Orff Schulwerk Levels Teacher Instructor. She is a certified Arts Integration specialist. She is an adjunct professor at VanderCook College of Music, Chicago where she teaches curriculum design and elementary methods graduate and undergraduate courses. Her continuing teaching education courses, on campus and online, include Culturally Responsive Music Education, Technology, Arts Integration, Curriculum Development, Responsive Classroom, and Redesigning Teaching and Learning for 21st Century. She is currently a doctoral student of music education at the University of IL, Urbana-Champaign. She is a frequent clinician at various state, national, and international conferences. She has been published in the Orff Echo, Reverberations, Illinois Music Educators Journal, General Music Today, and the Journal of the Council for Research in Music Education. Her publications with Hal Leonard include InterAct with Music Assessment Levels 1 and 2, InterAct Levels 1&2 Student Activities for Devices and Print, Technology in Today's Music Classroom and Dancing Around the World with Music Express Magazine.

**Latasha Thomas-Durrell** is Assistant Professor of Music at the University of Dayton. The corpus of her research interests center on culturally responsive teaching with regard to identity's intersectional influence on music teaching practices. Her work is published in Music Education Research and Action, Criticism, and Theory for Music Education.

Dr. **Scott N. Edgar** is Associate Professor of Music, Music Education Chair, and Director of Bands at Lake Forest College. He received his Doctorate of Philosophy in Music

Education from the University of Michigan, his Masters degree in Education from the University of Dayton, and his Bachelor of Music in Music Education degree from Bowling Green State University. His previous teaching experience in higher education includes work at Adrian College and Concordia College Ann Arbor. Prior to his work in higher education he taught K-12 instrumental music in Ohio and Michigan. Dr. Edgar is the author of Music Education and Social Emotional Learning: The Heart of Teaching Music and is an internationally sought-after clinician on the topic. Dr. Edgar is a Music for All Educational Consultant, a Conn-Selmer Educational Clinician and VH1 Save the Music Foundation Educational Consultant.

**David Edmund** is an Associate Professor and Chair of Music Education at the University of MN Duluth. David earned degrees at the University of Florida (B.M.E. / Ph.D.) and the University of North Texas (M.M.E), where he performed in the renowned One o' Clock lab band and directed the Six o' Clock. His career path began with the teaching of general music, choir, and beginning band in Florida elementary schools. He possesses certifications in Orff Schülwerk and the Kodály method. David's current research centers on the pedagogy of improvisation and socio-cultural enrichment through community-based music. He has presented research at conferences in East Asia, Africa, South America, Canada, Europe, and throughout the United States. David is an active jazz trumpet performer in large and small ensembles. He has toured and recorded with chamber winds, jazz, reggae, soul, pop, and rock ensembles.

**Laura Ferguson** is Professor of Music and Coordinator of Music Education at Indiana University of Pennsylvania (IUP). As native of Illinois, she earned a BM in Music Education from Millikin University in Decatur, Illinois, and the M.M.E and Ed.D. from the University of Illinois at Urbana-Champaign. In addition to her Music Education work, she is an active jazz vocalist and performs frequently in the Western Pennsylvania and Pittsburgh region. While she has no degrees in this musical performance area, she often gives scholarly and in-service presentations on jazz to K-12 educators and music students in Pennsylvania. Her recording project, Late to the Party, can be heard on all streaming platforms. You can hear more of her work at <http://www.fergusonandfriends.net/>

**Corinne Galligan** is a PhD student at the University of Michigan. She taught elementary general music in Pulaski, WI, for nine years, where she was recognized as a Golden Apple Teacher of Distinction in 2018. She earned her BME from Eastern Michigan University, her MM in Music Education - Kodály Emphasis from Silver Lake College, and her Certificate in Teaching World Music from the University of St. Thomas (MN). Since researching sea chanteys for her master's capstone, she has presented about them at various state, regional, and national conferences. In addition to teaching and learning, Corinne served the past three years as the Wisconsin Music Educators Association's Elementary General Music Chair and as Member-At-Large then President-Elect in the Association of Wisconsin Area Kodály Educators.

**Kimberly Gardner** is the music teacher at Frances Willard Elementary School. She holds her B.A. in Music Education from Colorado State University-Pueblo and M.A. in

Music Education from the University of Iowa. With over a decade of teaching experience in the public schools, Kimberly has a diverse teaching background as a general music teacher in Iowa and Illinois, band director at Williams Intermediate School and associate director of bands at Davenport Central High School. She has served on the Equity Committee in the Davenport Community School District and the Rock Island-Milan School District and led the Culture and Climate Committee in her elementary school. Kimberly has presented locally and at national conferences about culturally relevant pedagogy (CRP) in music education. CRP continues to be an area of interest for her along with cultural identity, cultural competence, equitable practices, and minority representation in music education.

Dr. **Jennifer Gee** is an Assistant Professor of Music Education. She instructs undergraduate courses in elementary and secondary music education, choral music education, and music integration for elementary teachers. Her research is focused on preservice teacher preparation in classroom management and music integration in the elementary classroom. Gee has presented research at the Desert Skies Symposium for Research in Music Education, the Symposium for Music Teacher Education, the National Association for Music Education Music Research and Teacher Education National Conference, and the American Orff-Schulwerk Association National Conference. Her research has been published in the Journal of Music Teacher Education, Update: Applications of Research in Music Education, Visions of Research in Music Education, and the Journal of Education.

**Shelley Griffin**, Professor of Music Education at Brock University, St. Catharines, Ontario, has research interests in children's music narratives, pre-service music teacher education, narrative inquiry, mentorship, vulnerability, emotional pedagogy, and collaborative scholarship. She is published in several journals and edited books. Shelley has presented at various international conferences and co-chaired the 2020 7th International Conference on Narrative Inquiry in Music Education. Griffin is the 2019 recipient of the Brock University Faculty of Education Award for Excellence in Teaching. In addition to her teaching and scholarship, Shelley is an active musician in the Niagara, Ontario region, performing regularly as a vocalist with Avanti Chamber Singers.

**Wendy Chen Gunther** is a doctoral student and graduate teaching assistant in Music Education at the Frost School of Music, University of Miami. She holds degrees from the University of Miami (Master of Music) and Wheaton College, IL (Bachelor of Music Education). She received the Frost School of Music's Outstanding Graduate Student award in 2020 and the Presser Foundation Grant in 2022. She previously taught K-5 elementary general music in Aurora, Illinois. During her time teaching, Wendy earned National Board Certification and completed three levels of Orff-Schulwerk certification. Wendy's research focuses on race, cultural identity, gender and sexuality, and their intersection with elementary general music. She has presented her research regionally and nationally at the Florida Music Educators Conference and the National Association for Music Education's biannual conference. Her article "The Unicorns of Elementary Schools: Male Elementary General Music Teachers" can be found in Music Education Research.

**Patrick W. Horton** is an Adjunct Lecturer in Music Education at the Indiana University Jacobs School of Music. He previously taught band and music technology courses at the secondary level in Ohio and Indiana. With a passion for utilizing technology to reduce barriers to learning and creativity at all levels, he is interested in understanding the complex ways technology, creativity, and music learning are connected. In addition to his current appointment, Horton serves as a program administrator with the Arts and Music Programs for Education in Detention Centers (AMPED) supported by Northwestern University's Center for Civic Engagement. Horton earned a B.M.E. from the Ohio State University, an M.M. in music education from Ball State University, and a PhD in music education from Northwestern University.

**Jason D. Jones**, a native of the Appalachia region, is an Assistant Professor of Music Education at UTRGV in Brownsville, TX. From conducting the Eastman Women's Chorus to singing shape note songs at a goth bar, Jones' performance experience is as varied as his teaching and research interests. He earned a Ph.D. in Music Education at the Eastman School of Music where he earned the Shetler Prize. Jones holds a Master of Music degree from the University of Texas San Antonio, Master of Education from Emory & Henry College, and a Bachelor of Arts in Music Education and French from Emory & Henry College. Jones is an OAKE-certified Kodály teacher with extensive Dalcroze training. He received the SAISD Inspire award for innovative elementary teaching and was recognized for significant contributions to the elementary strings project. He has presented at school districts; state, national, and international conferences; non-profits; and universities.

**Soyeon "Sally" Kang**, Assistant Teaching Professor of Music Education at Ball State University, holds her doctoral and master's degrees in Music Education from Arizona State University, and from Gwangju National University of Education in South Korea. As a specialist in elementary general music education, she has taught public schools in South Korea and in the United States. Kang's research focuses on teacher development, teacher education, communities of practice, and lifelong music learning. Her publications include articles in the Music Educators Journal, National Association for Music Education and Society for Research in Music Education, the Bulletin of the Council for Research in Music Education, and AOSA Reverberations: Teachers Teaching Teachers. Kang completed all levels in both Orff and Kodály training as of 2019 and had served on the board of the Arizona Orff and Arizona Kodály Teachers Society. She gives Professional Development workshops for Music Teachers and facilitates community music camps.

**Michele Kaschub** is Professor and Director of Music Teacher Education at the University of Southern Maine Osher School of Music. She is co-author of Minds on Music: Composition for Creative and Critical Thinking, Experiencing Music Composition in Grades K-2, Experiencing Music Composition in Grades 3-5, and Experiencing Music Composition in Middle School General Music. She is co-editor of Composing Our Future and Promising Practices in 21st Century Music Teacher Education, and editor of The

Oxford Handbook of Music Composition Pedagogy. An active clinician and guest lecturer, she has presented at colleges and conferences throughout the United States and abroad.

**Abigail Van Klompenberg** is a PhD candidate at the University of Kentucky and lecturer at the University of Louisville. She is certified in Orff Schulwerk and holds National Board Certified Teacher in Early-Middle Childhood, Vocal Music. Her research interests include innovative music practices, teacher mental health, and trauma-informed pedagogy.

**Oksana Komarenko** is a doctoral student in the Music Program at Ball State University with an emphasis on Music Education. Oksana graduated with MM in Music Education degree from Ball State University in Summer 2022. Additionally, Oksana holds MM in Voice Performance and Music Education from the Ukrainian National Academy of Music in Kyiv and a Licentiate Diploma from London College of Music; she is also a Certified Yamaha Junior Music Course Teacher. Oksana's teaching experience includes K-4 general music, Yamaha Junior Music, high school music theory, and private lessons both in voice and piano. Notably, this experience is in a variety of international settings (the UAE and Oman), providing a broad perspective that is beneficial not only for her as a teacher but also for her students. Pursuing her DA degree, Oksana serves as a graduate assistant, teaching Basic Music for Classroom Teachers, and as the university supervisor for student teachers.

Dr. **Amy Lewis** is currently an Anna Julia Cooper Fellow at the University of Wisconsin - Madison where her research is focused on systemic oppression, equity, and racism in music education. As a public music teacher, she taught K-1; 6-8 general music, beginning band, middle school choir, and jazz band in the Chicagoland suburbs. She earned her B.M.E. degree from DePaul University, M.A. from Concordia University, and Ph.D. from Michigan State University. Her work is published in *The Bulletin for the Council of Research in Music Education*, *Action, Criticism, and Theory in Music Education*, and *Michigan Music Educator Journal*.

Dr. **Victor Lozada** is Visiting Assistant Professor in the Department of Literacy and Learning at Texas Woman's University. As an Orff-certified teacher, he taught elementary general music to bi/multilingual children for 14 years in Texas. He currently serves on the editorial board of *Reverberations: Teachers Teaching Teachers*. You can find his work in *The Orff Echo*, *the Journal of General Music Education*, and *the Bilingual Research Journal* among others.

**Anneke McCabe** a PhD Candidate engaged in the research process as a narrative inquirer at Brock University. Anneke is a trained pianist, musician, and songwriter, who has taught and directed choirs, concert bands, and musical groups in a variety of Ontario elementary schools, in Canada, over the last 20 years. Currently, Anneke teaches instrumental music at a middle school, and as an instructor in the teacher education program at Brock University. Anneke draws on both roles of teacher and learner, to provide an example of how reflective teaching practice is a partner in the process of preparing reflective educators to develop strong critical thinking and communication



skills. At Mountain Lake, Anneke hopes to share her conceptual framework for her research (evoking a soundscape), by actively engaging in music making with participants, demonstrating an openness for story, and creating conditions for creativity to flourish.

Dr. **Michelle S. McConkey**, is an Associate Professor of music education at California State University in Chico. She teaches courses in Music Education, Aural Musicianship, and Music for Children for Liberal Studies students. Michelle received her doctorate degree from ASU, a Masters of Music at BYU, and a Bachelor of Music from the Crane School of Music, all in Music Education. Michelle has taught children for over 20 years, nine years in public and private schools in New York State, Utah, and Arizona. She has completed Kodály certification, and has presented professional development workshops and research sessions at various state, national and international conferences. Michelle's research interest includes social emotional learning and the music teacher's role in the emotional development of children.

**Jacqueline Kelly-McHale** is associate professor and the director of music education at DePaul University in Chicago, IL. Kelly-McHale's research focuses on culturally responsive teaching in K-12 music classrooms, the role of social justice in music teacher education programs, and composition in K-12 classrooms. She has published articles in *Journal of Research in Music Education*, *Music Educators Journal*, *Update: Applications of Research in Music Education*, and *Mountain Lake Reader*. Kelly-McHale has also published chapters in many books including, *Teaching General Music*, and *General Music: Dimensions of Practice*, both edited by Gault and Abril. Kelly-McHale is an active clinician having presented workshops at state and national conferences. She also serves as a consultant for the Chicago Symphony Orchestras Institute for Learning, Access and Training and the Ravinia Festival Reach, Teach, and Play program.

**Kateri (Kate) Miller**, Ph.D., is assistant professor of music education at Minot State University in North Dakota. She has over 22 years of experience teaching children and adults and is certified in Orff-Schulwerk, Kodály, and has training in Dalcroze Eurhythmics. Dr. Miller is active with the American Orff-Schulwerk Association (AOSA) at both the local and national level and she is the collegiate representative for the NDMEA. In addition, she serves on committees for both AOSA and the Alliance for Active Music Making. She has presented original material and research at state conferences, Orff Chapters, the AOSA Conference and she presents the GAMEPLAN curriculum throughout the United States. Dr. Miller teaches music education majors both elementary and secondary choral methods as well as nonmusic education majors. She is happy to continue teaching children as the director of the Western Plains Children's Choir and Music Makers, an elementary Orff ensemble.

**Livia H. De Moraes** is a Brazilian music education researcher. She is currently pursuing a Ph.D. in music education at the University of Miami. She holds an M.Ed. in music education from the University of Cincinnati, a B.A. in Music Education, and a B.A. in Instrument Performance, both from the Universidade Estadual de Campinas, Brazil. She specializes in general music education and flute. Her research interests include

preservice music teacher development, cultural diversity, social justice, and Brazilian folklore music. Some awards that Livia has received include the University of Miami's Teaching Academy Program (2021), the University of Miami's Racial Justice Pilot Grant Program (2021), the University of Cincinnati's Graduate Student Expo winner Poster Forum for Arts & Humanities (2019), and the Jane Young Scholarship recipient (2018, 2019). In 2014, she was awarded a competitive scholarship from the PIBIC program (one of Brazil's federal government research initiatives).

**Angela Munroe** is an Assistant Professor of Music Education at West Virginia University where she teaches General Music Methods, Student Teaching Seminar, and Introduction to Music Education. She also holds a B.S. degree from Western Michigan University, a MME degree from Northwestern University and a PhD from University of Colorado Boulder.

Dr. **Emmett O'Leary** is an assistant professor of music education in the School of Performing Arts at the Virginia Polytechnic Institute and State University in Blacksburg, Virginia. Prior to his work in Virginia he served as associate professor of music education at the Crane School of Music, SUNY-Potsdam. He is a graduate of the University of Idaho (B.M. Music Education), Washington State University (M.A. Music), Indiana University Purdue University at Indianapolis (M.S. Music Technology), and Arizona State University (PhD Music Education). His research interests include competition in music education, instrumental music pedagogy, popular music pedagogy, media and platform studies, and music technology. His research has appeared in the Bulletin of the Council for Research in Music Education, Journal of Music Teacher Education, Journal of Band Research, Journal of Popular Music Education, and College Music Society Symposium.

**Beatrice B. Olesko** is an Assistant Professor of Music Education at Ithaca College where she serves as the coordinator of the junior student teaching program and teaches elementary music methods courses. Her research interests include democratic teaching practices in music education, elementary music pedagogy, culturally responsive teaching, and academic parenting. As an active clinician, Dr. Olesko frequently presents at state, national, and international conferences such as the National Association for Music Education (NAfME) and the World Conference for the International Society of Music Education (ISME). In addition to her academic course load and research, Dr. Olesko continues to teach music to children and to mentor in-service music teachers. She has enjoyed teaching music classes at a variety of schools and childcare centers, including a Head Start program through Tompkins Community Action, Juniper Day Care, and the Elizabeth Ann Clune Montessori School of Ithaca.

**Kelly A. Poquette** is the 2021 Burroughs Wellcome Fund Piedmont-Triad Region Teacher of the Year, where she was one of 9 teachers representing the 100,000 teachers in North Carolina. She is a veteran educator with certifications from the American Orff Schulwerk Association and the Feierabend Association for Music Education. Over her career, she has taught all grades PreK-12 and currently serves as the K- 5 Music Educator at the Alamance Virtual School in the Alamance-Burlington School System in

Burlington, NC. Ms. Poquette is a Music Education Ph.D. candidate degree at the University of North Carolina at Greensboro. Her research areas include the inclusion of movement with music and virtual learning. In each class, her students “Sing, say, move, play, and create in a tuneful, beautiful, and artful way.

**Jesse Rathgeber** is Assistant Professor of Music Education at Augustana College. Prior, Jesse served as Assistant Professor of Music and Founding Associate Director of the Center for Inclusive Music Engagement at James Madison University, graduate assistant and faculty associate at Arizona State University, EC-5th grade general music teacher in Kildeer Countryside School District 96 in Illinois, and K-12 music teacher at DeLand-Weldon Community Unit School District 57. His scholarship focuses on disability, inclusion, and professional vision. He is a frequent presenter on these topics and his work has been published in *Accessing Music*; *Routledge Research Companion to Popular Music*; *Oxford Handbook of Social Media and Music Learning*; *Creating Music Making at Your Fingertips*, *Places and Purposes of Popular Media*; the *Bulletin of the Council for Research in Music Education*; *Qualitative Research in Music Education*; *Journal of Popular Music Education*; and the *Journal of Music, Health, and Wellbeing*.

**Giulia Ripani** (Italy/USA) is a string teacher and researcher who is currently pursuing a Ph.D. in music education at the Frost School of Music, University of Miami. In her pedagogical work, Giulia looks for innovative methods to teach strings in community ensembles. In 2019, after received a generous grant from the Citizen’s Board (CB), she co-founded the Miami Strings Institute, a laboratory for pedagogical development and community music promotion. Giulia is also an active researcher in music education with interest in philosophy of music education and psychology of music. Her scholarly work addresses the role of music in immigrant children’s acculturation processes and the development of musical identities in multicultural contexts. Giulia has been invited to present at national and international conferences. Her research has been published in *Psychology of Music*, *Journal of Research in Music Education*, *Philosophy of Music Education Review*, and *Update: Application of Research in Music Education*.

**Melissa Ryan** has been a music teacher for 15 years in many types of classrooms and communities. She currently serves as a music education professor at the University of New Hampshire where she continues sharing her passion for the general music classroom with preservice music teachers. Melissa holds a Ph.D. in music education from the University of Miami and is an avid supporter of music and creativity in all aspects of life.

**Andrew Schmidt** is pursuing a PhD in Music Education at Georgia State University. His interests concern how the intersection of voice science and pedagogy can impact issues of identity, executive function, and multiculturalism. Additionally, Andrew is a professional singer and conductor in the Atlanta music scene.

Dr. **Julie Scott** is Professor of Practice and Co-Chair of Music Education at Southern Methodist University in Dallas, Texas, where she teaches undergraduate and graduate courses in elementary and choral music education. Prior to teaching at the college level,



Julie taught elementary music and choir in Texas schools for 18 years and held the position as Elementary Music Coordinator in Richardson Independent School District for two years. In addition, she served as director of the 100-voice Lewisville 5th Grade Honor Choir for seven years. During the years she worked in public schools, four of her elementary groups—two choirs, an Orff ensemble, and a recorder ensemble—were invited to perform for the Texas Music Educators Clinic/Convention. Dr. Scott has taught summer Orff Schulwerk Teacher Education Courses to adults at seven universities and one school district over the past 30 years and has presented over 200 conference sessions and workshops at venues, including state MEAs, NAFME, the American Orff-Schulwerk Association, the Organization of American Kodály Educators, Orff chapters, and school districts throughout the US. In addition, she has presented at international music conferences and teaching venues in Australia, Germany, Scotland, Greece, China, Italy, and Thailand. Dr. Scott is a past president of the American Orff-Schulwerk Association and Founder/Director of SMU Music Educators Workshops.

**Dr. Jacqueline J.R. Secoy** is Associate Professor of Music Education and Music Education Program Coordinator at Longwood University. She holds a BM, MM (Kodály emphasis), and PhD in music education and a post-baccalaureate certificate in ethnomusicology. She has presented at state, national, and international conferences on ukulele instruction, participatory music making, popular music education, musician identity development, aural music learning, and informal music learning. Prior to teaching at the collegiate level, she taught public school grades four through eight general music, beginning band, and guitar and home music instruction in Central Ohio. Dr. Secoy is a Modern Band Fellow and has completed Levels 1-3 of James Hill Ukulele Initiative Teacher Training.

**Megan M. Sheridan** is an assistant professor of music education at the University of Florida where she teaches undergraduate and graduate courses in elementary general music methods, sociology in music education, and qualitative research methods. Her research interests include practices related to general music education in elementary schools, music in special education settings, and music for students from diverse populations.

**Janice Smith** is Professor Emerita of Music Education at the Aaron Copland School of Music, Queens College, City University of New York. She taught courses in general music, foundations of music education, composition pedagogy and music methods for elementary teachers. Dr. Smith previously had a thirty-year career as a general music specialist in the Maine public schools. Dr. Smith's writings have appeared in the *Music Educators Journal*, *General Music Today*, *Research Studies in Music Education*, and *Music Education Research International*. She has presented sessions at state, national and international music education conferences. She co-authored with Michele Kaschub of the book *Minds on Music: Composition for Creative and Critical Thinking* (Rowman Littlefield, 2009) and *Exploring Music Composition in Grades 3 – 5* (Oxford, 2017). She is co-editor with Kaschub, of *Composing Our Future: Preparing Music educators to Teach Composition* and of *Promising Practices in 21st Century Music Teacher Education* both published by Oxford University Press.

Dr. **Raychl Smith** is Associate Professor of Music Education at East Carolina University. Dr. Smith has previously served as Program Coordinator and Assistant Professor of Music Education at Minnesota State University Moorhead and Instructor of Music Education at Elon University. Prior to teaching at the collegiate level, she taught in the public schools of North Carolina as an elementary general music teacher, elementary choral director, and middle school band director. She has presented research at state, national, and international conferences on popular music education, informal music learning, modern band, culturally responsive teaching, the mental health needs of music educators, creative motion pedagogy, and music education and social justice. Dr. Smith is a Modern Band Fellow and a recipient of the North Carolina Board of Governors Distinguished Professor for Teaching Award.

**Katy Strand** is the Dottie Sink Sykes Distinguished Endowed Professor of Music Education at Appalachian State University, specializing in general methods K12 and popular music pedagogy. She has taught K12 choral and general music in rural Virginia and in the Chicago Public Schools, and served as the vocal/choir faculty for the Virginia Governor's School for the Humanities and Visual and Performing Arts. Her interests include musical creativity, modern band, musical identities, and teaching for social and emotional learning. In addition to authoring several book chapters, co-editing and writing chapters for the book *Musicianship: Composing in Choir* (GIA Publications), Katherine has articles in the *Music Educators Journal*, *Teaching Music*, the *Journal of General Music Teaching*, *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Journal of Music Teacher Education*, *Philosophy of Music Education Review*, and *Music Education Researcher*.

**Angel Anqi Tang** is currently a doctoral ABD and a teaching assistant in the Music Education Department at Mason Gross School of the Arts at Rutgers University. She was born in Enshi Tujia and Miao Autonomous prefecture and has experience singing and dancing based on her minority folk music culture. She graduated from Beijing Central Conservatory of Music in 2007. She received a master's degree at Hong Kong Baptist University. She is talented with a strong background in General Music Education, Piano Pedagogy and even Technology & Music Education. Knowledgeable Music Teaching for Prk-12 and music teachers' professional development. Detail-oriented and hardworking with a successful background in Music Education which include Orff, Kodály and Dalcroze teaching concepts. She is a dedicated researcher with publications in professional journals and textbooks. Self-directed and collaborative with ability to create and motivate. She obtained permanent resident status in the United States based on the EB1A (Extraordinary Ability) application in music education and piano.

**Jason Thompson** (PhD, Northwestern University) is a Visiting Assistant Professor and the Interim Director of Music Education at NYU. He believes the core values of equity and belonging are central to and indivisible from intellectual and artistic excellence. This belief has been a connective thread across more than 20 years in the profession. Thompson's courses and research explore socially engaged practices in the arts, music participation as civic engagement, and the ways culture influences and mediates the musical experience. His research is published in several field-specific journals and his

choral scores are available through GIA Music and Hinshaw Music. Dr. Thompson and two colleagues are editors to an upcoming book through Intellect that will be a tribute of, by, and for many music educators, artists, activists, and questioners who consider their own stories an intimate and essential part of music learning and teaching.

**Martin Urbach** is a Latino immigrant, musician, activist, youth organizer and restorative justice coordinator in NYC. He likes cookies, drums and his friends.

**Wendy Valerio**, Ph.D. is Professor of Music Education, Director of Student Teaching, and Director of the Children's Music Development Center (CMDC) at University of South Carolina (UofSC) School of Music in Columbia, SC where she teaches Music Play classes, graduate courses, and undergraduate courses. She is co-author of *Music Play 2* (GIA, 2020) and *Music Play* (GIA, 1998). She co-authored the chapter, "Early Childhood Music Curriculum" Conway, C. (Ed.), *Musicianship-focused Curriculum and Assessment*. (GIA in press), contributed to *Engaging Musical Practices: A Sourcebook for Elementary General Music* (Rowman & Littlefield, 2019) and co-edited *Early Childhood Arts Education in the United States: A Special Issue of Arts Education Policy Review* (2017). Wendy is a faculty member for Gordon Institute of Music Learning – Early Childhood Music and Elementary General Music, a Modern Band Higher Education Fellow, and is completing Level 3 of Music for People's Musicianship & Leadership Program

**Martina Vasil** is Associate Professor of Music Education and Director of Graduate Studies for the University of Kentucky School of Music. She directs the summer music education program, where she co-created the first course on Orff Schulwerk and Popular Music with David Dockan. Martina teaches collegiate courses in general music, popular music education, and qualitative research and continues to teach music preK–6 at Lexington Montessori School. Martina is a Fulbright Specialist, president of the Association for Popular Music Education, and serves on the editorial board of *The Orff Echo*. Dr. Vasil loves Doctor Who, Harry Potter, Bob's Burgers, and most things in the nerd kingdom. She is an avid runner and yogi and lives with her cats Georgie and Grogu. Her favorite band is the Beatles and she has an affinity for disco but loves all kinds of music. You might catch her playing with the UK gamelan ensemble or jamming on her Hofner bass from time to time. Follow her on Instagram: @musicwithdrv

**Sarah Watts** is an Assistant Professor of Music Education at The Pennsylvania State University. She is a specialist in early childhood and elementary music education. She holds bachelor's and master's degrees in music education from Penn State, and a Ph.D. from the University of Washington. An active clinician and presenter, her publications can be found in the *Journal of Research in Music Education*, *The Orff Echo*, *General Music Today*, *Music Educators Journal*, *Music Education Research*, *International Journal of Play*, and *Philosophy of Music Education Review*. She is additionally the author of *Volume I: Early Childhood Education of the Routledge World Music Pedagogy Series* and co-author of *Voice Collectors: Stories and Songs of Chinese Culture Bearers* with Le Zhang.

**Kexin Xu** is originally from China. She is a doctoral candidate in Music Education minoring in Vocology at Indiana University, Jacobs School of Music. At IU, she served as the Associate Instructor and was an assistant conductor for IU Children's Choir. Specializing in general/choral music education and private voice studio teaching, Kexin's research interests include vocal pedagogy, psychology of music, philosophy of music education, culturally responsive teaching, creativity, and popular music pedagogy. As an active music education scholar, Kexin has presented at the International Society for Music Education World Conference, Suncoast Music Education Research Symposium XIII, and Big Ten Academic Alliance Music Education Conference. Kexin has an invited book chapter in the Routledge Companion to Creativities in Music Education, which will be in print in December 2022. Kexin holds a BM degree in Choral Music Education from the University of Arizona and a MM in Vocal Performance and Pedagogy from Westminster Choir College.

**Hyesoo Yoo** is an Associate Professor of Music Education at Virginia Tech where she teaches introduction to music education, elementary/secondary music methods, and lab ensemble. She is a member of the editorial committees of the Journal of Research in Music Education and Music Educators Journal. She has presented at numerous conferences, including NAFME Music Research & Teacher Education Conference, Society for Music Teacher Education, New Jersey/Virginia/ Florida Music Educators Association Professional Development Conferences, and ACDA National Conference. Her research interest includes intercultural approaches in music education, the innovative uses of technology in classrooms, creative activities, and lifelong music learning. She has published in many journals such as the Journal of Research in Music Education, Psychology of Music, Bulletin of the Council for Research in Music Education, Journal of Teacher Music Education, Research Studies of Music Education, General Music Today, and the Music Educators Journal.

**Zhilin Zhang** is a master's student in Music Education at the University of Michigan. Zhang's research interests are in world music pedagogy, music psychology, and marginalized groups. Hailing from China, Zhang has two years of full-time teaching experience in a Chinese elementary school and led a volunteer music teaching group to help several rural Chinese schools establish music programs, leading to a passion for rural education and the issues faced by marginalized children. Zhang believes that music is necessary for all children, especially those with high-poverty socioeconomic backgrounds.



**The McKenzies (Woody and Marcia).** Woody was born in the coal country of southern West Virginia and grew up in a musical family. Marcia, originally from upstate New York, played oboe in public school and began exploring more traditional forms of music after college. Long-time residents of Virginia's New River Valley, Woody is a science

education professor at Lynchburg College and Marcia works as the catalog supervisor of Randolph College's library. Between them, they play fiddle, guitar, mandolin, banjo, concertina, piano, and various drums and whistles, in addition to their strong individual and duet vocals. Their repertoire includes a unique blend of original and traditional American folk, music from southern Appalachia and the British Isles, minstrel-era pieces, humorous novelty songs, children's music, and even some jazz and swing.