

*Mountain Lake Colloquium
for Teachers of
General Music Methods*



May 19-22, 2013



Mountain Lake Colloquium
for teachers of general music methods

The Art of Revision

May 19-22, 2013

Colloquium Chairs

Diane Persellin, Trinity University

Janet Robbins, West Virginia University



Program Committee

Janet Barrett, Bienen School of Music, Northwestern University

Diane Persellin, Trinity University

Janet Robbins, West Virginia University

Sandy Stauffer, Arizona State University

Co-Sponsored by

Middle Tennessee State University School of Music

The Society of Music Teacher Education/NAfME: The National Association for Music
Education

Program

May 19, 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. Cookout (Mary's Barn)

OPENING SESSION (Ballroom)

7:30 p.m. Welcome
Diane Persellin, Trinity University
Janet Robbins, West Virginia University

7:45 p.m. Songs to Build Community
Ann Clements, Pennsylvania State University
Kathy Robinson, Song Coordinator, University of Alberta

8:00 p.m. Photo Sharing
Janet Barrett, Northwestern University
Sandra Stauffer, Arizona State University

8:30 p.m. Community Sing with Ysaye Barnwell
Diane Persellin, host



May 20, Monday

6:30 a.m. Nature/Fitness Walk (Lobby)
Meet Buckey and Joan Boone for a morning walk.

7:00 a.m. Breakfast (Dining Room)

8:45-9:00 a.m. Songs to Build Community: Canons and Cuba (Ballroom)
Brent Gault, Indiana University
Carlos Abril, University of Miami, Frost School of Music

9:00-10:00 a.m. PLENARY SESSION
Keynote Address: **“The Power of Song in Community”**
Ysaye Barnwell, Artist, Composer, and Author
Host: Carlotta Parr, Central Connecticut State University

10:00-10:30 a.m. Break

10:30-11:15 a.m. SIMULTANEOUS SESSIONS “Extending the Conversation”

Session A: Ballroom (Brent Gault, host)

“Oral History in an Age of Multiple Literacies: Application to the Music Curriculum”

Marie McCarthy, University of Michigan

Discourse on multiple literacies in education opens a space for revisiting orality and literacy in the music curriculum. Oral history can connect students to living music traditions and contribute to culturally relevant pedagogy.

Session B: Cascade (Sharon Davis Gratto, host)

“Revising for Relevancy: Incorporating Regional and Indigenous Musical Traditions into a General Music Methods Course”

Laura Artesani, University of Maine

This session describes my journey to incorporate the musical traditions of Maine into my general music methods courses and how my university students taught these musical traditions to local elementary students.

Session C: Giles (Lisa Huisman Koops, host)

“To Be or Not To Be Privileged? That Is the Question”

Joyce McCall and Margaret Schmidt, Arizona State University

We created a case study to raise issues about access to music education in terms of race- and class-based privilege. We present our experiences discussing this case with preservice teachers.

11:20 a.m.-12:00 p.m. PLENARY SESSION (Ballroom)
Learning Communities
Janet Barrett and Sandra Stauffer

Monday Afternoon

12:00-1:15 p.m. LUNCH AND LUNCHEON ROUNDTABLES (Veranda and Ballroom)
Lori Gray, Coordinator

“Student Achievement, Merit Pay, and Curriculum: What Are We Teaching Beyond The Standards?”

Ed Duling, (retired)

This roundtable will help us think about the creation of standards-based curricular framework(s) and curricular documents that go beyond citing "chapter and verse" of standards in lessons and units.

“Music for the Elementary (Classroom) Teacher: 21st Century Variations on a Theme”

Louise Patrick, Florida Gulf Coast University

N. Carlotta Parr, Central Connecticut State University

Jana R. Fallin, Kansas State University

Mollie Tower, Texas State University

How do we meet the musical needs of elementary education majors in a collegiate course? Arts integration, infusion and common core strategies plus current resources will be shared.

“From Classroom Project through Summer Fellowship to Student Teaching in China”

Alena Holmes, University of Wisconsin-Whitewater

During this presentation I would like to share the educational and cultural journey of one undergraduate student from class project to student teaching in China. In addition I would like to discuss benefits and challenges of student teaching abroad.

“When Spheres Collide: Fostering Interdisciplinary Collaboration”

Sarah Burns, Freed Hardeman University

Innovative suggestions that encourage musical and interdisciplinary collaboration without compromising the integrity of the music curriculum will be discussed. Proactive approaches generate creative, stimulating, and differentiated experiences for those involved.

“Where Do I Go From Here?: Developing a Senior Capstone Class for the Music Education Major”

Nancy Glen, University of Northern Colorado

This session discusses a Transitional Capstone course for Senior BME students, helping them reflect and make meaning from their educational experience, and prepare to seek employment as a music specialist.

“The Reflective Music Teacher: Exploring Music Teacher Identities and Reflective Practice Tools”

Lori Gray, University of Montana

During this roundtable conversation, participants will discuss and share reflective practice tools for educators and examine the role of music faculty in the identity formation of future music teachers.

“NAfME Roundtable: Come Visit with President Nancy about Your National Organization”

Nancy Ditmer, President, National Association for Music Education (NAfME)

1:15-1:55 p.m. PLENARY SESSION (Ballroom)

Talk-back with Ysaye Barnwell

Carlotta Parr, Facilitator

2:00-2:30 p.m. “Nomads with Maps: Musical Connections in a Globalized World”

Lauren Kapalka Richerme, Arizona State University

Have you ever considered mapping your local and global musical environments? Drawing on the work of philosophers Gilles Deleuze and Félix Guattari, this session explores the possibilities of being lost.

2:30-3:00 p.m. Break

3:00-4:15 p.m. SIMULTANEOUS SESSIONS “Extending the Conversation”

Session A: Ballroom (Linda Berger, host)

“Narratives of Persons, Practices, and Places: Windows into Transformational Moments in Music Teaching and Learning”

Jeananne Nichols, University of Illinois

Deborah Blair, Oakland University

Sandra Stauffer, Arizona State University

We will present narratives of learners and teachers in music classrooms through the lenses of persons, practices, and places, looking specifically at matters that challenge us and opportunities to transform thinking about who we are and what we do.

Sessions B: Oak (Jana Fallin, host)

“Do We Need to Start at the Very Beginning? Co-creating Introductory General Music Practicum Experiences Based on an Early-Career Induction Model”

Martina Miranda and Taryn Raschdorf, University of Colorado at Boulder

This presentation will focus on (a) development and modeling of partnerships with local music teachers; (b) implications for course structure and requirements; (c) the “induction” experience and overall impact for all participants.

Session C: Giles (Carol Scott Kassner, host)

“From the Chicago Teacher Education Pipeline”

Kimberly McCord, Illinois State University

This is an overview of a redesigned advanced general music course with an urban education focus that includes a clinical experience in the Chicago Public Schools funded by a major U.S. Department of Education grant.

“Transformative Learning in Music Teacher Education: Percepts, Concepts & Action”

Michele Kaschub, University of Southern Maine

Explore how direct experiences of music-making, critical awareness of theory/practice, and opportunities to teach can provide foundations for awakening the creative capacities of pre-service teachers on personal, musical and professional levels.

Session D: Cascade (Patty Bourne, host)

“Creating: Nurturing Communities of Learners in General Methods Courses”

Lisa Huisman Koops, Case Western Reserve University

Sharon Davis Gratto, University of Dayton

Vanessa L. Bond, Hartt School of Music

Constance McKoy, University of North Carolina Greensboro

Participants will reflect on creating communities of learners in methods classes, sharing ideas about transitioning from a more individual approach to one that accounts for the power of learning in and for community.

4:15-5:30 p.m. Break

5:30-7:00 p.m. Dinner

7:00-7:15 p.m. PLENARY SESSION (Ballroom)

“Honoring Our Accomplishments”

Carol Scott-Kassner, retired

7:15-9:00 p.m. Evening “Playfest”

“Back to the Future: Re-Investing in a 20-Year Old Curriculum That Packs a Powerful Punch”

Patricia Bourne, Western Washington University

Lynn Brinckmeyer, Texas State University

Community, focus, respect, collaboration: These words are embedded in the vision of the World Music Drumming Curriculum. Come sing and hit things and celebrate making music together.

“InterPlay: Tools for Enhancing a Sense of Play in Your Teaching and Your Life”

Mary L. Cohen, University of Iowa

For “recovering serious persons,” InterPlay uses music, movement, and storytelling for self-expression, creative exploration, and community building. This session provides a taste of InterPlay and possibilities for teaching and life.

“Hum, Tap or Whistle: Back to Summer Camp!”

Sharon L. Morrow, Westminster Choir College of Rider University

This session revisits learning music through our bodies using those great games and rhythmic activities that we learned at camp! (If you didn’t learn them there, you’ll learn them now!)



May 21, Tuesday

- 6:30 a.m.** **Nature/Fitness Walk** (Lobby)
Meet Buckey and Joan Boone for a morning walk
- 7:00 a.m.** **Breakfast** (Dining Room)
- 8:45-9:00 a.m.** **Songs to Build Community: Russia and Eastern Europe** (Ballroom)
Alena Holmes, University of Wisconsin – Whitewater
- 9:00-10:00 a.m.** **PLENARY SESSION**
Keynote Address: **“Partners in Rhyme: Hip Hop & Global Democracy”**
Gloria Ladson-Billings, Professor, University of Wisconsin-Madison
Host: Janet Robbins

10:00-10:30 a.m. Break

10:30-11:15 a.m. SIMULTANEOUS SESSIONS "Extending the Conversation"

Session A: Cascade (Jeananne Nichols, host)

"Interweaving Stories of Self and Other: The Theory and Practice of Culturally Responsive Elementary Music Instruction in an Undergraduate Methods Class"

Jacqueline Kelly-McHale, DePaul University

Using personal stories to share how we went beyond materials and approaches, this session will explore working within the framework of culturally responsive teaching in a general music methods class.

Session B: Ballroom (Ann Clements, host)

"Reflecting on a Critical Popular Music Pedagogy"

Evan Tobias, Arizona State University

Abigail Van Klompenberg, Littleton Elementary School District

We address the need for, challenges, and potential of critical media literacy and meaning making in middle school students' popular music engagement in a hybrid general music/choral ensemble.

Session C: Oak (Mary Cohen, host)

"Toward a Critical Race Pedagogy of Music Education"

Adria Hoffman, University of Mary Washington

Leslie Stockton, Arlington Public Schools

A framework for critical race music pedagogy connecting pre-service teachers, students historically marginalized by school music, and those situated outside of classroom spaces in which musical learning is relegated.

Session D: Giles (Cathy Schmidt, host)

"Relevant and Responsive: Elementary General Music in Communities of Color"

Kathy Robinson, University of Alberta

Explore the relationship between the practice of 6 exemplary elementary general music educators teaching students of color in Latino and Asian American communities and the theories of culturally responsive pedagogy.

11:20 a.m.-12:00 p.m. PLENARY SESSION (Ballroom)

Learning Communities

Janet Barrett and Sandy Stauffer

Tuesday Afternoon

12:00-1:15 p.m. LUNCH AND LUNCHEON ROUNDTABLES (Veranda and Ballroom)
Lori Gray, Coordinator

“Symphony Partnerships: Exploring Teaching in New Settings”

Michele Paynter Paise, Cumberland University

This session will explore the experiences and reflections of eleven Collegiate NAFME members who acted as volunteers for the Nashville Symphony’s Pied Piper children’s series during the 2012-2013 concert season.

“This Is for Hearing the Music with Our Ears: What We Can Learn from the Reggio Emilio Approach”

Vanessa L. Bond, The Hartt School of the University of Hartford

In this session, I will describe the major tenets of the Reggio Emilia Approach (REA) to early childhood education and discuss potential applications of REA principles to music education.

“Beyond Behavior Issues: Portraits and Potentials of Students with Attention Deficits”

Laura Dunbar, University of Arizona

This discussion will clarify the different forms of attention deficits and other conditions that are commonly comorbid with this diagnosis. Implications for methods courses and classrooms will be included.

“Changing Keys: Voices in Counterpoint”

Kim Eyre, Nipissing University, Canada

Carole Richardson, Nipissing University, Canada

Beginning educators often have a vision of the “perfect” position. Factors within or beyond our control can reroute career paths. A “critical supportive friend” can help make sense of these new directions.

“NAfME Roundtable: Come Visit with President Nancy about Your National Organization”

Nancy Ditmer, President, National Association for Music Education (NAfME)

1:15-1:55 p.m. PLENARY SESSION (Ballroom)

Talk Back with Gloria Ladson-Billings

Janet Robbins, facilitator

2:00-3:15 p.m. SIMULTANEOUS SESSIONS “Revising and Re-envisioning Our Practice”

Session A: Cascade (Kimberly McCord, host)

“Dr. Scott, Tickle Me Again’: Re- visioning Spaces for Exceptional Children in Music Teacher Education”

Sheila Scott, Brandon University, Manitoba, Canada

This session represents a personal journey towards inclusion with a description of a music class for exceptional children and the impact of this initiative on a music teacher education program.

“‘There's No Time to Teach Them!’- Partnerships in Music & Special Education that Benefit EVERYONE!”

Kimberly H. Councill, Bucknell University

This session offers a creative alternative for meeting undergraduate guidelines, music teacher requirements, and the musical needs of special education children. It provides a conversational look at re-visioning the role of music teacher and music teacher educator.

“You Can Do That with Your Class? What Special Learners Have Taught Us about General Music Methods”

Jennifer Shank, Tennessee Technological University

Becky Halliday, University of Montevallo

The presenters will share their experiences and discoveries from the development and implementation of an Orff-Schulwerk based music program for students with special needs.

Session B: Giles (Vanessa Bond, host)

“Rethinking and Revising Music Methods Courses for Early Childhood Educators”

Jennifer Vannatta-Hall, Middle Tennessee State University

This session presents the evolution of an early childhood music methods course over eight semesters as impacted by teacher research. Salient experiences that boost these pre-service teachers' music self-efficacy will be discussed.

“Preparing Young Children to Read Music: Questioning Traditional Practice”

Susan Kenney, Brigham Young University

Explore what we know about how young children think musically and the implications for teaching beginning music reading. See four-year-old children engaged in the process, and try it yourself.

“If You Could Only See What I See: Listening and Learning from Chinese American Parents”

Juan Julie Yu, West Virginia University

This session will draw from research on how traditional cultural values and acculturation experiences inform Chinese American parents’ perspectives on their children’s early music education. Listening to Chinese American parents leads to deeper understanding of “tiger parents.”

Session C: Oak (Ed Duling, host)

“Intergenerational Music Making: Communicative Musicality, Immersive Learning, and Advocacy in Action”

Karin S. Hendricks and Ann Hicks, Ball State University

We share three stories of inter-generational music making, in which individuals of various ages (early childhood-parents; teenagers-college students; teenagers-elderly) developed meaningful relationships with one another through shared musical experiences.

“3C’s: Cross- Level Collaboration and Community Building”

N. Carlotta Parr, Central Connecticut State University

Melissa Lotstein, Sedgwick Middle School, W. Hartford

Katherine Frewen, Bristow Middle School, W. Hartford

This session will present the perspectives of a university professor and 2 public school middle school mentor teachers on their collaboration efforts to create effective field experiences for college students.

Session D: Ballroom (Janet Montgomery, host)

“Elementary Music Teacher As Change Agent”

Carlos Abril, University of Miami Frost School of Music

Julie Bannerman, Northwestern University

Findings from a national study of general music teachers reveals factors impacting teachers and programs, and ways teachers act as agents for change, with discussion of implications for teacher education.

“I Think Therefore I Teach: Developmental Teaching Philosophies in Music Teaching and Learning”

Jeffrey Marlatt and Stephanie Standerfer, Shenandoah Conservatory

Developing a teaching philosophy requires self-reflection and the ability to question one’s ideas. This session includes strategies for guiding and evaluating teaching philosophies as students develop teacher identities over time.

“Student Perceptions of Meaningful Participation in School Instrumental Groups”

Janet Cape, Westminster Choir College

In this multiple case study I investigate what students in varying high school music groups perceived as most meaningful about their participation, and examine the role of context in shaping their perspectives.

3:15-3:30 p.m. Break

3:30-4:30 p.m. IDEA FAIR (Ballroom)

Janet Cape, Coordinator

“Brazilian Music in Your Classroom - User Friendly Strategies”

Lynn Brinckmeyer, Texas State University

Chris Lessly, Indiana Wesleyan University

Follow music educators on a journey to Sao Paulo and Rio de Janeiro. Learn Brazilian rhythms and teaching strategies used in a variety of community music programs in Brazil.

“Alexander Technique in the General Music Classroom”

Taryn Raschdorf, University of Colorado at Boulder

This discussion will examine the use of the Alexander Technique in the General Music Classroom. Topics will include how to incorporate age appropriate Alexander language, activities, and Body Mapping in the music classroom.

“At the Crossroads of Advocacy, Philosophy, and Practical Issues in Music Education”

Eric Branscome, Austin Peay State University

From politics and economy to evaluation and curriculum, there are many circumstances facing music education. This study addressed the impact and implications of these issues on current and future generations of music educators.

“Education for General Music Teachers: 125 Years of Visions and Inventions”

Janet Montgomery, University of Maryland

Paul Waskiewicz, Running Brook Elementary School, Columbia, MD

What past practices in music teacher education can inform our current practices in music teacher education? Practices include individuals' influences; professional organizations; government/social policies; technology/digital culture; professional needs of teachers.

“Music for Living: Creativity-Based General Music Course”

Nicola F. Mason, Eastern Kentucky University

Gregory Springer, University of Kentucky

Music for Living is the product of innovative revisions to the traditional music appreciation course with the central purpose of facilitating creative thinking through the study of music.

“Dear New Music Teacher, (Just in Case You Were Absent That Day)...Chaos May Happen”

Patricia Bourne, Western Washington University

A new teacher will undoubtedly face 'chaos' associated with management. One third of new teachers leave the profession due to the frequency and degree of 'chaotic moments'. We can help!

“The Professional Contemporary Composer in the General Music Classroom: Examining Past Practices for Present Re-Visioning”

Katie Carlisle, Georgia State University

This presentation will present programs and practices concerning the professional contemporary composer in the general music classroom from the 1950s and revised practice integrating mobile technologies into K-5 compositional process.

“Building an Aurally Literate Society...Starting in the General Music Classroom”

Valerie Trollinger, Kutztown University of Pennsylvania

John Flohr, Walden University

This session will engage attendees in multiple multi-modal experiences that directly connect music to the new Core Curriculum and the S.T.E.M standards.

3:30- 4:30 p.m. Research Gallery (Ballroom)

Glenda Goodin, Coordinator

“Perceptions of Singer Identity in the Collegiate Population”

Gaile Stephens, Emporia State University

This study explored the predictors of university student's beliefs about their singing (N = 171). Results from the survey indicated home environment and singing experiences best predicted participant's singing perceptions.

“Diminishing The Fear: Weaving Musical Narratives through Teacher Candidates' Body Mapping”

Shelley M. Griffin, Brock University

Findings from a two-year narrative inquiry deepen conceptualizations regarding how teacher candidates perceive themselves as beginning music educators based upon their personal experiences of music in informal and formal contexts.

“Urban Music Education-Equity and Cultural Relevance”

Jennifer Doyle, University of Maryland

This paper discusses the status of musical opportunities for students in urban areas and offers suggestions for creating cultural relevance through music instruction to improve equity in music education.

“Students with Attention Deficits in Music Education Trade Journals: Article Analysis from 1980 to Present”

Laura Dunbar, University of Arizona

Because the population diagnosed with attention deficits is growing, this analysis will show any potential gaps in the literature that may prevent a comprehensive approach for these students.

“A Rose by Any Other Name”

Margaret Thiele, Eastern Michigan University

Our time is valuable. I offer strategies to lower our stress levels without increasing our workload by reframing and renaming what we do, instead of creating new content or programs.

4:45-5:45 p.m. Break

5:45-7:00 p.m. Dinner (Dining Room)

7:00-7:45 p.m. PLENARY SESSION (Ballroom)

“Tribute to Liz Wing”

Nancy Boone Allsbrook and Mary Goetze

“The Mountain Lake Reader VII”

Janet Barrett and Sandra Stauffer

7:45-9:00 p.m. Fireside chat with Ysaye Barnwell and Gloria Ladson-Billings



May 22, Wednesday

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

Meet Buckey and Joan Boone for a morning walk.

- 7:00 a.m. Breakfast** (Dining Room)
- 8:30-8:45 a.m. Book Giveaway** (Ballroom)
Martina Miranda and Taryn Raschdorf, University of Colorado
- 8:45-9:00 a.m. Sing and Move to Build Community: South Africa and Ireland** (Ballroom)
Mary Goetze, retired
Marie McCarthy, University of Michigan
- 9:00-10:00 a.m. PLENARY SESSION** (Ballroom)
“Learning to Teach Music: Inquiry and Synthesis in Undergraduate Music Teacher Education”
Mark Campbell, Crane School of Music
Will Sutton, Katie Hess, Nicole Mihalek, Matt Wurtzel, and Codi Ng, Crane School of Music

This presentation explores the role inquiry plays in a preservice music teacher education program. Faculty and students discuss personal inquiry projects that synthesize ideas, practices, readings, and experiences within the program.

10:00-10:30 a.m. Break

10:30-11:45 a.m. SIMULTANEOUS SESSIONS "Revising and Re-envisioning Our Practice, Part II"

Session A: Ballroom (Carlos Abril, host)

“Why Do We Do That?: Questioning 5 Common Practices in Music for Children”

Peggy Bennett, Oberlin Conservatory of Music

What if we open ourselves to questioning the practices and sequences that experts tell us we should be using? How would our teaching (and children’s music making) change?

Session B: Cascade (Deb Blair, host)

“Choose Your Own Adventure: Collaborative Wikis in Music Education Teacher Training”

Alyssa Hunsucker, Bridget Rinehimer, and Rich McKay, Indiana University

In this session, we will explore the process of wiki design to support pre-service teachers' collaborative learning and share research from our experiences creating and testing a wiki in the Indiana University music education community.

“Mastering My Music: Creating and Re-Creating With Digital Audio Workstations”

Janet Cape, Westminster Choir College

Whether you're a novice or veteran GarageBand or MixCraft user, learn approachable strategies that will unleash students' creativity. From recording to remixing, this session will provide you with a range of sound ideas.

Session C: Oak (Sandra Stauffer, host)

“Emotionally Competent Teaching: A Re-Visioning of Classroom Management as an Emotional Practice”

Michelle McConkey, California State University, Chico

This session introduces the hybrid model of emotionally competent teaching. Considering that children's behavior is often an expression of emotion, I suggest that teachers might approach behavior in the classroom from the perspective of supporting a child's emotional development.

“Arts Experiences for Incarcerated Youth: Service Learning With Pre- Service Music Educators”

Jeananne Nichols, Jenna Venker Weidenbenner, and Brian Sullivan, University of Illinois Urbana-Champaign

This session will examine service learning as part of teacher preparation in the context of an undergraduate course in which participants facilitate arts experiences for youth incarcerated in juvenile detention.

Session D: Giles (Susan Kenney, host)

“Case Study as Pedagogical Practice in Teacher Education”

Joanne Rutkowski, The Pennsylvania State University

I will share a "case study project" from my "Care and Nurture of Young Voices" course that engages sophomores as action researchers and reflective practitioners.

“Do I REALLY Want To Be a Music Teacher? The Power of Reflection”

Donna Emmanuel, Christina Svec, Benjamin Price, and Jennifer Pierce, University of North Texas

This session explores the power of reflection in a music education undergraduate course. Included will be innovative strategies used to help develop self-awareness and results as expressed in the voices of the students.

“Spontaneous Music Making in the General Music Classroom”

Martina Vasil, West Virginia University

This session will present ideas generated from a small-scale study on children's musical spontaneity and will engage participants in activities that will prompt their spontaneous responses to music.

11:45 a.m.-1:00 p.m. Lunch (Veranda and Ballroom)

1:00-2:00 p.m. SIMULTANEOUS SESSIONS: Navigating the Profession

Session A: Transitions (Giles) (Lynn Brinckmeyer, host)

“Finding that Higher Education Position: What Every Applicant Needs to Know”

Sharon Davis Gratto, University of Dayton

Vanessa Bond, Hartt School of Music

Success can be elusive for many applicants seeking a position in higher education. We will share views from both sides of the search process, applicant and higher education administrator.

“Rites of Passage in a Music Education Career: Re-inventing Identity”

Amy Gwinn-Becker, Northwestern University

Careers in music education necessitate a re-invention of identity at pivotal transitional junctures. We will investigate key roles in music education and the re-invention involved in moving between them.

Session B: Mid-Career Teaching (Ballroom) (Cathy Benedict, host)

“Necessity: The Mother of Re-Invention”

Brent Gault, Indiana University

This session explores the journey from graduate student to teacher educator and how this journey creates opportunities to change and adapt both curricular material and modes of instruction in order to meet the needs of students.

“Goes Back to the Three Rs: Revisiting, Reflecting, and Reinventing”

Ann Clements, Pennsylvania State University

Katy Strand, Indiana University

In this session, we will examine how the things we have learned during our career journeys have informed and confounded our current forays into music teaching.

Session C: Early Career (Cascade) (Martina Miranda, host)

“Nourish and Cherish: Enjoying Research and Savoring Teaching”

Lisa Huisman Koops, Case Western Reserve University

The central question of this session is "How can we grow from a 'Publish or Perish' mentality to one that embraces research as an enjoyable and energizing activity that supports us to thrive as teachers?"

Session D: Writing (Oak) (Patrick Schmidt, host)

"How We Make Two Heads Better Than One While Doubling Our Productivity and Our Fun: Collaborative Writing"

Janice Smith, Queens College City University of New York

Michele Kaschub, University of Southern Maine

Suzanne Burton, University of Delaware

Gena Greher, University of Massachusetts, Lowell

Two pairs of writers who repeatedly have written together will discuss benefits and drawbacks of collaborative writing, things that help the collaborative process, and how we actually write.

2:00-2:15 p.m. Break

2:30-3:30 p.m. PLENARY SESSION (Ballroom)

"You, Me and I: Possibilities for Digital Musicianship in the Music Classroom"

Deborah Blair, Oakland University

Ann Clements, Pennsylvania State University

This session will explore possibilities for the use of mobile devices in music classrooms. Examples will be shared of student work in elementary and general music classroom and iEnsemble settings.

3:40-4:30 p.m. Learning Communities

Janet Barrett and Sandra Stauffer

5:30-7:00 p.m. Dinner

7:30-9:00 p.m. Barn Dance (Mary's Barn) Featuring music of The McKenzies



About Gloria Ladson-Billings

Gloria Ladson-Billings is the Chair of the Department of Curriculum & Instruction where she holds the Kellner Family Endowed Professorship in Urban Education and is Faculty Affiliate in the Departments of Educational Policy Studies and Afro American Studies at the University of Wisconsin-Madison. She was the 2005--2006 president of the American Educational Research Association. Ladson-Billings' research examines the pedagogical practices of teachers who are successful with African American students. She also investigates Critical Race Theory applications to education.

Ladson-Billings is the author of the critically acclaimed books, *The Dreamkeepers: Successful Teachers of African American Children*, *Crossing over to Canaan: The Journey of New Teachers in Diverse Classrooms*, and *Beyond the Big House: African American Educators on Teacher Education*. She is editor of five other books and author of more than 50 journal articles and book chapters. She is the former editor of the *American Educational Research Journal* and a member of several editorial boards. Her work has won numerous scholarly awards, including the H. I. Romnes Faculty Fellowship, Spencer Post-doctoral Fellowship, and the Palmer O. Johnson outstanding research award. She was named the 2012 winner of the Brock International Prize in education. In 2012 she was awarded an honorary degree from the University of Alicante, Alicante, Spain. In 2010 she was awarded an honorary degree from the University of Massachusetts - Lowell. In 2002 she was awarded an honorary doctorate from Umeå University, Umeå, Sweden. During the 2003--2004 academic year she was a fellow at the Center for Advanced Study in the Behavioral Sciences, Stanford, California. In fall 2004 she received the George and Louise Spindler Award from the Council on Anthropology and Education for significant and ongoing contributions to the field of educational anthropology. In spring 2005 she was elected to the National Academy of Education and the National Society for the Study of Education. In 2007 she was awarded the Hildale Award, the highest faculty honor given to a professor at the University of Wisconsin for outstanding research, teaching, and service. She is a 2008 recipient of the state of Wisconsin's Martin Luther King, Jr. Heritage Award and the Teachers College, Columbia University 2008 Distinguished Service Medal. In 2009 she was elected to Kappa Delta Pi International Education Honor Society's Laureate Chapter—comprised of 60 living distinguished scholars. Former laureate members include notables such as Albert Einstein, John Dewey and Eleanor Roosevelt. In 2010 she was awarded an honorary doctorate from the University of Massachusetts-Lowell.

In the community, Ladson-Billings is an active member of the Mt. Zion Baptist Church, heading its Christian Education Ministry and serving as the second of two female deacons in the church's 100-year history. During the 2008 presidential campaign she served as an advisor to the Wisconsin State Education Panel for the Obama-Biden ticket. She is a member of the Board of Directors of the Madison Affiliate of Susan G. Komen for the Cure, a member of Madison Links, Inc. and a 42-year member of Alpha Kappa Alpha Sorority, Inc. Ladson-Billings is the wife of Charles (Chuck) Billings, mother to 4 adult children, and grandmother of 5.

About Ysaye Barnwell

Dr. Ysaye M. Barnwell, a native New Yorker now living in Washington, DC is the only child and perfect blend of her mother, a registered nurse, and her father, a classical violinist. Dr. Barnwell studied violin for 15 years beginning at age 2 ½, and majored in music through high school. She went on to earn the Bachelor and Master of Science degrees in Speech Pathology (SUNY, Geneseo), Doctor of Philosophy in Speech Pathology (University of Pittsburgh), and the Master of Science in Public Health (Howard University). Dr. Barnwell was awarded the Honorary Doctor of Humane Letters degree by her alma mater, SUNY Geneseo and a second Honorary Doctorate from the Meadville Lombard Theological Seminary in Chicago, IL.

For over a decade, Dr. Barnwell was a professor at the College of Dentistry at Howard University, after which she conducted community-based projects in computer technology and the arts, and administered health programs at Children's Hospital National Medical Center and at Gallaudet University. Dr. Barnwell joined Sweet Honey In The Rock® in 1979. Her training as a Sign Language Interpreter led her to facilitate the group's practice of making concerts accessible to the Deaf. She appears as a vocalist and/or instrumentalist on more than thirty recordings with Sweet Honey In The Rock and other artists. She has spent much of her time off stage working as a master teacher and choral clinician in African American cultural performance. Her workshop "Building a Vocal Community®: Singing in the African American Tradition" has been conducted on three continents, making her work in the field a significant source of inspiration and a model of pedagogy.

Dr. Barnwell has been a commissioned composer on numerous choral, film, video, dance and theatrical projects including Sesame Street, The New Spirituals Project, and MUSE: Cincinnati's Women's Chorus. In 2003, the Choral Arts Society of Washington, DC premiered *Truth Pressed to Earth Shall Rise* in honor of Dr. Martin Luther King, Jr. The Waterbury Symphony Orchestra also commissioned her to compose a musical setting for Marilyn Nelson's epic poem, *Fortune's Bones: The Manumission Requiem*. Barnwell's music, published by Barnwell's Notes, Inc. has been performed and recorded by numerous choral ensembles as well as Sweet Honey In The Rock.

In addition to these endeavors, Dr. Barnwell is an actress whose credits include voice-over narration for film, video and radio productions including the NPR documentary: *W.C. Handy's Blues*, appearances in the film, *Beloved*, and the TV show *A Man Called Hawk*. She is producer of Sweet Honey's twenty-fifth anniversary recording, *...TWENTY-FIVE...*, and *Endings and Beginnings: Sweet Honey In The Rock Community Chorus*. Her workshop *Building a Vocal Community®* has been produced as a boxed instructional set: *Singing in the African American Tradition*. Her children's books, *No Mirrors In My Nana's House* and *We are One*, were published by Harcourt. Sounds True released *UM HMM*, a feast of personal and traditional African American stories, poems and songs for children produced by Windhorse Productions.

Three axioms have proven significant in Barnwell's life. To whom much is given, much is required. As one door closes, another door opens. Everything matters.

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 preparing DVDs in the Global Voices series.



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Glenda Goodin (equipment coordinator)
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About Our 2013 Mountain Lake Presenters

Carlos Abril, Associate Professor and Director of Undergraduate Music Education at the University of Miami Frost School of Music, serves on various music education editorial boards. His research focuses on socio-cultural issues in music education, policy, and music perception.

Laura Artesani is an Associate Professor at the University of Maine, where she teaches music education and music history courses. She has completed levels I-III of Orff Schulwerk teacher training, and has been the recipient of a research grant from the American Orff Schulwerk Association.

Julie Bannerman taught general music for five years in Seattle, Washington and California's Bay Area. Currently a third-year doctoral student in Music Education at Northwestern, Julie's research interests include socio-cultural issues in music education, policy issues in music education, and music teacher education.

Janet Revell Barrett is an Associate Professor at the Bienen School of Music, Northwestern University, where she teaches courses in secondary music education, curriculum development, qualitative research methods, and interdisciplinary perspectives on music education. Her research interests include curriculum studies, interdisciplinary approaches in music education, and professional development in music teacher education.

Peggy D. Bennett is Professor of Music Education and director of the early childhood MusicPlay program at The Conservatory of Music at Oberlin College. She is the co-author of the popular SongWorks® books and has recently had several books released by Alfred publishing.

Deborah Blair is Associate Professor of Music Education at Oakland University where she teaches educational psychology, elementary and secondary general methods, choral methods, and a wide range of graduate workshops. A qualitative researcher, Blair's research focuses on narrative inquiry in K-12 music settings and in teacher education.

Vanessa L. Bond, Assistant Professor of Music Education at The Hartt School, specializes in choral music education, early childhood/elementary general music education, and world music pedagogy. Her research focuses on the musical lives of young children and the application of Reggio Emilia early childhood approach principles to music education.

Patricia Bourne is a veteran teacher with preschool through graduate level instructional experiences who stays active as a workshop presenter, guest conductor, and published author. She is the recipient of Washington's "Outstanding Music Educator" award and is an inductee into the Washington Music Educator Hall of Fame.

Lynn M. Brinckmeyer, Associate Professor of Music and Director of Choral Music Education at Texas State University, teaches choral music education and directs the Women's Choir. She is the artistic director for the Hill Country Youth Chorus and was National President for the National Association for Music Education from 2006-2008.

Eric Branscome, Assistant Professor of Music and Coordinator of Music Education at Austin Peay State University, teaches undergraduate and graduate courses in music education. He has several works published through Alfred Publications. His research interests include elementary curriculum development, music teacher education, and music career advising.

Sarah Burns, Professor and Program Coordinator of Music at Freed-Hardeman University, is a D.M.A. doctoral candidate of Shenandoah University. She has Kodály (Capital University) and Orff-Schulwerk certifications (University of Memphis). Research interests

include assessment strategies, integrating music listening more into the curriculum, curriculum writing, and world music.

Suzanne L. Burton, Associate Professor of Music Education and Director of Graduate Studies at the University of Delaware, teaches undergraduate methods and graduate courses in research methods, curriculum development, and the psychology of music. Research interests include music acquisition, school-university partnerships, community engagement and construction of professional knowledge.

Mark Campbell is Associate Professor of Music Education at the Crane School of Music. He is author and editor of *On Musicality* and *Milestone: Selected Writings of Marilyn Pflederer Zimmerman with Contributions from the Profession* and has published articles in several music education journals.

Janet Cape, Assistant Professor of Music Education at Westminster Choir College of Rider University, teaches undergraduate and graduate courses in secondary general music, instrumental methods, and research methods. Her research interests include students' perceptions of meaningful music education and the uses of technology to facilitate musical creativity.

Katie Carlisle is Assistant Professor of General Music Education at Georgia State University. She is published in several music and arts education journals. Her research interests include social-emotional climate and social justice in music education, multiple musical literacies and school/university partnerships fostering creativity and cultural education.

Ann C. Clements is Associate Professor of Music Education at Pennsylvania State University. She has published in several music education journals and books. Her primary areas of interest include secondary general music, middle school/junior high choral music, music participation, and ethnomusicology, particularly within the Pacific Rim and Polynesia.

Mary L. Cohen, Area Head of the Music Education Department at the University of Iowa, teaches a variety of undergraduate and graduate courses. Her research area is wellness through music making. Her published research and presentations explore this area with respect to prison contexts, writing and songwriting, and collaborative communities.

Kimberly H. Council is Associate Professor of Music, Coordinator of Music Education, and the Samuel Williams Professor in Music at Bucknell University. Her research interests include music teacher recruitment and retention and undergraduate music education curriculum development and design. She is active in numerous state and national music education organizations.

Jennifer Doyle, Visiting Assistant Professor of Music Education at the University of Maryland, has presented research and clinical sessions at local, state, national, and international music education conferences. Doyle's research focuses on urban music

education, music teacher education, culturally relevant teaching, affective assessment, and social justice through music education.

Ed Duling is retired from the University of Toledo, where he taught general music methods to music and elementary education majors, advised students, and led graduate classes. Ed maintains an avid interest in the areas of integrative teaching, arts advocacy, curriculum, teacher professional development, language and words, and rural living.

Laura Dunbar taught in the public schools for ten years. She is currently a doctoral student in Music Education at the University of Arizona. Her primary research interests involve the effects of music on students with attention deficits.

Donna Emmanuel is an Associate Professor in the Division of Music Education at the University of North Texas. She teaches graduate courses in Cultural Competence and Philosophy and undergraduate courses that include a study abroad immersion in Austria and Hungary. She specializes in qualitative research, urban education, and intercultural competence.

Kim Eyre, Assistant Professor of Curriculum Studies in Music at Nipissing University, Canada, is past President of the *Kodály Society of Ontario* and the *Kodály Society of Canada*. Her research interests are identity formation and reformation of preservice and inservice elementary specialist and generalist music teachers.

Jana R. Fallin is Interim Director, Center for the Advancement of Teaching and Learning at Kansas State University. She served as Division Chair for Music Education for the Department and recently co-authored the text, *Using Music to Enhance Student Learning with Mollie Tower*.

John Flohr is Professor Emeritus from Texas Woman's University-Denton and currently teaches for Walden University. He is a co-author of *Music in Elementary Education* published by Pearson – Prentice Hall

Katherine Goins Frewen teaches choir and general music at Bristow Middle School in West Hartford, Connecticut. She received her D.M.A. in Music and Human Learning from The University of Texas. She has served on several national music education committees and presented research on group teaching strategies and children's music learning.

Brent Gault, Associate Professor and Chair of Music Education at the Indiana University Jacobs School of Music, specializes in early childhood and elementary general music education. He has training in Kodály, Orff, and Dalcroze approaches to music education. He is past President of the *Organization of American Kodály Educators*.

Nancy L. Glen, Assistant Professor of Music Education at the University of Northern Colorado, is trained in Orff-Schulwerk. Her research and teaching focuses on elementary general music, interdisciplinary learning, arts integration, literacy in the music classroom,

and development of the student-to-professional capstone experience in the BME degree program.

Sharon Davis Gratto, Professor and Chair of the Department of Music at the University of Dayton, teaches Classroom Methods, Eurhythmics and World Music Choir. She has taught K-12 music in international schools in Germany, Spain, and Nigeria and is National R & S Chair for Ethnic and Multicultural Perspectives for the American Choral Directors Association.

Lori Gray, Chair and Assistant Professor of Music Education at The University of Montana, teaches undergraduate music education majors and non-majors and graduate courses in music education. Her research interests include music teacher identity, reflection, professional development, mentoring, and the preparation of future music teachers.

Gena R. Greher, Associate Professor of Music at the University of Massachusetts Lowell, teaches undergraduate and graduate music classes. Her research interests are integrating multimedia technology in urban music classrooms, the effects of school-university partnerships on music teacher education, and music technology intervention programs for teens on the autism spectrum.

Shelley M. Griffin, Associate Professor of Elementary Music Education at Brock University, Canada, has research interests in children's narratives, pre-service music teacher education, narrative inquiry, informal faculty mentorship, and collaborative scholarship. She is published in several music education journals and has contributed chapters to books on narrative inquiry.

Amy Gwinn-Becker is a visiting lecturer in Music Education at Northwestern University, where she teaches undergraduate methods courses, coordinates student teachers in their field placements, and facilitates their reflections on these transformative experiences. She previously taught general and choral music for 14 years at The Skokie School in Winnetka, IL.

Becky Halliday is a new faculty member at the University of Montevallo. Prior to her appointment at Montevallo she taught k-6 music for 16 years in Georgia and Mississippi. She has presented at the American Orff Schulwerk Association Annual Conference and University of North Texas Graduate Research Symposium.

Karin Hendricks, Assistant Professor of Music Education at Ball State University has research interests in music education psychology and early childhood string pedagogy, with a particular focus in motivation and ability development. She has published articles in music education journals and book chapters in string and orchestra publications.

Ann M. Hicks, Visiting Assistant Professor of Music Education at Ball State University, teaches undergraduate music education courses. Her research interests include teaching instrumental music in rural school districts, recruiting teachers to teach instrumental

music in rural school districts, and parallels found between rural and urban instrumental music education.

Adria Hoffman, Director of Clinical Experiences and Partnerships, coordinates all field experiences for the University of Mary Washington College of Education where she also facilitates partnerships with regional school divisions and businesses, serves as the Collegiate NAFME Chapter advisor, and teaches music education courses.

Alena Holmes, Assistant Professor and Coordinator of Music Education at UW-Whitewater, taught elementary classroom music and worked as musician and singer with different concert organizations in Belarus. She has worked as a singer, musician and teacher in China, Bahrain and Italy.

Alyssa Hunsucker is a doctoral student at Indiana University, where she teaches undergraduate education students and conducts the kindergarten and first grade ensemble of the I.U. Children's Choir. Her research interests include music teacher education, educational psychology, and collaborative uses of technology.

Michele Kaschub, Professor of Music and Coordinator of Music Teacher Education & Graduate Studies at the University of Southern Maine, has published articles in a variety of national and international journals and chapters in several books. She has presented clinics, papers and workshops at multiple state, national, and international conferences.

Jacqueline Kelly-McHale, Assistant Professor and Coordinator of Music Education at DePaul University, has research interests in culturally responsive practice in the general music classroom, composition in k-12 settings, and studies in the philosophy of music education. She holds a Kodály Mastery Certificate and is trained in Orff and Dalcroze methods.

Susan Kenney is Professor of Music Education at Brigham Young University and is founding director of the Young Musicians Preschool Academy at that institution. Her articles and book chapters focus on children's music making from birth through elementary school.

Abigail Van Klompenberg teaches music in the Littleton Elementary School District in Arizona. She is a member of the Consortium for Digital, Popular, and Participatory Culture in Music Education (CDPPCME) and Sigma Alpha Iota. Currently, she is pursuing National Board Teacher Certification with an early-middle childhood, vocal music emphasis.

Lisa Huisman Koops, Assistant Professor of Music Education at Case Western Reserve University, specializes in early childhood music, elementary general music, and world music education. Her research focuses on the vital role of the family in optimizing early childhood music development and education.

Chris Lessly is Coordinator of Music Education at Indiana Wesleyan University. She directs the Heart of Indiana Children's Choir and holds memberships in IMEA, MENC, SMTE, SGM, and AOSA. She presents clinics in the Midwest and southern U.S.

Melissa Lotstein is a music educator at Sedgwick Middle School in West Hartford, Connecticut. She co-advises a Unified Theater group aimed at creating theatrical productions equally featuring individuals with and without special needs. In 2009, Melissa received the Yale Distinguished Music Educator Award for her outstanding contributions to music education.

Rich McKay is a Ph.D. student at Indiana University. He has taught woodwind techniques as well as currently coordinating and teaching fundamentals of music classes for undergraduate majors. Prior to his return to graduate school, he taught kindergarten through fifth grade for a public school in Indiana. When not teaching, he spends his time with two kitties and an oboe.

Jeffrey Marlatt is Director of Music Education at Shenandoah Conservatory. He is an active clinician and presenter, having appeared at state, regional, and national music education conferences. He teaches undergraduate and graduate courses in choral/general music methods and music research.

Nicola F. Mason is Assistant Professor of Music Education in the Department of Curriculum and Instruction at Eastern Kentucky University. Originally from South Africa, she completed her Ph.D. at the University of Kentucky and is currently Vice President of the Kentucky Orff Schulwerk Association.

Joyce McCall is a doctoral student in music education at Arizona State University. She is interested in cultural and compensational capital contributing to student achievement among African-American students transitioning from historically black colleges and universities to predominately white institutions. She is a clarinetist in the United States Army Band.

Marie McCarthy is Professor of Music Education at the University of Michigan where she teaches courses on general music, research, and music cultures in the classroom. Her research studies and publications address the historical, social, and cultural foundations of music education.

Michelle S. McConkey, Assistant Professor of Music Education at California State University, CA, has completed Kodály certification levels I, II, and III. Her research interest includes the relationship between music and the emotional development of children and the music teacher's role in that development as an emotional model.

Kimberly McCord, Professor of Music Education at Illinois State University, teaches general music methods courses, music for the exceptional child and co-directs the Metcalf Laboratory School jazz Orff group, The Orff Cats. She has been involved with the ISU Teacher Education Pipeline Project for six years.

Constance McKoy, Associate Professor of Music Education at the University of North Carolina, Greensboro, has published articles in several professional journals. Her research interests include the development of cultural competence in pre- and in-service music teachers, culturally responsive music teaching practices, children's world music preferences, and music and cultural aesthetics.

Martina Miranda, Associate Professor of Music Education at the University of Colorado, specializes in elementary general music pedagogy, early childhood music, Orff-Schülwerk methodology, and children's folk song literature. She has presented at state, regional, national, and international levels, holds Orff and Kodály certifications, and is well-published in music education journals.

Janet Montgomery, Professor of the Practice at the University of Maryland, is general music specialist and Chair of the Music Education Division. She co-authored "Musical Growth in the Elementary School," was program author of "The Music Connection, Grades K-8," and author of various articles on special learners and comprehensive musicianship.

Sharon L. Morrow, Assistant Professor II of Music Education at Westminster Choir College, teaches Elementary Methods, Recorder & Guitar, Choir Training for Young Singers, and Psychology for Music Teachers. Previously she worked in California, Montana, Wisconsin and New Jersey public schools.

Jeananne Nichols is Assistant Professor of Music Education at the University of Illinois Urbana Champaign. Her research interests include narrative as a means of inquiry in music education, the history of US women's military bands, and LGBT issues in music education.

Michele Paynter Paise, Assistant Professor of Music at Cumberland University, teaches applied voice, class piano, sight-singing and ear-training, and courses in vocal music education. Her research interests include vocal physiology, emerging music teacher identities, and the career concerns of higher education professionals.

N. Carlotta Parr is Professor of Music Education and Coordinator of the Graduate and Undergraduate Music Education programs at Central Connecticut State University. She is the Director of the CCSU Summer Music Institute and served as the Fine Arts Consultant for the Indiana Department of Education (1990-98).

Louise Patrick teaches at Florida Gulf Coast University. She successfully redesigned the BA in Music (Education) to become a Bachelor of Music Education degree program, which recently received full approval from the Florida Department of Education. Previously she taught at Eastern Michigan University for twenty years.

Diane Persellin is Professor of Music and Coordinator of Music Education at Trinity University in San Antonio, Texas. Her research interests include early childhood music, applications of cognitive science in music education, teacher education, and professional development of faculty in liberal arts schools.

Jennifer Pierce, doctoral student and Teaching Fellow in Music Education at the University of North Texas, has research interests in music behaviors within community music that are influenced by social ties, social status, and social class. Previously, she taught elementary general music and high school and middle school choir.

Ben Price is a Ph.D. student in Music Education at the University of North Texas. His research interests include ethics of care, reasoning and moral development in pre-service and in-service teachers, and social justice issues. Previously, Ben served as a middle school and high school band director for nine years.

Taryn Raschdorf is currently pursuing her Ph.D. in Music Education at the University of Colorado in Boulder. She was a music educator for nine years at Atlantic Shores Elementary School, taught dance at Academie de Ballet, and performed regularly in local theater.

Carole Richardson, Associate Dean of Education and Associate Professor of Curriculum Studies in Music at Nipissing University, Canada. Her research focuses on the importance of arts experiences in the lives of preservice teachers and the role of autobiographical and collaborative narrative inquiry in preservice education.

Lauren Kapalka Richerme is a doctoral student in music education at Arizona State University. Her research interests include philosophy, music education policy, alternative secondary general music models, ethnomusicology, and music technology. Her work has been published in the *Music Educators Journal* and *Arts Education Policy Review*.

Bridget Rinehimer is a doctoral student at Indiana University, where she teaches instrumental and general music methods to undergraduate and graduate students. She currently teaches early childhood music and movement classes through I.U. Musical Beginnings. Her research interests include improvisation, early childhood music, and world music pedagogy.

Janet Robbins is professor of music education at West Virginia University. Her research interests include practitioner inquiry and world music education. Recent involvement with *Music Alive*, a federally funded student-faculty exchange project, has led to the study of traditional music and dance and cross-cultural creativity in the neighborhoods and schools of northeast Brazil.

Kathy M. Robinson is a performer and educator who has directed several professional development programs for inservice teachers: "Umculo! Kimberley" and "Teaching Music Globally: China." Her research focuses on world musics in education, Ghanaian and South African musics, culturally relevant pedagogy and urban music education.

Joanne Rutkowski, Professor and Music Education Area Coordinator and Graduate Program Chair at Pennsylvania State University, has research interests in music education for the general student, the nature of children's singing voices, and helping uncertain singers. She presents at international, national, and state conferences and is published in journals and books.

Margaret Schmidt, Associate Professor of Music Education at Arizona State University, is a specialist in string education. Her research interests include beginning music teachers' development and issues of equity in music education. She is founder and director of the ASU String Project.

Sheila Scott, Associate Professor of Music Education at Brandon University, Canada, teaches early years and middle years music methods courses. Her articles have been published in numerous journals including *Arts Education Policy Review*, *General Music Today*, and *The Kodály Envoy*.

Carol Scott-Kassner is a retired professor of music education. She has authored many articles, book chapters, and books in that field. She now works as a spiritual director and is president of Sage-ing® International.

Jennifer S. Shank, Chair of the Music Department at Tennessee Tech University, previously was the general music specialist at the University of Southern Mississippi. Her K-12 teaching experience includes Sacred Heart Catholic School in Hattiesburg, MS, Manassas Park High School in Manassas, VA and St. Joseph School in Martinsburg, WVA.

Janice P. Smith is Associate Professor of Music Education and Undergraduate Coordinator of Music Education at the Aaron Copland School of Music, City University, New York. She has presented at numerous state, division, and national conferences and has published articles addressing composition in music education and working with unpitched singers.

D. Gregory Springer is a doctoral candidate and music education teaching assistant at the University of Kentucky. His research interests are creative thinking in music and musical practice behaviors as a function of cognition.

Stephanie Standerfer is an accomplished music educator and researcher specializing in differentiating music curriculum and National Board Certification. She has published and presented through NAFME AERA, SMTE, and NBPTS. She teaches graduate and undergraduate students at Shenandoah Conservatory.

Sandra Stauffer is a music education faculty member and professor at Arizona State University, where she teaches undergraduate courses in music for children and graduate courses in creativity, qualitative research, and psychology of music. Her research interests include music creativity, place philosophy, teacher preparation, and narrative research.

Leslie Stockton, Minority Achievement and School Testing Coordinator, facilitates teacher education opportunities focused on culturally responsive pedagogy, leadership and academic opportunities for students of color and English Language Learners, and the many tasks involved in assessment at Kenmore Middle School in Arlington, VA.

Katy Strand, Associate Professor of Music Education and Director of the International Vocal Ensemble at Indiana University, is published in several music education journals and

has co-authored several books. She currently chairs the Creativity SRIG and is a member of the Composition Council for NAFME.

Brian Sullivan is a graduate student in music education at the University of Illinois. Brian was an instrumental music teacher at New Smyrna Beach High School in Florida. His research interests include service learning, teacher education, issues in educational technology, and the social dimensions of music and the arts.

Christina Svec is a doctoral student and Teaching Fellow in Music Education at the University of North Texas. She specializes in quantitative research, research pedagogy, and early childhood through elementary music learning and teaching. Prior to her work with UNT, she taught elementary general music and early childhood music.

Margaret Thiele teaches music for elementary education majors and graduate courses in music education at Eastern Michigan University. She is a member of MENC, ACDA, AOSA and has held offices in the local chapter of the Ann Arbor Area Piano Teachers Guild Foundation Board.

Evan Tobias, Assistant Professor of Music Education at Arizona State University, heads the Consortium for Digital, Popular, and Participatory Culture in Music Education. Research interests include creative uses of technology, issues of social justice, expanding beyond traditional music curricula, and approaches to integrating popular culture and music in music classrooms.

Mollie Gregory Tower is a Lecturer at Texas State University and teaches in both the San Marcos and Round Rock locations. She taught music at Lee and Andrews elementary schools in Austin ISD and created the Music Memory program, the Music Therapy program, and many special events for students.

Valerie Trollinger teaches music history, education courses, and performance at Kutztown University of Pennsylvania. She is a co-author of *Music in Elementary Education* published by Pearson - Prentice Hall.

Jennifer Vannatta-Hall, Assistant Professor of Music Education at Middle TN State University, is certified through the master level of the Orff-Schulwerk approach to music education as well as the Smithsonian Institute's World Music Pedagogy. Her research interests include early childhood music teacher education and co-equal/cognitive integrated instruction.

Martina Vasil, doctoral student in Music Education at West Virginia University, completed her Orff Levels I-III at Eastman School of Music, NY. Her work has been accepted for publication and state presentations. Research interests include motivation, secondary general music, teaching anxiety, middle school general music, and informal music making.

Paul Waskiewicz is the K-5 music teacher at Running Brook Elementary School, MD and is Adjunct Professor of Music Education at Loyola University. He taught music to preschoolers

and elementary children for over 30 years. He has presented sessions on preschoolers and special learners at international, national, and state conferences.

Sarah Watts is a specialist in early childhood and elementary music education, with a particular interest in Orff Schulwerk pedagogy. She currently serves as Coordinator of Curriculum for Musically Minded, Inc. Her scholarly interests include musical oral history, children's musical play, and the transgenerational transmission of children's musical play repertoires.

Jenna Venker Weidenbenner, doctoral student in Educational Psychology at the University of Illinois at Urbana-Champaign, is interested in qualitative research in adolescent development. She was the Public Services Supervisor at Bourbonnais Public Library in Illinois where she wrote and administrated several federal grants focused on community engagement and social justice.

Juan Yu teaches at Saint Joseph's University and is a Ph.D. candidate at West Virginia University. Her research interests focus on interdisciplinary approaches in K-12 music classrooms and Chinese American parents' acculturation experience in Early Childhood Music Education.



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.