

*Mountain Lake Colloquium
for Teachers of
General Music Methods*



May 19–22, 2019



Mountain Lake Colloquium
for teachers of general music methods

***Connecting to the Past, Exploring the Present, and
Shaping the Future***

May 19–22, 2019

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
Ann Harrington, Ball State University
Lisa Koops, Case Western Reserve University
Donna Gallo, University of Illinois Urbana Champaign
Constance McKoy, University of North Carolina, Greensboro
Martina Miranda, University of Colorado
Bryan Nichols, Pennsylvania State University
Jeananne Nichols, University of Illinois Urbana Champaign
Jesse Rathgeber, James Madison University
Kathy Robinson, University of Alberta
Stephanie Standerfer, Shenandoah University
Sandra Stauffer, Arizona State University
Katherine Strand, Appalachian State University
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 19

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)
7:30–8:00	Opening Session (Ballroom)
8:00–9:00	Opening Active Sessions (Ballroom, Cascade, Giles, Mary's Barn)

Monday, May 20

6:30 AM	Nature Hike (meet in Lobby)
7:00	Breakfast (Harvest Restaurant)
8:45–9:00	Songs to Build Community (Ballroom)
9:00–9:30	Keynote Address – Past (Ballroom)
9:30–10:30	Plenary Session (Ballroom)
10:30–10:45	– Break –
10:45–11:45	Keynote Address: Kim Sheridan (Ballroom)
11:45–1:00 PM	Lunch and Lunchtime Conversations
1:00–1:30	Keynote Address – Present (Ballroom)
1:30–2:45	Simultaneous Sessions (Ballroom, Cascade, Giles, Mary's Barn)
2:45–3:00	– Break –
3:00–4:30	Keynote Address (Interactive): Kim Sheridan (Ballroom)
4:30–5:30	Plenary Session (Ballroom)
5:30–7:00	Dinner (Harvest Restaurant)
7:00–7:50	Technology Sessions (Ballroom, Cascade, Giles, Mary's Barn)
8:00–9:30	Active Sessions (Ballroom, Cascade, Giles, Mary's Barn)

Tuesday, May 21

6:30 AM	Nature Hike (meet in Lobby)
7:00	Breakfast (Harvest Restaurant)
8:45–9:00	Songs to Build Community (Ballroom)
9:00–9:30	Keynote Address – Future (Ballroom)
9:30–10:45	Simultaneous Sessions (Ballroom, Cascade, Giles, Mary's Barn)
10:45–11:00	– Break –
11:00–11:30	Plenary Session (Ballroom)
11:30–11:45	– Break –
11:45–1:00 PM	Lunch and Lunchtime Conversations
1:00–1:50	Keynote Address (Active): Bryan Powell (Ballroom)
1:50–2:00	– Break –
2:00–3:40	Simultaneous Sessions (Ballroom, Cascade, Giles, Mary's Barn)
3:45–5:00	Research Gallery (Ballroom, Cascade, Giles)
5:00	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 & Bring Your Instruments (Ballroom)

Wednesday, May 22

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 (Ballroom)

9:00-9:45

Keynote Address (Panel): Bryan Powell (Ballroom)

9:45-10:45

Group Work (TBD)

10:45-12:00 PM

Final Session (Ballroom)

12:00-1:00

Lunch (Harvest Restaurant)

Program

May 19, 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
Martina Vasil.
- 6:00 p.m.** **Cookout** (Mary's Barn)
- 7:30–8:00 p.m.** **Opening Session** (Ballroom)

Welcome

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

Songs to Build Community

- 8:00–9:00 p.m.** **Opening Active Sessions**

BALLROOM

Popular Music Pedagogies in Higher Education

Matthew Clauhs, Ithaca College

Ann Clements, Penn State University

Donna Hewitt, University of Wisconsin-Parkside

Bryan Powell, Montclair State University

Virginia Wayman Davis, University of Texas Rio Grande Valley

Music teacher educators are increasingly interested in approaches to teaching popular music styles in the general music classroom. For professors trained in more traditional methods, however, the thought of starting a popular music pedagogy course or including modern band experiences in general music courses may be daunting. This session seeks to demystify this process through hands-on experiences with instruments and technologies associated with popular music styles, led by presenters at five colleges and universities who have implemented popular music coursework in their undergraduate music education degree programs. Participants will learn how to design experiences that leverage the cultural capital of the student to promote relevant popular music education for all.

CASCADE ROOM

I Just Want to Make Beats: Reaching a Larger Audience in General Music Education

David Gadberry, Minnesota State University, Mankato

Many general music methods and approaches use folk music materials as an entry point for music education. Amateur beat making and other music production techniques have become commonplace for students in the 21st Century. This session will examine using techniques of modern music production and repertory to teach music fundamentals in an alternative to the more traditional ensemble approach, especially in secondary general music. The presenter's experience in nontraditional music education settings will serve as the foundation for this session.

GILES ROOM

Gunther's Vision: Influences of Applied and Free Movement on Present Orff-Schulwerk Process Teaching

BethAnn Hepburn, Kent State University

Dorothee Günther, would become the catalyst for Orff to develop his Schulwerk and provide the environment for Orff to bring his Schulwerk to fruition at the Güntherschule in 1924. This session will provide the historical context of the German body culture movement and the two strands of movement philosophy at the school through lecture. Then experience the application of these historic roots through experiential lessons and link to current Orff pedagogical processes.

MARY'S BARN

Scared of the Piano? Dalcroze Techniques for the Barely Proficient Pianist

Holly Smith, University of Kentucky

Chris Dillon, University of Kentucky

When people hear the word "Dalcroze," a teacher behind a piano may come to mind. The truth is any teacher can use Dalcroze techniques to further student success—regardless of piano skills! This interactive session will provide immediate skills that all teachers can use in their classroom, regardless of experience or ability!



May 20, Monday

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

9:00–9:30 a.m. Keynote Address – Past (Ballroom)

Traversing the Landscapes of “General Music” in 19th- and 20th-Century Music Education: In Search of a Topography to Inform the Present

Marie McCarthy, University of Michigan

9:30–10:30 a.m. Plenary Sessions (Ballroom)

“I Raised My Hand and Put Down My Name:” Awakening the Social Imagination of Music Teachers through Interdisciplinary Study of School Desegregation

Janet Revell Barrett, University of Illinois at Urbana-Champaign

The title of this presentation is taken from Tania León’s powerful opera-in-progress, the Little Rock Nine. In a moving aria based on interviews with those directly involved in this school desegregation effort in 1957, high school students sing their response to the invitation to transfer from their primarily African American high school to then all-White Little Rock Central High. Throughout the Civil Rights era through the present, authors, artists, and musicians have portrayed the anguish as well as the determination of the children and adolescents who found themselves front and center during these troubling upheavals. Their moral courage in the face of uncertainty, strength in the face of hostility, and willingness to raise their hands to take part in the social experiment of desegregation offer potent lessons for music teachers who may encounter students who are similarly frightened, friendless, and belittled in today’s schools. What can we learn through an interdisciplinary perspective to make the painful lessons of the past more vivid in hopes of transforming the future?

Where Are We Now and Where Are We Going? The Changing Landscape of General Music Education

Martina Vasil, University of Kentucky

Beatrice Olesko, Ithaca College

A content analysis of the past five years of General Music Today and Music Educators Journal (2013–2018) reveal that technology, culturally responsive pedagogy, students with special needs, multicultural music, and creative activities are topics most discussed in the profession. The analysis revealed a broader theme of “inclusion” as it pertains to students, musical genres, teaching processes, and materials, but also revealed a need to further the conversation. We provide our predictions (framed by trends in society and education) and propose action steps for how general music teachers can advance the path toward inclusion.

10:30–10:45 a.m. Break

10:45–11:45 a.m. Keynote Address (Ballroom)

Studio Thinking: Developing Artistic Habits of Mind

Kim Sheridan, George Mason University

Monday Afternoon

11:45–1:00 p.m. Lunch and Lunchtime Conversations
Martina Miranda, Coordinator

Seeing the Big Picture: Making Connections in General Music Methods

Beatrice Olesko, Ithaca College

Matt Clauhs, Ithaca College

Mara Culp, Eastman School of Music

General music often exists as a separate entity within school music programs and undergraduate music education curricula. By viewing music education more holistically, we can disrupt this faction-based view that undergraduates may bring with them to college and take into the field. In this lunchtime roundtable, we will discuss practical ways to encourage undergraduate music education majors to make connections between general music and other teaching contexts. Presenters will address these connections through their own experiences in a variety of methods courses (e.g., instrumental, general, vocal), examining student work and strategies to facilitate these connections.

The Methods Course for the Elementary Education Major – A Roundtable Discussion

Michael Ruybalid, University of Montana

Let's have a discussion regarding music methods courses for early childhood and elementary education majors. Possible topics for discussion: (a) course philosophy, (b) potential takeaways for the students enrolled in the course, and (c) resources that could be used within the course (e.g., textbooks, instruments). In addition to your ideas, feel free to bring sample syllabi.

The Problem of Freedom: The Death of Tradition or the Breath of Life?

Melissa J. Ryan, University of Miami – Frost School of Music

Join the enduring conversation concerning freedom and democracy through an exploration of these important notions in an elementary music context. Together, we will examine philosophical foundations and demonstrated practices of freedom, particularly emphasizing the implications and questions that arise in the elementary music education setting. Throughout the session, we will consider freedom in light of ideas from thinkers such as Aristotle, Plato, Kierkegaard, Freire, Maxine Greene, and Nel Noddings. Using these broad strokes as a framework, I will then propose several dichotomies through which we may conceptualize and reflect upon our own practices of freedom in an elementary music context: chaos versus control, choice versus acceptance, open space versus boundaries, identity creation versus role determination, divergent versus convergent outcomes, and student- versus teacher-centered practices. Let us climb out of the cave and into the light: we must release ourselves, and we will be free to liberate others.

Revisiting Moorhead and Pond (1941): Implications for the 21st-Century Generalist Music Methods Course

Terri Brown Lenzo, Ohio Northern University

Moorhead and Pond (1941-1945) observed the self-directed musical behaviors of young children engaged in everyday classroom activities. Findings revealed relationships between musical behaviors, gross-motor movements, social contexts, and materials used. I included

these criteria in a field observation assignment for preservice generalists. Observations took place after discussion of research supporting early childhood as the critical period of musical development. I hypothesized that noticing the natural musicality of young children would support rationale for course enrollment, increase musical self-efficacy, and provide practical evidence of the critical period. Data gathered from student assignments, surveys, and interviews will be shared.

“Is This Going to Be on the Test?”: Assessment in General Music Methods

Christa R. Kuebel, University of Central Arkansas

In this Lunchtime Discussion, the presenter will share her experiences, thoughts, on-going questions, and course materials related to how to assess more effectively and efficiently while encouraging students to shift their focus from grades to growth as future music educators. Participants will be asked to share their experiences, thoughts, questions, and course materials.

Videoconferencing for Observation of Clinical Hours in Music Teacher Education

Laura Ferguson, Indiana University of Pennsylvania

Indiana University of Pennsylvania has been utilizing videoconferencing software such as Facetime, Google Hangouts, and Messenger for student teacher observations and site observations for method courses within the B.S. Education in Music program since 2017. This roundtable discussion will discuss the benefits and the pitfalls of using such videoconferencing tools. If you are using these tools at your institution or are interested in using such tools, we welcome your voice in this discussion.

Compassion for All: Using the Life Course Theory of Human Development in Music Education

Jason Jones, Eastman School of Music

The Life Course approach, a psychosocial theoretical framework used in to explain human development, is "a sequence of socially defined events and roles that the individual enacts over time" In this session, we will discuss how the five principles – linked-lives, agency, historical time and place, timing in lives, and life span development – might be used as tools of understanding for pre-service music teachers.

Is Traditional Notation a Waste of Time?

Kristin Harney, Montana State University

K-8 classroom teachers have the potential to make music a part of the daily life of their students, to meaningfully collaborate with music specialists, and to authentically integrate music with other areas of the curriculum. Preservice classroom teachers typically take a single, required music methods course. This brief timeframe, along with pre-service elementary classroom teachers' diverse previous musical experiences, skills, and levels of confidence, raises questions about the format and content of music methods courses. What experiences are essential during a music methods course? Is traditional notation relevant in the preparation of future elementary classroom teachers? My research is currently in progress and I welcome the conversation that this topic will generate.

1:00–1:30 p.m. Keynote Address – Present (Ballroom)

Looking In, Peering Out: General Music is Present

Carlos Abril, University of Miami

1:30–2:45 p.m. Simultaneous Sessions

BALLROOM

Envisioning an Empathetic Future: World Music Pedagogy as a Tool for Teaching Empathy to Children

Sarah H. Watts, Penn State University

In this participatory session, attendees will explore what it means to teach the skills of empathy and to teach with empathy. Participants will engage with five culture-context music modules featuring activities and discussion intended to bring about a spirit of empathy and inclusivity in children and youth.

Connecting to Diversity, Civic Engagement, and Global Citizenship: Challenges and Opportunities in Elementary and Secondary General Music Methods

Diana R. Dansereau, Boston University

Kihn T. Vu, Boston University

We have recently been challenged to revise our courses to reflect Boston University's "Hub" curriculum which is required for all undergraduates. The Hub is the university's newest large-scale initiative to align undergraduate curricula with its commitment to educating students to "lead in an interconnected world". Our general music courses focus on one of six Hub capacities — Diversity, Civic Engagement, and Global Citizenship — with particular emphases on the subcategories: (a) the individual in community and (b) global citizenship and intercultural literacy. In this session, we will share our work in addressing these subcategories by identifying the commonality between them of understanding and honoring differences. We will pay particular attention to the challenges we face in balancing diversity, civic engagement, and global citizenship pedagogy with the music education skills and knowledge that preservice teachers must acquire in order to meet licensure requirements. We will discuss how achieving this balance has meant focusing on the differences that exist within music education itself — the varying musical lives, levels of access to music education, and musical cultures that those in our community experience.

Connecting Past, Present, and Future with Folk Song Collecting: An Entry Point for Culturally Sustaining Pedagogy in the Undergraduate Program

Vanessa L. Bond, University of Hartford's The Hartt School

In this session, I will describe how the use of folk song collection at various points in an undergraduate music education program can serve as a point of entry for culturally sustaining pedagogy. I will provide a brief overview of the philosophical tenets of culturally sustaining pedagogy, as well as foundations of the Kodály approach, prior to sharing program assignments and examples of student work.

CASCADE ROOM

Ethnography Revisited: New Applications & Lessons Learned

Martina Miranda, University of Colorado Boulder

The purpose of this research study will be to explore a new application of a model during the Spring 2019 semester, in which preservice teachers are actively engaged as co-researchers, building and expanding on the observations of previous students (contained in a shared Google database). Research questions are: (1) In what ways will the students' observations be similar

to and different from prior ethnographic experiences?, (2) In what ways will awareness of the role of co-researcher impact the preservice teacher experience?, and (3) What recommendations do students have for further studies that could be incorporated in subsequent methods courses or an UROP (Undergraduate Research Opportunity Grant)?

Strum and Sing: A Student-Led Service Learning Project

Megan M. Sheridan, University of Florida

Service learning can be defined as a learning opportunity where both the provider and recipient have the potential to benefit from the experience. These types of learning experiences can play a unique role in the development of pre-service music educators. In this presentation, I will discuss the experiences, impacts, and challenges surrounding the implementation of a student-led, music-based service learning project at a Boys and Girls Club located close to a large university.

Intentionally Disrupting the Present as Means and Aims for the Future

Sandy Stauffer, Arizona State University

By the time the Mountain Lake Colloquium meets in May of 2019, we will be in different social, political, historical, music time—a time much different than that in which we currently live in the United States (and elsewhere) in September of 2018. We strive toward a future, and yet we are, even in those strivings, wrestling to be liberated from epistemological certainties implicit in the language of ourselves—the words we use to describe who we are, what we do, what meanings we make of our professional lives—are encoded and embodied in each of us in ways both implicit and explicit such that we ourselves are (at times) the very undoing of the inequities and injustices we observe and (sometimes) oppose. In this paper/presentation, I argue that our professional discourse (our actions, words, practices, conversations, publications), which we embody because we create it and use it, stands in opposition to what we most wish to attain, and that to move toward the future we imagine requires consciously and intentionally disrupting taken-for-granted language and actions—in other words, overturning our epistemological certainties. I draw on studies of resilience, neurolinguistics, and spirituality to argue that intentionally disrupting our own individual and collective habits of speech and thought may afford the shifts toward the just and equitable futures we seek.

GILES ROOM

Aren't They Digital Natives?: Understanding the Technology Experiences and Competencies of Preservice Music Teachers

Julie Bannerman, University of Alabama

Emmett O'Leary, Crane School of Music, SUNY-Potsdam

Based in a review of current research and a completed pilot study, this session examines the technology experiences and competencies of young adults in order to problematize assumptions music teacher educators may hold about preservice music teachers' technological skill and knowledge for using music technology in the classroom.

Preparing Our Students for This Data-Driven Society in Music Education

Diane Lange, The University of Texas at Arlington

We need to prepare our students to set attainable and manageable goals to collect data in the elementary music classroom. Different assessment tools that are appropriate for elementary music will be discussed to help our students develop goals. Assignments from undergraduate

elementary music education students will be reviewed and examined to improve our teaching of assessment.

Virtual Reality and 360 Video Uses in Methods Classes

Stephanie Standerfer, Shenandoah University

Augmented and virtual reality technology is permeating life. Within the next five years, K–12 music teachers will be integrating an increasing amount of augmented and virtual reality into their classrooms. Virtual reality is becoming an effective avenue to improving outcome gains in K–12 as well as higher education (Merchant, Goetz, Cifuentes, Keeney-Kennicutt, and Davis, 2014). Recording with a 360-degree camera allows viewing in many formats. On a smartphone or tablet the device can be moved from side to side to view any aspect in the video. The 360-video can also be viewed with virtual reality goggles so that the viewer is placed in the center of the experience. The inclusion of 360-degree cameras has allowed pre-service teachers to enter a classroom experience and observe a music teaching-learning experience from different perspectives. The video recording can be viewed oriented to the teacher. Viewers can also turn to see the students' reactions during the experience. This has proven to be very useful to see how children react to various teaching strategies as led by an experienced teacher. Augmented reality applications can be used to embed information for the viewers to interact with during the experience. The session will describe the details of the project and equipment as well as sample videos.

MARY'S BARN

Choir Kids Rock

Janet Cape, Westminster Choir College

Modern band provides opportunities for meaningful and culturally relevant music making. It also presents pedagogical challenges for teachers and music education students who are steeped in the traditions and practices of classical music. Drawing primarily upon students' commentary, the observations of my colleague and co-teacher, and my own reflections, I will present lessons learned over the first two semesters of a new modern band-focused course at Westminster Choir College and offer suggestions to educators interested in including similar experiences in their general music methods courses.

Starting with a Song: A Song-Based Approach to Elementary Music Teaching & Curriculum Design

Brittany Nixon May, Brigham Young University

Taryn Raschdorf, Old Dominion University

Emilee Knell, Brigham Young University

In this session we will discuss the idea of teaching and designing elementary music curriculum from a selection of songs and other repertoire rather than following a prescribed sequence of concepts. We will share how we are currently teaching our pre-service music educators and elementary classroom teachers to approach teaching and curriculum design from a more student-centered, holistic approach that can be applied to a wide variety of teaching situations.

Amplifying Creativity: Songwriting and Music production at General Music Methods Course

Alena Holmes, University of Wisconsin-Whitewater

During this session I will share my journey of developing and implementing the "songwriting

unit" in general methods course. I will demonstrate collaborative songwriting exercises that have great potential to engage and build creative community in innovative ways. I will share different worksheets and resources for teaching songwriting and share feedback from music education students.

2:45–3:00 p.m. Break

3:00–4:30 p.m. Keynote Address – Interactive (Ballroom)

Word and Paper Play: Stretch & Explore, Observe, and Envision New Ideas

Kim Sheridan, George Mason University

4:30–5:30 p.m. Plenary Sessions (Ballroom)

Present Positions and Future Exits: On Being Lost (Again)

Lauren Kapalka Richerme, Indiana University

Drawing on my own comical experience of how an exit sign positioned me when I was lost in Greece, this session explores the possibilities of exiting. I suggest that through making semi-utopian demands, which attend to the present while pointing towards markedly different futures, music educators can reinvigorate their exiting processes.

Toward Socially Conscious Music Education Practice

Sandy Stauffer, Arizona State University

Lauren Buckner, Arizona State University

Alisa Hanson, Arizona State University

The community of the Mountain Lake Colloquium has long been committed to diversity, equity and social justice in its discussions, whether at the gathering or in the publications and presentations that thread between and follow the biennial events. In this presentation we complicated the question of strivings toward socially conscious music teacher preparation by witnessing the potentials and problems of our practice. In this presentation, we make evident the tensions, the false binaries, and the critical pedagogy that occurred in the remaining weeks of the semester, and reveal the socially conscious becomings that emerged in practice and in the theorizing of all of us.

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

7:00–7:50 p.m. Technology Engagement Sessions

BALLROOM

Life on Mars: A Collaborative Music Design Project

Jody Stark, University of Manitoba, Canada

Gaja Maffezzolli, Conservatoire de Montbeliard, France (unable to attend)

In this session, we will share our experience exploring sound design with children through a project entitled Life on Mars. Participants will be introduced to each of the iPad applications used in designing sounds and music for this project, and we will also share our process, possible extensions and adaptations, and discuss the potential of design thinking in music education

contexts. Participants will be introduced to iDensity, a granular synthesizer, DM1, a drum machine app, the keyboard function of Garageband, and Fonofone, a new Canadian app with a simple graphic interface designed for children to explore music by manipulating sound. If possible, participants should bring an iPad and download these apps ahead of time to make the most of the opportunity to explore.

CASCADE ROOM

Finger Drumming + Digital Badges: Broadening Pre-Service Educators' Musical Skills and Concepts of Music Learning and Teaching

Russell Biczó, Arizona State University

Josiel Perez, Arizona State University

In this session, participants will play with music by finger drumming, a musical practice common in electronic music creation and performance. Participants will gain experience, build confidence, and develop skills with finger drumming and related technology. Our exploration of finger drumming will occur through the online platform, Melodics, which applies aspects of gamification and digital badges. We will explore the potential of combining aspects of finger drumming and game-based learning in both music teacher education and K–12 or community music learning and teaching settings. Related themes include the possibilities of interactive music learning platform, engaging in self-assessment through achieving digital badges, and individual growth and learning within group settings. Including games in music education can “tailor [the] progression [of a learner] on an individual basis, keeping [learners] at a particular level until they have demonstrated the requisite mastery [of a skill]...” (Hanus, 2017, p. 153). In the context of this conference technology interaction and related teacher education program applications, learners can gain skills, earn digital badges and represent skills mastered through a type of digital credentialing system (Grant, 2015). Through engaging in our session, participants will perform beats indicative of electronic music, Hip Hop, and related genres, build performance skills as digital producers/musicians, and work towards achieving digital badges. These experiences will also provide a context to discuss related application in music teacher education settings.

MARY'S BARN

Iconic Notation, Tablature, and Gamified Learning in Popular Music Education

Matthew Clauhs, Ithaca College

Many musicians of popular music styles use iconic notation and tablature to express songs in a written form. This session explores these notation systems through hands-on gamified learning experiences used in undergraduate music education courses and secondary general music student teaching settings. Participants in this interactive session will use mobile devices to decode, perform, and compose in popular music styles, and consider strategies for implementing these practices in their music education programs.

8:00–9:30 p.m. Active Sessions (Ballroom)

BALLROOM

Beginning Ukulele: Combining Formal and Informal Music Learning Approaches with Ukulele at the Collegiate Level

Jacqueline J. R. Secoy, Longwood University

When students enter college, those who are interested in being musical are typically offered the

traditional music-making courses of choir, band, and orchestra. The absence of a variety of available options can limit students' ability to be musical while in college, find new musical resources, be part of a musical network, or be a lifelong music learner. In addition, as popular music has become the fabric of the musical world in which students participate on a daily basis, students are interested in learning skills and instruments that can help them make their favorite music. In order to expand the musical offerings available to music and non-music majors at the collegiate level, and incorporate current musical genres in the curriculum, I teach a one-credit course called Beginning Ukulele, which is open to students of any major, any grade level, and of any musical level from beginner to advanced. The approach to teaching ukulele and singing in this course is a combination of formal and informal music learning approaches. In this teaching workshop, I will discuss the course format, share student feedback, teach basic ukulele playing skills, and facilitate the group arranging process that students of this course experience. Conference participants should plan to bring a ukulele as singing and playing the ukulele will be part of this workshop.

Uke Can, I Can, We Can: Using the Ukulele to Create Community, Build Advocates, and Foster Arts Integration

Rob Lyda, Auburn University

Becky Halliday, University of Montevallo

According to the National Association of Music Merchants, around 1.7 million ukuleles were sold in the United States in 2017 (Statista, 2018). The rise in the popularity of ukulele has spawned community groups and countless YouTube play-alongs, and has led to its integration in general music methods courses and curricula for K–12 music classrooms. Why has the ukulele gained such a following and what further potential could this four-string wonder offer music education? A portion of this session will explore the lived music making experiences of adults that participate in varying models of community ukulele groups. Some are members of an after-school ukulele club for teachers that is led by the school's music specialist. We will examine how these teachers have become advocates for the school music program, working to integrate arts experiences for their students. Another group of adults are members of community ukulele groups. Through their words, we explore how their personal musicianship and sense of musical community are developing, thus increasing their motivation to participate in lifelong music experiences and to advocate for music education. Future directions for study will be discussed. In addition, we will examine the music educator's role as facilitator and/or participant in community ukulele groups. Suggestions for implementation and current practices will be demonstrated and discussed. Attendees are encouraged to bring their ukuleles for an interactive examination of community and online ukulele resources.

CASCADE ROOM

Teaching Musical Concepts through Hip-Hop Rhythms, Drumming, and Music

Rachel N. Brashier, Rowan University

Adrian D. Barnes, Rowan University

Musical concepts can be both taught and assessed through many kinds of informal music learning. In this session, we plan to share our pedagogical approach to teaching musical concepts through drumming and movement, focused around the hip-hop rhythms that are already known by most students (especially in urban settings) and function as today's folk music. This session will give a brief background of how we approach teaching this concept (both to P–12 students in public schools and to pre-service music teachers at the collegiate level)

before engaging in a session filled with drumming, movement, and singing so that participants can engage in this informal musicking process as a community of learners. In this way, we hope to provide some new avenues through which to teach and assess informal music learning in public school settings. Participants will leave with a resource list of available websites, technology, and music used within the session.

GILES ROOM

Ready to Teach! Preparing Preservice Teachers for Future Success

Julie Scott, Southern Methodist University

Adrienne Conklin, Hyer Elementary School

Joseph Whitenton, Southern Methodist University

The relationships between college professor, cooperating teacher, and student teacher are of great importance in the preparation of future educators. Good communication, planning, and collaboration can create an optimal experience for the success of preservice teachers. Scott, Conklin, and Whitenton will discuss the model they have developed to prepare preservice teachers for success as student teachers and as first-year music educators.

MARY'S BARN

Bomba and Plena: The Drum Music of Puerto Rico

Sandra Sanchez Adorno, Florida International University

Vimari Colon-Leon, Bridgewater College

This session will introduce World Music Pedagogy through the discovery of two signature genres of Puerto Rican music, the bomba and the plena, and how they can be introduced using instruments found in the general music classroom. Come ready to sing, dance, and play!



May 21, Tuesday

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

Becoming the Futures of General Music

Janet Revell Barrett, University of Illinois at Urbana-Champaign

9:30–10:45 a.m. Simultaneous Sessions

BALLROOM

Incorporating Universal Design for Learning in Music with Students of All Abilities

Amanda R. Draper, Northwestern University

Sarah J. Bartolome, Northwestern University

This session will explore the theory and practice of the Universal Design for Learning (UDL) framework and how the UDL approach might be integrated into both general music classes and general music methods courses. The UDL framework will be introduced and examined as an effective way to meet the needs of both typically developing students and students with exceptionalities present in these settings. We will discuss specific examples of the ways UDL implementation allows educators to prepare environments, curriculum and instruction, and assessments that are accessible and inclusive. The discussion will also extend to ways general methods teachers might implement UDL in the context of higher education, exploring powerful ways to not only teach about UDL in the classroom, but also to model the UDL framework in action.

Creating Gender Inclusive Elementary General Music Classrooms

Julie K. Bannerman, University of Alabama, Tuscaloosa

Janet R. Barrett, University of Illinois at Urbana-Champaign

What would a gender inclusive elementary general music classroom look like? This is the central question that this session explores. We draw upon scholarship in music education and general education to illustrate a gender inclusive framework within the elementary general music context.

How to Include Inclusion in General Music Methods Courses

Kimberly McCord, Central Connecticut State University

Many of our programs require a special education course for our music education students. How often have you heard the students complain about the course no relating to music education? Are your students prepared to plan, instruct, and assess children with disabilities in inclusive and self-contained music classes? You can help to provide some important strategies for inclusion of children disabilities without adding additional assignments or readings.

CASCADE ROOM

Reflections and Future Directions: Preparing Music Educators to Teach Children from Birth through Elementary School

Mara E. Culp, Eastman School of Music, University of Rochester

Karen Salvador, University of Michigan-Flint

Although most music teacher candidates begin their university studies planning to teach secondary ensembles (Rickels et al., 2013), most will ultimately be certified to teach younger children (see May et al., 2017) and may be called to do so (e.g., Robinson, 2010; Shouldice, 2013). Because young children's learning needs differ from older students (NAEYC, 2009), it is important to understand how music teacher candidates are prepared to teach young children. Therefore, we completed a study that examined how music teacher education programs prepare preservice music educators to teach music to children from birth through elementary school. Interactive discussion will be integral to this session. After we briefly describe results from the survey, we will encourage attendees to share previous and current practices and

resources. We will ask participants in advance to bring syllabi, favorite activities, and suggestions for fieldwork, to the session. Situating the discussion within the current research, presenters will critically examine examples from their own practice and experiences.

Self-examination: A Reggio Emilia-inspired Learning Community of General Music Methods Teachers

H. Ellie Falter, Drake University

Angela Munroe, West Virginia University

Heather Waters, Adelphi University

Over the course of a semester, Falter acted as pedagogical coordinator (pedagogista in Italian) for regular video conference meetings in which Munroe and Waters shared artifacts of students' music education class experiences and learning. These meetings were grounded in the process of pedagogical documentation as developed in the Reggio Emilia approach, a process intended to critically analyze teaching practices and make learning visible. The presenters analyzed and will share findings through multiple of the hundred languages, many of which are arts-based. Implications and considerations will be drawn from this instrumental case study to support discussion on creating similar collaborative working groups among general music methods instructors.

Use of the Tactile Sense in Childrens' Music Instruction: A Retrospective Look at Principles Adopted by Early Dalcroze-Trained Instructors

Bonnie Schaffhauser Jacobi, Colorado State University

For Dalcroze, music was something that is felt and developed through the human body. In light of skepticisms today about children touching one another in the music classroom, it is insightful to look at historical purposes and examples of tactile learning in music. This paper examines writings and sketches of group activities detailed by early Dalcroze-trained instructors that develop social integration and music skills through tactile learning, such as: conducting, improvisation, memorization, literacy, orchestration using non-pitched percussion instruments, and understanding of form and design.

GILES ROOM

Music Education in Rural Schools: Present Conditions, Future Directions

Laura Artesani, University of Maine

How can we prepare our preservice teachers for the rewards and challenges of teaching in rural areas? What do music educators in rural schools have to say about their jobs? To gather information on this topic, a survey was given to music education alumni from the University of Maine who are currently teaching in towns with a population of 3000 or less. The results were both predictable and surprising! Issues of concern, creative solutions, success stories, and strategies for incorporating this topic into general music methods courses will be shared in this session.

Imagining the Future: Fertile Ground for Middle School General Music

Stephanie Cronenberg, Rutgers University

*In her 2001 book *Variations on a Blue Guitar*, Maxine Greene called for educators to use their imaginations to consider new possibilities for teaching and learning. This presentation responds to that call by presenting a new framework for curriculum and pedagogy in middle school general music with the hope that its use will cultivate fertile ground for music learning.*

Blended Modes and Community Perspectives: Shaping Future Possibilities for Music Educators

Shelley Griffin, Brock University

Kari-Lynn Winters, Brock University

Linda Ismailos, Brock University

Through the combined expertise of professional musicians/private string music teachers, teacher educators, young musicians (age 5–16) and their parents, this collaborative research study explores the interplays of blended modes—stringed instruments, theatre, artistic journals, children’s literature, and digital media. Specifically, we inquire into how these forms of meaning making, alongside community perspectives, have the potential to inform future pedagogical innovation in music education. Initial findings demonstrate that musical learning may be seen as a continuum as opposed to a dichotomy of modes. Future practices in community-based musical training and within school music education can benefit from assembling modes of meaning-making. Additionally, our findings highlight that music educators may benefit from an integration of incorporating the perspectives of community members and parents. Finally, knowledge gained can help shape possible community music program development and holds the potential to inform future pedagogies for schooled music curricula.

MARY’S BARN

Where the Wild Things Are: Music Education and the Innate Creativity of Children

Ruth Gurgel, Kansas State University

Vibha Jani, Kansas State University

Debating the purpose of formal education in the past, proponents might argue that education prepares moral citizens or workers for the workforce. Current education models often encourage the development of skills such as time management and following directions in compartmentalized learning segments known as class periods. Music classes delve into an art form, but within current contexts it can be difficult to structure and encourage creative work. What would it take for a possible future in which students expect to creatively interpret or compose the music they make, the choices they follow, and the relationships they form? How might deeper support for creativity happen? This session describes a collaboration between professors, teachers, college students, and high school students in a large city school district in the fields of architecture, music, education and engineering. When we examine design processes in architecture to rethink physical learning spaces and pedagogies, new iterations of educational spaces emerge with the potential to support the human desire and capacity to create with both an empathy for others and a strong sense of self activation.

A Wildflower Takes Root in Memphis: The Adaptation of Orff Schulwerk to Memphis

Heather Klossner, University of Memphis

In 1968, two music educators, neither with experience teaching young children, brought Orff Schulwerk to Memphis, thereby affecting music education in the city for generations. In this session I trace and examine the evolution Orff Schulwerk as it was adapted to the Memphis music education community between 1968–72. Orff Schulwerk was introduced to Memphis in a time of racial strife as the city tried to heal following the assassination of Martin Luther King Jr. Attempts at school desegregation lead to the mass exodus of 20,000 white children from Memphis City Schools between 1968–72. I focus on the effects of social change on this curricular adaptation, providing musical examples and video interviews. A culture of collaboration

allowed Memphis Orff music educators to work together and support one another as they adopted and adapted Orff Schulwerk to the city of Memphis. Memphis music teachers were empowered by the creative possibilities Orff Schulwerk offered them which encouraged them to compose and arrange music to meet the needs of their students. Equity and equality were reinforced in music classrooms of Memphis both through the Orff Schulwerk philosophy of music experience for all and through equal access to instruments and materials in all Memphis City Schools. Memphis Orff music teachers developed a deep commitment to Orff Schulwerk through the high expectations coupled with support of Nancy Ferguson and Konnie Koonce (Saliba)--a commitment which continues to this day in the city schools of Memphis.

Orff Schulwerk and Critical Pedagogy for Preservice Educators

Ian Cicco, Indiana University

Orff Schulwerk and Abrahams' (2005) Critical Pedagogy for Music Education (CPME) were conceived within different social and historical contexts, but consider the possibilities for preservice educators if they were to discover the similarities between the two. The collaborative aspects of each approach may serve different purposes, but the idea of each operating to support one another has not been widely explored. I propose that preservice educators may discover intersecting ideas between Orff Schulwerk and CPME that they can apply in their future teachings.

10:45–11:00 a.m. Break

11:00–11:30 a.m. Plenary Session (Ballroom)

Imagining Possibilities: Speculative Futures, Curricular Inquiry, and Music Learning and Teaching

Evan Tobias, Arizona State University

In this presentation I make a case for combining futures thinking and curricular inquiry as a means for imagining possibilities for music learning and teaching. More specifically I propose creating and engaging with speculative fictions, stories of what could be to wrestle with contemporary and future issues (Milkoreit, Martinez, & Eschrich, 2016; von Stackelberg & McDowell, 2015) and aspects of curriculum. Furthermore, I suggest that engaging with speculative fictions specific to music learning and teaching can help music educators be flexible, responsive, and proactive in relation to possible futures we may experience. After detailing aspects of futures studies and futures thinking (Marien, 2010; Sardar, 2010), I will share examples of speculative fictions of music learning and teaching. I will then invite attendees to collaborate on teasing out curricular issues embedded in or suggested by the fictions and facilitate related dialogue. Along with discussing curricular issues helpful for expanding from what is in music education, we will share perspectives on hopes, fears, and possibilities we imagine for the future of music learning and teaching catalyzed by the fictions.

11:30–11:45 a.m. Break

Tuesday Afternoon

11:45–1:00 p.m. Lunch and Lunchtime Conversations
Martina Miranda, Coordinator

Preparing Preservice Music Teachers to Teach Songs to Elementary-Age Learners

Mara E. Culp, Eastman School of Music

This session will focus on how music teacher educators prepare preservice music teachers to teach songs to elementary-age learners. Through active sharing and discussion, attendees will gain additional skills and knowledge to help preservice music teachers develop important competencies for teaching songs to elementary-age learners.

Learning to Teach "Real" Kids: Establishing a Teaching Lab as Part of an Elementary Music Methods Course

Taryn Raschdorf, Old Dominion University

This conversation is open to those who either have started, participated in, or are interested in creating a teaching lab as part of their elementary methods course. This session is based on the experiences of my K-3 elementary students and undergraduate pre-service music teachers as they engaged in musical learning and teaching for one semester.

Yes, They Get It! Musical Expression in Students with Autism

Amalia Allan, Florida State University

Have you ever experienced the pleasant surprise of an autistic student doing something amazing in music class when all along you wondered if they were even listening? What about that autistic student with the lovely singing voice, fantastic tonal memory, or rhythmic accuracy? Are these students capable of musical expression like other students? This discussion will center on your stories and understanding these students' musical strengths and needs. Research will be presented and the focus of the conversation will be on facilitating musical expression in students with autism.

What Can We Learn Across Cultures, Professions, and Institutions about Dispositional "Best Practices" for the 21st Century?

Linda M. Berger, St. Olaf College

Catherine Schmidt, Winona State University

A recent trip to Finland and conversations in the US across "helping professions" has produced interesting data. What have we learned? Come and join the conversation!

What Is "Innovation" in a Music Education Degree?

Stephanie Standerfer, Shenandoah University

The term "innovation" has become prevalent in high education and a favorite for many administrators. The term, however, does not equate to change. Innovation needs to make the situation, product, or idea better (Couros, 2015). What does innovation mean in terms of undergraduate music education programs? This round table topic centers on new and different ways we design and deliver music education programs in higher education. Ideas may relate to curriculum, instructional delivery, or facilities. Technology, extended internships, and

partnerships are but a few areas that surface in the literature. These and other ideas will be shared, and participants will be encouraged to brainstorm ways to make them better, to create or re-create innovative ideas as well as discuss what innovation means in our field.

Building Relationships with Cooperating Teachers

Megan M. Sheridan, University of Florida

In this lunchtime discussion, we will discuss and share how we, as members of the higher education community, establish, build, and nurture relationships with cooperating teachers in our local schools. We will also share the challenges we face with the hope of being able to help each other find solutions.

Best Practices for Teaching Early Childhood Music Methods Courses for Non-Majors

Jennifer Vannatta-Hall, Middle Tennessee State University

What does the latest research tell us about music training for non-music majors? We will apply research-based best practices and share ideas for developing non-majors' confidence and competence to teach music.

1:00–1:50 p.m. Keynote Address – Active (Ballroom)

Imagining Possible Futures

Bryan Powell, Montclair State University

1:50–2:00 p.m. Break

2:00–3:40 p.m. Simultaneous Sessions

BALLROOM

Encouraging Social Music Making in Music Education Students

Ann Harrington, Ball State University

This submission documents the on-going development of a course project that is intended to celebrate social music making. The project served as an alternative to a traditional playing test, encouraged social music making, and incorporated some opportunities for student choice. To complete the project, students were required to submit videoed performances of four or five songs that were sung with at least two other people. They were also required to accompany themselves by playing ukulele while singing their selected songs. Specific instructions for filming were also supplied to ensure submissions provided sufficient information for skill assessments. One additional guideline required the students to complete this project outside of the school of music buildings. Many chose dorm rooms, houses, apartments. Family members and roommates were included in the performances with varying degrees of advanced notice. Other students chose public places and performed for passersby. The performances were videoed and shared with the course instructors. Videoed performances were assessed for accurate performance of chords while playing the ukulele, accurate pitches while singing, and the overall musicality of the performances.

Reconsidering General Music Teaching through the Affordances of the Hundred Languages

H. Ellie Falter, Drake University

Loris Malaguzzi, founder of the Reggio Emilia approach (REA), coined the term the “hundred languages” as a way of diversifying educators’ perception of the symbolic systems children use. Different languages support understanding or communication through lenses with unique affordances. This session will begin with an historical overview of the hundred languages. Related research on the connection between music and the REA will be used as a springboard to consider application of the hundred languages in general music teaching and general music methods teaching.

What Every Elementary General Music Educator Can Learn from James Brown

Tiger Robison, University of Wyoming

This participatory session is about transferring cultural icon and the most sampled artist of all time James Brown’s “grooves” and creative approaches into infectious ostinati and improvisation constructs for the general music educator. For those unfamiliar with Mr. Brown’s work, I will precede the workshop briefly with findings from a content analysis of all publicly available interviews with Mr. Brown and those who knew him. In that study, through three rounds of coding, there were five emergent themes with narrative descriptions: Grit, social activism, joy, redemption, and intensity.

What Music Education Must Become, According to Otto Rudolph Ortmann

David J. Gonzol, Shepherd University

In 1922, Otto Rudolph Ortmann became the first to publish what we now regard as an accurate physics of sound--and music. That is, it has frequency, intensity, and (too overlooked in the past) duration. But in 1927, he added to this what seems the first theory of music cognition: We sense sound, but then learn to perceive patterns of sounds, and then learn to imagine patterns we are about to perceive. The implications for music education are many and important. For one, Ortmann’s findings support our increasing use of active music education, that is, students making music in addition to listening to it, as in, for example, Dalcroze, Kodály, and Orff-Schulwerk. In this lecture, we will briefly recount the story of Ortmann’s groundbreaking research but spend most of the time examining how music education ought to be--and what it can become.

CASCADE ROOM

Imagining Future Selves: Hope, Fear, and Possibility

Tim Nowak, Arizona State University

In this presentation, we will follow the emerging selves of two first-year elementary music teachers. In conjunction with their stories, we will explore resonances and tensions between the possible selves framework (Markus & Nurius, 1986) and the concerns model (Fuller & Bown, 1975) as expanded into hopes and fears by Conway and Clark (2003). The presentation will end with a discussion of the theoretical implications for music teacher educators and music teacher education.

An Examination of Coping Strategies for Stress of Eight Undergraduate Music Education Students

Michelle McConkey, California State University, Chico

Christa Kuebel, University of Central Arkansas

The ages of 18-24 (undergraduate years) have been identified as times of high stress and a

common time for mental health symptoms to emerge. Undergraduate music education majors face unique stressors in addition to those of the average student: performance anxiety, feelings of isolation when practicing, teaching & leading to name a few. This study examined the strategies that music education students implemented to cope with stress during an academic semester. The research explored how emotional competency skills were manifested within the stress management strategies used and also aims to gather information on how to support undergraduate music education students' overall wellbeing.

Wellness for the Music Educator and Student

Sarah Inendino, University of Michigan

The session examines a holistic approach to wellness that can be used by music educators and students. The session will begin by introducing the many facets of wellness that contribute to our overall personal well-being. The session is designed to not only bring awareness to the importance of personal well-being but also provide strategies and resources. The various resources will be demonstrated with participants along with practical applications to the classroom. In addition, the presenter is a certified yoga instructor and participants will have the opportunity to take part in movement activities, breath exercises, and join in a guided meditation. The session will conclude with a personal reflection on the participant's own level of personal wellness and balance.

"I Used to Play": Music Connections of Children Experiencing Homelessness

Corrie Box Mitchell, Arizona State University

Over a million children in America experience homelessness and severed connections in their lives every year. This session will explore lived music experiences of children who reside in a family shelter through the lens of Bronfenbrenner's Ecological Systems Theory. Come and listen to the voices of John Cena, Wild Fire, and Fire Star and consider ways that music educators can prevent the loss of music connections due to housing instability.

GILES ROOM

Improving Music Skills of Nonmusic Education Majors: A Pilot Study of Video Practice Logs Versus Paper Practice Logs

Kateri Miller, University of Kentucky

The purpose of this study was to investigate the improvement of nonmusic education majors' music skills through an assessment based on the type of practice log used. Participants (N=18) were nonmusic education majors enrolled in a music methods course designed for nonmajors. This pilot study assessed the improvement of ukulele playing skill through a contingent practice routine of 30 minutes per week reported either through a video practice log (VPL) or a paper practice log (PPL). All participants recorded a video of a weekly assessment to be reviewed and scored by the researcher. Results using a mixed repeated measures ANOVA indicated no significant difference between groups (VPL or PPL) or within the groups in ukulele assessment scores.

Preparing Students for Teacher Performance Assessments: Implications for Music Methods Coursework

Ellen B. Koziel, Rhodes College

The presenter will share the results of a qualitative study comprised of semi-structured interviews of twelve music education teacher trainers from the state of Tennessee. The

respondents offered practical advice for including aspects of Teacher Performance Assessments (specifically the edTPA) in undergraduate coursework leading up to the student teaching experience.

Practical and critical perspectives on edTPA: Are we having the right conversation?

Susan W. Mills, Appalachian State University

Karen S. Thomas, Appalachian State University

This session will involve an engaging conversation between the authors as well as the audience, providing practical and critical perspectives on the edTPA and the future of teacher preparation programs.

The Future is Present: The edTPA as a Catalyst for Reinvigoration and Reaffirmation

Emmett O'Leary, Crane School of Music, SUNY-Potsdam

Mark Robin Campbell, Crane School of Music, SUNY-Potsdam

This session explores how the edTPA has become an opportunity to examine critically and strengthen components of our music teacher education program at SUNY-Potsdam. Common connections across degree programs and tracks, substantive integration of theory /practice within the curriculum, and reinvigorated relationships with student teaching mentors and supervisors are shared.

MARY'S BARN

Connecting to the Current K-12 Community: Music Teacher Educators as Local Professional Development Advocates

Donna Gallo, University of Illinois at Urbana-Champaign

This presentation highlights a mutually beneficial university-public school partnership through the formation of district-provided collaborative PD. The district music administrator and inservice teacher participants' perspectives on experimenting with new ideas through analyzing classroom videos of music composition projects will be shared.

General Music Education in the University Music Curriculum: Building a Future of Acceptance and Interest

Sarah H. Watts, Penn State University

Ann C. Clements, Penn State University

This paper highlights the experiences of two university music education faculty colleagues, specializing in elementary and secondary general music, and their mission to more fully integrate awareness of general music as a career path into the daily consciousness of their music department. Using Lewin/Schein's Change Theory, this study explores the ways in which general music is conceptualized as an entity and the shifts in institutional culture that give rise to acceptance of an interest in general music education methods instruction. Examination of shifts in institutional cultures may better equip university faculty to more effectively cultivate pre-service teachers' interest and enthusiasm in and for general music.

The following session receives 50 minutes:

Future Fictions of General Music Teacher Education

Isaac Bickmore, University of Central Missouri

Jesse Rathgeber, James Madison University

Ryan Bledsoe, Arizona State University

John Mills, Center for Fine and Performing Arts (CFPA) at Charles J. Colgan Sr. High School
Shawn Herrel, Summit Technology Academy and Baker University
She'Quawn Jones, University of Central Missouri
Sophia Kadi, James Madison University
Willis Landon, James Madison University
Zoe Hoopingarner, University of Central Missouri
Journey Smith, James Madison University
Jon Stapleton, Harrisonburg High School

In this session, we share future fictions of general music teacher education in order to both envision what could be and develop frames by which to consider the "present in the tense of the future anterior." These fictions were developed and will be presented by (A) two groups of secondary general music teachers and students with whom they work, (B) two groups of undergraduate students interested in music education, (C) a pair of community-based general music educators, and (D) a pair of university professors who teach general music methods courses. Each member of this project developed individual narrative sketches of the future they hope to see for general music education at the teacher education level and then synthesized their individual narratives with their group members to generate six composite future fictions.

3:45–5:00 p.m. Research Gallery (Ballroom, Cascade Room, Giles Room)

Culturally Responsive Curricular Collaborations

Raychl Smith, East Carolina University
Jordan Cartrette, East Carolina University
Emilee Manning, East Carolina University
Liz Camden, East Carolina University
Noelys Montilla, East Carolina University
Davis Martin, East Carolina University
Jordan Snow, East Carolina University

The purpose of this case study was to explore the perceptions of second graders and undergraduate music education majors as they worked together to redesign lessons from the Silver Burdett (2008) Making Music second grade curriculum to make content more relevant and culturally responsive to students' lives outside of the elementary music classroom.

Shaping our Knowledge with Shape Notes

Jason Jones, Eastman School of Music

The purpose of this ethnographic case study was to examine local Sacred Harp singers' emotions, habits, beliefs, and use of body and explore potential benefits for music education. Using observations, fieldnotes, interviews, and artifacts, I explore the habitus that shapes this 'hallow' square. Based on Cusick's (1974) theory of musical bodies, Mauss's (1973) definition of habitus, and Butler, (1990, 1993) concept of gender performance, I asked: a) How do singers use their bodies in and out of the "square?"; b) What are the power structures that exist in "the square?"; c) What can teacher educators learn from the "square?" Participants believed that they were a part of something larger than themselves and often sought opportunities to enrich their understanding of the history, distant and recent, of Sacred Harp. They also highlighted the transcendent connection to each other, the music, and the history. They believed that the iconic representation of notes, "the shapes," greatly helped their ability to focus on music making,

which they believe should be a priority in school music. They also believed that their ability to choose their level of participation plays a key role in their continuing participation. In general, they believed that their “indescribable” connection to the sound, music, and each other is what separates their school experience from their Sacred Harp experience.

"Talking about It Helps:" Using Stimulated Recall Conversations to Foster Self-Reflection

Angela Munroe, West Virginia University

Through observation and teaching experiences in a local elementary school, preservice teachers gain experience, knowledge, and begin to develop their identity as a general music teacher. While gaining teaching experience is essential to learning how to teach, experience alone is not enough (Berliner, 2008). Dewey (1933) emphasized that an educative experience must include reflection in order to create meaning from prior experiences. Through video-based reflection and dialogue, preservice teachers were able to engage in a deep level of reflection and set goals for improvement.

So, What Are You Up To?: A Survey Study of Early Career General Music Teacher's Present Teaching Contexts, Past Licensure Pathways, and Future Career Visions

Jesse Rathgeber, James Madison University

David Stringham, James Madison University

We present the findings of a survey of recent alumni (2010-2018) of our institution who identify as having taught or presently teaching general music. Participants reflected on (dis)connections among: (a) their past experiences on a specific licensure track, (b) their present teaching context, (c) future(s) they envision for themselves, and (d) recommendations for current and future music teacher education curricula. After presenting themes we uncovered in the data, we will share implications and facilitate discussion regarding what findings might mean for current and future (general) music teacher education.

Critical Border Crossing: Negotiating Contact Zones through Soundscape Composition

Kelly Bylica, Western University, London, Ontario

Borders are paradoxical. They can define spaces and topics that are safe and unsafe, distinguish us from them, and reify social norms and understandings. Yet, they also shape the ways in which we think, helping us to articulate our understandings of our world. Musical spaces can encourage us to challenge and question our borders in ways that promote fluid and permeable understandings. This poster explores a study that was grounded in critical and border crossing pedagogies and used design-based research and cross-case analysis to explore the ways in which a musical project might help students engage in border crossing. In this project, middle school music students used soundscape and digital mixing to ‘compose their world,’ engaging in creative, cultural production that responded to the question: How do I hear home?

Throughout the project, a multiplicity of possible border crossings were considered and often made porous. Themes related to artistic disposition, musical representation, independent and communal processes, and negotiation of space all emerged. Reflecting on the possibilities and limitations of this project, this poster will explore these themes, questions raised, and consider how curricular engagements in middle school general music may create critical spaces to challenge musical and social narratives, hear and value a variety of voices, explore positionalities, and connect the music classroom with the larger social world.

An Academia Support Group: Peer-mentoring for Doctoral Students and Early-career Faculty in Music Education

Christa Kuebel, University of Central Arkansas

Christina Svec, Iowa State University

Heather Waters, Adelphi University

H. Ellie Falter, Drake University

At Mountain Lake 2017, a peer-mentoring community was formed among four conference participants. Over the course of the 2017–2018 academic year, group members participated in weekly conference calls to discuss components of academic life as well as personal celebrations and challenges related to our chosen careers. We will share implications for music faculty and music teacher educators, resources developed among the group, and suggestions for support and development in mentoring relationships.

Navigating Identities: The Musical Lives of Four Second-Generation Immigrant Children in Miami, Florida

Sandra Sanchez Adorno, Florida International University

This session presents a collective case study focused on the home musical lives of four second-generation children in Miami, Florida, USA to gain greater insight into music's meaning in their lives and the role it plays in the negotiation and construction of their identities. Findings provide insight into the meaning and value of their experiences as well as the ways they explored and expressed their musical and cultural (i.e., youth, ethnic, gender) identities. Implications for music teaching and research will be discussed.

World Musics and the National Core Arts Standards for General Music

Hyesoo Yoo, Virginia Tech

The session will provide music teachers with in-depth world music lessons that involve performing, creating, responding to music, and connecting. In the “performing” portion of the presentation, participants will learn a variety of vocal techniques from different cultures. Additionally, digital music applications (“world musical instrument apps”) will be introduced to participants. In the “creating” portion, participants will experience creative activities by using musical elements such as certain aspects of melodic modes and patterns, rhythms, and meters in traditional styles. The “responding” portion includes how to design lessons regarding listening activities and evaluating non-Western music. The “connecting” portion consists of three parts: (a) integrating world musics with culture and history, (b) different audience behaviors associated with world musics, and (c) incorporating culturally diverse musics into other subjects.

Starting an Early Childhood Music Program on Campus: An Ethnographic Study

Tiger Robison, University of Wyoming

This researcher started the first music program at an early care and education center (ECEC) on a Western university campus in part by winning a generous, competitive grant. This study is about the program's first year with diverse perspectives from teachers, caretakers, prekindergarten students, preservice teachers, and administrators. Please stop by for grant language, emergent themes, video data, advice about starting such a program from scratch, and more.

Differentiated Instruction for Diverse Learners in the Fifth Grade General Music Classroom Through the Lens of Culturally Responsive Pedagogy

Melissa Lloyd, University of Florida

Jasmine Hines, University of Florida

An original action research teaching project on differentiated instruction to meet the needs of diverse learners in a fifth-grade general music classroom gets reexamined two years later through the lens of culturally responsive pedagogy (CRP). Using the tenets of CRP aligned by Gloria Ladson-Billings, concepts of academic achievement, cultural competence, and socio-political critiques are explored by the researchers to gauge student self-efficacy in an inclusive music classroom.

Oso-Musical: Educational Opportunities for K-12 Students with Exceptionalities and University Students

Kelly Jo Hollingsworth, Baylor University

OsoMusical is a free, weekly, on-campus music class designed for community preK-12 students with exceptionalities led by a retired elementary music teacher and School of Music student volunteers. Program development, administration, benefits, and outcomes for the community, School of Music, participants, and university students will be shared.

Project-Based Learning, STEAM, and Beyond: Evolving Structures in Music Education

Abigail Van Klompenberg, Richland County School District 2, Columbia, SC

Donna Janowski, Fairfax County Public Schools, Alexandria, VA

How might students be enriched by a learning environment that includes more forms of musicking and different ways of thinking? In anticipation of future possibilities, two educators share their personal narratives of evolution and change.

Personal Knowing, Fostering Care, and the Affordances of the Role of Music Teacher: Three Elementary Music Teachers' Conceptions of Teaching Music

Jody Stark, University of Manitoba

The way that music teachers experience their work and what they believe about teaching and learning not only shapes their teaching practice, but also impacts their students' experiences of music and music learning. This poster reports on a collective case study that sought to better understand how three elementary music teachers experienced their work within the communities of practice in which they were situated. The question that guided the inquiry was: How do music teachers experience and understand the practice of teaching elementary music? Each case in this interpretive case study consisted of one elementary music teacher at a different career stage in a large Canadian public school board. Data consisted of transcripts from 5-6 semi-structured interviews, field notes from classroom observations, and Pre-Interview Activity (PIA) artifacts (Ellis, 2006). Participants each had a personal framing of teaching and learning that guided their work and all three framed their work through the lease of caring. They also experienced certain affordances that the role of music teacher provided in their school communities.

Sharing Diverse Preservice Music Education Experiences Using Video-chat: Extending Knowledge and Community

Christina Svec, Iowa State University

Jennifer Brimhall, formerly at Peabody Conservatory

Christian Schneiders, Iowa State University

Matthew Clauhs, Ithaca College

Our case study explored the effectiveness of an activity where music education students from different institutions engaged in video-chat interviews. We asked ourselves three questions, were the students' perspectives expanded, were the students' music education communities extended, and did the activity garner interest? Results were reviewed and discussed through the lens of three emerging themes.

Multigenerational Music-Making in the Elementary School

Becky Halliday, University of Montevallo

Rob Lyda, Auburn University

Elementary general music teachers have the unique opportunity to engage their school community in music-making by inviting teachers, administrators, and staff to participate in activities alongside their students. This study explored current examples of multigenerational music-making in the context of the school setting.

Stories of Cooperating Teachers: A Framework for Mentorship Success

Melissa J. Ryan, University of Miami

Several researchers and practitioners have examined the perspectives of experienced music teachers serving as mentors to beginning teachers, as well as the perceptions of teachers who are receiving support from mentors. However, the unique mentoring role of expert music teachers as mentors to student teachers in their commensurate field experience is one that requires further examination. These cooperating teachers (CTs) play an integral role in the growth and development of the student teachers (STs) as pre-professionals. This study aimed to qualitatively examine the experiences and perceptions of two expert CTs in the elementary general music classroom setting. Findings suggest that CTs' experiences are a useful lens through which other CTs, STs, teacher educators, and administrators can look in order to gain more understanding about their own experiences and how to improve upon the current CT/ST dynamic.

But Is He A Real Musician?: A Single Case Study of a Country Music Singer

Kateri Miller, University of Kentucky

The definition of musician is similar to the definitions of musicality, musical talent, and music ability (Boyle, 1992; Hallam & Prince, 2003; Lamont, 2002; McPherson, 1996; Simpson, 2004). The term musician includes anyone who makes music, regardless whether the person has learned music formally or informally, including reading or writing music using standard notation (Green, 2005). The purpose of this single case study was to examine the musical journey and the processes of learning music of a professional singer, guitarist, and songwriter who has had no formal guitar lessons or lessons on reading/writing music using standard notation. Data was collected through interviews, observations and documents from the participant. The examined literature and the results indicate that not being able to read music using staff notation does not make one any less of a musician, nor does it prevent one from

achieving a performance. Implications and future research for music education include broadening perspectives of the way children learn music, the role of music literacy in elementary general music and exploring the function and difference between music education and music instruction.

The Longfellow Partnership: Providing “Real World” Experiences for Pre-Service Music Educators

Sarah Burns, Augustana College

Through a collaborative partnership between Augustana College and Longfellow Liberal Arts Elementary School (both located in Rock Island, IL), music education students of the Augustana College Department of Music receive "real-world" experience in the elementary music classroom during their junior year, well in advance of student teaching. This session will outline the framework of this partnership through a description of projects and involvement Augustana music education students have with Longfellow students, interviews with the key administrators, and testimonials from music education students.

Investigating the Relevance of Music Integration: Perspectives of Elementary Music and Classroom Teachers

Kristin Harney, Montana State University

Daniel Johnson, University of North Carolina-Wilmington (unable to attend)

Amorette Languell, Northern Michigan University (unable to attend)

Since the 1990s, innovative educators have designed curricula integrating knowledge and activities from arts and non-arts subjects to address standards in those respective disciplines. Educators using such integrated arts curricula have documented enhanced student understanding and engagement, including significant gains in achievement, attitudes, attendance, and behavior. To investigate teachers' actual experience using this cooperative and inclusive approach to curriculum, we used a multiple case study design to explore elementary music and paired classroom teachers' perceptions regarding the relevance of music integration and practices of instructional quality in the elementary curriculum. The corresponding guiding questions were: 1) how do practicing elementary classroom teachers and paired elementary music teachers perceive the relevance of music integration in the non-arts curriculum; 2) how do elementary classroom teachers and elementary music teachers practice music integration in the non-arts curriculum; and 3) to what extent does quality of instruction align with the level of music integration in observed lessons.

Childhood, Church, and Everyday Life: Exploring Amish Music

James Eldreth, Penn State University

As one of the oldest intact cultures in our country, the history of the Amish is long and sacred. Amish communities typically have gatekeepers who seek to protect and preserve their way of life from intruders and outside influences. Little research can be found about the Amish, and very little of it focuses on the music of the Amish people. With access to members and former members of an Amish community in southwest Virginia who have ties to, and relatives in, Central Pennsylvania, this study explores what music is like in childhood, church, and everyday life for the Amish. Interviews, observations, audio recordings, pictures, and video recordings will be conducted in order to share the story of music in the Amish culture.

Exploring Elementary General Music Teachers' Reflective Strategies within a Teacher Collaboration Group: An Instrumental Case Study

Danielle M. Cullen, Downingtown Area School District

Previous researchers have documented how both students and teachers benefitted from engaging in reflective strategies. Researchers have learned reflection helps elementary-aged students make meaning from their learning and assists teachers in their decision-making process. The purpose of this instrumental case study was to describe the ways two elementary general music teachers participating in a teacher collaboration group (TCG) used reflective strategies in their classroom.

- 5:00 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-Along & Bring Your Instruments** (Ballroom)
Bring your voices, guitars, ukuleles, or other instruments for a group sing-along.



May 22, Wednesday

- 6:30 a.m.** **Nature/Fitness Walk** (Lobby)
Meet Buckey and Joan Boone for a morning walk.
- 7:00 a.m.** **Breakfast** (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)
- 9:00–9:45 a.m.** **Keynote Address – Panel** (Ballroom)
- Shaping the Future**
Facilitated by Bryan Powell, Montclair State University
- 9:45–10:45 a.m.** **Group Work (TBD)**
- 10:45–12:00 p.m.** **Final Session** (Ballroom)
- 12:00–1:00 p.m.** **Lunch** (Harvest Restaurant)

About Kim Sheridan



Kimberly Sheridan is an Associate Professor of Educational Psychology. She is also affiliated with the Learning Technologies and Research Methods programs and holds a joint appointment in the College of Visual and Performing Arts. She received her doctorate in Human Development and Psychology from Harvard University Graduate School of Education. She is a co-director of the Mason Arts Research Center (Mason ARC: <http://masonarc.gmu.edu>), a National Endowment of the Arts funded research lab.

Dr. Sheridan's research takes a sociocultural perspective on learning, with a particular focus on how this learning is situated in diverse and changing contexts with the advent of new digital technologies. She focuses in particular on creative production with technology and how technology can create innovative contexts of possibility for youth from traditionally underserved groups. She currently directs a study, *Making Connections Work*, funded by the Institute of Museum and Library Services which studies how partnerships between children's museums, public libraries and community professionals can be used to create new family learning contexts for hands-on making. Together with Dr. Abigail Konopasky, she studies how parents and children co-create and narrate making experiences. For 2012-2016, she co-led a collaborative project, *Learning in the Making: Studying and Designing Makerspaces*, funded by a National Science Foundation Cyberlearning grant. As Principal Investigator with Dr. Erica Halverson of University of Wisconsin-Madison, they conducted ethnographic studies of makerspaces, emergent spaces involved in creative production that often involve youth and adults combining art, engineering and digital technologies, to understand how these communities emerge, function and evolve to support learning. Building on this ethnographic work, Drs. Halverson and Sheridan, collaborate with the Children's Museum of Pittsburgh to conduct design experiments in the children's museum MAKESHOP: pittsburghkids.org/exhibits/makeshop. In her work as Co-Principal Investigator with Dr. Kevin Clark on the National Science Foundation grant, *Game Design through Mentoring and Collaboration* where youth aged 8-18 from the D.C. area learn computer modeling, animation and game design through a peer mentoring and teaching process, she looks at the learning involved in the integration of art, science and technology, and the social collaborative processes involved in peer mentoring in this context.

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, Raechel Kiefer, and staff, Mountain Lake Resort
Buckey and Joan Boone, nature guides
Janet Cape (webmaster)
James Eldreth (program assembly)
Stephanie Cronenberg (listserv manager)
Jeananne Nichols (immediate past listserv manager)
Diane Persellin
Janet Robbins
Jennifer Vannatta-Hall (registrar)
Martina Vasil (Newcomers Happy Hour; equipment coordinator)

We also thank those who reviewed the proposals for this colloquium: Amy Beegle, Vanessa Bond, Janet Cape, Donna Gallo, Ann Harrington, Martina Miranda, Bryan Nichols, Kathy Robinson, Sandy Stauffer, Katherine Strand, Jennifer Vannatta-Hall, Martina Vasil

About Our 2019 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.

Amalia Allan is a PhD student in Music Education at Florida State University. She taught elementary music in the Richardson Independent School District from 2010–2016. During the after-school hours, she taught private piano to students of different abilities, including students on the autism spectrum. In 2016–2017, Amalia taught music to children with autism at It's a Sensory World Academy in Dallas, a private school for children with sensory processing disorders. The primary focus of her studies is teaching students with special needs, and she hopes to make strides in research to better accommodate these special learners in music classes.

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 and at faculty and student recitals. Her work has been published in the *Journal for Music Teacher Education*, *The Orff Echo*, and *General Music Today*.

Julie Bannerman is a Visiting Assistant Professor in music education at the University of Alabama in Tuscaloosa, Alabama working in the area of general music.

Adrian Barnes began his teaching career in a Title I school in Bradenton, Florida (grades 6–8) as a band and orchestra director and an assistant director of marching band at Southeast High School working specifically with drum-line and front ensemble. Dr. Barnes has worked closely with students from historically marginalized communities, as well as students with special needs. He received his MEd from Florida State University, and his PhD from Texas Tech where he served as an instructor for the Texas Tech University String Project, and as a research assistant on a grant from the U.S. Department of Education for the purposes of establishing better relationships, and providing social capital to, African American/Blacks and Latinos of Mexican-origin within a historically disenfranchised section of Lubbock, Texas.

Janet Revell Barrett is the Marilyn Pfloderer Zimmerman Endowed Chair in Music Education at the University of Illinois at Urbana-Champaign, where she teaches courses in philosophy, research methods, music teacher education, and interdisciplinary approaches to the curriculum, and serves as editor of the *Bulletin of the Council for Research in Music Education*.

Sarah Bartolome is an Associate Professor of Music Education at Northwestern University. She has an interest in music and special education and has worked on research exploring private music instruction for students with disabilities.

Linda Berger, Ph.D., 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.

Isaac Bickmore is assistant professor of music education at the University of Central Missouri. He teaches elementary and secondary general music methods classes. He loves to write songs and play the ukulele. He lives with his wife Lesley and two beautiful boys William and Van in Warrensburg, Missouri.

Russell Biczko is a PhD student from Arizona State University. His previous experience includes

teaching at a secondary band and guitar program and has received a M.M. in Music Education. His current research interests are digital badges in a music education context and the barriers of using technology in music education.

Ryan Bledsoe is a music educator who has worked with infants through college students in Florida, Arizona, and Texas. Ryan researches and writes about creativity, music technology, and music making. She is the founder of the Duo Musical Playground which offers play- and maker-based music programs to children and adults in North Texas.

Vanessa L. Bond, Associate Professor of Music Education at University of Hartford's The Hartt School, specializes in general music education, choral music education, and world music pedagogy. Her research focuses on the musical lives of young children, culturally responsive pedagogy, choral experiences of underrepresented populations, and mentoring.

Corrie Box Mitchell previously taught classroom general music and co-directed the Hill Country Youth Chorus. She received her M.M.Ed in Music Education from Texas State University - San Marcos and is a doctoral candidate at Arizona State University. Corrie currently teaches general music for Fort Worth ISD. www.corriemitchell.com

Rachel Brashier taught K-12 music (general, vocal, and instrumental) full time in Chicago before obtaining Masters degrees in Musicology from Southern Illinois University Carbondale and in Ethnomusicology from the Eastman School of Music. She recently defended her PhD in Music Education at the Eastman School of Music and is currently doing research in the areas of music teacher identity development, informal music learning, and embodied musicking in communities of praxis.

Jennifer Brimhall is an active music education researcher focusing on sociological issues in music education including music identity among choristers and social influences within the practice of teaching music.

Lauren Buckner is a graduate of Lee University and PhD student at Arizona State University. Lauren conducts research on community music, focusing in particular on research in medical settings.

Sarah Burns, visiting assistant professor of music education (general music specialist) at Augustana College (IL), received her D.M.A. from Shenandoah University (VA). She has taught in both Tennessee and Illinois. Burns holds certification in both Kodály and Orff-Schulwerk with training in Dalcroze Eurhythmics, World Music Drumming, and Montessori education.

Kelly Bylica is a PhD candidate in music education at Western University in London, Ontario. Her research interests have developed from her experiences as a K-8 general and choral music educator in the Midwestern United States. Her work examines the potentials and limitations of critical and creative learning projects for incorporating multiple ways of knowing and understanding in music classrooms.

Liz Camden is a student at East Carolina University who is interested in culturally responsive teaching and course based undergraduate research experiences at East Carolina University and in the surrounding community.

Mark Robin Campbell is a professor of music education at the Crane School of Music, SUNY-Potsdam where he teaches courses in the graduate and undergraduate music education

curriculum.

Janet Cape is Associate Professor and Chair of Music Education at Westminster Choir College of Rider University where she teaches undergraduate and graduate courses in secondary general music and instrumental methods, and serves as a supervisor of student teachers. Before joining the Westminster Choir College faculty in September 2010, Dr. Cape taught middle and high school instrumental music in Winnipeg, Canada. She has also taught qualitative research methods and supervised pre-service teachers at Arizona State University.

Jordan Cartrette is a student at East Carolina University who is interested in culturally responsive teaching and course-based undergraduate research experiences at East Carolina University and in the surrounding community.

Ian Cicco is pursuing his Ph.D. in Music Education at Indiana University, where he serves as an Associate Instructor of music methods for elementary education majors. He recently completed his MM in Music Education from Boston University in 2018 and also graduated with a Bachelor of Music in Music Education from West Virginia University in 2012. Ian has completed Orff Levels I & II at the Eastman School of Music and holds his World Music Drumming Level I certification.

Matthew Clauhs is an Assistant Professor at Ithaca College where he teaches wind methods and modern band. His research on creativity and inclusion has been published in MEJ, Urban Education, JMTE, and Arts Education Policy Review. He serves on the editorial board of MEJ and chairs the NYSSMA Research Committee.

Ann Clements is an active researcher, musician, and pedagogue. In 2018 she was awarded the Penn State University Impact Award for innovative teaching for her work in artificial intelligence, virtual reality, and machine learning. Dr. Clements serves as the Director of the Center for Pedagogy in Arts and Design (<https://cpad.psu.edu/>), a cross disciplinary collaboration that fosters arts integration, pedagogy, and research approaches to disciplines outside the arts.

Native of Puerto Rico, **Vimari Colon-Leon** holds a Bachelor and Master degree in Music Education, an Artist Diploma in Flute Performance from the Puerto Rico Conservatory of Music, and a Ph.D. in Music Education from the University of Miami. Currently she is an Assistant Professor at Bridgewater College.

Adrienne Conklin teaches music at Hyer Elementary in Highland Park Independent School District in Dallas, TX. In 2010, she was recognized as a Highland Park ISD Teacher of the Year. Mrs. Conklin is certified in Orff Schulwerk and has completed one level of Kodály certification. She has partnered with SMU's Elementary Music Methods and Elementary Music Practicum classes for six years and has mentored student teachers from three universities.

Stephanie Cronenberg is an assistant professor at Rutgers University. 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 NIME.

Danielle M. Cullen, Ph.D., has been teaching elementary general music and chorus in the Downingtown Area School District since 2001. Danielle earned her undergraduate degree in music education, as well as her master's degree in music education with an emphasis in Kodály, from West Chester University. She recently earned her Ph.D. in music education from Temple University.

Mara E. Culp is Assistant Professor of Music Education at the Eastman School of Music. She has taught general, choral, and instrumental music in elementary, middle, and high school settings and has provided music for pre-kindergarten children. Her scholarly interests include music for exceptional children and young learners.

Diana R. Dansereau, PhD, focuses her scholarship on early childhood music education. She is an active conference presenter, has been published in national and international journals, is co-editor of *Pluralism in American Music Education Research* (Springer, 2018), and founding editor of the *International Journal of Music in Early Childhood* (Intellect, 2019).

Virginia Davis is Professor of Music Education at UTRGV. Her research interests include meaningful music education practices, secondary general music, and popular music education.

Chris Dillon is the music specialist at Athens-Chilesburg Elementary, doctoral candidate, and Dalcroze Instructor at the University of Kentucky.

Amanda Draper is a 4th year PhD Candidate at Northwestern University. She has an interest in music and special education and has worked on research exploring private music instruction for students with disabilities.

James Eldreth is pursuing a Ph.D. in Music Education at The Pennsylvania State University. He previously taught elementary music in Missouri and holds certificates in Orff-Schulwerk, World Music Drumming, Little Kids Rock, and Montessori Arts. He has presented nationally and internationally on jazz pedagogy in the elementary general music setting.

H. Ellie Falter teaches music education as an Assistant Professor at Drake University. Her research interests include young children's music exploring and learning in student agency-supportive environments, ways adults perceive and can support this music creation and development, and related music teacher education and music-related teacher education of generalist teachers.

Laura Ferguson, Ed.D., is an Associate Professor of Music and the Coordinator of Music Education at Indiana University of Pennsylvania. Dr. Ferguson is also an accomplished jazz vocalist and performs frequently in the Pittsburgh and Western Pennsylvania region.

David Gadberry is Director of Music Education at Minnesota State University, Mankato, where he teaches elementary and secondary general music methods.

Donna Gallo is an Assistant Professor of Music Education at the University of Illinois where she teaches courses on differentiating music instruction and elementary music. Donna's research is focused on teacher learning through PD, critical service-learning, and teacher attrition. Her research has been published in *JRME*, *BCRME*, and *RIME*.

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*.

David J. Gonzol has presented at OAKE and AOSA chapters and national conferences—twice at the Mountain Lake Colloquium. His research is published in *Philosophy of Music Education*

Review, Kodály Envoy, and The Mountain Lake Reader. In 2009, he was awarded Shepherd University's first-ever Distinguished Graduate Faculty Award.

Shelley M. Griffin, Associate Professor of 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.

Ruth Gurgel, assistant professor of Music Education, is a specialist in Elementary Music Education at KSU. Her research interests include methods for integrating culturally relevant pedagogy with music education to create challenging and engaging school music experiences for students.

Becky Halliday is an associate professor at the University of Montevallo. Prior to this appointment, she taught elementary general music in Georgia and Mississippi. In addition to her teaching responsibilities, she is the director of the UM Kodály Institute and chapter president of the Sweet Home Alabama Kodály Educators.

Alisa Hanson is an Arizona music educator and PhD student at Arizona State University. Her research is in teacher education and preparation for the profession.

Kristin Harney, Associate Professor of Music Education at Montana State University, teaches undergraduate and graduate level music methods, assessment, and interdisciplinary arts courses. Additionally, she serves as the President of the Montana Music Educators Association. Kristin received music education degrees from Boston University, the University of Minnesota, and Luther College.

Shawn Harrel teaches Digital Media Technology at Summit Technology Academy (STA) in Lee's Summit, MO. Shawn has a B.S. in music education from Missouri State, an M.A. in jazz studies from the University of North Texas and is pursuing an Ed. D. in instructional design and performance technology from Baker University.

Ann Harrington is an assistant professor of music education at Ball State University where she serves as the elementary music specialist. She teaches undergraduate and graduate courses in music education, and collaborates with her colleagues to offer community-based music making opportunities for adults.

BethAnn Hepburn, Kent State Ph.D. student, AOSA Endorsed Teacher Educator for Level I, Orff Curriculum, and Orff Master classes. General Music chair for OMEA. BethAnn is a professor for the General Music Methods courses at Kent State University. Co-author of Purposeful Pathways, Possibilities for the Elementary Music Classroom I-IV.

Donna Hewitt is Assistant Professor of Music Education at the University of Wisconsin-Parkside. Her research interests are popular music, professional development, culturally responsive teaching, and well-being.

Jasmine Hines is a doctoral Music Education student at the University of Florida, where she serves as graduate teaching assistant for undergraduate music education courses. Her research

interest areas include Culturally Responsive Pedagogy, Critical Race Theory, creativity in music, and the incorporation of music therapy techniques into inclusive general music classrooms.

Kelly Jo Hollingsworth holds degrees from the University of Mobile and Auburn University. She taught elementary music for 17 years in Alabama and is a three-time Teacher of the Year. Currently, she serves as an Assistant Professor of Music Education at Baylor University in Waco, Texas.

Alena Holmes is an associate professor and the Coordinator of Music Education at the University of Wisconsin-Whitewater. Her primary research areas include early childhood music education, multicultural music education, music education in Eastern Europe, world music, songwriting and popular music education. In addition to her research and teaching, Alena Holmes is a singer and songwriter performing in educational, professional, and community contexts throughout the U.S.

Zoe Hoopingartner is an elementary education major at the University of Central Missouri. She is from Blue Springs, Missouri, and plans to teach 1st through 6th grade and to put an emphasis on music in a regular elementary classroom setting. She enjoys playing ukulele and singing.

Sarah Inendino is a graduate of Northwestern University and Teachers College, Columbia University. She is a PhD student at the University of Michigan studying Music Education. Her specializations include Elementary General Music, Choral Music Education, and Voice Pedagogy. Sarah serves on the Illinois Music Education Association's General Music Divisionary Council.

Linda Ismailos, PhD candidate in Educational Studies, Brock University, St. Catharines, Ontario, Canada, has research interests in cognition and learning, development of student self-efficacy, and arts education. In addition, Linda teaches courses in Educational Psychology and Inclusive Education at Brock University.

Vibha Jani is an associate professor of Interior Architecture and Interior Design at KSU. She is trained as an architect, interior designer, painter, singer, and as a dancer and holds a graduate degree in Interior architecture and a bachelor's degree in Architecture.

Donna Janowski received her degrees in Music Education from Arizona State University. Ms. Janowski currently teaches orchestra for Fairfax County Public Schools.

Jason D. Jones is a doctoral student and teaching assistant at the Eastman School of Music, a choir teacher at Plank Road South Elementary, and curriculum consultant at Renaissance Academy for the Fine Arts in Rochester, NY. He earned Bachelor of Arts degrees and a Master of Education from Emory & Henry College in Emory, VA, a Master of Music in music education from the University of Texas at San Antonio, and is an alumnus of Teach For America-San Antonio. He has certification in Kodály and has extensive Dalcroze training from the American Eurhythmics Society.

She'Quawn Jones is from Cameron, Missouri. She is a music education major at the University of Central Missouri and she plans to teach elementary through high school band. She loves to take pictures, and she also loves to write short stories.

Sophia Kadi is a Sociology and Music Education double major at James Madison University in Harrisonburg, Virginia. She plays in several ensembles including Steel Band, Jazz Combo, Brass Band and the Marching Royal Dukes. She sees music as a way of understanding human beings and as an outlet to create social change.

Lauren Kapalka Richerme is assistant professor of music education at the Indiana University Jacobs School of Music, where she teaches undergraduate and graduate courses on music education foundations, philosophy, and sociology. She serves as co-facilitator for the SMTE Policy ASPA and as chair for the NAFME Philosophy SRIG.

Heather Klossner is Assistant Professor of Music Education at the University of Memphis where she oversees the Master of Music in Orff Schulwerk program and coordinates summer levels training. Prior to joining the faculty at UofM, she was a teaching assistant at the Eastman School of Music, where she taught graduate and undergraduate courses. Prior to doctoral work, Heather taught music in Texas.

Emilee Knell is an Adjunct Professor of music education at Brigham Young University, co-director of the BYU Young Musicians Academy, and music teacher at Timpanogos Elementary School.

Ellen Koziel, PhD, is director of the Rhodes College Women's Chorus. A former public school educator, she served on the development team for the Tennessee Fine Arts Teacher Evaluation Portfolio. She was awarded the Tennessee Music Education Association's "Hall of Fame Award" in the spring of 2017.

Christa Kuebel, assistant professor at University of Central Arkansas, specializes in early childhood and general music education. Her research interests include role of self-efficacy in the process of music teacher preparation and instrumentalists teaching elementary general music. She has taught general music, band, choir, and early childhood music.

Willis Landon is a Music Industry and Independent Scholars double major at James Madison University. He is a founding member of Gryzzle, a jazz/hip-hop fusion group. Willis is interested in music technology in general music education and tailoring curriculum for students looking for creative outlets outside of traditional western classical music ensembles.

Diane Lange is Professor of Music Education at The University of Texas at Arlington and teaches early childhood and elementary music education. She has published two books, a chapter, and several articles on combining Orff Schulwerk and Music Learning Theory, along with other articles on assessment and learning.

Terri Brown Lenzo is completing her fourth year as an assistant professor at Ohio Northern University. She teaches courses in music education, supervises student teachers, advises senior capstone research projects, and is the adviser for OCMEA. Her current research pertains to the self-directed musical behaviors of preschool children.

Melissa Lloyd is a doctoral Music Education student at the University of Florida, where she serves as graduate teaching assistant for undergraduate music education courses. Her research interest areas include Culturally Responsive Pedagogy, Critical Race Theory, creativity in music, and the incorporation of music therapy techniques into inclusive general music classrooms.

Rob Lyda is the music teacher at Cary Woods Elementary in Auburn, AL and an Instructor of Music at Auburn University. He serves as the Chair of NAFME's Council for General Music Education, Secretary of the Elementary Division and Advocacy Chair of the Alabama Music Educators Association, and is on the Alabama State Superintendent's Teacher Cabinet.

Gaja Maffezzoli is a composer and teacher at the Conservatoire de Montbéliard, France. She met

Jody Stark through a mutual colleague who brought them together for their project being presented at the 2019 Mountain Lake Colloquium.

Emilee Manning is a student at East Carolina University who is interested in culturally responsive teaching and course-based undergraduate research experiences at East Carolina University and in the surrounding community.

Davis Martin is a student at East Carolina University who is interested in culturally responsive teaching and course-based undergraduate research experiences at East Carolina University and in the surrounding community.

Marie McCarthy is a general music specialist and has taught courses on music in the elementary and secondary school, learning theories for the music teacher, music cultures in the classroom, research methods in music education, and music teacher education. She was on the music faculty of the University of Maryland from 1990 to 2006. A former public-school teacher in Ireland, she has received numerous awards, including a Fulbright Scholarship and an Outstanding Dissertation Award from the Council for Research in Music Education.

Michelle S. McConkey, Associate Professor of Music Education at California State University in Chico. Her research interest includes the music teacher's role as an emotional model in the emotional development of children.

Kimberly McCord is Professor Emeritus of Music Education at Illinois State University where she taught Special Music Education and General Music Methods. McCord was the founder of the Children with Exceptionalities SRIG and has published books and articles in the Special Music Education area.

Kateri (Kate) Miller is currently earning her Ph.D. from the University of Kentucky. She has over 17 years experience teaching children and adults and is certified in Orff, Kodály, and Dalcroze. She is past president of NDVC in Las Vegas and was registration chair for the 2015 AOSA National Conference.

John Mills teaches classes on piano, music technology, and jazz ensemble in the Center for Fine and Performing Arts (CFPA) at Charles J. Colgan, Sr. High School in Manassas, Virginia. These courses aim to prepare students for a life of music making and learning through inquiry and project-based lessons.

Susan W. Mills is Director of Music Education at Appalachian State University. Her career focuses on the development of accessible music education that is relevant, balanced, and inclusive of diverse musical and cultural traditions. Mills is a Fulbright scholar and specialist, and an American Council on Education "ACE" Fellow.

Martina Miranda is Associate Professor of Music Education at CU Boulder where she teaches elementary music methods, graduate courses in inclusive classrooms and historical research, and supervises student teachers.

Noelys Montilla is a student at East Carolina University who is interested in culturally responsive teaching and course based undergraduate research experiences at East Carolina University and in the surrounding community.

Angela Munroe is currently an Assistant Professor of Music Education at West Virginia

University where she teaches General Music Methods, Introduction to Music Education, Foundations of Music Education and Student Teaching Seminar. She has earned a PhD in Music Education from the University of Colorado Boulder, a Master's degree from Northwestern University and a Bachelor's degree in Music and Elementary Education from Western Michigan University.

Brittany Nixon May is an Assistant Professor of music education at Brigham Young University and co-director of the BYU Young Musicians Academy.

Tim Nowak is a Ph.D. candidate at Arizona State. His current research focuses on reconceptualizing music teacher identity, and he maintains an active clinician schedule. Tim taught orchestra students in Victor, NY, for eight years, earned his B.M. at Ithaca College, and his M.A. at the Eastman School of Music.

Emmett O'Leary is an Assistant Professor of music education at the Crane School of Music working in the areas of instrumental, general, and technology education.

Beatrice B. Olesko is an Assistant Professor of Music Education at Ithaca College, where she coordinates junior student teaching experiences and teaches elementary music methods. As a Ph.D. candidate at Kent State University, she is researching democratic teaching practices in music teacher education programs. Beatrice taught K-4 general music in Ohio prior to her appointment at Ithaca College.

Josiel Perez is a PhD student from Arizona State University. His previous experience is as a teaching artist, a professional jazz musician, and has received a M.M. in Film Scoring and M.A.T. Ed. His current research interests are the roles of Cuban teaching artists and their approaches to pedagogy.

Bryan Powell is an Assistant Professor of Music Education and Music Technology at Montclair State University. Bryan is the founding co-editor of Journal of Popular Music Education, and serves as the Executive Director of the Association for Popular Music Education. Bryan is the current Chair for the NAFME Popular Music Education SRIG.

Taryn Raschdorf is Assistant Professor of Music Education at Old Dominion University, where she teaches courses in elementary and secondary choral music education and serves as the advisor for the collegiate NAFME chapter. Dr. Raschdorf earned a PhD in music education from the University of Colorado, Boulder.

Jesse Rathgeber is Assistant Professor of Music and coordinates the Music and Human Services Minor at James Madison University. He facilitates pedagogy, curriculum, technology, and research courses. His scholarly interests include disability, creativity, and teacher education. He is dedicated to fostering human connection and mutual understanding in/through/around music.

Tiger Robison, Ph.D., is assistant professor of music education at the University of Wyoming where he teaches a wide range of courses in music education, aural skills, and world music. Tiger is a columnist for General Music Today and he has broad research interests in gender and undergraduate music education.

Michael Ruybalid is Assistant Professor of Music Education at the University of Montana, where he teaches methods courses to undergraduate music education and elementary education majors, teaches graduate coursework, and supervises student teachers.

Melissa Ryan is a vocalist and music educator. Over the past 11 years, she taught in Hawaii, China, Tennessee, and Miami in elementary and secondary settings. Melissa is currently earning a Ph.D. at the University of Miami. She is the instructor for elementary music methods courses at two different universities in the Miami area.

Karen Salvador is Associate Professor of Music at the University of Michigan-Flint, where she coordinates music teacher certification. Her research bridges music teacher education and instructional practices, focusing on increasing responsiveness and equity in music education. Previously, Dr. Salvador taught general music, choir, and drama in Michigan and New Zealand.

Sandra Sanchez Adorno is an assistant professor at Florida International University. Sandra has worked as a general music teacher in Florida and continues to serve as a workshop clinician for in- and pre-service music educators around the country. Her research interests include children's musical cultures and musical identity development and expression.

Bonnie Schaffhauser Jacobi is an elementary music specialist and teaches at Colorado State University as Associate Professor of Music Education. She is a Master Teaching Artist with the American Eurhythmics Society and directs the Colorado Kodaly Institute at Colorado State University.

Catherine Schmidt, Ph.D. 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 Winona, Minnesota.

Christian Schneiders is a choral music education student and undergraduate research assistant at Iowa State University.

Julie Scott is Professor of Practice and Co-Chair of Music Education at Southern Methodist University in Dallas, TX. Prior to teaching at the college level, Dr. Scott taught elementary music and choir in Texas schools for over 20 years. She has presented over 200 conference sessions and workshops throughout the US and at conferences and teaching venues in Germany, Scotland, Greece, Australia, China, Italy, and Thailand.

Jacqueline J. R. Secoy is an Assistant Professor of Music Education at Longwood University. She holds a BM in music education from Bowling Green State University, a MM in music education with an emphasis on Kodály methodology from Capital University, and a PhD in music education and a post-baccalaureate certificate in ethnomusicology from the University of North Carolina at Greensboro.

Megan M. Sheridan is an assistant professor of music education at the University of Florida. She received her PhD in music from The Ohio State University. Dr. Sheridan serves on the editorial committee for General Music Today and is the OAKE National Conference Choir Committee Chair.

Holly Smith is certified through the American Eurhythmics Society and is a PhD student and Dalcroze Instructor at the University of Kentucky.

Journee Smith is a music education major at James Madison University. As a music instructor at the Glen Allen Cultural Arts Center camp, she choreographed a selection of songs with kids of all ages, facilitated a songwriting class and worked as a vocal coach. She enjoys playing the guitar and writing songs.

Raychl Smith is assistant professor of music education at East Carolina University. She is interested in culturally responsive teaching and course-based undergraduate research experiences at East Carolina University and in the surrounding community.

Jordan Snow is a student at East Carolina University who is interested in culturally responsive teaching and course-based undergraduate research experiences at East Carolina University and in the surrounding community.

Stephanie Standerfer is a Professor of Music Education at Shenandoah University where she teaches courses including foundations, music literacy, curriculum and assessment, elementary methods, and graduate documents. She also teaches for the University of Florida including instructional design and graduate documents. She has presented for NAFME, ISAME, and ISME.

Jon M. Stapleton is a musician, maker, and teacher from the Shenandoah Valley in Virginia. His scholarly work focuses on the intersection of the arts, technology, learning, and culture. Jon currently teaches computer science and programming at Harrisonburg High School in Virginia.

Jody Stark is an assistant professor in Music Education at the Desautels Faculty of Music at the University of Manitoba where she teaches music education and coordinates the music education program. Her current research focuses on music teacher professional learning, musical learning, and constructions of cultural identity in music education.

Sandy Stauffer is professor of music education in the School of Music and senior associate dean in the Herberger Institute for Design and the Arts at Arizona State University. Her scholarship focuses on creating in music, narrative, and place.

David A. Stringham is Associate Professor of Music at James Madison University, where he mentors undergraduate and graduate researchers and facilitates courses related to jazz studies, music theatre, and music learning and teaching. His scholarly interests include generative creativity, lifelong music engagement, and music teacher education.

Christina Svec, Assistant Professor of Music Education at Iowa State University, specializes in elementary/secondary choral methods. Her teaching experiences have included elementary music, children's choirs, and early childhood music. Svec's research interests include research methodology and singing voice development with current publications in *Update* and *Psychology of Music*.

Karen S. Thomas is an Adjunct Instructor of Music Education at Appalachian State University. She has taught general music in public schools, music methods for the classroom teacher, general music pedagogy, and supervised pre-service music teachers. Her research interests include aural musicianship, general music, and music perception and cognition.

Evan Tobias is associate professor of music education at Arizona State University where he leads the Consortium for Innovation and Transformation in Music Education (CITME). Evan focuses on innovation and transformation in music education and how music learning and teaching might make a positive impact on people's lives and society.

Abigail Van Klompenberg is a National Board Certified Teacher, focusing on early-middle childhood vocal music. She currently teaches elementary music and chorus in Columbia, South Carolina.

Jennifer Vannatta-Hall is Associate Professor of Music Education at Middle Tennessee State University. She is certified through the master level of the Orff-Schulwerk approach to music education as well as the Smithsonian Institute's World Music Pedagogy. Her research interests include early childhood music teacher education and secondary general music.

Martina Vasil, PhD, is assistant professor of music education and director of the Modern Band, Orff Schulwerk, and Dalcroze Summer Institute at the University of Kentucky. She teaches courses in general music, popular music education, and qualitative research. She holds degrees in music education from Eastman School of Music (MA) and West Virginia University (BM and PhD).

Kinh T. Vu, PhD, teaches graduate and undergraduate courses in music education and conducting. An active teacher/clinician throughout the United States, he inspires classroom music educators with new ways to consider how they engage singers and players in music making toward self-identity and restorative justice.

Heather Waters is Coordinator of Music Education at Adelphi University and the Managing Director of the Early Childhood Music and Movement Association. Her research focuses on play-based and co-constructed musicking.

Sarah Watts is an Assistant Professor of Music Education at Penn State University specializing in early childhood, elementary music education, and world music pedagogy.

Joseph Whitenton is a recent student of Dr. Julie Scott—who helped spark his interest in elementary music. He graduated from SMU in 2018 with a BM in Voice Performance and Music Education and student taught with Adrienne Conklin at Hyer Elementary in Dallas, Texas. He has had experience as a substitute music teacher at MST Elementary School in Richardson, Texas and will begin his first year as a full-time teacher in the Fall of 2019.

Kari-Lynn Winters, Associate Professor of Drama and Literacy Education at Brock University, St. Catharines, Ontario, Canada, has research interests in arts and education, children's literature, children's literacy, and multimodal meaning-making. In addition to being an active scholar, she is an author of many children's books.

Hyesoo Yoo is an Assistant Professor of Music Education at Virginia Tech. She is currently a member of the advisory committee for the Music Educators Journal. Her research interest includes intercultural education, creative activities, social factors influencing students' intentions to persist in music, and the use of technology.