

Mountain Lake Colloquium  
for Teachers of  
General Music Methods  
May 15 - 18 , 2011

*Changing Perspectives, Evolving Practices*

**Colloquium Chairs**

Nancy Boone Allsbrook, Professor Emerita, School of Music, Middle Tennessee State University  
Mary Goetze, Professor Emerita, Indiana University Jacobs School of Music



**Program Committee**

Janet Barrett, Bienen School of Music, Northwestern University

Diane Persellin, Trinity University

Janet Robbins, West Virginia University

Carol Scott-Kassner, Seattle, Washington

Sandy Stauffer, Arizona State University

Liz Wing, University of Cincinnati, College-Conservatory of Music

**Co-Sponsored by**

Middle Tennessee State University School of Music  
Music Education Department, Indiana University Jacobs School of Music  
The Society of Music Teacher Education/MENC: The National Association for Music Education

## Program

### May 15, Sunday Evening

3:30 Registration (Lobby)  
Meet in the lobby if you would like to go for a hike around Mountain Lake.  
Sign up for Luncheon Roundtables Discussions at the Colloquium Registration Desk.

6:30 Cookout (Barn)

8:00 Welcome (Ballroom)  
Nancy Boone Allsbrook, Middle Tennessee State University  
Mary Goetze, Indiana University

OPENING SESSION MaryGoetze, facilitator

An evening with Carol Ponder, singer and educator



### May 16, Monday

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

7:00 Breakfast (Dining Room)

8:30 Start the Day with Song (Ballroom)  
David Connors

8:45-11:45 PLENARY SESSION (Ballroom)

Keynote Address:: *Teacher Education in an Era of Chaos*

Virginia Richardson, Professor Emerita, University of Michigan

Session Facilitators: Sandy Stauffer, Arizona State University and Janet Barrett, Bienen School of Music, Northwestern University

*10:30 – 11:45 Inquiry for Change in Music Teacher Education*

Mark Campbell, Crane School of Music

Linda Thompson, Lee University

Janet Barrett, Northwestern University

To what extent is music teacher education ready for systemic change? We will ground this question in historical thinking, describe key orientations, and explore implications for individual and professional change.

11:45 -1:00 LUNCH AND LUNCHEON ROUNDTABLES (Veranda and Ballroom)

(Sign up at the Colloquium Registration Desk.)

- *Ready Or Not, Here I Come*  
Carol Scott-Kassner, retired, Seattle, Washington  
Join with others in a discussion of how to prepare for retirement and how to step into retirement with a sense of grace and the ease of letting go. Explore some of the invitations that this period of life brings and develop new understandings of the nature of transitions.
- *Why? How? What?: Using the Golden Circle to Guide Us in Transitional Career Choices*  
Margaret Skidmore, Eastern Michigan University and Dexter Community Schools  
Patty Bourne, Canyon Elementary School, Bothell, Washington  
Louise Patrick, Florida Gulf Coast University  
Major career decisions can involve hours of thought or soul searching. Using the concept of Simon Sinek's Golden Circle\* we share how having a clearly defined 'why' can help us move forward, addressing the 'how' and 'what' of our careers.
- *Reconciling the Hidden Music in Academic Collaboration*  
Rodger J. Beatty and Shelley Griffin, Brock University  
As two music teacher educators, we utilize a metaphor of uncovering the hidden music in academic collaboration to reveal the subtle nuances and unspoken understandings of a four-year narrative journey inquiring into our informal faculty mentorship and collaborative writing partnership.
- *Preventing the Exodus: A Professional Development Model for Beginning Music Teachers*  
Penny Dimmick, Butler University  
Early field experiences play an important role in the shaping of pre-service music educators' views of the profession. We will consider strategies for preparing students to assure that those field experiences serve as an encouragement rather than a discouragement in music teacher education programs.
- *Placing Religious Diversity at the Center: Preparing Pre-service Music Teachers for Changing Communities in the Deep South*  
Adria Hoffman and Jennifer Shank, University of Southern Mississippi  
In this presentation, we will outline the changes already made to our undergraduate curriculum, as well as those planned for in the coming school year, aimed to address the changing contexts in which our pre-service teachers will work upon graduation.
- *From Snotty Noses to Research Grants: Shifting Identities and Beliefs of Teachers Turned Grad Students*  
Liza Meyers, Arizona State University  
This presentation will focus on the shifting beliefs and discoveries that occur when a "teacher" begins to transition to identifying also as "professor" and "researcher." This frank discussion may be humorous, insightful, and open new dialogue.

## **Monday Afternoon (Carlotta Parr and Kimberly McCord, facilitators)**

1:00 – 1:50 Plenary Session *Transforming Music Education(Ballroom)*

*A Philosophy of Music Teacher Preparation Revisited*

Carlotta Parr, Central Connecticut State University;

In this session the six principles developed in my dissertation will be reviewed and redefined, their use in undergraduate and graduate courses will be described. What I have learned about my own growth as a teacher will also be discussed.

*General Music for All: Universal Design for Learning*

Kimberly McCord, Illinois State University

Amy Gruben and Jesse Rathgeber, Northwestern University

Universal Design for Learning fits perfectly in general music classrooms. This session will include an overview of UDL and examples from both an elementary and a secondary general music teacher of successful UDL lessons.

### **Breakout Sessions A**

2:00 – 2:25 *What's the Problem? Transforming Music Education through Problem-Based Learning*

Terry Goodin, Jennifer Vannatta-Hall, Glenda Goodin, Middle State Tennessee University

Music education is affected by a national trend toward competency-based approaches and performance-based assessments. Problem-based learning (PBL) is emerging as a viable approach to train new teachers. This session explains how a partnership between departments of music and educational leadership has resulted in development of effective PBL modules.

2:25 – 2:50 *Meaningful Change through Collaboration*

Linda Berger, St. Olaf College

Catherine Schmidt, Winona State University

Our collaborative journey has become key to implementing meaningful change in the face of constantly increasing demands on teacher preparation programs. This session explores the contexts and processes that sustain our long-distance collaboration and re-energize our professional lives and teaching practices.

2:50 – 3:15 *Music in a Time of Crisis: Narratives on the Transformative Power of Music*

Sheila Woodward, University of Southern California

College students explore transformative roles of music during crisis situations. After historical exploration and training, they conduct field video interviews. Collaboration leads to narrative reports, followed by examination on changed perspectives regarding music in humanity and impact on classroom teaching.

## Breakout Sessions B

2:00 – 2:25 *Tea for Two & Time to Talk: A Narrative Inquiry of Emergent Identity as Music Teacher Educators*

Vanessa Bond and Lisa HuismanKoops, Case Western Reserve University

This narrative inquiry study documented the emergent identity of Vanessa, a doctoral student transitioning to music teacher educator, and advisor

2:25 – 2:50 *Encouraging Self-Knowledge and Inner Growth in Undergraduate Music Education Majors*

Dave Bess, West Virginia University

Based on the notion that self-knowledge and inner growth are important foundations for success in any endeavor, including music education, this session presents strategies for encouraging such knowledge and growth in music education students.

2:50 – 3:15 *Changing Keys: Career Modulations and Overlapping Voices*

Carole Richardson and Kim Eyre, Nipissing University

Reflective practice is vital to informing ongoing personal and professional growth. Career changes can be transformational if authentically examined within the context of reflective and reflexive practice. Two music educators explore the intersections of their growth as colleagues and friends.

3:15 – 3:30 Break- Iced tea at the Conservancy

### Idea Fair (Glenda Goodin, Facilitator) (Conservancy)

3:30 – 4:30 *Reinventing Professional Development: A Model for Experienced Music Teachers*

Carolyn Minear, Michigan State University

How do *experienced* teachers continue to grow professionally? This session applies results from the case study of an expert music teacher, current policy issues, and research studies in effective professional development to offer a professional development model for experienced teachers.

- *Make it or Break it: Improving the Music Methods Course Instruction for Pre-service Elementary Educators*

Alena Holmes, University of Wisconsin, Whitewater

The purpose of this presentation is to share the beliefs and preferences of future elementary classroom teachers towards the content of the music course they are currently enrolled in. I will discuss the results of the survey and the resulting changes that have been implemented based on the students' feedback.

- *Handchimes in Classroom Music Methods: Equipping Teachers with Tools for Innovation*

Kenneth Liske, University of Wisconsin, Oshkosh

A study of successful strategies for pedagogical use of handchime instruments in classroom music methods courses; Innovative practices for teaching music literacy and elemental understanding through active music making and authentic performance; Sample content/competency expectations for pre-service music educators.

- *The Haves and the Have-Nots: Comparing School Music in South Africa and the United States*  
Lynn Brinckmeyer, Texas State University  
Music educators constantly look for innovative teaching strategies. A recent delegation of music educators traveled to South Africa and met with music teachers to gain perspective of our profession through the lens of teachers and students in that country
- *Differentiation through Music Studio-center in Primary Grades*  
Sue Snyder, Arts Education IDEAS  
Music is an excellent candidate for independent learning through carefully crafted “studios” that address multiple goals. Explore how to plan, construct, and implement studios. Experience a studio in action. Then take the ideas home to adapt to your students
- *Effective (Entertaining) Education: Developing Intensive, Long-term Professional Development*  
Jeanette Fresne, University of South Alabama  
This session (briefly) examines the Arts in Education seven-year evolution through the dilemmas, conundrums, and processes regarding funding, recruiting, scheduling sessions, mentoring; and hiring presenters. Arts in Education is a yearlong, 48-hour professional development program targeting elementary teachers, principals, and paraprofessionals.

5:30-7:00 Dinner (Dining Room)

7:00 – 8:00 PLENARY SESSION *Dynamic Research Presentation Design* (Ballroom)

Janet Cape, Westminster College

Jeannette Nichols, Olivet College

In this session we will explore the role of technology in disseminating research, the use of media-derived field texts in scholarly work, and alternative presentation styles that effectively coordinate the speaker and the screen.

8:15 – 9:30 *Fireside Chat* Virginia Richardson and Gary Fenstermacher, University of Michigan

Nancy Boone Allsbrook, Middle Tennessee State University, host



**May 17, Tuesday**

6:30 Nature/Fitness Walk (Lobby)

Meet Buckey and Joan Boone for a morning walk

7:00 Breakfast (Dining Room)

8:30 Start the Day with Song (Ballroom)

David Connors and Matt McCoy

45 -9:15 PLENARY SESSION (Ballroom) *21st Century Vision: Challenges and Opportunities*

Scott Shuler, President, MENC and Arts Consultant, Connecticut State Department of Education

Session Facilitator: Liz Wing, University of Cincinnati, College-Conservatory of Music

9:20 – 11:20 SIMULTANEOUS SESSIONS (*Music for All: Transforming Early Childhood and Secondary General Music Education*)

### **Breakout Sessions A: Early Childhood Strand**

9:20 – 9:50 *Changing Perceptions: Music in the Lives of Children Birth to 5*

Joyce Jordan and Joy Galliford, University of Miami, Coral Gables

Music has been documented to provide benefits for the developing preschooler. How do we get music into these schools on a national scale? This session will discuss a very different model for implementation and it may begin with the general music specialist.

9:50 – 10:20 *Minding the Tragic Gap: Conversations of Invisibility and Reform in Early Childhood Music Education*

Regina Carlow, University of New Mexico

Shelly Cooper, University of Arizona

Julia Church Hoffman, University of New Mexico

This presentation is a three-strand narrative with each author weaving the tragic gap” metaphor to address child-care providers’ music preparation, polarizing socioeconomic and political factors associated with educating poor children, and the struggles involved in restructuring undergraduate music education curriculum to include an early childhood methods course.

10:20 – 10:50 *Thinking Outside Our Box: Models for Helping Early Childhood Teachers Nurture Children’s Musical Development*

Yu-ting Huang, Yu- Chen Lin, and Joanne Rutkowski, Pennsylvania State University

Young children’s musical models are typically their parents and caregivers. Music teachers with expertise in nurturing young children’s musical development are rarely employed in early childhood settings. We will share models for preparing early childhood teachers to nurture musical development.

10:50 – 11:20 *Sing, Dance, Play, Create! Children’s Musical Play as Influenced by Video Game Technology*

Theresa Yergerand Ann Clements, Pennsylvania State University

What does musical play mean in the 21st century? This presentation will explore ways in which musical play is changing. By understanding how children play, we better understand how they learn and how best to teach them.

### **Breakout Sessions B: Secondary General Music Strand**

9:20 – 9:50 *Mapping Uncharted Territory: Music Teacher Educators Exploring Secondary General Music*

Janet Barrett, Donna Gallo, Sarah Jones, Carolyn Sundlof, and Jason Thompson, Bienen School of Music, Northwestern University

Recently, we set out to map our way through the challenges of designing secondary general music methods courses. We surveyed literature, analyzed syllabi, interviewed experts, and charted possible courses. We’ll reveal our “findings” and describe related individual projects as well.

9:50 – 10:20 *Reflecting on the Transformative Potential of Digital and Participatory Culture in Music Education*

Evan Tobias, Abigail VanKlompberg and Catherine Reid, Arizona State University

We (a University Music Teacher Educator and two graduate music education students, one of whom is also a practicing educator) explore the transformative potential of digital and participatory culture(s) when integrated across a 6th and 7th grade music program.

10:20 – 10:50 *Making Composition Accessible, Achievable, and Enjoyable*

David Elliott, New York University

This session presents strategies for teaching composition in secondary general music and teacher education. The questions this session addresses include: how can we plan the scope and sequence of composition curricula, implement composition curricula, and teach/assess composition?

10:50 – 11:20 *Active Notation and Composition in Secondary General Music*

Donna Poppe, Pacific Lutheran University

Using cubes and rods, students compose a 3D score for percussion, vocals or movement. Recreations by memory get feedback from original 'composers.' This segues into scoring a piece on a creative surface with invented notation; conducting it; learning terminology.

11:20 – 12:00 *Commentary and Conversation* - Virginia Richardson

12:00 – 1:00 -LUNCH AND LUNCHEON ROUNDTABLES (Veranda and Ballroom)

(Sign up at the Colloquium Registration Desk.)

- *Teacher Identity*  
Michelle Paise, Cumberland University  
In this session, we will examine the various ways researchers might investigate music teacher role identity. Six questions will guide our discussions: who, what, why, when, where, and how.
- *A Shift in Perspective: Traversing the Bridge from Doctoral Student to Faculty Member*  
Lori Gray, University of Montana  
Michelle McConkey, California State University, Chico  
Roundtable discussion focusing on the challenges and universal lessons learned through the process of change. Possible topics: Role support. Balancing teaching, research, and service. A fur-what? (Fur-lough). If they only had a “de-stress” committee, I’d be the *first* to volunteer.
- *The Last Music Class: Relevance for a Lifetime*  
Sarah Burns, Freed Hardeman University  
Secondary general music is often students’ last formal music class and the area in which pre-service teachers received the least guidance. This roundtable offers a general music curriculum that reinforces musical foundations while making content relevant to students’ futures.
- *Wanted: Cooperating Teachers – Enhancing the Mentor Experience*  
Marsha Vanderwerff, Arizona State University  
This session will explore the cooperating teacher experience through the 5 R’s of Mentoring: Readiness, Relationship, Responsibility, Responding, and Reflection. Participants will discuss their mentoring practices and preparation. All teacher educators, mentors and future mentors welcome! Bring your thoughts and questions!



- *Creating Pathways: Orff Training as Catalyst for Reflecting on Three Graduate Student Experience in Music Education*  
Giovanna Davila, University of Iowa  
Julie Bannerman, Northwestern University  
Nazim Naknafs, Northwestern University  
Three graduate students intersected in a summer Orff training course. This presentation will consider the Orff training experience and its applications as a catalyst for considering the transitions and role negotiations that face music educators entering higher education.

## **Tuesday Afternoon**

1:15 – 1:40 Plenary Session: *Introduction to Culturally Responsive Teaching & Innovative Partnerships: Because One Size Does Not Fit All (Ballroom)*

Constance McKoy, University of North Carolina, Greensborough

This introduction to the afternoon breakout sessions will examine the nature and implication of culturally responsive teaching practice within the context of music education and music teacher education.

### **Breakout Sessions A**

1:45 – 2:15 *Taking the Cultural Plunge: Learning to Swim in Unfamiliar Waters*

Kathy Robinson, University of Alberta

Janet Robbins, West Virginia University

Amy Beegle, Pacific University

This session will examine cultural immersion and study abroad programs in general, and programs in Brazil and Peru specifically. We will explore existing programs and formats, benefits and challenges for facilitators and participants, and implications for music teacher education programs.

2:15 – 2:40 *Partnerships as Creativity Policy in the General Music Program: Lessons from Here and Abroad*

Bernadette Colley, Boston University

Viewed as a *policy choice*, music education partnerships share in common a commitment to creativity. This presentation will present an international portrait of partnerships viewed as instructional policy for promoting creativity in general music. Discussion will include applications of international models to music programs in the US.

2:40 – 3:05 *Teaching and Learning from the World's Musicians*

Susan Mills, Appalachian University

Is there a sense of purpose beyond performance prestige for music educators? Combining knowledge and research from Social Anthropology, Folklore and Ethnomusicology, we will explore possibilities for world music pedagogy and the integration of cultural study in formal music education.

### **Breakout Sessions B**

1:45 – 2:15 *Applications of Culturally Responsive Teaching in a Culturally Diverse Elementary Orchestra Classroom*

Constance McKoy and Rebecca MacLeod, University of North Carolina, Greensborough

Results from a research project examining the impact of culturally responsive teaching on university volunteers and public school string music students will be shared. Culturally responsive teaching practices include students' performance of music associated with their own cultural backgrounds.

*2:15 – 2:40 Identifying Culturally Responsive Teaching in Music Education*

Sheila Faye-Shaw, University of Wisconsin - Milwaukee

The session will explore culturally relevant musical choices, and pedagogy of representation within multicultural music education. Evidence from teaching observations will be shared and consideration given to assessing the use of field experiences to guide students in this critical framework.

*2:40 – 3:05 Urban Music Education: The General Music Classroom as Democracy*

Marissa Silverman, Montclair State University

This paper discusses how and why urban music educators can/should approach music teaching and learning democratically. When music educators build and facilitate democratic environments, students and teachers validate and transform each other's musical-political perspectives, desires, and identities

### **Breakout Sessions C**

*1:45 – 2:15 A Comprehensive Vision: The Holistic Nature of the Pre-Service Music Educator.*

Jeffrey Marlatt and Stephanie Standerfer, Shenandoah University

This session includes an overview of our curriculum, spiraled course content, embedded licensure requirements, and student work samples. By embedding these elements throughout the conservatory-based program, our students make authentic connections between education content, music content, and pedagogy.

*2:15 – 2:40 Music Identity in Diverse General Music Settings: Implications for Music Teacher Education*

Jacki Kelly-McHale, DePaul University

The purpose of this presentation is to examine how an elementary general music teacher's curricular beliefs and practices impact the development of music in identity and identity in music for students whose families have emigrated from Mexico.

3:05 – 3:20 Break - Iced tea up at the Conservancy

### **Idea Fair (Cathy Schmidt, facilitator) (Conservancy)**

3:20 – 4:20

- *Back to the Brain: The Impact of Medina's Brain Rules on Music Teacher Preparation*

Patty Bourne, Canyon Creek Elementary School Bothell, Washington

Music teachers are in an optimal position to apply brain-based instructional strategies. John Medina's text, "Brain Rules", serves as the catalyst for rethinking 'typical' lesson design and implementation. The mission? Effective, efficient, excellent conditions and experiences for our future educators.

- *Evolutionary Steps in Voice Education*  
Kathy Kessler-Price and Melissa Brunkan, University of Kansas  
Fifty combined years of teaching has grounded us in traditional vocal pedagogy. Recently, work in anatomy/physiology/vocal health, acoustics, and technology has changed our perspectives, and informs our teaching in new ways. Vocology contributes to research, and helps create beautifully-efficient singers.
- *Tools of the Trade: A Case for Inclusion of Vocal Hygiene Instruction in Teacher Education Programs*  
Sharon L. Morrow, Westminster Choir College  
A music teacher's voice is one of the primary tools of their trade. This session will address why music teachers are at increased risk of incurring voice problems, and why we need to address vocal hygiene as part of our music education programs.
- *Collaboration and Adaptation: Finding Inspiration for Musical Communication*  
Beth Gibbs, Grand Valley State University  
Inspired by cooperative techniques used in theatre education to inspire communication, creativity, and kinesthetic engagement of learners, pre-service music teachers at Grand Valley State University explored ways to create musical adaptations of theatre activities and different methods of musical communication.
- *The Participatory Culture of an Early Childhood Music Class*  
Julie DergesKastner, Michigan State University  
In early childhood music classes, a positive classroom culture facilitates learning as children interact with the music teacher, caregivers, and other children. Through verbal and non-verbal cues and a commitment to community, adults can create an environment that promotes music learning.
- *Past Voices Transforming the Present: An Historical Perspective of the Society for General Music Publications*  
Shelly Cooper, University of Arizona  
Diane Persellin, Trinity University  
Susan Kenney, Brigham Young University  
This session will provide an historical look at the publications associated with the Society for General Music. An overview of documentation will provide foundational information leading to the printing of Soundings, Resource, Exchange, and General Music Today and the transformations these publications experienced.
- *A World through Sound: The Musical Experience of a Child with Multiple Disabilities in Early Childhood*  
Gini Yi, Michigan State University  
This is a case study that explored the musical experience of a child with multiple disabilities. Data was collected through fieldnotes and interviews. Themes related to child's musical experience were engaging experience, exploratory experience, and non-participatory experience.

5:30 – 7:00 Dinner (Dining Room)

## **Tuesday Evening**

7:00 – 8:00 *Career Conversations (Ballroom)*

Carol Scott-Kassner, retired, Seattle, Washington  
Sharon Gratto, University of Dayton  
Diane Persellin, Trinity University

We will explore together stages of adult life growth and how they relate to our journeys in academia. Then we will divide into three groups, guided by separate leaders for small group work and discussions.

8:15 – 10:00 Barn Dance --- Music provided by *The McKenzies*



### **MAY 18, Wednesday**

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

7:00 Breakfast (Dining Room)

8:30 Start the Day with Song (Ballroom)  
David Connors

8:45 Door Prizes!  
Martina Miranda, University of Colorado, Boulder and Shelly Cooper, University of Arizona

9:00-11:30 PLENARY SESSION (Ballroom) *The Place of Transformation* (Sandra Stauffer, Session Coordinator)

9:00 – 9:30 *Multiple Dimensions of Peer Mentoring in Elementary Methods*  
Sandra Stauffer, Elizabeth Bucera, Liza Meyers, and Marsha Vanderwerff, Arizona State University  
During the last two years, we implemented various peer mentoring strategies in elementary music methods. Our presentation summarizes types of peer mentoring we explored, reveals what worked and what didn't, and synthesizes student responses as well as what we learned.

9:30 – 10:00 *Beyond Student Teaching: Changing Perspectives on Mentorship within a Community of Practice.*

Martina Miranda and Taryn Raschdorf, University of Colorado at Boulder

This project integrated a Virtual Community of Practice with site visits as a model for ongoing mentorship with early-career graduates. We found this approach mitigated feelings of isolation, facilitated shared learning, and provided an accessible place for communication for all community members.

10:00 – 11:30 *Playing in Place: Realizing the Possibilities of Transformation*

Lunch (Dining Room)



### **About Virginia Richardson**

Virginia Richardson is Professor Emeritus of Education at the University of Michigan. While there, she was Chair of Educational Studies and Professor of Teaching and Teacher Education. She previously served on the faculty at the University of Arizona, and prior to that was an Assistant Director in the National Institute of Education, Washington, DC. Her research interests include research on teaching, including teacher beliefs and decision-making, teacher/student interaction around the moral dimensions of classrooms; research on teacher change, including teacher education and staff development; teaching policy; qualitative methodology; evaluation and research design. She has written many articles, chapters and books, was the editor of the American Educational Research Journal and of the Fourth Edition of the Handbook of Research on Teaching. She was Vice President of Division K of the American Educational Research Association, and was awarded the Lifetime Achievement Award from the American Association of Colleges for Teacher Education. She remains active in education including chairing the research committee of the National Board for Professional Teaching Standards.



### **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, and she continues to travel, write, compose and preparing DVDs in the Global Voices series.

### **A personal thanks to those who assisted us**

Buckey and Joan Boone

Glenda and Terry Goodin

Anita Hines

Mountain Lake Hotel

Buzz Scanlon



## ABOUT OUR 2011 MOUNTAIN LAKE PRESENTERS

**Julie Bannerman** taught pre-k and K-5 general music in Seattle and the Bay Area. She is currently pursuing a doctorate at Northwestern University. Her research interests include sociocultural and policy issues in music education.

**Janet R. Barrett** is associate professor of music education at the Bienen School of Music, Northwestern University, with interests in curriculum, interdisciplinarity and music teacher education. She serves as chair of the Society for Music Teacher Education.

**Rodger Beatty** is Associate Dean and Associate Professor, Faculty of Education, Brock University, St. Catharines, Ontario. His research interests include collaborative scholarship, informal faculty mentorship, narrative inquiry, assessment and evaluation, choral music analysis, and historical perspectives of Canadian music education.

**Amy Beegle** is Assistant Professor of Music at Pacific Lutheran University in Tacoma, Washington. She has published and presented internationally on topics of children's creativity, multicultural and world music pedagogy, wartime music education, and Orff Schulwerk philosophy and history.

**Linda Berger** holds degrees in music education from St. Olaf College and the University of Minnesota. She is Professor of Music and Program Director for Music Education at St. Olaf College in Northfield Minnesota.

**David Bess** is an Associate Professor of Music Education in the Division of Music at West Virginia University, where he teaches Instrumental Methods, Woodwind Pedagogy, and various graduate courses and supervises music student teachers.

**Vanessa L. Bond** is a doctoral student and graduate assistant in music education at Case Western Reserve University, specializing in early childhood music, elementary general music, and world music pedagogy. Vanessa is Lisa Koops' graduate assistant.

**Patty Bourne** is a recognized author and clinician with 26 years of music teaching experience. She currently teaches K-5 music at Canyon Creek Elementary in Bothell (WA) and previously taught undergraduate music education students at Central Washington University in Ellensburg.

**Lynn Brinckmeyer**, Associate Professor of Music, is the Director of Choral Music Education at Texas State University. She served as MENC President in 2008-2010 and is a contributing author in several books. She also directs the Hill Country Youth Chorus.

**Melissa Brunkan**, M.M. in Vocal Pedagogy and Opera, has fifteen years of teaching experience with students from preK through college level in choir, voice and classroom music. She is currently pursuing her Ph.D. at the University of Kansas in Vocal/Choral Pedagogy.

**Elizabeth Bucura** is a doctoral student in music education at Arizona State University. Prior to her doctoral studies, Elizabeth taught general music in public and private schools in Maine. Her current research involves second music and second language acquisition.

**Mark Robin Campbell** is associate professor of music education at the Crane School of Music, SUNY Potsdam. Interests include music teacher education and inquiry-based learning.

**Janet Cape** is Assistant Professor of Music Education at Westminster Choir College of Rider University. Her current research focuses on perceptions of meaningful music education and **creative** uses of technology.

**Regina Carlow** is an Associate Professor at the University of New Mexico She teaches courses in Elementary, Secondary and Choral Methods. Regina conducts choirs and directs graduate projects that focus on inclusive practice in choral and general music classrooms.

**Ann C. Clements**, associate professor of music education at The Pennsylvania State University, teaches undergraduate and graduate level courses on secondary general music, world music, and sociology. Her research focuses on global and local community music practices.

**Bernadette Colley** is Associate Professor of Music at Boston University, and Founder of *Colley Consulting*, specializing in arts education policy design. Her research interests include policy development and interdisciplinary arts education. She authored *Minds Alive: Teachers as Scholars* – case studies on the importance of intellectual rejuvenation for teachers.

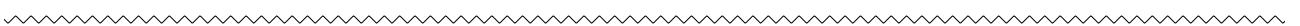
**Shelly Cooper's** research interests include music acquisition in early childhood, children as composers, and historical aspects of music education. At the University of Arizona, her teaching responsibilities include undergraduate and graduate music education courses.

**Giovanna Davila**, a Ph.D. student from the University of Iowa, prepares pre-service educators how to incorporate music in their classroom. A former elementary music specialist, Giovanna taught in private and public schools, with children of all abilities and economic backgrounds.

**David J. Elliott** is a Professor at New York University. He is the author of *Music Matters: A New Philosophy of Music Education*, editor of *Praxial Music Education: Reflections and Dialogues*, founder of the *International Journal of Community Music*, and an award-winning composer/arranger.

**Kim Eyre** is an Assistant Professor of Curriculum Studies in Music at the Schulich School of Education at Nipissing University. Kim's primary research interests are in identity formation and reformation of preservice and inservice elementary specialist and generalist music teachers.

**Sheila J. Feay-Shaw**, assistant professor of music education and area chair at the University of Wisconsin-Milwaukee is the elementary general music specialist, world music specialist, and teaches graduate courses on research, reflective practice, and multicultural music education.



**Gary Fenstermacher** is professor emeritus at the University of Michigan. He is a philosopher of education specializing in teacher reasoning and the moral dimensions of teaching. Among more than a hundred articles and chapters on these topics, he and Jonas Soltis are the authors of *Approaches to Teaching*, a teacher education text that has appeared through five editions with Teachers College Press.

**Jeannette Fresne** (Arizona State, 2004) fulfills regular professorial duties at the University of South Alabama, but really enjoys designing and implementing the arts integration program, *Arts in Education*, using \$1.4 million in grants awards!

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**Joy Galliford** is an administrator for the University of Miami MusicTime program, birth to 8 years and an adjunct instructor in music education. She was a public and private school music teacher for over 20 years. Her research interests are in early childhood music education.

**Donna Gallo** holds degrees from Indiana University and Silver Lake College. Before entering the doctoral program at Northwestern, she taught K-6 general/choral music in Simsbury, CT. Donna's interests include composition, performance-based assessment, and music teacher education.

**Beth Gibbs** is currently an Assistant Professor of Music Education at Grand Valley State University. Her professional interests include research into effective music teaching practices, music learning interactions, and the assessment practices of elementary music teachers.

**Glenda Goodin**, Instructor in the School of Music at Middle Tennessee State University, specializes in problem-based learning and curriculum integration. She composes music for choral groups with Nancy Boone Allsbrook and with songwriters in Nashville and Los Angeles.

**Terry Goodin**, Assistant Professor of Education at Middle Tennessee State University, works in the area of problem-based learning for Tennessee's Teacher Education Redesign project. He serves on the Tennessee Board of Regents Problem-Based Learning Task Force and Assessment Committee.

**Sharon Davis Gratto** is Professor and Chair in the Department of Music at the University of Dayton in Dayton, Ohio. Previously, she was choral conductor and Music Education Coordinator at Gettysburg College in Pennsylvania, where she founded and directed the Gettysburg Children's Choir.

**Lori Gray** is Assistant Professor of Music Education at The University of Montana. She teaches elementary and secondary music methods courses, supervises student teachers, and advises music education majors. Lori has presented research and teaching sessions at state and national conferences in Montana, California, Arizona, Nevada, Texas, and Virginia.

**Shelley Griffin** is Assistant Professor of Elementary Music Education, Faculty of Education, Brock University, St. Catharines, Ontario. Her research interests include children's narratives of musical experiences, narrative inquiry, faculty mentorship, collaborative scholarship, self-study, and preservice music teacher education.

**Amy Gruben** holds a Bachelor's in Music Education from University of Illinois, Urbana-Champaign and is working towards a Master's from Northwestern University. This is her fourth year teaching choral and general music at Wood Dale Junior High in Wood Dale, IL.



**Julia Church Hoffman** a Lecturer with the University of New Mexico Music Department teaches early childhood music education courses, supervises elementary student teachers, and teaches toddlers, preschoolers and elementary singers with UNM's Music Prep School and Children's Chorus.

**Alena Holmes** is Assistant Professor and Coordinator of Music Education at the University of Wisconsin-Whitewater. Originally from Belarus, she worked as a teacher and musician in her native country, China, Bahrain, Italy and in US.

**Yi-Ting Huang** is currently a Ph.D. candidate (ABD) at The Pennsylvania State University with a focus on general music and integrative arts. She taught music in Taiwanese elementary schools and currently teaches *Music for Elementary Classroom Teachers* at Penn State.

**Sara Jones** is a graduate of Baylor and Michigan State University, teaching middle and high school band in Texas before entering Northwestern's doctoral program. Sara is focused on issues related to social justice, teacher education, and democracy in music education.

**Joyce Jordan-DeCarbo** is a professor and department chair in Music Education and Music Therapy at the Frost School of Music. Her area of expertise is general music, K-12 and early childhood music education. She is published widely and an active researcher in early childhood music education.

**Julie Derges Kastner** is a doctoral student in music education at Michigan State University. Previously, she taught elementary general music and choir for the Fairfax County Public Schools, Virginia, and early childhood music at the Levine School in Washington, D.C.

**Jacki Kelly-McHale** is an experienced elementary and middle school general/vocal music educator. She has completed various levels of Kodály, Orff and Dalcroze training. Currently Jacki is an assistant professor and coordinator of music education at DePaul University in Chicago, IL.

**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 numerous articles and chapters in books focus on children's music-making from birth through elementary school.

**Kathy Kessler-Price**, 2010 NATS Vocal Pedagogy Award winner, has performed as soloist at the Kennedy Center, Carnegie Hall, and a solo tour (Czech Republic). Experienced with preK-graduate levels, Dr. Price currently teaches voice/vocal pedagogy (University of Kansas).

**Lisa Huisman Koops** is an assistant professor of music education at Case Western Reserve University specializing in early childhood music, elementary general music, and world music pedagogy.

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**Yu-Chen Lin**, a Ph.D. candidate at The Pennsylvania State University, is an early childhood and elementary general music teacher with expertise in Dalcroze and Music Learning Theory. Her research interests include young children's spontaneous musical responses and multicultural music education.

**Kenneth Liske** is Coordinator of Music Education at the University of Wisconsin Oshkosh and former president of the Wisconsin MEA; Experience includes eight years in middle-level choral and classroom music; Author of *Musical Elements: A Classroom Method for Handchimes*.

**Rebecca MacLeod** is an Assistant Professor of Music Education at the University of North Carolina at Greensboro specializing in string pedagogy. She has presented sessions on at-risk students, vibrato technique, rehearsal strategies, and music perception at national and international conferences.

**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.

**Michelle McConkey** is currently Assistant Professor of Music Education at California State University, Chico. She teaches undergraduate courses in music education and advises music education majors. Michelle has presented research and teaching sessions at state and national conferences in California, Arizona, and Virginia.

**Kimberly McCord** is Associate Professor of Music Education at Illinois State University where she teaches courses in general music, special education and jazz. This session is from a course on exceptional learners taught last summer at Northwestern University and features two graduate students from that course.

**Matt McCoy** is currently a candidate for the Ph.D. in Music Education at the University of Oklahoma, in Norman. Additionally, he is a regular presenter of Orff Schulwerk at state and national conferences and teaches in several Orff certification courses.

**Constance McKoy** is Associate Professor with the Music Research Institute at the University of North Carolina at Greensboro. Her research focuses on the impact of race, ethnicity and culture on music learning and teaching.

**Liza Meyers** is a doctoral student in music education at ASU and Western Division President of the Organization of American Kodaly Educators. Liza taught general music in Ohio and Arizona. Her research interests include career transitions of doctoral students and historical studies of OAKE.

**Susan W. Mills** is the Music Education Coordinator at Appalachian State University in Boone, North Carolina. She is an active clinician and guest conductor for multicultural music, and a 2010 Fulbright Scholar of South African traditional music.

**Carolyn Minear** is completing her third year as a Ph.D. student in music education at Michigan State University. Formerly Fine Arts Coordinator for Orange County Public Schools in Orlando, her research interests include professional development, curriculum, assessment, and arts leadership.

**Martina Miranda** is Associate Professor of Music Education at CU Boulder where she teaches elementary music methods and graduate courses in inclusive classrooms and historical research. She holds Orff and Kodaly certifications, and serves on the board of the Society for General Music.

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**Sharon Morrow** is an Assistant Professor of Music Education at Westminster Choir College. She received her MM and Ph.D. from the UW-Madison (Music Ed), with a minor in Communicative Disorders. She is interested in maintenance of vocal health for music teachers.

**Jeanne Nichols** is the Director of Instrumental Studies and Associate Professor of Music at Olivet College. Her research interests include narrative as a means of inquiry in music, music education in the homeschool setting, and the USAF Women's Air Force Band.

Currently taking her Ph.D. candidacy exams, **Nasim Niknafs** is assisting Dr. Hickey in her teaching and research at Cook County Juvenile Detention Center in Chicago. Nasim's research interests include improvisation in general music education, community music, and informal music learning.

**Michele Paynter Paise** is an assistant professor of music at Cumberland University in Lebanon, TN, where she specializes in vocal music education. Her research interests include music teacher role identity, Byzantine psalmodia, and vocal physiology.

**Carlotta Parr**, Professor at Central Connecticut State University, teaches undergraduate methods courses, works with student teachers, and teaches Master's core courses. She is the Coordinator of the Graduate and Undergraduate Music Education programs, and is Director of CCSU'S Summer Music Institute.

**Louise Patrick** teaches music education courses, class piano and related 'stuff' at Florida Gulf Coast University in Ft. Myers, Florida. After 30 plus years of teaching K-12 and collegiate music in the north, it was time for a change.

**Diane Persellin** is professor of music education at Trinity University in San Antonio where she teaches undergraduate and graduate courses and directs the university handbell ensemble. Her research interests include early childhood, professional development of college instructors, and music applications of neuroscience.

**Donna Poppe** is Chair of Music Education at Pacific Lutheran University. Within the curriculum, she teaches Secondary General Music and Adaptive Music. She served on the Board of Trustees of AOSA/Editorial Board of *the Orff Echo*. This is her fifth Colloquium.

**Taryn Raschdorf** is a Ph.D. student in Music Education at CU Boulder. Drawing from nine years of general music and choral experience she teaches general music methods, vocal pedagogy courses, and supervises student teachers. She holds a MME degree from Old Dominion University.

**Jesse C. Rathgeber** received his Bachelor of Music Education in 2006 from the University of Illinois, Urbana and is working towards a Master's degree from Northwestern University. He teaches K-5 for Kildeer Countryside District 96 in northwest suburban Chicago.

**Catherine Reid** is a master's student at Arizona State University and has taught orchestral music in Arizona. She currently assists in a grant project of the Littleton Elementary School District and performs in the band "The Bears and the Bees."

**Carole Richardson** is an associate professor of curriculum studies in music and Associate Dean of the Schulich School of Education at Nipissing University. Her research focuses on the importance of arts experiences and the role of autobiographical and collaborative narrative inquiry in preservice education.

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

**Kathy Robinson** is Associate Professor of Music Education at the University of Alberta and director of *Umculo! Kimberley*. She has presented and published internationally on world musics in education, Ghanaian and South African musics, cultural immersion and culturally relevant pedagogy.

**Carol Scott-Kassner** is a retired music educator living in Seattle, Washington. She is a writer and consultant for music educators. She is also co-author of *Music in Childhood: From Preschool through the Elementary Grades*, *World of Music* and the *Music Connection* series.

**Catherine Schmidt** holds degrees in music education from the University of Illinois and the University of Wisconsin-Madison. She is Professor of Music and Program Director for Music Education at Winona State University in Minnesota.

**Marissa Silverman** is Assistant Professor of Music Education and Coordinator of Undergraduate Music Education at the John J. Cali School of Music, Montclair State University, NJ. She has published widely in academic journals, as well as *The New York Times*.

**Margaret Skidmore** teaches elementary music in Dexter (MI) Community Schools, moonlights at Eastern Michigan University teaching both undergraduate and graduate music education courses and is ABD at Boston University in their DMA program in Music Education.

**Susan (Sue) Snyder** is president of arts education IDEAS. A teacher, author, consultant and curriculum developer, she is Director of The Total Learning Institute, and consultant to Project LAMP, developing arts-based 21st century curriculum delivery systems.

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

**Sandy Stauffer** is a music education faculty member at Arizona State University, where she teaches courses in general music, qualitative research, creativity, and psychology of music. Her recent writings include place philosophy and narratives of teachers engaged in innovative practices.

**Carolyn Sundlof** graduated from the University of Illinois at Urbana-Champaign before teaching middle school general music, choir, drama, and popular music. She sings with the Chicago Symphony Chorus, teaches at the Chicago School of Rock, and pursues her MM at Northwestern.

**Jason D. Thompson** earned two degrees from the University of North Carolina at Greensboro before teaching at Appalachian State University. Currently pursuing his Ph.D. at Northwestern, his interests include preservice music teacher education and sociocultural issues.

**Linda K. Thompson** is associate professor of music education at Lee University, past-chair of the Society for Music Teacher Education, and co-editor of *Advances in Music Education Research*. Her research interests include music teacher education, specifically teacher beliefs and concerns.

**Evan Tobias** is Assistant Professor of Music Education at Arizona State University. He teaches courses in secondary general music, cultural studies, and digital, popular, and participatory culture. He researches contemporary music curricula, new technologies, and popular culture in music classrooms.

**Marsha Vanderwerff** is a doctoral student in music education at Arizona State University. As a NBCT and 25 year veteran of the general music classroom, she has mentored many student teachers. Marsha's research interests include the qualities of mentor teachers.

**Abigail Van Klompenberg** teaches general music in the Littleton Elementary School District (Avondale, Arizona). She received her Bachelor's of Music Education from Western Michigan University (2007) and is a candidate for her Master's in Music Education from Arizona State University (2011).

**Jennifer Vannatta-Hall** is Assistant Professor of Music Education at Middle Tennessee State University, where she teaches general music methods courses and supervises student teachers. Her research interests include music teaching self-efficacy, early childhood music teacher education, and problem-based learning.

**Liz Wing** is professor and head of the Division of Music Education at the University of Cincinnati College-Conservatory of music. She is the editor of the *Mountain Lake Reader*, Volumes I – V.

**Sheila Woodward** is Chair of Music Education at the University of Southern California. She served on the Board of Directors of the International Society for Music Education. Her research focus is music and wellbeing, explored from before birth to adulthood.

**Teri S. Yerger**, Ph.D. candidate at The Pennsylvania State University, is an instructor of music education and elementary education courses, a student teacher supervisor, and a soprano soloist. She also has taught K-8 general/choral music and directed the Central PA Youth Opera.

**Gina Yi** is a Ph.D. student in music education at Michigan State University. She was an adjunct faculty at Yonsei University Extension and Baekseok College of Cultural Studies in Korea. She had taught early childhood music for 10 years.

### **Carol Ponder**

An award-winning and critically acclaimed singer, musician, actress, teaching artist and consultant in education through the arts, Carol Ponder was the first national Teaching Artist Fellow at the Montalvo Arts Center in California. She has worked with the Lincoln Center Institute, the Kennedy Center, and the Ulster-American Folk Park in Northern Ireland. Fresh from a Fellowship at the Hermitage Artist Retreat in Florida, Carol and her husband, Robert, currently are presenting a concert performance created from her father's WWII memoir.

### **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.