

Mountain Lake
Colloquium
for Teachers of
General
Music Methods

May 18-21, 2001
Mountain Lake, Virginia

PM AM

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3:00 Registration (Lobby)

Meet in the lobby if you would like to have a guided tour of Mountain Lake. Sign up for Lunch Roundtable Discussions and Happy Hour Talks on the Dining Room door.

5:45 Happy Hour (Barn)

6:30 Welcome

Nancy Boone Allsbrook and Mary Goetze

6:45 Cookout (Barn)

8:00 Opening Session (Barn)

Something in Common

Georgann Eubanks, director, Duke University Writing Workshop
Donna Campbell, producer, The University of North Carolina Center for Public Television
Coordinator: Liz Wing, Cincinnati Conservatory of Music



May 19, Saturday

6:30 Nature/Fitness Walk

Meet Buckey Boone and Lee Allsbrook in the Lobby for a walk or run.

7:00 Breakfast (Dining Room)

8:30 Start the Day with Song (Ballroom)

Akosua Addo, University of Minnesota

8:45 Keynote and Discussion

Work That Matters: Research and Policy in Arts Education

Rena Upitis, Queen's University (assisted by Katharine Smithrim, Queen's University)
Coordinators: Janet Robbins, West Virginia University; and Diane Persellin, Trinity University

12:00 Lunch and Luncheon Roundtables
(Veranda; sign up on the Dining Room door.)

1:00 Musical Moment (Ballroom)
Ellen McCullough-Brabson, University of New Mexico

1:15- 2:00 Plenary Session (Ballroom)

Breaking the Mold
Coordinator: Mary Goetze

2:15-3:30 Simultaneous Sessions

Revising Courses Around Diverse Music (Ballroom)

Susan Mills, Frostburg State University and Mark Turner, Stephen F. Austin State University
Carol Richardson, University of Michigan

Curricular Changes: Dreams and Realities (Cascade Room)

Marg Schmidt, St. Cloud State University
Marcelyn Smale, St. Cloud State University
Melissa Krause, St. Cloud State University
Caroline Perkins, DePauw University

Multicultural Experiences Outside of the Lines (Giles Room)

Kathy Robinson, Eastman School of Music
Eve Harwood, University of Illinois

4:30 Tea Time Talks and Happy Hour Chats
(Get a drink and meet in the Ballroom.)

Let's Talk About.....

Where Are We With Mentoring Research in Music Education?

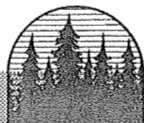
Ed Duling, Bowling Green State University

Teacher Education to Administration: Small Steps or Giant Leap?

Catherine Jarjisian, Baldwin-Wallace College

Books That Changed My Teaching

Eve Harwood, University of Illinois



- 5:00-7:00 Dinner (Dining Room)
- 7:00 Evening Session (Ballroom)
Balancing the Personal and Professional in Life
Carol Scott Kassner
Lee Allsbrook, Middle Tennessee State University

- 8:30 Barn Dance led by local artists (Barn; cash bar)



May 20, Sunday

- 6:30 Nature/Fitness Walk
Meet Buckey Boone and Lee Allsbrook in the Lobby for a walk or run.
- 7:00 Breakfast (Dining Room)
- 8:30 Start the Day with Song (Ballroom)
Bryan Burton, West Chester University
- 8:45 Between Always and Never—The Contract Between Writer and Reader
Georgann Eubanks, Duke University
Coordinator: Liz Wing, Cincinnati Conservatory of Music
- 12:00 Lunch and Luncheon Roundtables (Veranda)
- 1:00 Musical Moment (Ballroom)
Kathy Robinson, Eastman School of Music
- 1:15-2:00 Plenary Session: (Ballroom)
Child/Student Study: Then and Now
Pat Shehan Campbell, University of Washington
Coordinator: Nancy Boone Allsbrook



2:15-3:00 Poster session: (Ballroom)

**Leading Prospective Teachers to Children:
"Where, Oh Where Is Pretty Little Susie?"**

Isabel Barbara O'Hagin, Bowling Green State University

**One of the Main Things We Noticed This Week:
Pre-service Teachers and Preschool Children Learning Together**

Martina Miranda, Crane School of Music

Learning from Learners Through Journals

Hilree Hamilton, University of Wisconsin-River Falls

I See Them Listening:

Children's Expressive Movements to Music

Laura Ferguson, Holy Cross School

3:00 – 4:00 Simultaneous Sessions: (Ballroom and Cascade Room)

Polyphony in Music Teacher Education:

A Layered Look at Learners

Francine Morin, University of Manitoba

Observing Young Children in Multiple Contexts:

Making Connections Between Theory and Practice in Music Education

Lori Custodero, Teachers College

4:30 Tea Time Talks and Happy Hour Chats
(Get a drink and meet in the Ballroom.)

Let's Talk About...

A Sharing of Favorite Reads!

Eve Harwood, University of Illinois

5:00-7:00 Dinner (Dining Room)



7:00 Evening Session (Ballroom)

A Night of Musical and Creative Play

Liz Rose, Appalachian University

Music from Diverse Sources

Kathy Robinson, Rochester University

Bryan Burton, West Chester University

Ellen McCullough-Brabson, University of New Mexico



May 21, Monday

6:30 Nature/Fitness Walk

Meet Buckey Boone and Lee Allsbrook in the Lobby for a walk or run.

7:00 Breakfast (Dining Room)

8:30 Drawing for Mountain Lake door prizes! (Ballroom)

Coordinator: Carolee Curtright, University of Nebraska-Lincoln

Books and materials that have been on display during the Colloquium will be given away!

8:45-12:00 Music Education Beyond the Classroom

This Is Who We Are. This Is What We Do.

Sandy Stauffer, Arizona State University

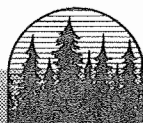
9:00-9:30 Session Overview

How the Gimquat Found Her Song:

Young People's Concert

Akosua Addo, University of Minnesota

Hilree Hamilton, University of Wisconsin-River Falls



If It's Saturday, It Must Be the UNM Music Prep School

Ellen McCullough Brabson, University of New Mexico

**A Methods Class Brings a Reggio Emilia Approach of
Early Childhood Music to a Head Start Center**

Diane Persellin, Trinity University

Into the Real Work: Working with Young Singers of Varying Abilities

Carol Richardson, University of Michigan; and Betty Younker, University of Michigan

A Comprehensive Choral Rehearsal

Jody Kerchner, Oberlin Conservatory of Music

- 9:30** Disperse and visit presentations
- 11:35** Conversation
Coordinators: Sandy Stauffer and Nancy Boone Allsbrook
- 12:00** Mountain Lake Colloquium Closing (Ballroom)
- 12:15** Lunch (Dining Room)



Roundtable Discussion

(Look for sign-up sheets by the Dining Room)

SATURDAY LUNCH

- ◆ **From Teaching to University Teacher Education—Before You're Too Old!**

*Marcia Kindall Smith,
University of Wisconsin-Milwaukee
Robin Stein,
Southwest Texas State University*

- ◆ **Reinforcing Music in Early Childhood Settings Through Partnerships with Higher Education**

*Alicia Mueller,
Towson University*

- ◆ **Teaching Through Multiple Learning Modes**

*Beth Ann Miller,
Mapleton Elementary School*

- ◆ **Developing a Personal Research Program**

*Mary Hookey,
Nipissing University*

SUNDAY LUNCH

Let's Talk About....

- ◆ **Too Swamped to Cogitate: Alternate Tasking in General Music Professoring**

*Ed Duling,
Bowling Green State University*

- ◆ **Alternatives to Midterms and Final Exams**

*Ellen McCullough-Brabson,
University of New Mexico*

- ◆ **The Role of External Program Evaluators**

*Mary Hookey,
Nipissing University*

Our Thanks to:

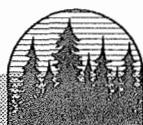
Textbook publishers have provided copies of books and material related to methods teaching for your perusal during the Colloquium. These are on display in the Board Room. We express our thanks to

Sue Snyder
Oxford University Press
Wadsworth
Prentice Hall
Schirmer
McMillan/McGraw-Hill
Longman
Silver Burdett and Ginn
Warner/Chappell
Will Schmid
MENC
Global Voices in Song
by Mary Goetze and Jay Fern



A personal thanks to those who assisted us:

Buckey Boone
Chris Casazza
Diane Persellin
Janet Robbins
Sandy Stauffer
Carol Scott-Kassner
Liz Wing
Buzz Scanlon
Susan Staffor
Mountain Lake Hotel



About the Presenters

Rena Upitis is an associate professor of education and psychology at Queen's University, Kingston, Ontario. On September 1, 1995, she will begin a five-year term as dean of education. Rena teaches graduate and undergraduate courses in music and mathematics curriculum, integrated arts and technology, educational psychology, and research methodologies.

A musician and composer, Rena has A.R.C.T. diplomas in both Piano and Vocal Performance from the Royal Conservatory of Music (Toronto) and is now learning to play the cello. She has worked as a music teacher in inner-city schools in both Canada and the U.S. She has been a studio teacher of piano and music theory for over 20 years. Rena has also studied psychology (B.A., Queen's), education (M.Ed., Queens; Ed.D., Harvard), and law (LL.B., Queen's).

Rena frequently presents at conferences on music education and educational computing and publishes widely in academic and professional journals on topics such as teacher education and issues in mathematics and music education. Her two books on music teaching, published by Heinemann, explore possibilities for teaching music through children's improvisation and composition in regular classroom settings (*This Too Is Music*, 1990; *Can I Play You My Song? The Compositions and Invented Notations of Children*, 1992). She is co-authoring a book on elementary mathematics teaching with colleagues at Queen's and the University of British Columbia.

Rena's current research focuses on the influence of electronic games on the popular culture and in schools. She is a member of a large North American interdisciplinary project (E-GEMS — Electronic Games for Education in Math and Science) which involves researchers, game designers, teachers, and children bound by a common interest in designing and studying the use of electronic games. Rena also consults on issues of gender for companies that develop interactive television pro-

grams, video and computer games, and science and math curricula.

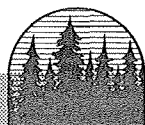
Rena continues to craft a life committed to the natural world and to the arts through her work and play as a teacher, painter, potter, builder, and lifelong learner. She lives in a restored limestone schoolhouse in a small village in Eastern Ontario with her partner, Gary William Raspberry, and their three cats.



Georgann Eubanks, director of the Duke Writers' Workshop since 1989, has published short fiction, profiles, poetry and reviews in a variety of magazines and journals nationwide. A short story published last fall in *The Bellingham Review* has been nominated for the Pushcart Prize. Eubanks' creative writing workbook and anthology, *Words From Home: Writers in the North Carolina Literary Hall of Fame*, was published last year by the N.C. Writers' Network. She is a recipient of the Sam Ragan Award for sustained contributions to the arts in North Carolina and is currently teaching a course in creative nonfiction at UNC-Chapel Hill.



Donna Campbell is a writer/producer who specializes in documentary projects for public television. A native of Charlotte, N.C., she began her work in print, founding *Lake Norman Magazine*, a popular regional publication for the fast-growing North Carolina community, in 1983. When she sold the magazine to Knight-Ridder Inc. in 1986, she continued as editor and publisher, becoming Knight-Ridder's first woman in that role. In 1990, she worked with her sister Susan to write and produce a television program about domestic violence. *Any Day Now* featured personal stories from sixteen women across North Carolina and was broadcast nationally to much acclaim. Ten years later, the program is still used in shelters, courtrooms, and classrooms across the



country. Inspired by the power of personal documentary, Donna has continued to work in television. Recent projects include *George Beverly Shea: The Wonder of It All* and *Hard Rain: Lessons Learned from the Flood of '99*—both nominated for Regional Emmy Awards. She has spent the past year working on a one-hour special about diversity in the public schools of North Carolina entitled *Something in Common*.

Projects include: *Any Day Now: Breaking the Cycle of Domestic Violence*, writer/producer; *Fiddler's Grove: A Celebration of Old-Time Music*, producer; *Wild in Corolla: The Last of the Spanish Mustangs*, field producer; *George Beverly Shea and Friends*, producer; *Ray and Rosa Hicks, Storytellers*, field producer; *George Beverly Shea: The Wonder of it All*, producer; *Ruth and Billy Graham Biography*, producer (release fall 2001); and dozens of short features for UNC-TV, the Discovery Channel, and the Learning Channel. Awards include: Gold Award, Corporation for Public Broadcasting 1992, Best Documentary; American Women in Radio and TV 1992, Silver Award; Corporation for Public Broadcasting, 1994, NETA awards; First Place for Public Affairs Documentary, 2000, SECA awards; and nominations for EMMY awards in 1994, 1995, and 1997.



Akosua Obuo Addo has Doctor of Philosophy (Curriculum and Instruction) and Master of Arts (Music Education) degrees from University of British Columbia, Canada, and a Bachelor of Music (Hon.) and the Diploma in Education from University of Cape Coast, Ghana. She is a member of ISME, IAJE, AOSA and MENC. A native of Ghana, Jamaica, and England, Addo brings a multicultural background to her voice for lifelong education in the arts. Addo enjoys collaborative and comparative research on the manner in which children learn and create community through music play.



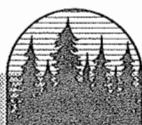
Nancy Boone Allsbrook is professor and coordinator of music education at Middle Tennessee State University where for the past 21 years she has taught undergraduate and graduate music education methods classes. Still active in the public schools, she spends much of her time working with children at the Homer Pittard Campus School. She is co-founder and co-director, along with Mary Goetze, of the Mountain Lake Colloquium for General Music Methods. She received degrees in music education from Tennessee Wesleyan College, the University of Tennessee, and the University of Illinois.



Bryan Burton is professor of music education and coordinator of graduate studies in music at West Chester University of Pennsylvania. He is internationally recognized for his work in world music education having written several major texts on Native American music, contributed to major teaching anthologies, and presented papers and workshops at professional music education conferences in the United States, Canada, Europe, Asia, Africa, and Australia. Dr. Burton currently serves as chair of the education section of the Society for Ethnomusicology, eastern division chair for the Society for Music Teacher Education, and associate editor for *Scholars*. He continues to look for one more song, one more dance, and one more way to bring music to children of all ages.



Pat Shehan Campbell is Donald E. Peterson Professor of Music at the University of Washington, where she teaches courses at the interface of music education and ethnomusicology. Her books include *Lessons from the World*, *Music in Cultural Context*, *Songs in Their Heads*, *Music in Childhood* (with Carol Scott-Kassner), and an assortment of instructional sets with culture-bearers for teaching songs/music of world cultures. Pat is also the new editor of *The College Music Symposium*. She plays Celtic harp and is currently struggling to learn by ear the Filipino kulintang.





Lori Custodero is assistant professor at Teachers College where current projects involve children's flow experience and parents' music use with infants. Past co-chair of MENC's early childhood SRIG, she serves as a research advisor for AOSA and is U.S. representative on the ISME Commission for Early Childhood.



Carolee R. Curtright is a professor of music education and choral activities at the University of Nebraska-Lincoln School of Music where she teaches courses in music education and choral methods. She also directs the School of Music Women's Ensemble-The University Chorale. Carolee has twice been recognized with a Parents Award for caring about students and last spring received a Distinguished Teaching Award from the College of Fine and Performing Arts. She is an award-winning published composer/arranger with compositions published by Hinshaw, Boosey and Hawkes, Plymouth, Cherry Lane, Heritage, and Choristers Guild. She is an active member of MENC and ACDA and has served as the Repertoire and Standards North Central Division Chair for Children's Choirs for the past 20 years. She will retire from the University of Nebraska-Lincoln in September but intends to continue her involvement in the Pueri Cantores Organization.



Ed Duling teaches general music methods, leads graduate courses in psychology of music and curriculum, advises theses, and supervises student teachers at Bowling Green State University, Ohio. Duling has served on the faculties of OSU-Newark, Morehead State University, and UT-Chattanooga, and has worked as a developer of Discipline-Based Music Education (DBME) curricula. He has taught all levels of general, instrumental, and choral music and holds a B.M. from Capital University and an M.A. and Ph.D. from The Ohio State University. Dr. Duling's articles

and reviews have appeared in several music education and related journals. His research interests include teacher education and development, mentoring, and music education history and curricula.



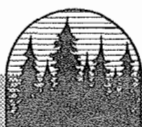
Laura Ferguson is a doctoral candidate at the University of Illinois at Urbana-Champaign with an emphasis in elementary general music methods. She has a particular interest in exploring more activity-based ways of using listening in elementary music education. She also has an interest in using technology to improve the teaching practice of general music teachers. In addition to her doctoral studies, Laura teaches general music and elementary and Jr. High band at Holy Cross School in Champaign, Illinois. She lives in Champaign with her husband, David, and daughter, Ella.



Mary Goetze is professor of music at Indiana University School of Music where she chairs the music in general studies department and conducts the International Vocal Ensemble, a chorus specializing in music from outside the western art tradition. Currently she and colleague Jay Fern are producing *Global Voices in Song*, a series of interactive CD-ROMs for transmitting music from diverse sources. She is the co-founder and co-director, along with Nancy Boone Allsbrook, of the Mountain Lake Colloquium for General Music Methods.



Hilree J. Hamilton teaches music education methods courses to music education and elementary education majors at the University of Wisconsin-River Falls. Additionally, she teaches world music, class piano, and music appreciation courses and supervises student teachers. Hamilton received her Ph.D. from the University of Minnesota. Her researching interests include children's composing and improvising, collaborative learning, and reflective practice.





Eve Harwood is interim associate dean, undergraduate academic affairs, for the College of Fine and Applied Arts at the University of Illinois. She teaches graduate classes in philosophy of music education and trends in elementary general music and has just completed (2001) a three-year term as vice president for higher education of the Illinois Music Educators Association.



Mary Hookey counts the opportunity to dialogue with colleagues at Mountain Lake as the most important personal professional experience she has had as a general music teacher/educator. Mary has taught undergraduate courses in music education and music courses in the one-year, post-degree teacher certification program. Since retiring as an associate professor in August 2000, Mary has concentrated her energies on teaching in the master of education program, researching, and writing. Her research interests include linking music education with collaborative teacher research and multiple professional developments. She is a contributor to the *Guide for Music Methods Classes* in MENC's *Strategies for Teaching* series and also serves on the editorial boards of the *Journal of Music Teacher Education* and two e-journals.



Catherine Jarjisian is director of the Conservatory of Music and chair of the music division at Baldwin-Wallace College. Appointed in 1998, she held prior teaching positions at Oberlin College, Iowa State University, and the University of Wisconsin-Whitewater; adjunct positions at Rosemont College and Temple University; and public school posts in general and choral music in New Jersey and Pennsylvania. She received her baccalaureate degree from Susquehanna University and her graduate degrees from Temple University and is the 2001 recipient of Temple's Esther Boyer College of Music Alumni Association's Cer-

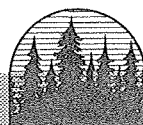
tificate of Honor. She performs professionally and avocationally as an alto chorister and soloist, is president-elect of the Ohio Association of Music Schools, and serves the National Association of Schools of Music in elected positions and as a visiting evaluator.



Carol Scott Kassner, after 34 years in the field of education (24 at the university level) has moved on to the life of a consultant, writer, and student. She continues to publish books and articles on music education—most notably the second edition of *Music in Childhood* to be published this August; *Making Music* by Silver Burdett Ginn; and a chapter on "Arts Integration" in the new *Handbook of Research in Music Teaching and Learning*. She is also working toward a master's in Transforming Spirituality with a vision to work with the spirituality of aging.



Jody L. Kerchner is assistant professor of music education at Oberlin Conservatory of Music; she is the secondary school music and choral music education specialist within the music education division. Prior to teaching at the collegiate level, Jody taught K-8 general music and choral music in Swarthmore, Penn., and Winnetka, Ill. She continues to work with secondary school music students as she directs the Oberlin Youth Chorale and teaches collaborative general music classes at the North Ridgeville Middle School in Ohio. Jody received degrees in music education and vocal performance from West Chester University (Pennsylvania) and her Ph.D. from Northwestern University. She has been an active general music and choral music education workshop clinician and articles about her work have been published in national music education research and teacher education journals. Jody is frequently invited to serve as guest conductor for district and county honors choral festivals and adjudicates choral festival competitions.





Melissa Krause is an assistant professor of music at St. Cloud State University where she teaches applied flute, woodwind pedagogy, and a variety of other courses including music theory, ear-training, form and analysis, orchestration, theory pedagogy, and composition. She frequently performs both as flute soloist and as a member of the St. Cloud Symphony Orchestra. Her compositions have earned numerous awards and honors including a Victor Herbert/ASCAP award and participation in the 1998 Minnesota Orchestra Perfect Pitch Reading Session. She is currently completing a piece for the Northwind Trio to premiere at the 2001 International Double Reed Society Conference. Melissa received degrees in Theory/Composition from the University of Wisconsin-Eau Claire (B.M. 1991), the University of Minnesota (M.A. 1993), and Florida State University (D.M. 1996).



Ellen McCullough-Brabson is a professor of music at the University of New Mexico. She is an active workshop clinician and has presented sessions on multicultural music nationally and internationally. Ellen is a Regents' Lecturer at the University of New Mexico, a title given for teaching excellence. She is co-author of the books *Roots and Branches: A Legacy of Multicultural Music for Children* and *We'll Be in Your Mountains, We'll Be in Your Songs: A Navajo Woman Sings* (UNM Press, April, 2001.)



Beth Ann Miller has taught music in the public schools for thirty-one years and completed her doctoral work in music education at the University of Illinois (Urbana) in 1995. Her writing and workshop efforts include topics such as integration, student composition, teaching with multiple learning modes, using children's literature to support music learning, and preschool music education.



Susan W. Mills, assistant professor of music education at Frostburg State University, lives in the Allegheny Mountains of western Maryland. An accomplished bluegrass bassist and folk singer, Susan has performed professionally for 25 years in the southeastern U.S. and Denmark and seeks out jam sessions and talkative musicians from which to learn and study a variety of traditional folk and popular music styles. She holds degrees in philosophy and music education.



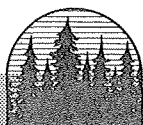
Martina Miranda is an assistant professor of music education and early childhood music on the Crane faculty. Her teaching responsibilities include elementary music methods and supervision of the early childhood practicum. Martina has presented research and workshops at the state and national levels with particular attention to appropriate practices for pre-K to second grade children. Her masters degree from San Francisco State University and her doctoral degree from Arizona State University focused on elementary general music with a specialization in early childhood studies. Martina holds Orff and Kodaly certifications and also has professional affiliations with the MENC and the NAEYC.



Francine Morin, Ph.D., is associate professor on the faculty of education, University of Manitoba, Canada, and teaches in the areas of general music and movement education. At this time, she is co-coordinator of the early years Bachelor of Education program and co-chair of the integrated Bachelor of Music/Bachelor of Education program.



Alicia Mueller is the new elementary/early childhood music education specialist, associate professor level, at Towson University in Towson, Md. In addition, she provides supervision for student teachers in music education and instruction for graduate music education majors involved in the Certificate of



Music and Master of Music degree programs. Alicia also serves as the state and university collegiate advisor for MENC.



Isabel Barbara O'Hagin is an assistant professor of music education and teaches undergraduate and graduate core courses in early childhood, elementary, and secondary general music; supervises student teachers and field experience students; advises master's theses; and is director of the Early Childhood Music and Movement Laboratory at Bowling Green State University. She has taught extensively in general music, choir, dance, and drama at elementary and secondary levels and has served as a curriculum resource specialist in integrated arts at the district level. Barbara is co-director of the Bowling Green Children's Chorus and certified in teacher-training courses in Orff-Schulwerk, Kodály, and Dalcroze Eurhythmics. She is active as guest clinician and research presenter for international, national, regional, and state conferences and her current research addresses issues in musical perception, children's kinesthetic responses to music, musical creativity, teacher education, multicultural music, and children's singing voices. Her articles have been published in *Bulletin of the Council for Research in Music Education*, *General Music Today*, *The Orff Echo*, and *Triad*. Barbara received a Ph.D. in music education (minor in vocal performance) from The University of Arizona and was recently awarded a Kennedy Center Performing Arts Fellowship in recognition of her outstanding work in arts education.



Caroline Perkins joined the music faculty at DePauw University in 1996 as an assistant professor of music. Her responsibilities include general and vocal music education, supervision of student teachers and courses in early childhood music education, music education for students with diverse needs, intro-

duction to and foundations of music education, and music education lab. She also serves as co-advisor of DePauw's collegiate chapter of MENC. Caroline received a B.M.E degree from Murray State University, an M.M. degree with concentration in Orff-Schulwerk from the University of Memphis, and an Ed.D. in Music Education from the University of Illinois at Urbana-Champaign. While at UIUC, she was the recipient of the Marilyn Pflederer Zimmerman Doctoral Fellowship in Music Education. She has presented numerous class and conference sessions on topics such as Orff-Schulwerk, the Kodaly method, teaching music in the inner city, inclusion, and adaptive teaching strategies for students with disabilities.



Diane Persellin is professor and coordinator of music education at Trinity University in San Antonio, Texas, where she teaches undergraduate and graduate course in music education. Her research interests include music in early childhood and learning styles in music education.



Carol P. Richardson is associate professor and chair of music education in the School of Music at the University of Michigan. Her most recent book, *Music Every Day: Transforming the Elementary Classroom*, written with coauthor Betty Atterbury, was published by McGraw-Hill this year.



Janet Robbins is associate professor of music education at West Virginia University where she teaches both undergraduate and graduate courses. Current projects include the study of "co-authorship" in Orff Schulwerk teaching and learning.





Kathy Robinson is assistant professor of music education at the Eastman School of Music and co-director of Kimberley Project, a music teaching/learning/cultural exchange program which sends experienced educators to teach in schools in Kimberley, South Africa, for six weeks each July and August. In addition to teaching courses in elementary and secondary general music, world musics, and cultural perspectives in music education, she is a frequent presenter on these topics throughout the U.S. and abroad.



Liz Rose is an associate professor of music education and therapy at Appalachian State University. She has been the recipient of several Outstanding Teaching Awards within the university and public schools. She recently co-authored a book entitled *Collective Voices in Expressive Arts Therapy* which reflects her interest in creativity and developing the artist within.



Marcelyn Smale is professor of music at St. Cloud State University. She teaches undergraduate and graduate courses in music education for music education and elementary education majors. She also teaches ear training to all first-year music theory students and co-teaches a graduate course in music theory pedagogy. She has earned certification in the methods of Orff and Kodaly and is experienced in Dalcroze eurhythmics. She received a Bachelor of Music degree in organ performance from St. Olaf College, a Master of Music degree in organ performance and teaching certification in music K-12 from the University of Illinois, and a Ph.D. in music education from the University of Minnesota. During Spring Semester 2001, her sabbatical project includes team-teaching elementary and middle school music in urban and suburban schools in the Twin Cities



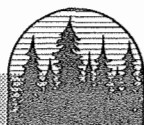
Margaret Schmidt is associate professor of music at St. Cloud State University. She teaches undergraduate and graduate courses in music education including secondary methods, string methods, music psychology, and curriculum development as well as general music methods for elementary education majors. Marg directs a regional youth orchestra for junior high students, is principal second violin in the St. Cloud Symphony, and is a member of SCSU's Gamelan Ensemble. She received a bachelor's degree in music education from Lawrence University, a master's in violin performance from SUNY-Stonybrook, and a Ph.D. in music education from the University of Michigan. In fall 2001, she will become assistant professor of string education at Arizona State University.



Marsha Kindall Smith, assistant professor of music at University of Wisconsin-Milwaukee since 1997, has presented conference sessions about Arts PROPEL, multicultural music, Orff, keyboards, and music for perspective classroom teachers. She is the secondary general music representative on the WMEA Council. During her 27-year career in Massachusetts, she received the Lowell Mason Award from MMEA. As a vocal music teacher in Wellesley public schools she developed a keyboard lab in general music classes, received an award for interdisciplinary curriculum and directed children's choruses in the area. As the K-12 performing arts coordinator in Brookline Public Schools she supervised staff, developed curriculum, provided equitable assembly programming, and established an Intergenerational Chorus. Her degrees are from Oberlin College and Ohio State University.



Sandy Stauffer is professor of music education at Arizona State University. She is active as clinician throughout the United States and abroad, and she has written for music textbooks, curriculum projects, and symphony



orchestra programs. Her recent research and publication focuses on children as composers.



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