

*Mountain Lake Colloquium  
for Teachers of  
General Music Methods*



May 21-24, 2017



*Mountain Lake Colloquium*  
for teachers of general music methods

***Interconnections and Interactions in the Ecosystem of  
General Music Method Teaching***

May 21-24, 2017

**Colloquium Coordinators**

Ann C. Clements, Pennsylvania State University  
Brent Gault, Indiana University



**Program Committee**

Carlos Abril, University of Miami  
Amy Beegle, University of Cincinnati College-Conservatory of Music  
Vanessa Bond, University of Hartford  
Janet Cape, Westminster Choir College  
Lori Gray, Boise State University  
Lisa Koops, Case Western Reserve University  
Kimberly McCord, Illinois State University  
Constance McKoy, University of North Carolina, Greensboro  
Martina Miranda, University of Colorado  
Bryan Nichols, University of Akron  
Jeananne Nichols, University of Illinois Urbana Champaign  
Kathy Robinson, University of Alberta  
Sandra Stauffer, Arizona State University  
Katherine Strand, Indiana University  
Brent Talbot, Gettysburg College  
Evan Tobias, Arizona State University  
Jennifer Vannatta-Hall, Middle Tennessee State University  
Martina Vasil, University of Kentucky

**Sponsored by**

Middle Tennessee State University School of Music

## Colloquium Schedule At-a-Glance

### Sunday, May 21

3:30 PM	Registration Opens (Lobby)
4:00	Nature Hike (meet in Lobby)
5:00-6:00	Newcomers' Happy Hour (Stony Creek Tavern)
6:00-7:15	Cookout (Mary's Barn)
7:30-9:00	Opening Session (Ballroom)

### Monday, May 22

6:30 AM	Nature Hike (meet in Lobby)
7:00	Breakfast (Harvest Restaurant)
8:45-9:00	Songs to Build Community
9:00-10:00	Keynote Address: Alice-Ann Darrow (Ballroom)
10:00-10:30	- Break -
10:30-11:30	Plenary Session (Ballroom)
11:45-1:00 PM	Lunch and Lunchtime Conversations
1:00-1:50	Keynote Address: Cassie Meador (Ballroom)
2:00-3:15	Simultaneous Sessions (Ballroom, Cascade, Giles, Mary's Barn)
3:20-4:15	Tech Fair (Ballroom)
4:15-5:30	Participatory Movement in Nature with Cassie Meador
5:30-7:00	Dinner (Harvest Restaurant)
7:00-7:50	Simultaneous Sessions (Ballroom, Cascade, Giles, Mary's Barn)
8:00-8:30	Plenary Session (Ballroom)
8:30-9:30	Jam Sessions (Ballroom, Cascade, Giles, Mary's Barn, Veranda)

### Tuesday, May 23

6:30 AM	Nature Hike (meet in Lobby)
7:00	Breakfast (Harvest Restaurant)
8:45-9:00	Songs to Build Community
9:00-10:00	Plenary Session (Ballroom)
10:00-10:30	- Break -
10:30-11:45	Simultaneous Sessions (Ballroom, Cascade, Giles, Mary's Barn)
11:45-1:00 PM	Lunch and Lunchtime Conversations
1:00-1:50	Keynote Address: Cassie Meador (Ballroom)
2:00-3:15	Simultaneous Sessions (Ballroom, Cascade, Giles, Mary's Barn)
3:30-4:45	Research Gallery (Ballroom)
4:45-5:30	Nature Hike (meet in Lobby)
5:30-7:00	Dinner (Harvest Restaurant)
7:00-9:30	An Evening in the Barn (Mary's Barn)
9:30-10:30	Mountain Lake Sing-Along with Bryan Nichols (Campfire)

### Wednesday, May 24

6:30 AM	Nature Hike (meet in Lobby)
7:00	Breakfast (Harvest Restaurant)
8:30-8:45	Book Giveaway (Ballroom)

8:45-9:00	Songs to Build Community
9:00-9:30	Plenary Session (Ballroom)
9:30-10:30	The Mountain Lake Colloquium at 25 (Ballroom)
10:30-12:00 PM	Activities and Small Groups
12:00-1:00	Lunch (Harvest Restaurant)

# Program

## May 21, Sunday

- 3:30 p.m.**            **Registration** (Lobby)  
Sign up for Luncheon Roundtable Conversations at the Colloquium Registration Desk.
- 4:00 p.m.**            **Nature Hike**  
Meet in the lobby if you would like to go for a hike around Mountain Lake with Buckey and Joan Boone.
- 5:00-6:00 p.m.**      **Newcomers Happy Hour** (Stony Creek Tavern)  
First-time Mountain Lake attendees, mentors, and others who are interested are all invited to a Newcomers Happy Hour, hosted by Lori Gray, Michelle McConkey, Kim McCord, and Bryan Nichols.
- 6:00 p.m.**            **Cookout** (Mary's Barn)
- 7:30-9:00 p.m.**      **Opening Session** (Ballroom)

### **Welcome**

Ann C. Clements, Pennsylvania State University  
Brent Gault, Indiana University

### **Songs to Building Community**

Carlos Abril, University of Miami Frost School of Music  
Amy Beegle, University of Cincinnati College-Conservatory of Music

### **Keynote Address: What's so Wicked about *Wicked*?**

Alice Ann Darrow, Irvin Cooper Professor of Music Education and Music Therapy at Florida State University

*Selected lyrics related to disability in the popular Broadway musical, Wicked are analyzed and placed in the context of disability literature, common disability stereotypes, and historical and contemporary uses of disability as a metaphor in film and literature. It is important that music educators recognize discriminating and/or stereotypic portrayals of persons with disability in the arts, question these stereotypes, and most importantly, be mindful never to propagate such stereotypes in their teaching and writing.*



## May 22, Monday

- 6:30 a.m.**            **Nature/Fitness Walk** (Lobby)  
Meet Buckey and Joan Boone for a morning walk.
- 7:00 a.m.**            **Breakfast** (Harvest Restaurant)
- 8:45-9:00 a.m.**      **Songs to Build Community** (Ballroom)
- 9:00-10:00 a.m.**    **Keynote Address** (Ballroom)

### **Invisible Disabilities: Demystifying ADHD and LD**

Alice Ann Darrow, Irvin Cooper Professor of Music Education and Music Therapy at Florida State University

*Two of the most common disabilities represented in the music classroom are learning disabilities and ADHD. Because these disabilities are neurological in nature and not readily visible, they are often misunderstood or overlooked. Research indicates that 30-50% of children with ADHD also have learning disabilities. Students with these disabilities are often subject to implicit biases and misattributions due to others' lack of understanding and awareness of how these disabilities are manifested in the music classroom.*

**10:00-10:30 a.m.**    **Break**

**10:30-11:30 a.m.**    **Plenary Session** (Ballroom)

### **Developing a Preservice Music Teacher's Orientation Toward Culturally Responsive Pedagogy Through Service Learning**

Donna Gallo, University of Illinois Urbana Champaign

Sharon Morrow, Westminster Choir College

Mallory Murphy, Westminster Choir College

*This presentation provides an undergraduate's perspective on developing a summer music curriculum for a homeless shelter. Ideas for integrating culturally responsive teaching through service learning in undergraduate curricula are included.*

### **General Music Across the Lifespan: Considering Diverse Spaces of Music Learning**

Jesse Rathgeber, Sarah Wilson, and Annemarie Cartwright, James Madison University

*We attempt to consider music learning generally. We explore the music experiences of persons not served by K-12 music education in order to reconceptualize general music teacher education practices.*

# Monday Afternoon

**11:45-1:00 p.m. Lunch and Lunchtime Conversations**  
**Lori Gray, Coordinator**

## **Syllabus Share**

Rob Amchin, University of Louisville

*Syllabus Share! Bring your syllabi to discuss how you organize your elementary general methods classes at your university. One example will be presented by the discussion leader, but bring your own example so we can talk about how we organize and implement our individual methods classes.*

## **Building, Teaching, and Sustaining Vocal Health for the Music Teacher**

Jill Campbell, Asbury University

*This session addresses issues that are prevalent within the music teaching profession in regards to personal vocal health and safety. Vocal anatomy and care of the voice will be addressed.*

## **Fostering Preservice Music Teacher Identities and Perceptions of General Music within Departments/Schools of Music**

Lori Gray, Boise State University

Michelle McConkey, California State University, Chico

*General music teacher educators often function within a perceived hierarchal system, making it challenging for students to explore professional identities. As professionals we can positively change perceptions and break down barriers of perceived hierarchies.*

## **Out of the Ivory Tower**

Sarah H. McQuarrie, Bridgewater State University

*The ages and stages of a career in general music will be explored through a discussion about the experiences of reentering the public schools after a decade in higher education.*

## **Male Elementary General Music Teachers: Challenges and Successes They Face at Work**

Tiger Robison, University of Maryland, College Park

*We will discuss recent researchers' findings about male elementary general music teachers (MEGMTs) and what they may mean for preparing preservice teachers of any gender.*

## **edTPA: Bane or Blessing**

Ellen B. Koziel, University of Memphis

*This session addresses the growing body of research about the implementation and impact of edTPA (Teacher Performance Assessment) on the training and assessment of teacher candidates at the college/university level.*

## **Teaching Away from Home**

Nicola F. Mason, Eastern Kentucky University

Johann van Niekerk, Centre College

*Share your experiences as an international teacher in the USA or abroad. How does background inform our pedagogy? How does our presence prepare students to teach in increasingly diverse classrooms?*

**The Influence and Shape of Women in Higher Education Leadership**

Susan W. Mills, Appalachian State University

*American Council on Education "ACE" Fellowship Interview Project.*

*Discussion of wisdom and insights gained from 27 most women leaders holding positions of responsibility and power in 10 higher education institutions.*

**Preparing Preservice General Music Teachers to Teach Music to Students with Special Needs in Elementary General Methods Courses**

Mara E. Culp, Ithaca College

*The purpose of this presentation is to discuss ways of integrating the teaching of music to students with special needs into elementary general music methods coursework.*

**Will I Have to Sing?: A Discussion of Approaches and Practices Used in Teaching Music for Classroom Teachers**

Becky Halliday, University of Montevallo

Ann Harrington, University of Louisiana at Monroe

*This interactive session will share techniques, challenges, and suggestions expressed by multiple instructors who teach music methods courses for elementary education majors. Bring your syllabus and join the discussion!"*

**1:00-1:50 p.m. Keynote Address (Ballroom)**

**Organizing Artists for Change: Connecting and Growing the Ecosystem of Socially Engaged Artists**

Cassie Meador, Artistic Director of Dance Exchange

*At Dance Exchange, we see the value that dance has for initiating change in our communities, be those communities created by geography, common purpose, backgrounds, ages, or shared vision. This year, as we celebrate 40 years of dancemaking, we are also celebrating the ways that we advance, support, and build together our capacities as individuals, communities, and organizations to ignite inquiry and catalyze change. Join Dance Exchange's Executive Artistic Director, Cassie Meador, for an interactive Keynote where we will explore together the power of Art to foster community reflection, connection, and action.*

**1:50-2:00 p.m. Break**

**2:00-3:15 p.m. Simultaneous Sessions**

BALLROOM - Technical

**Developing Part-Singing Skills in School-Age Musicians**

Georgia A. Newlin, Adelphi University



*An examination of purposefully teaching the sequential development of part-singing competency through discrete skills allows students to better engage in a mindful act of musicianship when singing in parts.*

**Supporting General Music Teachers Incorporating Musical Play**

Martina Miranda, H. Ellie Falter, Megan Wick, and Angela Munroe, University of Colorado Boulder

*Musical play is central to children's development, though implementation in a general music classroom can present challenges. This study aims to document effective practices for music teachers to incorporate musical play in the K-3 general music classroom.*

**Our Musical Stories, Timelines, and Lives: Embedding “Connecting” within the Artistic Processes for PK-8 General Music**

Katie Carlisle and Michelle Mercier-De Shon, Georgia State University

*This session will bring alive “Connecting” from the 2014 National Core Music Standards for Pre-Kindergarten through Eighth Grade (PK-8) General Music and its potential for PK-8 general music thinking and practice.*

CASCADE ROOM - Environmental

**Contested Spaces and Home Places in Middle Level General Music**

Stephanie Cronenberg, Rutgers, The State University of New Jersey

*This paper and discussion will extend the philosophical concepts of space and place to “contested space” and “home place” as illuminated through narratives of middle school general music teacher experiences.*

**Conceptualizing Children as Musical Co-Researchers**

Heather Waters, Adepfi University

*Viewing children as competent musical co-researchers may facilitate creative expression of children’s musical interests. In this research-based, interactive session, we will explore practical applications of adopting a musical co-researcher lens.*

**Music in the Home: An Essential Window into Children’s Musical Lives**

Shelley M. Griffin, Brock University

*The home context is a fertile space for understanding a more extensive picture of children’s musical engagement. Alongside their families, six, Grade 1 children’s musical experiences are explored.*

GILES ROOM - Demographic

**Exploring the Ecosystem of Musical Identity: Creating Safe Spaces for Non Music Majors**

Raychl Smith, East Carolina University

Jacqueline Secoy, Longwood University

*We explore the classroom as an open system, where individuals give up power or control in order to sustain relationships, creating an overall healthier and sustainable environment for all.*

**Equity pedagogy in music education: Navigating oppressive encounters in teacher education**

Juliet Hess, Michigan State University

*Future teachers may encounter ideas that are oppressive through their education. I explore my teacher-response to a guest speaker who employed salvationist narratives addressing undergraduate students in order to think about ways to help teacher candidates navigate oppressive encounters.*

**"The General Music Educators' Guide to Saving the Planet"**

Vincent C. Bates, Weber State University

Daniel J. Shevock, Pennsylvania State University, Altoona

*The 21<sup>st</sup> Century sees music educators working to resist development, re-common the commons, and cultivate more sustainable pedagogy. This interactive session explores unique challenges and opportunities for saving the planet.*

MARY'S BARN - Demographic

**Intersections of Cultural Understanding and Identity: Collaborative Secondary General Music Field Experiences in Urban and Suburban Settings**

Elizabeth Bucura, Eastman School of Music

Joyce McCall, Indiana University

*This workshop addresses questions of a research study in which music education majors enrolled in a Secondary General Music methods course completed field experiences in mentor teachers in urban settings.*

**They are not Heroes, they are Humans: Teachers' Implementation of Culturally Sensitive and Relevant Pedagogy in Music Classrooms**

Dr. Ruth Gurgel, Logan Caywood, Shelby Goss, Kansas State University

Not present: Talia Falcon, Elias Gillespie, Stephanie Goering, Alicia Jackson, and Stacia Veneziano, Kansas State University

*This research examines the work of music educators whose practices/ideologies align with Ladson-Billings' theory of Culturally Relevant Pedagogy and who maintain proportionate membership of minoritized populations in their classrooms.*

**Superdiversity in Music Education: Analyzing Our Multi-layered Intertextual Musical Ecologies**

Brent C. Talbot, Gettysburg College

*This presentation draws from a theoretical framework in the social sciences known as Superdiversity to help explain how meaning is constructed in our diverse and complex socio- linguistic/musical systems.*

**3:20-4:15 p.m.      TECH FAIR (Ballroom)**

**Exploring music through coding**

Jared O'Leary, Arizona State University

*Interested in learning about how kids can engage with music through computer programming? If so, this session includes free project examples resources on the nexus between music and coding.*

### **Exploring Music and Video Games**

Jared O'Leary, Arizona State University

*Following a short presentation on exploring music and video games, we will create live music to live gameplay. This session concludes with a discussion on possibilities in music education contexts.*

### **Inside the Sandbox: Learning/Playing with Music-Making Technologies**

Jon M. Stapleton and Jesse Rathgeber, James Madison University

*In this open sandbox session, participants will be encouraged to playfully engage with digital and electronic music-making tools and experiences, as well as discuss possible pedagogical uses of technology-mediated music-making.*

### **Teaching and Learning with a Maker Disposition**

Ryan Bledsoe, Arizona State University

Jon Stapleton, James Madison University

*In this session, Ryan and Jon will share stories about how a maker disposition can inform pedagogical and creative work in and outside of music classrooms.*

### **Universal Design for Learning in the General Music Classroom: Ensuring Access and Equity for All**

Vimari Colón-León, University of Miami

*This session will introduce general music specialists to the concepts of the Universal Design for Learning and the role of technology within this framework. All attendees are expected to leave empowered with strategies to build a music program that provides robust learning opportunities for all.*

### **Enacting a Plan: A Video-Based Coaching Model for Teacher Preparation**

Adria R. Hoffman and Meredith McCool, University of Virginia

*Learn about the pre-service iteration of MyTeachingPartner™, a coaching model with demonstrated racial equity effect and academic outcomes. Lessons learned from implementation and empirical analyses will guide our conversation.*

### **Building Professional Identity for Meaningful Musical Engagement Through a Virtual Reality Teaching Lab**

Ann C. Clements, Pennsylvania State University

*First Class is a cutting-edge immersive experience platform that brings the power of augmented reality to teacher education. By using the Microsoft Kinect, First Class allows users to practice their foundational teaching skills by using real movement, voice, and gestures to engage a classroom of virtual students. <http://beyond.psu.edu/firstclass/>*

### **Unleashing Students' Adaptive Creativity Using littleBits Synth Kits**

Tamara T. Thies, California State University

*Participants will manipulate littleBits Synth Kits and be guided through a process by which pre-service teachers created educational materials and compositions that transferred to a beginning instrumental methods course.*

**“Making” Music: An Exploration of Maker Culture and General Music Education**

Janet Cape, Westminster Choir College

*In this presentation I explore what the maker movement might bring to music education and examine technology such as littleBits and microcontrollers that facilitate “making” music in elementary and secondary classrooms.*

**4:15-5:30 p.m. Participatory Movement in Nature**

**Mountain Lake Moving Field Guide**

Cassie Meador, Artistic Director of Dance Exchange

*Join Cassie Meador and Buckley Boone for a Moving Field Guide on Mountain Lake. The Moving Field Guide, conceived and directed by choreographer and Dance Exchange Executive Artistic Director Cassie Meador, is an interactive experience led by Dance Exchange artists, naturalists, and regional experts in ecology. Moving Field Guides provide people across generations an opportunity to get outdoors and gain a lasting understanding of the natural world.*

*During this immersive experience participants activate their senses and observation skills through a series of outdoor movement activities. Combining an artistic and ecological approach to learning, Moving Field Guides help participants to consider the beauty, complexity, and human impact on the environment around them.*

*Dance Exchange artists have worked with local partners from the islands of Hawaii to the deserts of Arizona, in the coastal wetlands of Maine and in the swamps of Georgia. We've explored the wild mountains of North Carolina and urban parks of Baltimore with communities diverse in age, race, educational, and cultural backgrounds. The Moving Field Guide process leads individuals through a series of activities designed to move from education and information to appreciation and, ultimately, stewardship of the environment.*

*Past and present partners include: USDA Forest Service, Girl Scouts of the USA, Wesleyan University, U.S. Botanical Gardens, Glen Echo Park, Arizona State University, and elementary schools throughout the Greater D.C. Region.*

**5:30-7:00 p.m. Dinner (Harvest Restaurant)**

**7:00-7:50 p.m. Simultaneous Sessions**

**BALLROOM - Technical  
Collaborative Research Before Independent Research**

Kristin Harney, Montana State University

*How can we prepare undergraduate music education students for independent research projects? With a collaborative research project focusing on exposure to research skills and guided practice in meaningful, real-life situations!*

**Music Literacy: Definitions and Functions/Teaching Practices/Technological Impact/Changing Attitudes**

Judy Bond, University of Wisconsin Stevens Point

Carlos Abril, University of Miami

Amy Beegle, Cincinnatti College Conservatory of Music

Herbert Marshall, Baldwin Wallace Conservatory

Julie Scott, Southern Methodist University

*What does teaching for music literacy mean for general music methods teachers in the 21st century? Panelists will present thinking from different perspectives as they discuss teaching for music literacy.*

CASCADE ROOM - Environmental/Biological

**Place Play: Toward Critical Conversations about the Spaces and Places of Music Education**

Sandra Stauffer, Mallory Alekna, Russell Biczko, Lauren Buckner, and So-Yeon (Sally)

Kang, Arizona State University

*We posit that wrestling with ideas about sense of place can lead to re-imagining pedagogy, re-thinking action, and transforming the spaces and places of music teaching and learning in schools and communities.*

**Mental Health for Music Educators: What Faculty Need to Know**

Lisa Huisman Koops and Christa Kuebel, Case Western Reserve University

*I will share results from a survey of music majors on the issues of mental health and music; resources on the topic of mental health: self-care, reducing stigma, making referrals, legal matters.*

GILES ROOM - Demographic

**"Music Education for Diverse Student Populations in Inclusive Settings": special needs curriculum re-development for a university's Common Academic Program**

Sharon Davis Gratto and Susan Raponi, University of Dayton

*The presenters will share a revised and expanded course for Music Education students designed to satisfy the Diversity and Social Justice outcomes of the University of Dayton's Common Academic Program. The course is a revision of the former "Music Education for Students with Special Needs" to help students define, understand, and work with 'the other' in music settings. It affirms that making music is a right of all people and should not be limited by physical and intellectual barriers and social and cultural restraints.*

**Music Schools and Students with Disabilities: The Last Hold-Out for Diversity and Inclusion**

Kimberly McCord, Illinois State University

*How welcoming is your School of Music to students with disabilities? Are your auditions flexible and accommodating? Do you see students with disabilities represented on promotional literature? Let's chat about barriers and solutions.*

MARY'S BARN - Demographic

**Infusing the Lived Musical Experiences of Hispanic Students into Pre-service Teacher Elementary General Music Pedagogy**

Tamara T. Thies, California State University, Long Beach

*This session offers a means to promote Hispanic pre-service teachers' voices by infusing meaningful childhood songs from their own cultures into an elementary general music education course.*

**"Why Music Matters": What Elderly Musicians Have to Share with the Youngest Generation of Music Makers**

Val Flamini and Ann C. Clements, Pennsylvania State University

*Choir members detail why they continue participating in music making despite aging challenges. Their important ideas help us consider new models for life-long engagement which impacts the general music classroom.*

**8:00-8:30 p.m. Plenary Session (Ballroom)**

**The Performance of Pedagogy: Creating an Environment to Interact and Connect Through a General Music Exhibition**

Sarah H. Watts, Pennsylvania State University

*This session explores the possibilities of a college-level General Music Exhibition in which music education students prepare and present an interactive, participatory performance of general music repertoire.*

**8:30-9:30 p.m. Jam Sessions**

BALLROOM

**Gending Raré: Children's Songs and Games from Bali**

Brent C. Talbot, Gettysburg College

*This interactive workshop will introduce children's songs and games from Bali, Indonesia.*

CASCADE ROOM

**Composition and Improvisation in Elementary General Music**

Roger Sams, Music Is Elementary

*Roger demonstrates model lessons that empower elementary music students to create their own music through well-structured, developmentally appropriate improvisation and composition activities.*

GILES ROOM

**(Trans)formation and (Re)discovery: Community Ukulele Jams**

Jill Reese, The State University of New York at Fredonia

Louise Anderson, Salisbury University

*Presenters share (trans)formation and (re)discovery experienced as facilitators of community ukulele jams. Presentation includes interactive representation of phenomenon: videos, play-alongs, and discussion of informal, amateur, and participatory contexts.*

#### MARY'S BARN

##### **Fun Ways for Learning and Teaching Gamelan**

Kuo-Huang Han, Northern Illinois University & University of Kentucky;  
assisted by Cecilia Wang and Martina Vasil, University of Kentucky

*This session will involve participants in playing a complete set of authentic Gamelan Angklung (metallophones & gongs) from Bali, Indonesia. These beautiful instruments have "rococo" style decorations and religious symbolism that will attract students of all ages – young and old. Simple pieces, some of which include physical gestures from the players and improvisation by dancers accompanied by gamelan, will be taught. Furthermore, the use of Orff instruments as substitutes for the gamelan in music classrooms will be discussed.*

*Participants are recommended to refer to the following article:*

Han, Kuo-Huang, "Balinese Gamelan Angklung Adapted for Orff Instruments," in *Orff Schulwerk: Reflections and Directions*, ed. By Cecilia Chu Wang and D. Gregory Springer. Chicago: GIA Publications, Inc. 2013.

#### BALLROOM VERANDA

##### **Figurenotes: Differentiating Instruction Through Adaptive Music Notation**

Kimberly McCord, Illinois State University

*Including children who experience difficulty reading music notation has always been a source of frustration for music teachers and their students. Figurenotes is a very successful system that now makes it possible to differentiate for various types of readers.*



## May 23, Tuesday

- 6:30 a.m.**            **Nature/Fitness Walk** (Lobby)  
Meet Buckey and Joan Boone for a morning walk.
- 7:00 a.m.**            **Breakfast** (Harvest Restaurant)
- 8:45-9:00 a.m.**    **Songs to Build Community** (Ballroom)
- 9:00-10:00 a.m.**   **Plenary Session** (Ballroom)

##### **Opening General Music Ecosystems to Participatory Culture and Contemporary Musical Engagement**

Evan Tobias, Arizona State University

*This presentation explores how people's multifaceted musical engagement through participatory culture may inform change in our thinking or practice to imagine general music as a more open ecosystem.*

**Planting Ourselves at the Gates of Hope**

Janet R. Barrett, University of Illinois

*Summoning hope often feels like the right thing to do, drawing from a deeply generous impulse at the heart of teaching. As music teacher educators, how do we safeguard and replenish our commitment to possibility in these troubled times?*

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

**10:30-11:45 a.m. Simultaneous Sessions**

BALLROOM - Technical

**Why are Elementary General Music Practices in America So Un-American?  
Expanding the Ecosystem of American General Music to Include a Jazz Pedagogy  
Perspective**

James Eldreth, Penn State University

*This session will examine common approaches to improvisation in elementary general music classrooms and explore ways to incorporate jazz into the curriculum without rewriting the book. Come ready to play!*

**"The New Ideas of Otto Ortmann: Revising Our View of Our Ecosystem of General  
Music Teaching,"**

David J. Gonzol, Shepherd University

*Come make music as we explore how Otto Rudolph Ortmann's global ideas on music's physics, psychology, and philosophy provide a powerful basis for our increasing emphasis on active music learning.*

**Building a Stronger Music Education Community with the Ukulele**

Robin Giebelhausen, University of New Mexico

*Since 2013 I have been teaching ukulele to undergraduate students. This autoethnography will explore how practices with the ukulele have built a stronger undergraduate music education community.*

CASCADE ROOM - Environmental

**Creating a Transformative Secondary General Music Culture Among Preservice  
Music Teachers**

Elizabeth Bucura, Eastman School of Music

Rachel Brashier, Westminster Choir College

*In this discussion we draw from our individual and collective backgrounds in teaching both elementary and secondary general music classes both in K-12 schools and within university methods courses.*



### **Constructing and leading learning: Framing Knowledge and Pedagogy in Music Teacher Education**

Mark Robin Campbell and Emmett O'Leary, Crane School of Music

*Students in a methods course create a curriculum based off a template that integrates artistic processes, roles and functions of music, emphasizing large disciplinary ideas such as music as expression.*

### **Better online than on-campus: Graduate-level general music practicum**

Kristin Harney, Montana State University

*Video-recorded lessons give my online graduate students the opportunity to "visit" each other's classrooms and foster a positive sense of community. I'll share videos, lessons, and the resulting class discussions.*

GILES ROOM - Biological

### **Mapping Music from the Middle: Rhizomatic Conceptions of General Music Practices**

Jesse Rathgeber and Jon Stapleton, James Madison University

Austin Showen, Arizona State University

*Utilizing Deleuze and Guattari's concept of the rhizome, this session considers how general music teacher educators might construct music making-and-learning experiences that explore multiple possible trajectories rather than predetermined paths.*

### **Shared Assessment Strategies and Impacts on Music Teacher Identity Development**

Stephanie Standerfer, Shenandoah University

*How do students learn to make teacherly decisions? Incorporating shared assessment strategies can assist in this process in addition to impacting music teacher identity development.*

### **Cultivating Teachers of General Music Methods: The Graduate School Years**

Lisa Huisman Koops and Christa Kuebel, Case Western Reserve University

Vanessa L. Bond, University of Hartford

*We explore equipping and empowering new teachers of general music methods via an auto narrative inquiry sharing the stories of our development and on-going re-visioning as general music methods educators.*

MARY'S BARN - Demographic

### **There and Back Again: A Doctoral Student's Tale of the Tound-Trip Journey from the Classroom to the Ivory Tower**

Beatrice B. Olesko, Kent State University

*This session will recount findings of an autoethnographic study exploring my journey from the music classroom, to doctoral study, and back. Through both presentation and discussion, we will navigate through themes of teacher identity, relationships, academic motherhood, and pedagogy.*

**“You Can Do It”! Addressing Pre-Service Music Teachers’ Self-Efficacy To Implement Informal Learning Practices in General Music Methods Courses**

Christen Dillon and Martina Vasil, University of Kentucky

*This presentation addresses several best practices to potentially increase teaching self-efficacy for informal learning practices of pre-service music education majors in general music methods courses.*

**Growth Mindset and Grit in the Teacher Education Course**

Diane Persellin, Trinity University

Virginia Wayman Davis, University of Texas Rio Grande Valley

*We will present examples and resources for how the intriguing concepts of grit and growth mindset can be used in college music classrooms to develop confidence in our education majors.*

## **Tuesday Afternoon**

**11:45-1:00 p.m. Lunch and Lunchtime Conversations**

Lori Gray, Coordinator

**Final Tasks—How Do You Do Your Final Assessment in Methods Class**

Rob Amchin, University of Louisville

*What are some of the summative assessments you create for your students? This open discussion will include one example of a final class assignment. Participants in this group will share those final tasks they find most effective in their own methods courses.*

**Building a Community of Learners within NAfME Collegiate Chapters**

Michelle McConkey, California State University Chico

Lori Gray, Boise State University

*The model environment of the NAfME collegiate chapter can reflect the key components of a moral community: respect, care, and valued membership. This nurturing and connected community can provide members opportunities for support, collaboration, and lifelong friendships.*

**Promoting Meaningful Peer Feedback in the General Music Methods Classroom**

Tiger Robison, University of Maryland at College Park

*Come share memorable instances of peer feedback in methods courses and hear undergraduate students' perspectives in their own words via recordings.*

**Embodiments of the Creative Self**

Tim Nowak and Donna Janowski, Arizona State University

*We examined the creative selves of elementary and middle school students to find out how their creative selves are embodied, and how engagement with creative activity changes those selves.*

**Audiation Study Groups**

Diane Lange, University of Texas at Arlington

Denise Guilbault, Rhode Island College

*Audiation is a lifelong process. The purpose of these groups is to form a safe environment where undergraduate students can expand their audiation and improve their musicianship during their coursework.*

### **Presenting Possibilities: Risk-taking and the Music Education Professor**

Ruth Gurgel, Kansas State University

*This discussion will explore creative ideas in collegiate music education pedagogy. Projects including: collaborations with local teachers, using video analysis, composition with non-majors, and more will be shared. Bring your ideas!*

### **Transforming Mindsets and the Environment**

N. Carlotta Parr, Central Connecticut State University

*Come and explore some of the strategies I have used as department chair in transforming the mindsets of faculty and students to create a more positive, supportive, and productive environment.*

### **Morning, Noon, and Night: Collaboration in Elementary General Music Teacher Preparation Across the Career**

Mara E. Culp, Radio Cremata, and Baruch Whitehead, Ithaca College

*Presenters will discuss their collaborative efforts as faculty members from diverse cultural, musical, and educational backgrounds in varying career stages (fixed-term, pre-tenure, tenured) charged with teaching elementary general music methods.*

### **Sharing Experiences With Online Teaching**

Ed Duling, Kent State University

*This roundtable concerns online teaching in music education with specific emphasis on graduate courses, final projects and assessment of student work, and connects with our Environmental, Demographic and Technical sub-themes.*

### **Intersections between Music Education and Social Emotional Curriculum**

Susan Snyder, The Total Learning Institute

*We say music and the arts should be at the center of learning? Serious research supports, model programs, challenges, processes and action steps for arts-integrated programs shared and discussed.*

**1:00-1:50 p.m.      Keynote Address (Ballroom)**

### **Dance Exchange Workshop in Liz Lerman's Critical Response Process: Exploring Cultures of Feedback in Music Education**

Cassie Meador, Artistic Director of Dance Exchange

*The Critical Response Process (CRP) is a facilitated, four-step method for giving and getting feedback on plans, ideas, prototypes, models, and other works in progress. Devised by choreographer Liz Lerman, it originated at the Dance Exchange around 1990 and has won acceptance around the world as a leading feedback method, one that assures meaningful critique as a constructive dimension of the creative process. Originating and*

widely applied in the arts, it has also been used in such fields as science, education, and public policy.

Join Dance Exchange's Executive Artistic Director, Cassie Meador, to explore the potential of broader application of CRP and its values within music education, including a role in:

- Opening conversation where participants draw on their own observations to reflect on what contributes to a positive experience of feedback.
- Collaborative dialogue and coaching.
- Reflection on the values of CRP, its component tools (such as the neutral question and the permissioned opinion), and potential applications in the work you do.

**1:50-2:00 p.m.      Break**

**2:00-3:15 p.m.      Simultaneous Sessions**

**BALLROOM - Technical**

**Lost in Translation: Learning Theories Applied to Music**

Julie Scott, Southern Methodist University

Michael Chandler, University of North Texas

*Scott and Chandler will present an overview of the work of five learning theorists, followed by examples of how these theories apply to and are utilized in the general music class.*

**"All the World's a Stage": Musical Drama in Music Methods for Classroom Teachers Courses**

Karen S. Thomas and Yo-Jung Han, Appalachian State University

*This session will address the use of a creative musical drama project in music methods for elementary classroom teachers courses. We will share activity processes, resources, samples of student performances, and student feedback.*

**Embodied Histories of Popular Music**

Isaac Bickmore, Arizona State University

*In this session, we examine how we embody our own personal histories of music. We will examine how embodied histories of music might play out in a general music classroom.*

**CASCADE ROOM - Environmental**

**Beyond the Ivory Tower: The Future of Collaboration and Sharing in Higher Education**

Evan Tobias, Arizona State University

Ann C. Clements, Pennsylvania State University

*This presentation explores contemporary issues surrounding sharing and collaborative ventures through digital platforms at the institutional level and their implications for individuals and institutions in the context of music education.*

### **Physical Space As the Third Teacher**

Carlos R. Abril, University of Miami

*The Reggio Emilia philosophy of education refers to the physical environment as the third teacher. How can we adapt and draw upon these principles as a way to guide future music teachers in constructing spaces for teaching and learning?*

### **Where Do We Go From Here? Embracing Innovation In Our Public Schools**

Abigail Van Klompenberg and Rachel Jackson, Advanced Learning Academy, San Antonio Independent School District

*How can practices such as collaboration, multi-age classrooms, technology integration, and project-based learning impact our public school learners? This session will explore one community's experience of embracing innovative school design.*

GILE'S ROOM - Biological

### **Learning to Effectively Mentor Graduate Students: Perspectives Across Career Stages**

Vanessa L. Bond, University of Hartford

Julie Derges Kastner, University of Houston

Bryan E. Nichols, University of Akron

Martina Vasil, University of Kentucky

*We will share perspectives on graduate student mentoring from early-, mid-, and advanced-career music teacher educators and current graduate students, and use this information as a prompt for a conversation among session participants.*

### **Who Are We? Exploring the Importance of Identity in Music Teacher Education**

Jacqueline Kelly-McHale, DePaul University

*This session seeks to examine the perspectives and pathways of myself and my teacher candidates as we develop an understanding of social justice and culturally responsive frameworks within marginalized communities.*

### **From Instrumental to Elementary: Navigating the Path to Elementary General Music**

Christa Kuebel, Case Western Reserve University

*This research explored the biological ecosystem of music education by investigating five teachers who studied instrumental music education during their undergraduate degree programs and now teach elementary general music.*

MARY'S BARN - Demographic

### **Depression, Suicide, and Music Education**

Jared O'Leary, Arizona State University

*This session describes personal vignettes, statistics, and suggestions for how music educators can learn more about helping others experiencing depression or suicidal thoughts.*

### **Navigating the Transgenderment Process within Music Teacher Education Programs**

Laura Ferguson, Indiana University of Pennsylvania

*This session will outline how transgendering students are assisted with administrative, academic, and personal challenges within the B.S. Ed in Music program at Indiana University of Pennsylvania.*

### **Cross-Cultural Alliances: Cultivating Authenticity in Music Education**

Donna Hewitt and Jace Saplan, University of Miami

*This session will discuss how to walk the tightrope of race and cultural traditions in authentic ways through two perspectives: teacher as cultural ally and teacher as cultural practitioner.*

**3:15-3:30 p.m.      Break**

**3:30-4:45 p.m.      Research Gallery (Ballroom)**

### **The Eclectic 21st Century General Music Educator: Perspectives from Tenure-track and Mid-career Faculty**

Katie Carlisle, Georgia State University

Laura Dunbar, University of Wisconsin-Eau Claire

*This study utilizes core concepts from *The Eclectic Curriculum in American Music Education* to discuss possibilities for the eclectic 21st century general music educator from tenure-track and mid-career faculty perspectives.*

### **Making Global Connections: A Guided Analysis of Photographs from a European Collegiate Choir Tour**

Becky Halliday, University of Montevallo

*This study addresses salient themes related to music education majors<sup>1</sup> worldview after taking part in a European choir tour, based on analysis of their personal photographs and interview responses.*

### **Musical Tweens: Child and Parent Views on Musical Growth in Middle Childhood**

Lisa Huisman Koops, Case Western Reserve University

*A case study of 10 parents and their 14 "tweens," exploring the perceptions and beliefs about musicianship and musicking of tweens vis-à-vis adults' perceptions and beliefs about musical development and parenting.*

### **Using Video Chat to Facilitate Diverse Perspectives of Preservice Music Educators**

Jennifer Brimhall, Peabody Conservatory

Christina Svec, Iowa State University

*Our students conducted interviews across our two universities to compare their experiences as pre-service music educators. Worth noting were our procedure, student quotations, and how the project influenced our college teaching.*

### **Teaching Pitch with the Brain in Mind**

J. Walker Peerson, University of North Texas

*This research examines the hypothesis that traditional forms of iconic music notation in general music pedagogy reflect different aspects of the two-stream visual processing model.*

### **Back in the Field: Reflections on Fieldwork with Students with Special Needs**

Megan M. Sheridan, University of Florida

*In this autoethnographic study, I examined my experience working with students with special needs in a self-contained public school setting during the Fall 2016 semester.*

### **Current and Potential Roles of Aural Learning in K-12 General Music Classrooms**

Anne-Marie Hildebrandt, The Pennsylvania State University

*This poster shares an overview of current practices in aural music learning, underlying assumptions, goals, and values supporting them, and suggestions for further integration and application of aural learning in general music classrooms.*

### **An Analysis of Beginning Music Students' Beliefs about Music and Music Teaching**

Audrey Cardany, University of Rhode Island

*I examined undergraduate music students' beliefs about music and music learning from 2006 to 2016. Data analysis reveals students' perceptions of music functions and implies some identifiable social and cultural influences.*

### **The Career Interests and Choices of Male Elementary General Music Teachers**

Chris Bulgren, Armstrong State University

*This research presents the results and discussion from a national survey of male elementary general music teachers (N=140) regarding role models, performance accomplishments, and social persuasions that guide career choices.*

### **Campus and Community Connections: A Collaborative Partnership**

Laura Artesani, University of Maine

*A partnership with a local performing arts center provides our music education majors with exciting opportunities for teaching and community engagement, with sessions that highlight and expand upon upcoming events.*

### **Successful Models and Strategies of Undergraduate Research in Music: Perspectives from Mentors and Students**

Alena Holmes, University of Wisconsin-Whitewater

*The purpose of this study was to find common (or discrete) strategies and characteristics of mentors and mentorees that were helpful to successfully complete undergraduate research projects using a variety of methods.*

### **A Postdigital Aesthetic in Music Education: Building Humanism in the Digital Age**

Ann C. Clements, Pennsylvania State University

*Living within digital society, we are algorithmically mediated to believe life is more comfortable, safer, faster, and convenient, without full consideration to how humanistic*

*relationships have changed through digitalism. This poster will define the emerging postdigital aesthetic and will explore the potential effects of this aesthetic on arts education.*

**“We’re All in the Same Boat”: Apprehension, Confidence, and Peer Responses to Microteaching by Elementary Education Majors**

Ann Harrington, University of Louisiana at Monroe

*Elementary education majors enrolled in music methods courses discussed their peer-teaching experiences, reactions to immediate feedback and written feedback, and their confidence in their own abilities to teach music lessons.*

**Interconnections In Secondary General Music: the International Baccalaureate Program as a Means for Exploring Diverse Approaches**

Le Zhang, Pennsylvania State University

*This study explored the teaching techniques of the International Baccalaureate (IB) program as a means for teaching general music at the IB Diploma Programme (IBDP) which is at the high school level.*

**The Musical Child: a Lecture/Lab Course in the Undergraduate Music Education Curriculum**

Lynn Rechel, Shenandoah University

*The Musical Child is a lecture/lab course that began in 2014 at Shenandoah University. This poster explains the evolution, current format, and challenges of the course.*

**Widened Intersections and Added Lanes: An Updated Model of Teacher Knowledge**

Ed Duling, Kent State University

*For over 25 years, Schulman’s pedagogical-content knowledge (PCK) has been adopted and adapted for studying teacher knowledge. How has music education widened intersections of PCK with skills, dispositions and other dimensions?*

**Professional Development Conferences and Music Educator Identity**

Heather L. Klossner, University of Memphis

*Data gathered from four music educator organizations shows how sessions were selected for their respective conferences, choices which valued particular kinds of music educators while devaluing others. Session offerings may shape occupational identities, thereby defining “music educator”.*

- 4:45-5:30 p.m.**      **Nature/Fitness Walk** (Lobby)  
Meet Buckey and Joan Boone for an evening walk.
- 5:30-7:00 p.m.**      **Dinner** (Harvest Restaurant)
- 7:00-9:30 p.m.**      **An Evening in the Barn** (Mary’s Barn)
- 9:30-10:30 p.m.**      **Mountain Lake Sing-a-Long**  
Bring your voices, guitars, ukuleles, or other instruments for a group sing-along around the campfire led by Bryan Nichols.





## May 24, Wednesday

- 6:30 a.m.**            **Nature/Fitness Walk** (Lobby)  
Meet Buckey and Joan Boone for a morning walk.
- 7:00 a.m.**            **Breakfast** (Harvest Restaurant)
- 8:30-8:45 a.m.**      **Book Giveaway** (Ballroom)  
Martina Miranda and Angela Munroe, University of Colorado Boulder
- 8:45-9:00 a.m.**      **Songs to Build Community** (Ballroom)
- 9:00-10:30 p.m.**    **Plenary Session** (Ballroom)

**Culturally Responsive Teaching in the Music Classroom and its Potential to Impact Cultural Competence in Collegiate Music Majors and Music Educators**

Herbert Marshall, Baldwin Wallace University

Vicki Lind, University of Arkansas Little Rock

Constance McKoy, University of North Carolina-Greensboro

*The presenters will share strategies for developing cultural competence in preservice and early career teachers, including related research and reflections gathered from students' first encounters with culturally responsive teaching.*

**The Mountain Lake Colloquium at 25**

Janet R. Barrett, University of Illinois

Janet Robbins, West Virginia University

Diane Persellin, Trinity University

Sandy Stauffer, Arizona State University

*A multidimensional look at the Mountain Lake Colloquium—its aesthetic form and shape, continuity of focus, qualities of interaction, playful exchange, infusion of scholarly perspectives, and celebration of the possible.*

**10:30-12:00 p.m.**    **Activities and Small Groups**

**12:00-1:00 p.m.**    **Lunch** (Harvest Restaurant)

### **About Alice-Ann Darrow**

**Alice-Ann Darrow** is Irvin Cooper Professor of Music Education and Music Therapy at Florida State University. Prior to her appointment at FSU, she taught at The University of Kansas for 20 years. Her teaching and research interests are teaching music to special populations, inclusive practices for students with disabilities, particularly those with behavior disorders and deaf/hard-of-hearing, and the role of nonverbal communication in the music classroom. Related to these topics, she has been the recipient of over twenty federal, university, or corporate grants, and published numerous monographs, research articles, and book chapters. Darrow is co-author of *Music in Special Education*, and *Music Therapy with Geriatric Populations: A Handbook for Practicing Music Therapists and Healthcare Professionals*, and editor of the text, *Introduction to Approaches in Music Therapy*. Darrow has served on all the major journal editorial boards in music education and music therapy. She is past chair of the Commission on Music in Special Education for the International Society for Music Education, and presently serves on the NAFME task force for the inclusion of students with disabilities, and as Florida Music Education Association chair for diverse learners.

### **About Cassie Meador**

**Cassie Meador** is a choreographer, performer, educator, writer and Artistic Director of the Dance Exchange. Her works have tackled numerous social and environmental issues such as *How To Lose a Mountain*, which reflects on a 500-mile walk Meador took from Washington, DC to a mountaintop removal mining site in West Virginia to trace the impacts of the energy that fuel her home.

Meador's *Moving Field Guides*, an interactive outdoor experience led by artists, naturalists and regional experts in ecology, is being implemented nationwide in partnership with the USDA Forest Service. She is currently leading two multi-year projects: "New Hampshire Ave: This is a Place To..." a creative placemaking project funded by NEA and ArtPlace America in Dance Exchange's home community of Takoma Park, MD; and *Bricks and Bones: A performance series in response to the erasure of black lives and communities in Dallas, TX and the movements to recover, rebuild and honor those lost histories*. This project, supported by the Embrey Family Foundation, Ignite|ArtsDallas and SMU, and Dallas Faces Race, is co-directed by Meador and Paloma McGregor of Angela's Pulse.

Meador has taught and created dances in communities throughout the U.S. and internationally in Japan, Canada, England, Ireland, and Guyana. She has worked with the Girl Scouts to enhance environmental curricula through the arts. Her work with Wesleyan University's College of the Environment has influenced educators and students to embrace a cross-disciplinary approach to conservation and environmental education. Born in Charleston, SC, and raised Augusta, GA, she received her B.F.A. in dance from The Ohio State University. Meador joined Dance Exchange in 2002 and assumed the role of Artistic Director in 2011.

## **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.



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

Lyndsi Humphreys, Rachael Meyer and staff, Mountain Lake Resort  
Buckey and Joan Boone, nature guides  
Janet Cape (webmaster)  
James Eldreth (program assembly)  
Jeananne Nichols (listserv master)  
Diane Persellin  
Janet Robbins  
Jennifer Vannatta-Hall (registrar)  
Martina Vasil (equipment coordinator)

We also thank those who reviewed the proposals for this colloquium: Carlos Abril, Amy Beegle, Vanessa Bond, Janet Cape, Lori Gray, Lisa Koops, Kimberly McCord, Constance McKoy, Martina Miranda, Bryan Nichols, Jeananne Nichols, Kathy Robinson, Sandra Stauffer, Katherine Strand, Brent Talbot, Evan Tobias, Jennifer Vanatta-Hall, Martina Vasil

## About Our 2017 Mountain Lake Presenters

**Carlos R. Abril** is professor and director of music education at the University of Miami Frost School of Music. He is currently serving a term on the Executive Council for the NAFME Society of Research in Music Education.

**Mallory Alekna** is a doctoral student at Arizona State University. She holds a master's degree from Indiana University and has taught string music in public school and community programs. Her research interests revolve around questions of social justice.

**Rob Amchin** is a distinguished teaching professor at the University of Louisville where he teaches graduate and undergraduate music education courses. His interests include creative thinking, student identity, and Orff pedagogy. He has taught Orff teacher-training courses, master classes, and workshops throughout the United States and around the world.

**Louise Anderson** is an assistant professor of music and the coordinator for music education at Salisbury University and the founder of "Ukulele in Salisbury, MD."

**Laura Artesani** is an Associate Professor at the University of Maine, where she teaches music education courses, supervises student teachers, and serves as piano accompanist for the University Singers as well as at faculty and student recitals. She is a member of the Executive Board of the Maine Music Teachers Association.

**Janet Revell Barrett** is the Marilyn Pfloderer Zimmerman Scholar and Professor of Music Education at the University of Illinois Urbana Champaign, where she teaches graduate courses in research, curriculum, philosophy, and music teacher education. She is editor of the *Bulletin of the Council for Research in Music Education*.

**Vincent C. Bates** teaches elementary arts integration, secondary student teaching seminar, and values education at Weber State University in Ogden, Utah. Most of his scholarship relates to social class and rural music education. He is currently serving as editor of *Action, Criticism, and Theory in Music Education*, and recently completed a two-year term as chair of the Weber State University Storytelling Festival, one of the largest storytelling festivals in the world to feature youth storytellers.

**Amy Beegle** is Assistant Professor of Music Education at the College-Conservatory of Music, University of Cincinnati where she teaches courses in general music methods, urban music education, and curriculum and assessment. Her research interests include children's musical creativity and the pedagogy of world music traditions. She studied Afro-Peruvian music in Seattle and Peru.

**Isaac Bickmore** is a doctoral student in music education at Arizona State University. His research interests include narrative inquiry, critical pedagogy, the use of popular music in

public schools, the musical lives of adolescence, popular music in young adult literature, and technologically mediated musical engagement.

**Russell Biczó** is a doctoral student at Arizona State University. He earned his master's degree at ASU and taught secondary instrumental music. He is currently working on research collaborations that are grounded in project-based learning.

**Ryan Bledsoe** is a doctoral student at Arizona State University. Her research interests include making, the Maker Movement, music technology for young children, and creativity.

**Judy Bond**, Professor Emerita at the University of Wisconsin Stevens Point, was formerly Professor and Coordinator of Music Education at UWSP. She received her Ph.D. from the University of Minnesota, and is an author of the K-8 series *Share The Music* and *Spotlight On Music*. Judy is a Past President of the American Orff-Schulwerk Association and a Founding Member and Current Co-Chair of the Alliance for Active Music Making, as well as a frequent presenter at national and international music education conferences.

**Vanessa L. Bond**, assistant professor of music education at University of Hartford's The Hartt School, specializes in early childhood/elementary music education, choral music education, and world music pedagogy. Her research focuses on the musical lives of young children, culturally responsive teaching, and the choral experiences of underrepresented populations.

**Rachel Brashier** is a Visiting Professor of Music Education at Westminster Choir College in Princeton, NJ where she teaches courses in general music methods and critical pedagogy and supervises student teachers. Her current research centers on embodied music in learning communities both in and out of schools as well as secondary general music and pre-service teacher preparation.

**Jennifer Brimhall** serves as the vocal and general music specialist at the Peabody Conservatory. She is active as a music education practitioner, choral conductor, and researcher. Her research focuses on sociological issues in music education including music identity and social influences within the practice of teaching music.

**Lauren Buckner** is a doctoral student at Arizona State University. She hold a master's degree from Lee University and taught general music in Georgia. She is working on research problems of poverty in education, and on music programs for youth who are incarcerated.

**Elizabeth Bucura** is an Assistant Professor of Music Education at the Eastman School of Music. She teaches undergraduate and graduate courses as well as supervises student teachers and graduate research. Her current research involves secondary general music and creativity in music education.

**Chris Bulgren** serves as Instructor of Music Education at Armstrong State University in Savannah, Georgia. He is currently completing his doctoral work at the University of

Michigan. Prior to his doctoral study in Michigan, he taught in Kansas Public Schools for seven years where he taught elementary general music, beginning band, and high school band. His research interests include gender in music education, popular music, and songwriting.

**Jill Campbell** holds an undergraduate degree in music education, an MM in choral conducting, a Rank 1 in Music Education, and completed a Graduate Certificate in Orff Schulwerk. Currently in her fourth year as Assistant Professor of Music Education and voice at Asbury University, she is a PhD candidate in Music Education at the University of Kentucky.

**Mark Robin Campbell** is a professor of music education at the Crane School of Music, SUNY-Potsdam where he teaches undergraduate and graduate courses in music education. Emmett O'Leary is an assistant of music education at the Crane School of Music, SUNY-Potsdam where he teaches courses in the general, instrumental, and technology education areas.

**Janet Cape** is Associate Professor of Music Education at Westminster Choir College of Rider University. She teaches undergraduate and graduate courses in research, secondary general music, and instrumental methods, and her research interests include meaningfulness and music technology.

**Audrey Cardany** is Associate Professor of Music at the University of Rhode Island, Kingston. She directs the University Chorus and teaches undergraduate and graduate courses in music education. She also serves as Education Director for Rhode Island's Chorus of Westerly where she teaches musicianship to singers of all ages.

**Katie Carlisle** is Associate Professor of General Music Education at Georgia State University.

**Annemarie Cartwright** is a recent graduate of James Madison University where she studied vocal music education. She has held internships with the Shenandoah Valley Children's Choir and the Otterbein United Methodist Church music programs. She hopes to teach elementary general music in the future.

**Logan Caywood** is a senior at Kansas State University pursuing a Bachelor degree in Vocal Music Education. At Kansas State, Logan has served as an Undergraduate Research Assistant in the Music Education Department, has sung in several university choirs, and has assisted in directing choirs. Prior to attending Kansas State University, Logan earned Associate degrees from Butler Community College (AA-Music) and Hutchinson Community College (AS-Liberal Arts). At Butler, Logan was an active member in the Butler Headliners Show Choir and the Butler Concert Choir, as well as served as a student assistant for the Fine Arts Department. Recently, Logan joined the One Day One Choir team as an ambassador. One Day One Choir is a global choral initiative, which has been created to mobilize the inspiring and harmonious power of singing together to unite people globally to sing for peace on and around Peace Day, September the 21<sup>st</sup>. Over the next several years, Logan will

continue to work with the founder of One Day One Choir, to spread the word around the United States of the amazing project that choirs from around the world are able to participate in each year.

**Michael Chandler** is a full-time doctoral student at the University of North, where he teaches music education classes to general education students. Michael is an accomplished pianist, who serves as an accompanist for the Children's Chorus of Greater Dallas.

**Ann C. Clements** is Associate Professor of Music Education at the Pennsylvania State University. Her recent work has focused on application of gaming theory to music education, modern learning in virtual environments, and instructional design in virtual and blended environments. She is mother to a wonderfully creative boy named Charles, an award-winning gardener, and a budding café songstress.

**Vimari Colón-León** holds a Bachelor and Master degree in Music Education, and an Artist Diploma in Flute Performance from the Conservatory of Music of Puerto Rico. She was the director of the Elementary and Preparatory Choirs at the San Juan Children's Choir in Puerto Rico during seven years. She has been also a general music teacher for the past nine years. Currently she is finalizing her Doctoral studies in Music Education at the University of Miami. Her teaching and research interests are teaching music to special populations, early childhood music education, and body awareness.

**Radio Cremata** is an Assistant Professor of music education at Ithaca College. His scholarship highlights technology based music education, popular music education, urban and at-risk music education, technology integration, music learning for special learners, deterritorialized music learning spaces, and music learning along the binary between formal and informal contexts.

**Stephanie Cronenberg** is an assistant professor at Rutgers, The State University of New Jersey. Her research and teaching center on middle level general music and preservice teacher education. She has presented her research at AERA, the Annual Conference for Middle Level Education, RIME, and NIME5.

**Mara E. Culp** is a Visiting Assistant Professor of Music Education at Ithaca College. Her primary research interests are improving speech using music and collaboration. She has presented at state, national, & international conferences and published work regarding improving speech and self-esteem using music.

**Virginia Davis** is Associate Professor of Music Education at the University of Texas Rio Grande Valley, where she teaches music teacher education courses for undergraduate and graduate students. Her research interests are eclectic, including secondary general music, learning theory, and issues facing higher education.

**Christen Dillon** is a PhD music education candidate at the University of Kentucky. Research interests include self-efficacy, learning theory, Orff Schulwerk, Dalcroze, music therapy, and music teacher education.

**Ed Duling** is an online instructor for Kent State University, and organist at First Presbyterian Church of Bowling Green. He remains active as NW Region OMEA Secretary-Treasurer, as an instrumental music reviewer for The Fellowship of United Methodists, and as a participant in music education conferences.

**Laura Dunbar** is Assistant Professor of Music Education at the University of Wisconsin-Eau Claire. A University of Arizona graduate with Ph.D. in Music Education, she has presented at local, state, and national conferences. Her public school teaching experiences include band, general music and steel drums.

**James Eldreth** is a Master of Music Education student at Penn State University and previously taught elementary general music in Missouri. His primary research interest is jazz pedagogy in the elementary general music setting. He is an avid jazz performer, most recently with The St. Louis Big Band. His most memorable jazz performance was playing lead trumpet for The Temptations.

**H. Ellie Falter** has seven years of experience in early childhood music, elementary and middle school general music, and elementary and middle school instrumental music. She holds prior degrees from Syracuse University and is currently a Ph.D. student at the University of Colorado Boulder, where she supports student teachers and teaches general music methods.

**Laura Ferguson** is an Associate Professor of Music Education at Indiana University of Pennsylvania.

**Brent Gault** is Professor of Music Education at the Indiana University Jacobs School of Music, specializing 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*.

**Val Flamini** is working on her PhD in Music Education at The Pennsylvania State University. Her research interests include mindfulness as well as children with emotional and behavioral challenges in the music classroom. Val has over 17 years experience as a music educator and choral conductor in Georgia and Pennsylvania.

**Donna Gallo** is an Assistant Professor of Music Education at the University of Illinois where she teaches courses on differentiating music instruction and early childhood/elementary music. Donna was on faculty at Westminster Choir College for two years and is currently the vice president for the Central Illinois Kodály Educators.

**Robin Giebelhausen** is an assistant professor of music education at the University of New Mexico. Dr. Giebelhausen has research interests that include secondary general music, music technology, gender issues in music, and music composition pedagogy. More information can be found at <https://soundeducators.org/>.



**David J. Gonzol**, is a Professor of Music at Shepherd University, Shepherdstown, West Virginia. From the University of St. Thomas he holds Mastery Certificates in Kodály and Orff Schulwerk. He has taught Kodály certification courses, and Schott has published his Orff arrangements, "Round the Corner and Away We Go."

**Shelby Goss**, originally from Wichita, Kansas, is a senior studying Elementary/Instrumental Music education at Kansas State University. She plays principal bassoon in the Kansas State Wind Ensemble, Woodwind Ensemble, and Bassoon Ensemble. She also plays tuba in the Pride of Wildcat Land Marching Band and Basketball Cat Band. Shelby is the Vice President of Service of the Delta Kappa chapter of Tau Beta Sigma Honorary Band Sorority. Shelby plans to graduate in May 2018 with her bachelors in music education. Upon graduation, she would like to teach elementary general music and band in the Wichita area and spend her summers with her daughter Aurora.

**Sharon Davis Gratto** is Professor and Chair in the Department of Music and the Graul Endowed Chair Designate in the Arts and Languages at the University of Dayton (UD) in Ohio, where she directs the World Music Choir. She is a graduate of the Oberlin Conservatory, American University, SUNY-Potsdam, and Catholic University and received the Dalcroze Eurhythmics Certificate from Carnegie Mellon University.

**Lori F. Gray** is Assistant Professor and Director of Music Education at Boise State University. She teaches general music methods courses for undergraduate music education majors and graduate courses in music education. Lori's research interests include music teacher identity, reflection, professional development, mentoring, and the preparation of future music teachers.

**Shelley Griffin**, Associate Professor of Elementary Music Education at Brock University, St. Catharines, Ontario, Canada, has research interests in children's music narratives, pre-service music teacher education, narrative inquiry, informal faculty mentorship, and collaborative scholarship. She is published in several journals and edited books, and has presented at various international conferences.

**Denise M. Guilbault** is Associate Professor and Music Education Program Coordinator at Rhode Island College.

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**Becky Halliday** is an assistant professor at the University of Montevallo. In addition to her teaching responsibilities, she is the director of the UM Kodály Certification Program and

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**Kuo-Huang Han (K. H. Han)**, Ph. D. (Northwestern University), is Distinguished Teaching Professor Emeritus, Northern Illinois University (NIU). He has been teaching world music, ethnomusicology, and Chinese and Southeast Asian musical instruments for over thirty years and has given workshops in numerous colleges and scholarly conferences. After retirement, he moved to Lexington and taught at the University of Kentucky for a short period. As an author he has contributed articles to *Ethnomusicology*, *Asian Music*, *New Grove Dictionary of Music and Musicians* (2nd ed.), *Garland Encyclopedia of World Music* (East Asia vol.), *Encyclopedia Britannica* (online), *Encyclopedia of Contemporary China*, *Association for Chinese Music Research Reports*, *The Orff Echo*, and book chapters in *Multicultural Perspectives in Music Education*, (ed. William Anderson & Patricia Campbell), *Musics in Many Cultures* (ed. Elizabeth May), *Kaleidoscope of Cultures* (ed. Marvelene Moore), *Orff Schulwerk: Reflections and Directions* (ed. Cecilia Wang), etc. He also has published thirteen books in Chinese. His experience in establishing a world music program at NIU is the subject of a research paper by Dr. Jui-Ching Wang (NIU): "A 'Chop-Suey' Musician in the Melting Pot: Kuo-Huang Han and the Northern Illinois University World Music Program, 1975-1985." *Journal of Historical Research in Music Education*, vol. 35, no. 2, April 2014: 100-120.

**Yo-Jung Han** is a Visiting Assistant Professor in Music Education at Appalachian State University. She has taught general music for K-9 grade students, music methods for elementary education majors and creative expression for undergraduates. Her current research interests include integrated arts experiences and mental processes of multimodal information.

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**Juliet Hess** is an assistant professor of music education at Michigan State University, having previously taught elementary music in Toronto. Juliet received her Ph.D. in Sociology of Education from the University of Toronto. Her research interests include anti-oppression education, activism, social justice, and ethical issues in music education.

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**Anne-Marie Hildebrandt** is a doctoral candidate in Music Education currently writing her dissertation on aural learning in music education. Currently teaching K-8 general music, she is an accomplished performer, composer, and educator with a diverse musical background and a passion for encouraging musical exploration and participation by all.

**Adria Hoffman** is the Field Placement Coordinator and Instructor in the Curry Teacher Education Program at the University of Virginia. Adria's current projects include a research-practice partnership with three school divisions to bridge teacher preparation and induction and a historical study of music in Freedmen's schools during reconstruction.

**Alena Holmes** is associate professor and coordinator of music education at University of Wisconsin-Whitewater, USA. Holmes started career in her native country Belarus and then worked as a musician and teacher in China, Bahrain, Italy and USA. She is very active in presenting research and workshops at conferences in the US and around the world.

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**Joyce McCall** serves as a Postdoctoral Resident Scholar/Visiting Assistant Professor of Music Education at Indiana University Jacobs School of Music. Dr. McCall's research focuses on examining issues of race, class, and culture as well as using digital platforms to create more inclusive music spaces.

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**Meredith McCool** will earn her Ed.D. in Curriculum and Instruction from the UVA Curry School of Education this May 2017. Prior to her doctoral work, Meredith was an

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**Susan Wilson Mills** enjoys studying leadership and pedagogical practices of musicians and educators worldwide. She has woven her love for research and traditional music into the musical soundscapes of South Africa, Russia, and multiple U.S. sites. In 2014-2015, Mills was awarded the American Council of Higher Education (ACE) Fellowship.

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**Beatrice Olesko** is currently pursuing a Ph.D. in Music Education at Kent State University and teaching K-4 general music for United Local Schools. Recently, Mrs. Olesko has served as an adjunct instructor in general music methods at Kent State University and as the editorial assistant for *Contributions to Music Education*.

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**Jesse Rathgeber** is an assistant professor of music education at James Madison University and is completing his Ph.D. at Arizona State University. Jesse teaches classes on technology and general music. His research, which is informed by disability studies, examines disability, inclusion, and pedagogy through existentialist and postmodernist philosophies.

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**Tiger Robison** is Visiting Assistant Professor of Music Education at University of Maryland, College Park. Tiger is comfortable in the qualitative, quantitative, and philosophical realms equally. Currently, he is pursuing research lines about male elementary general music teachers and undergraduate music teacher education.

**Roger Sams**, co-author of *Purposeful Pathways: Possibilities for the Elementary Music Room*, is an AOSA certified teacher educator who has taught courses and workshops throughout the US and in China, Indonesia, India, Scotland, Korea, and Poland.

**Jace Saplán** is a recent DMA graduate in choral conducting at the University of Miami. His research focuses on the performance practice of Polynesian choral music, creating inclusive pedagogies within the choral rehearsal, and championing multicultural music within the choral classroom.

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**Sue Snyder** is Executive Director of the Total Learning Institute ([www.aeideas.com](http://www.aeideas.com)), dedicated to facilitating innovative, child-appropriate, arts-integration. She holds degrees in Music Ed and Curriculum and Instruction, and several professional certificates. Sue has studied topics across disciplines, and has taught at all levels. She is a consultant and author.

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**Christina Svec** is the Assistant Professor of Music Education at Iowa State University. She received her PhD and BME from the University of North Texas, a Master's from Michigan State University, and levels in both MLT and Kodály. Recent publications can be found in *Update: Applications of Music Education* and forthcoming in *Psychology of Music*. Her research interests include research methodology, research pedagogy, and childhood/early childhood singing voice development.

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**Sarah H. Watts** is an Assistant Professor of Music Education at Penn State University. She is a specialist in early childhood and elementary music education, with a particular interest in Orff Schulwerk pedagogy. Teaching interests include elementary music methods and materials for pre-service music educators, foundations of music education, and music for classroom teachers. She is additionally interested in world music and is particularly involved with musics of the Pacific Islands region, specifically the music and movement traditions of Hawai'i.

**Baruch J. Whitehead** is an associate professor of music education and world music at Ithaca College. He is an elementary music specialist with the Orff-Schulwerk Process. Dr. Whitehead studied at the Orff Institute in Salzburg, Austria and is founder/artistic director of the Dorothy Cotton Jubilee Singers of Ithaca N.Y.

**Megan Wick** holds degrees from Doane College (BME) and the Univ. of Northern Colorado (MME), and has six years of teaching experience in K-5 general music and choir. Currently, she is a Ph.D. student at the University of Colorado Boulder, where she teaches vocal pedagogy for instrumentalists, mentors general music practicum students, and serves as the program administrator for the Middle School Ensemble outreach program.

**Sarah Wilson** recently earned her Master of Music in Music Education at James Madison University, where she researched “musiking” in the community. Prior to JMU, she taught music and band at Stuarts Draft High School, where she directed the concert band, marching band, and jazz band.

**Le Zhang** is a Ph.D. student of music education at Pennsylvania State University. Her recent research is focus on international music curriculum. She has been an A Level and IB music teacher in China, and also a trainer of Chinese ABRSM singing teachers.