

# AIME

Active & Integrative  
Music Education

**2021 | Overcoming Obstacles**

**Saturday, January 30, 2021**



Department of Music  
College of Fine Arts & Communication  
University of Wisconsin - Stevens Point



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University of Wisconsin - Stevens Point

# HELLO MUSIC EDUCATORS AND FUTURE MUSIC EDUCATORS!

Welcome to the first AIME Conference at UW-Stevens Point. We are excited to have you join us virtually at UWSP.

UWSP has a long history of dedication to Music Education and empowering music educators to engage their own students at the highest levels. We are so proud of our faculty and alumni accomplishments and are constantly working to incorporate best practices in our own teaching.



“Overcoming Obstacles” is an apt title for the conference during such a challenging year. We believe that music education is vital for today’s students. Seeing the devastating impact inadequate social interaction and limited musical experiences reinforces the critical need for music in their lives.

I have been inspired by the creativity, empathy, resourcefulness, and pluck of our faculty, students, and future educators during this time. We all need the kind of boost that this conference will impart. Sharing best practices, incorporating new integrative procedures, and mapping out our own growth through research will create the impact and excitement we all aspire to impart through our teaching.

Welcome to AIME at UWSP!

## **Dr. Brent Turney**

Chairperson, Department of Music  
School of Performing Arts

# SESSIONS FOR AIME CONFERENCE 2021 | Overcoming Obstacles Saturday, January 30, 2021

**9:30 a.m. OPENING SESSION - Dr. Valerie C. Cisler**

**10-10:45 a.m. SESSION I**

Dr. Andrea McGraw Hunt

***The Beat Goes On: Music and Meaning-Making in a University Music Therapy Program during COVID***

Dr. Anna Cromwell

***Teaching String Technique in the Orchestra Classroom Setting***

Dr. Lois Veenhoven Guderian

***Applying the Principles of AIME in Teaching and Learning in Church Music Contexts***

***Part I: Christian Education through Song and Movement: Working with Young Singers age 4-14***

Dr. Michael Butler

***WHOOOPS! Benefitting from others' experiences during their first year of teaching***

**11-11:45 a.m. SESSION II**

Tammie Delveaux Rubenzer, Mary Boston, Veronica Ludin  
***Deconstructing Our Vision Of Elementary Music Education To Create Authentic Learning Through Technology***

Dr. Rachel Brashier

***Training Active Audience Members through Deeper Listening***

Dr. Lois Veenhoven Guderian

***Instrumental and Intergenerational Youth Music Education Programs Part II: Instrumental and Intergenerational Youth Music Education Programs***

Brenna Ohrmundt

***Mental Health for the Young Teacher***

**12-12:45 p.m. SESSION III**

Dr. Brian Baldauff

***Sticks Out! Strategies to Level-up Your Drum Line Teaching Skills***

Brian Cyr (20 min.)

***Analyzing the Impact Using Practice Journals to Plan and Reflect has on the Practice Behaviors of Public School Band Students***

## 12-12:45 p.m. SESSION III continued

Aileen Huizinga (20 min. following Brian Cyr)

***A Study of Mobile Applications and Their Impact on the Reinforcement of Note and Rhythm Identification in the Private Piano Teaching Studio***

Josh Barker

***Grades Should be Motivating: An Introduction to Standards Based Grading in Music Education***

Midori Samson

***Recentered Music Learning: Operationalizing Social Work Principles as Anti-racist, Anti-oppressive, Socially Just Music Praxis***

## 1 -1:45 p.m. LUNCH

## 2-2:45 p.m. KEYNOTE SPEAKER - Dr. Elizabeth Bucura

## 3-3:45 p.m. SESSION IV

Dr. Sarah Manasreh

***Coping and Mental Wellness in the Struggle for Equity in Music Education***

Dr. Patrick Lawrence

***Emergency Band Repairs***

Dr. Shawn Cody Miller

***Practical Strategies to Create Satisfying Musical Experiences and Advance the Quality of our Ensembles Considering COVID Restrictions***

Abbie Sonstegard

***Combining Virtual and Live Music Delivery for Juveniles Inside Jail***

## 4-4:45 p.m. SESSION V

Dennis Giotta

***Effects of Mentoring Programs for New Music Educators***

Michelle Yaciuk

***An Introduction to the Field of Music Therapy***

Dr. Myles Boothroyd

***Very Young Composers: A framework for Innovation in Elementary Music Education***

Dr. Adrian D. Barnes

***Grow Your Own Music Educators? The Potential for Pre-College Music Teacher GYOs***

## 5-5:45 p.m. CLOSING SESSION - Dr. Judy Bond

# SESSION DESCRIPTIONS

## WELCOME - Dr. Valerie C. Cisler

## 10-10:45 a.m. SESSION I

Dr. Andrea McGraw Hunt

***The Beat Goes On: Music and Meaning-Making in a University Music Therapy Program during COVID***

Music therapy students, like music education students, faced considerable challenges in March 2020 when their coursework and clinical experiences moved to all-online delivery due to COVID-19. Courses for clinical musicianship and live practicum experiences—known for their hands-on, interactive components of training—have been held over Zoom or other webinar platforms for the past 9 months, and will continue in this manner into 2021 at Rowan University. Due to the entirely online delivery, our program had to undertake, our obstacles have included 1) How to develop skill and mastery of clinical piano, guitar, and other instruments online? 2) How to have meaningful and beneficial interactions with students' clients through video conferencing? 3) How to sustain meaningful and beneficial student-faculty connections via online platforms to promote a strong community of learning in the music therapy program?

This presentation will highlight how we addressed each of these obstacles through creative assignments, reimagining clinical spaces, and reprioritizing digital music skills. Through the use of video recordings, we provided students with opportunities to practice and develop clinical improvisation skills. Through collaboration with field supervisors, students developed both pre-recorded and live music interventions that could be delivered to clients. By being flexible with the learning goals of the program, we shifted from developing skills in using acoustic instruments in a live, group setting to the use of various digital applications that peers and clients could interact with over Zoom. In coursework, we prioritized using videos to deliver announcements and discussion posts to provide more expressive and varied ways of interacting. We sought student feedback along the way, centering their preferences and goals for learning to meet both their personal and educational needs. This presentation will describe these approaches, including specific software applications and exercises along with examples of student work. The session will include discussion about ways music educators at all levels could adapt or expand upon these ideas.

Dr. Anna Cromwell

***Teaching String Technique in the Orchestra Classroom Setting***

In my session I will focus on teaching string technique in the orchestra classroom setting. I will approach issues from both the upper and lower string perspectives, and include many exercises and group activities that everyone can perform together. I will begin with instrument set up, healthy posture, and developing a beautiful beginning string sound. It is important to spend ample time in the pre-playing and early playing phases to ensure that students are set up to succeed! Finding enjoyable ways to prolong the amount of time spent on fundamentals in the beginning paves the way for faster progress in the years to come. This session will focus on improving posture, fundamentals, pitch, and performance. Release tension and improve intonation using games like picky partner, ghostly scales, buzzing fingers, and droning games. Experiment with beginning vibrato and shifting exercises that all string instruments can practice together. Arm and hand vibrato will be introduced and the importance of a slow, fluid, and even beginning vibrato emphasized.

Dr. Lois Veenhoven Guderian  
**Applying the Principles of AIME in Teaching and Learning in Church Music Contexts**  
**Part I: Christian Education through Song and Movement: Working with Young Singers age 4-14**

At any point during a career, it is common for music educators to find themselves active in both a school position and part-time church or community position. In school positions, teaching and learning responsibilities are often varied across age groups and content areas of music education. Church music positions can include responsibilities in intergenerational and multiage teaching and learning and the design of Christian education curricula and programs with supporting music. Leadership roles might require the education of and collaboration with ministers, church officials and church members as to the purposes and procedures for quality music education in the church. With the application of sound general music practices learned in music educator preparation programs along with the careful integration of Christian education content, music educators can serve as role models for society in supporting children and youth's development in musicianship and creative thinking while at the same time meeting the goals and purposes of Christian education and Christian music education. This session provides strategies and resources for applying AIME general music principles in church music education settings. Included: Resources – some for immediate use in both online and face-to-face teaching and learning platforms.

Dr. Michael Butler  
**WHOOPS! Benefitting from others' experiences during their first year of teaching**

Each year, new teachers enter the classroom and embark on their career as an educator with enthusiasm, creative ideas, and a desire to have a lasting influence on their students. Though each teacher's experience varies during this formative time, it is almost inevitable that each person will make regrettable decisions they would like to rescind and forget. These choices could range from selecting inappropriate literature, not allowing the ensemble to be successful, or administrative blunders placing you in hot water with the parents or principal.

This session will feature a panel of music teachers who will share sage advice for the next generation of educators about their mishaps and, most importantly, how they learned and recovered from the experience. Failure is essential for growth, but we should not ignore the experiences of those that came before us.

**11-11:45 a.m. SESSION II**

Tammie Delveaux Rubenzer, Mary Boston, Veronica Ludin  
**Deconstructing Our Vision Of Elementary Music Education To Create Authentic Learning Through Technology**

Have you been feeling stuck or frustrated because all your beloved musical learning activities seem inaccessible or unrealistic in a remote/hybrid setting? This session will equip you with the ability to use technology not just as a supplement but as the core for your music learning environment. Gain an understanding of how tech-forward music teaching benefits you and your students. We recognize that letting go of previous teaching strategies can be emotionally draining and even traumatic. However, this session will show you how embracing discomfort can benefit your students and music classroom, not only during this period of uncertainty, but for the future of education. We will share with you innovative ideas to encourage every teacher to think outside of the box and provide tools to assist you in teaching music curriculum through pivoting platforms - i.e face to face, hybrid and remote teaching. We will provide for you a glimpse into our classroom and how we have applied reputable teaching strategies in varying settings and platforms (Flipgrid, Google Suite - Google Meet, Google Classroom, Google Jamboard, Google Slides, Chrome Music Lab, Chrome Xylophone, the Acapella app, iMovie, and many more). We will discuss remodeling

recorder karate, assessment, improvisation, collaboration, and social emotional learning; as well as prioritizing music content objectives by reconstructing them to be carried out in an asynchronous and synchronous way.

Even amidst the obstacle of not singing in person, we are on track with our music curriculum this year. Come join us in learning how!

Dr. Rachel Brashier

**Training Active Audience Members through Deeper Listening**

This session is centered on how to train active audience members through teaching Deeper Listening exercises. The goal of this approach is to help listeners to actively engage in musical performances and not just be passive audience members. The presenter's approach to listening to and interacting with music as an engaging activity that involves critical thinking skills can be implemented in the classroom or through online learning experiences that are either synchronous or asynchronous. Based on the Deep Listening practices espoused by the composer Pauline Oliveros, Brashier's approach to Deeper Listening for students helps guide listeners to use the elements of music to journal about and discuss musical works in ways that allow depth of thinking that are uniquely rooted in musical understandings. By gradually increasing both the complexity and length of the pieces students listen to, the instructor can use Deeper Listening practices to both engender student motivation and enthusiasm for works of music that are new to them. Deeper Listening practices can be applied in private lesson settings, in general music courses at the elementary and secondary level, in ensembles with players of any age or genre, as well as with community music making groups. You will leave this session with a template and pedagogical techniques you can use with your learners next week – whether you're currently meeting online or in-person.

Dr. Lois Veenhoven Guderian  
**Instrumental and Intergenerational Youth Music Education Programs**  
**Part II: Instrumental and Intergenerational Youth Music Education Programs**

Music educators in leadership roles in church and community organizations can be instrumental in helping society to support children and youth's musical development. This session provides strategies, resources and suggestions for working with youths and adults in church music settings including a brief overview on the uses of the educational program, "Playing the Soprano Recorder for Church, School, Community, and the Private Studio" (PTSR). Written for church music education, general music classes, group and private instruction, and self-learners, "Playing the Soprano Recorder for Church, School, Community, and the Private Studio" provides teachers and students with an interrelated, interconnected, sequential and musical approach to developing musicianship: learning to read Western music notation, ensemble playing, soprano recorder playing, singing, and composing. Each lesson includes an embedded assessment – an opportunity for learners to apply, in creative ways, the notation and concepts learned in that lesson. In both face-to-face, online and hybrid platforms, the text contents and layout support a hands-on, student-centered approach to teaching and learning where students and educator perform, create and respond to music together. Educators can use the music and materials to connect to lessons in Christian teachings and values, history, social studies, art, literature, poetry, and drama, as well as to other music. For the parochial school educator or church music program director, the soprano recorder arrangements of Western classical music pieces make for easy entry into the study of the original instrumental work, listening-responding experiences and potential opportunities for rich teaching and learning that can engage students in research, exploration of musical elements, comparison, discovery, analyzing and describing music, creation of new music and performance (example included). Besides the compatibility with learning goals in general music and beginning instrumental programs, usage of the text is flexible – allowing for "good fit" collaborations between educators teaching in schools, churches, private studios, community organizations and universities. Excellent for use in grades 4 or 5 through middle school and adult levels of learning as well as in higher

education educator preparation programs for learning how to teach soprano recorder playing in a comprehensive way. Interactive electronic teaching and learning resources for PTRS currently available cost-free through WMEA website.

Brenna Ohrmundt

### ***Mental Health for the Young Teacher***

"You cannot pour from an empty cup." We have heard this phrase in regards to education countless times, but as a young music educator, how can we advocate for our own mental health amidst our duties? In this session, techniques, skills, and self-advocacy tips will be discussed to prepare pre-service teachers for entering their first few years of teaching. The importance of SEL in the classroom will be discussed as well, and how it can impact both students and educators alike.

## **12-12:45 p.m. SESSION III**

Dr. Brian Baldauff

### ***Sticks Out! Strategies to Level-up Your Drum Line Teaching Skills***

Mechanically Inclined, creative solutions for percussion technique. Often, percussion students struggle with overcoming obstacles related to technical issues in the wrists and forearms. These obstacles hinder musical performance and stop students from reaching their musical potential. This session will focus on mechanics and provide ideas for educators to help free up percussion student's wrists and forearms, leading to more fluid and musical playing. An emphasis on interdependence will provide a useful way for teachers to enhance their percussionist's skills in several areas. Sticks are not required!

Brian Cyr

### ***Analyzing the Impact Using Practice Journals to Plan and Reflect has on the Practice Behaviors of Public School Band Students***

My study is on analyzing the impact using practice journals to plan and reflect has on the practice behaviors of public school band students. The study began with having public school band students record themselves practicing. Afterwards, a practice journal was given to the participants to use for four weeks before submitting a second video of themselves practicing. The study also included a pre and post study survey that collecting background information about students' practice behaviors and how their thinking about practice changed after the study. The goal of the study is to determine if structured practice journals are an effective vehicle for self-regulated learning. I have recently finished collecting data for this study and would like to present a poster on its preliminary findings.

Aileen Huizinga

### ***A Study of Mobile Applications and Their Impact on the Reinforcement of Note and Rhythm Identification in the Private Piano Teaching Studio***

This thesis sought to gather information regarding whether piano teachers use mobile applications to reinforce note and rhythm concepts in their lessons and if they do, how beneficial this technology has proved to be. Several piano teachers were asked questions regarding whether they found mobile applications to be helpful at reinforcing note and rhythm concepts for their students, whether mobile applications help keep their student's attention span during the lessons, what levels teachers most often engage with mobile application technology, and whether piano teachers felt the need to keep up-to-date with the most current mobile application technologies available for music education. The survey found that 1) a large percentage of piano teachers use mobile applications to teach note and rhythm concepts to students, 2) not all teachers who use mobile applications in their teaching feel the need to keep current with the latest application technologies, 3) there are piano teachers who choose not to use mobile applications in their teaching studios for

several reasons, and 4) piano teachers have differing opinions regarding the usefulness of mobile applications in the reinforcement of note and rhythm concepts for their students. This presentation will highlight the benefits of using mobile application technology as a tool to reinforce note and rhythm concepts in the private piano lesson and give helpful tips for how to start implementing this technology into private teaching.

Josh Barker

### ***Grades Should be Motivating: An Introduction to Standards Based Grading in Music Education***

After being given the task to reorganize my system of assessments and grading philosophy to align with my district's move to Standards Based Grading I struggled to answer the question "why are grades important to a student of music? and how can I structure my assessments and grading system to reflect what I value most in my ensemble?" This presentation hopes to walk you through the process my colleagues and I went through to answer some of these questions, how we developed and implemented this system into our ensemble courses, and why I believe this method of structuring assessments and grades is in my (and my students) best interest.

The session will discuss the following components:

1. What is standards based grading?
2. How does this look in my classroom?
3. How does this system allow me to differentiate for every student's ability?
4. The specific experiences that have lead me to believe that overcoming the obstacle of how to grade our students based on skill is in our student's best interest, and in the interest of all music educators.
5. Question and answer

Midori Samson

### ***Recentered Music Learning: Operationalizing Social Work Principles as Anti-racist, Anti-oppressive, Socially Just Music Praxis***

Classical music as a discipline encourages us to largely rely on tradition to guide musical decision making. But relying on this tradition requires upholding the voices of the white European noblemen who have dominated the art form. As a consequence, this can perpetuate the exclusion of women, people of color, poor individuals, and anyone who does not fit the dominant description. This exclusion is not consistent with social work's commitment to social justice and certainly cannot exist if the music field aims to be anti-racist, diverse, equitable, and inclusive.

There must be a significant "recentering" of practices; that is, paradigms must shift away from colonialist-style hierarchies consistent with the "Banking method" coined by Paulo Freire. In the banking method, the assumption that students' minds are empty mirrors oppressive society as a whole. In order to create a more anti-racist, anti-oppressive, and socially just classical music landscape, customs must recenter away from the banking method and these contradictory relationships that perpetuate it: student centering around teacher, performer and audience centering around composer, orchestral member centering around conductor, decisions centering around dominance and tradition.

An exploration into social work can help us understand these dominant structures and how to recenter them. In this presentation, I will describe two frameworks from the discipline of social work (the National Association of Social Workers' "Ethical Principles" and a three-tiered approach to interventions), introduce a new framework based on tenets from the social justice literature (Recentered Music Learning), and discuss possible applications of these frameworks in music performance and teaching. These individual-level efforts can be the next step in dismantling the dominant structures that perpetuate exclusion in our field.

## 1 -1:45 p.m. LUNCH

### 2-2:45 p.m. KEYNOTE SPEAKER - Dr. Elizabeth Bucura

#### ***Surprise and confusion: Making the most***

Bucura addresses the conference theme, overcoming obstacles, in relation to personal experiences. She provides professional perspective related to benefits of surprise and confusion in one's evolving professional pathway and encourages a broad consideration of purposes and goals for one's specific students at the particular time.

### 3-3:45 p.m. SESSION IV

Dr. Sarah Manasreh

#### ***Coping and Mental Wellness in the Struggle for Equity in Music Education***

2020 has been a defining year in the social justice movement, and the call for diversity, equity, and inclusion within Western classical music has been clearly shouted. There are demands for more diverse programming, attempts to recruit more diverse students into music programs, and requests for more equitable access to music education that should contain more inclusive subject matter. However, these just and important changes have created obstacles for music educators to break out of a system that has long oppressed and few resources and connections that are there for support. Many music educators feel isolated, helpless, and scared. In addition to this, they have seen seemingly well-intentioned attempts at diversity be met with criticism and have been confronted with roadblocks in attempts to diversify their programs in responsible ways.

This presentation will explore some of the primary issues that come with treating diversity, equity, and inclusion in music like a light switch that can just be turned on. Focusing on the mental wellness of both teachers and students, we will examine how we cope with the stresses of wanting change but not knowing where to start or being paralyzed with fear of failure. The presentation will begin with gaining an understanding of what the call for diversity, equity, and inclusion means in our field, identifying several of the common issues, and provide coping skills by developing personal guidelines and getting to the root of some of these problems.

Dr. Patrick Lawrence

#### ***Emergency Band Repairs***

Does it seem like instrument repair issues tend to happen minutes before a performance? Why in our preparation as band directors do we spend so much time studying instrument pedagogy and technique but little time focusing on instrument repair? Sending instruments out for repair and maintenance takes time and money, neither of which we can afford. With band budgets constantly being squeezed, wouldn't it be great to be able to deal with some problems in-house? This session provides tips and tricks to keeping your fleet of instruments in good working order. Participants will be provided with a suggested list of tools and supplies that every band director should have on hand.

Dr. Shawn Cody Miller

#### ***Practical Strategies to Create Satisfying Musical Experiences and Advance the Quality of our Ensembles Considering COVID Restrictions***

In this session, we will discuss practical strategies to create satisfying musical experiences and advance the quality of our ensembles considering COVID restrictions. We will cover: how to implement effective home learning, strategies for positive zoom rehearsals, alternative rehearsal schedules, repertoire considerations, and creative problem solving for your specific situation. We will also review ways in which COVID affords us opportunities to improve our teaching, and as a result, improve our ensembles.

Abbie Sonstegard

#### ***Combining Virtual and Live Music Delivery for Juveniles Inside Jail***

This session would present alternate ways to provide music education service delivery to juveniles who are incarcerated in a jail setting. While the music classes for their school work are usually presented in person at the regional juvenile detention center inside the jail, due to the pandemic, instruction first moved to providing the school staff with web links and activities to present during the Spring 2020 semester but progressed in the Fall 2020 semester to include a virtual connection with their music educator who also provides music therapy for them and teaches the Adaptive Music classes for the university at the juvenile detention center. Student teachers who are doing the Adaptive Music Certificate as well as students from the university's introductory Adaptive Music class join in virtually. After the first month, interactive engagement for the students at the detention center was enhanced by allowing a volunteer student who had already completed field placements there in both the introductory Adaptive Music class and music therapy anger management sessions with the juveniles was allowed to be physically present in person while the college professor and her students (student teacher and intro course Adaptive Music students) were present virtually, connecting through the school system's computer into the TV screen at the detention center. Physical engagement with rhythms, cognitive/emotional engagement with song writing, and motivation through the use of Incredibox and other apps facilitated their interest, excitement and success for active music making and listening games that targeted the entire gamut of state music standards.

How to problem solve challenges and use different types of technology in an environment that already seriously limits normal means of engagement for the students even without the pandemic will be presented, demonstrating the apps and technology with multiple levels of virtual connection involved through only one computer which can then have the screen projected for the juveniles and also connect in with the university teaching platform for the Adaptive Music classes, making many ways of interaction possible simultaneously. Goal areas and themes ranged from music history and evolutionary development of diverse styles of music (ethnic, societal use – movie music, music videos, political commentary, fusion of ethnic styles as well as of technology – related effects, holiday, classical, jazz, polka, pop, rap, hip hop, DJ techniques), to pitch, harmonic structure, rhythm patterns, conducting, composing, dance/moving to music, yodeling techniques, listening games, sound effect stories, and instruments including ones from different cultures as well as classical and popular ensemble ones. Having the volunteer physically present enabled the students to select keys on the computer keyboard for her to use to add in sound effects and notes and select instruments and rhythms to compose layered songs and background tracks. She was also instrumental in facilitating their song-writing engagement and cueing them for their participation in sound effects stories with the student teacher serving as a narrator. Working closely with school and detention staff and administration was helpful in gaining virtual access and permissions as well as for motivating engagement of the residents.

### 4-4:45 p.m. SESSION V

Dennis Giotto

#### ***Effects of Mentoring Programs for New Music Educators***

Support for new music teachers from their university faculty typically ends as they exit their music teacher preparation programs and enter their new careers. Researchers have investigated the mentoring practices provided by schools or through state organizations (Baumgartner, 2020; Conway, 2003; Conway & Zerman, 2004; Gallo, 2018) and the role of professional development in providing pertinent assistance (Roulston et al., 2005) to early-career music teachers. Music education scholars have also explored early-career music teacher difficulties (Barnes, 2010), such as teacher burnout (Bernhard, 2006; Hamann & Gordon, 2000; Scheib, 2006) or isolation (Sindberg & Lipscomb, 2005; Sindberg, 2011), that often lead to negative views of the profession or career changes. The purpose of this

presentation is to report experiences from a mentoring program for six new music educators led by three graduate music education students and their professor.

The mentoring program consisted of weekly guided meetings through Zoom in which the graduate students presented research, information, and resources related to various mentoring themes and then separated into breakout groups for discussion. The themed presentations included topics such as: imposter syndrome, isolation, power dynamics, remote teaching, and conflict resolution. Graduate students guided the group discussions, but the topics of conversation were left open to the music teachers to discuss issues that they encountered related to teaching. The graduate students and music education professor met separately and reflected on common or emerging dilemmas and formulated plans for future mentoring meetings.

Regular mentoring sessions allow music educators to discuss unforeseen problems with more experienced music teachers who might be able to provide useful resources and solutions. In addition to the hardships that novice music teachers typically face, the mentees were also learning to teach during the time of COVID-19. The mentor teachers found that a combination of openness, consistent meetings, and personal accounts of lessons learned through professional experience were integral in providing relevant solutions. The meetings were also an opportunity for the graduate students to practice advising and healthy conflict management techniques in authentic situations.

Implications for mentoring groups such as this highlight the importance of maintaining and nurturing school-university communication beyond graduation from music teacher preparation programs. Regular mentoring meetings might effectively reduce teacher burnout and provide new music educators with relevant assistance to everyday problems encountered in the work environment. These types of discussion groups may also provide graduate students or professors with opportunities to keep up-to-date on current issues in music education and to practice remediation techniques for individuals who might feel isolated or lack mentoring resources.

Michelle Yaciuk

### ***An Introduction to the Field of Music Therapy***

Have any of these questions ever crossed your mind as a teacher? "How am I supposed to teach this student?" "What is music therapy and can I do it?" "How can I better support my diverse learners in my classroom?" If you answered yes to any of those questions, this is the presentation for you! During our time together we will explore an introduction to the field of music therapy both as a career path as well as roles and responsibilities versus teachers; a couple of music making experiences to showcase music therapy as well as tips and tricks for your inclusive classroom. As the field of music therapy is relatively new and growing, we will be allowing space for question and answers. Participants will require some hand held non-pitched instruments (or body percussion will work) as well as enough space for a guided relaxation.

Dr. Myles Boothroyd

### ***Very Young Composers: A framework for Innovation in Elementary Music Education***

While the Very Young Composers (VYC) program has existed for more than a decade in central Wisconsin—and for longer in New York City, where it originated—the belief that elementary-level students can compose original music is still an unconventional one. This presentation will provide an overview of the methods, strategies, and successes of the VYC program in Wisconsin, with special emphasis on how the program was adapted to the restrictions associated with the COVID-19 pandemic. The VYC class of 2021 will be held in an all-virtual format beginning January 4, and the subsequent presentation for the AIME Conference will highlight what the VYC leadership learned while teaching the course in an online format.

The ability to translate the VYC experience to the virtual space creates an opportunity to expand the impact and potential of this program for all young composers. Until now, proximity to a physical site has remained an obstacle to broadening the reach of VYC, and yet the challenges of the pandemic may, ironically, pave the way for greater access to this innovative method of music education.

This presentation will provide current and future music educators with a model for helping young musicians realize their own musical creativity both in and outside of the classroom. It will also offer advice on how the VYC experience can be adapted to a virtual learning environment. Attendees will learn practical ways to incorporate this innovative pedagogical method into their current

Dr. Adrian D. Barnes

### ***Grow Your Own Music Educators? The Potential for Pre-College Music Teacher GYO***

The current teacher workforce lacks diversity and is made up of majority non-minority teachers. This is especially true in urban settings where the student population is predominantly Black and Latinx. A lack of diversity is also true in specific disciplines like music education where there is an underrepresentation of teachers of color (TOC) and an underrepresentation of students of color enrolled in music courses at the k-12 level overall. This should be cause for concern, as music educators who are TOCs are known to act as institutional agents, role model, cultural brokers, mentors and bearers of social capital for students of color. Additionally, current music educators of color are vital to potentially bringing about more students of color into music education. This is vital in areas like urban communities where TOCs are greatly needed.

TOCs from urban areas normally maintain a certain amount of social and cultural capital and an understanding of how to navigate the potential barriers and difficulties that stand in front of the young people of color from distressed urban communities. In addition, TOCs from urban communities also understand the value and community cultural wealth (CCW) that students and their communities offer. This is essential to teaching and connecting with students of color from urban areas and gives way to the implementation of culturally responsive teaching and culturally relevant approaches in teaching.

Since TOCs will continue to serve as role models, mentors, cultural brokers, and holders of CCW, it will become vital that the field of music education take much more aggressive and calculated steps to diversify the music educator workforce. This can be done by recruiting and growing music educators of color who maintain a significant amount of cultural capital and sociocultural understanding, are from urban communities, and are prepared to teach in urban communities. This will require music education preparation programs to cultivate an acute interest in not only diversifying the music education workforce, and the music educator workforce in urban areas, but also addressing the infrastructure that prepares them. This can be done by following the model of other institutions of higher education (IHEs) who have problematized the lack of TOCs and the lack of TOCs in high-needs areas by developing and implementing initiatives to assist in increasing the representation of TOCs.

Equity-based initiatives that attempt to diversify the teacher workforce, especially those that attempt to create TOCs who work in urban settings, go by many names and are often called pipeline programs, pathway programs, "home-growing" programs, or "home-grown" programs. The most common pipeline programs are called Grow Your Own. GYO's employ specific theoretical beliefs to guide the systematic, and programmatic practices employed to diversify the teacher workforce. These beliefs normally reside under the umbrella of Critical Race Theory, and attempt to upend inequalities as it relates to education. However, while GYO's have been used holistic approach to bring about more TOCs into the teacher workforce we have yet to see GYO's that target future music educators. The purpose of this article is to discuss the underrepresentation of TOCs in music

education, present the purpose and theoretical underpinnings of GYO programs, and present ideas on music educator programs can established university-led GYOs with urban communities.

### **5-5:45 p.m. CLOSING SESSION - Dr. Judy Bond**

## **BIOGRAPHIES**

### **Dr. Brian Baldauff**



Dr. Brian Baldauff is Assistant Professor of Percussion at the University of Wisconsin-Stevens Point where he directs the percussion ensemble, teaches applied lessons and percussion fundamentals courses. He also teaches courses in music history and serves as director of the Computer Music Center. Actively performing solo and chamber music, Brian can be heard on the recent release (2019) by The John Psathas Percussion Project (JP3) Volume 1 and the critically acclaimed compilation album flux issued by the Society of Composers, Inc (2019). His debut solo album, Canyon was released to positive reviews in 2018. As an advocate for high-quality percussion education in schools, he has presented sessions at music education conferences in several states. Brian holds the Doctor of Music degree from The Florida State University, Master of Music in Percussion Performance from the University of Michigan, and a Bachelor's degree in Music Education from the University of Central Florida.

### **Josh Barker**



Josh Barker is a High School Choir, Musical Director, and Music Theory Teacher at Wautoma High School, and is currently finishing his Masters Program at UWSP. After getting his license in Instrumental, Choral, and General Music Education he spent time teaching in private Dance and Music Studios, working as a Church Music/Choral Director, Director of a Mens Barbershop Society Chapter, and has also taught K-8th grade general music/band and choir on the Rosebud Indian Reservation in SD.

### **Dr. Adrian D. Barnes**



Dr. Adrian D. Barnes is an Assistant Professor, and coordinator of Music Education at Rowan University. He began his teaching career in a Title I school in Bradenton, Florida (grades 6-8) as a band and orchestra director. While in Florida, he served as 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. Upon attending Texas Tech University, Dr. Barnes served as an instructor of record, an instructor for the Texas Tech University String Project, and as a research assistant on a Promise Neighborhood grant given to Texas Tech University by 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 the historic Paul Lawrence Dunbar Neighborhood, a historically marginalized section of East Lubbock, Texas. Dr. Barnes research is grounded in social justice, equity and access and seeks to remedy the underrepresentation of Black and Latinx students in 4-year institutions of higher education (IHE).

## Adrienne Bedell



Adrienne Bedell is a current PhD Student in Music Education at Case Western Reserve University specializing in public policy. Adrienne's music education career began in New York City where she taught instrumental lessons and music technology courses for local nonprofit programs based in the city that provided art and music education to children and teens within homeless shelters, alternative to incarceration programs, and partnering youth agencies. Her research interests include trauma-informed and asset-informed pedagogy, music education policy and reform, in addition to informal learning opportunities within school systems and nonprofit organizations.

## Dr. Myles Boothroyd



Dr. Myles Boothroyd teaches as Assistant Professor of Saxophone and Music Theory at the University of Wisconsin-Stevens Point, where he also serves as Associate Director of the Very Young Composers program. He was formerly the Adjunct Professor of Saxophone at Roberts Wesleyan College in Rochester, NY. Boothroyd holds a Doctor of Musical Arts degree (Saxophone), a Master of Music degree (Saxophone), and a Master of Arts degree (Music Theory Pedagogy) from the Eastman School of Music. He is a sought-after artist, clinician, and educator in the classical and jazz communities, providing numerous annual clinics at universities and public schools each year. He serves as assistant editor for *The Saxophone Symposium*, a scholarly, peer-reviewed journal of saxophone literature, performance, and pedagogy. His publications include articles for *Nota Bene* and *The Eastman Case Studies*, and recent conference presentations include the Wisconsin Music Educators Association State Conference and the NAFME Collegiate Summit at UWSP.

## Judy Bond



Judy Bond, PH.D., is Professor Emerita, UWSP, a past-president of AOSA, and Chair of the Alliance for Active Music Making Leadership Team. She is a nationally and internationally known presenter, teacher of Orff Levels I, II, and III, and an author of two K-8 textbook series published by McGraw-Hill.

## Dr. Rachel Brashier



Dr. Rachel Brashier is the Director of Music Education at the University of Wisconsin Stevens Point where she teaches music methods courses, graduate seminars focused on critical pedagogy and social justice in music education, and advises graduate research. Brashier taught K-12 music in the Chicago area for 12 years, and holds Masters degrees in Musicology from Southern Illinois University and in Ethnomusicology from the Eastman School of Music, where she also completed her PhD in Music Education. Brashier is currently doing research in the areas of music teacher identity development, informal music learning, and embodied musicking in communities of praxis. Dr. Brashier was awarded the T. Temple Tuttle Prize (Society for Ethnomusicology), and in addition to

her dissertation *Identity Politics and Politics of Identity: A Semiotic Approach to the Negotiation and Contestation of Music Teacher Identity among Early Career Music Teachers* (2019), has published in *ACT* (2016) and *Ethnomusicology Review* (2014).

## Dr. Michael Butler



Dr. Michael Butler is the Director of Bands at the University of Wisconsin-Stevens Point, guiding the wind bands and teaching courses in conducting and music education at the graduate and undergraduate levels. Since arriving at UWSP, the Symphonic Wind Ensemble has been recognized twice by CBDNA as one of the finest small university wind ensembles in the nation, first in 2017 and again in 2019. Dr. Butler is an active clinician, adjudicator, and guest conductor for wind bands nationally and internationally. An advocate of new music for the wind band, he regularly commissions new works to ensure talented composers contribute to the wind repertoire. He is active as a researcher and academic writer, contributing articles to music educator journals and the GIA Series "Teaching Music Through Performance in Band."

## Dr. Valerie C. Cisler



Dr. Valerie C. Cisler is Dean of the College of Fine Arts and Communication and Professor of Music at the University of Wisconsin-Stevens Point. She holds the Bachelor of Music from Silver Lake College, the Master of Music from Eastern New Mexico University, the Doctor of Musical Arts in Piano Performance and Pedagogy from the University of Oklahoma, with graduate studies in Arts Administration from the University of Connecticut.

## Dr. Anna Cromwell



Dr. Anna Cromwell is Assistant Professor of Violin and Viola at the University of Wisconsin at Stevens Point. She has been on faculty at Eastern Illinois University, Western Kentucky University, Minnesota State University, Bravo! Summer String and Keyboard Institute, and the Tennessee Valley Music Festival. As an avid teacher and lecturer, Dr. Cromwell has given numerous presentations at the Music Teachers National Association Conference, the American String Teachers Association National Conference, and the Illinois, Kentucky, and Indiana Music Educators State Conferences. Cromwell can be heard performing on several Albany CDs featuring new music by living composers. In addition, Dr. Cromwell is a reviewer for the *American String Teacher*, and her articles have appeared in the *NCASTA* online journal and the *Illinois ASTA* journal.

## Brian Cyr



Brian Cyr is from Weston, Wisconsin and received a bachelor's degree in Instrumental Music Education and Percussion performance from the University of Wisconsin-Stevens Point in 2020. He is currently pursuing his master's degree in Music Education from UWSP where he is the Graduate Music Education Teaching Assistant. Brian also teaches private percussion lessons through Noteworthy Music Studio in Stevens Point. During his time as an undergraduate student, Brian was active in performance ensembles including conducting the Symphonic Wind

Ensemble and the Campus Band. He has performed with the Central Wisconsin Symphony Orchestra, Central Wisconsin Area Community Theatre, and Wausau Community theatre. Brian has been teaching percussion lessons for over three years and has served as the percussion coach for the Central Wisconsin Youth Symphony Orchestra Program.

### **Dennis Giotta**



Dennis Giotta is pursuing a PhD in Music Education at Case Western Reserve University and is a music teacher in Apple Creek, OH where he teaches band, music technology, and songwriting. Dennis completed degrees at Case Western Reserve University and the University of Cincinnati College-Conservatory of Music. Dennis' research interests include: Non-traditional music offerings, informal learning practices, and critical examination of the curriculum.

### **Dr. Lois Veenhoven Guderian**



Dr. Lois Veenhoven Guderian is Professor and Music Education Coordinator Emeritus, UW-Superior, composer, author, clinician, program designer. Lois has worked tirelessly throughout her career to develop innovative, effective ways to engage all children, youth and adults – in any given setting – in enjoyable music education. Her efforts have resulted in new models of arts education, teacher preparation, and international programs. Awards and service include fellowships from Northwestern University (Evanston) and UWS, the UWS AS-L Award in 2012, WMEA Research Chair, ISMTA Voice Chair, Vice President Chicago Composers Forum, NAFME National Adjudicator in Composition. Throughout her life, Lois has served churches as an organist/pianist, choral director, educator, program designer and composer. Internationally published, Lois has composed hundreds of songs, choral works, musicals, instrumental pieces for children, youth and adults and authored articles and textbooks for music education. Publishers include: NAFME-Rowman and Littlefield; Sage, Oxford University Press; Corwin Press; NAC North America & International.

### **Aileen Huizinga**



Aileen Huizinga is currently finishing out her master's degree in music education with a Piano Pedagogy emphasis from the University of Wisconsin Stevens Point. She graduated in 2016 with a bachelor's in Piano Pedagogy obtained from Bob Jones University in Greenville, South Carolina. She's taught piano lessons for five years to ages ranging from 4 to 70 years old. Since 2018, Aileen had the privilege of teaching at the Campanile Center for the Arts in Minocqua, WI. While there she taught 10 private students, administered scheduling for the center, and accompanied both the local community choir and Lakeland Union High School solo and ensemble students. Aileen is also an active church pianist and lover of all things handbells.

### **Dr. Andrea McGraw Hunt**



Dr. Andrea McGraw Hunt has practiced music therapy since 1997 with clients in various settings, including skilled nursing, inpatient psychiatric, and residential drug and alcohol rehabilitation, in addition to private practice in the Bonny Method of Guided Imagery and Music. Dr. Hunt has presented both nationally and internationally on her research and clinical practice, particularly on the topics of neurophenomenology and the interface of the neuroscience and music therapy fields. Her research focuses on the use of electroencephalogram (EEG) in live music therapy experiences, particularly addressing mental health needs. Her interests also include exploring the role of community music therapy in social justice movements in the US. She is a founding member of Mandala, an interfaith devotional music ensemble, which performs in the Philadelphia region and across the country. Outside of music therapy she enjoys doing gymnastics and flying trapeze, gardening, and traveling with her family.

### **Dr. Patrick Lawrence**



Dr. Patrick Lawrence, Associate Professor of Trombone, Euphonium, and Tuba at the University of Wisconsin-Stevens Point, maintains a vibrant low brass studio and hosts the yearly UWSP Tuba Christmas Concert. A passionate educator, he enjoys teaching students of all skill levels, elementary through college-age. He is active in educational outreach, working with students across the state in clinics and honor bands. He is the recipient of the 2013 UWSP Excellence in Teaching Award. Prior to accepting a position at UWSP, he taught middle school band and orchestra in Arizona

where his student groups received superior and excellent ratings at local, state and national music festivals. Dr. Lawrence teaches two hands-on summer instrument maintenance and repair courses for students and band directors to prepare them for the inevitable wear and tear on their school instruments. His recently published book, Solo Literature for Low Brass and Organ, is an extension of his doctoral study and is now available from Amazon.com. A reference to over 220 solos for trombone, euphonium and tuba, it is intended to encourage interest in this rich collaboration of instruments. He has authored articles and music reviews published in the International Trombone Association Journal, the International Tuba and Euphonium Association Journal, and Wisconsin School Musician. An active performer, he is principal trombonist with the Central Wisconsin Symphony Orchestra and conductor of the Wausau Symphonic Band. He completed the Doctor of Musical Arts degree from Arizona State University in 2009. He also holds a Master of Music Degree from the University of Arizona and Bachelor degrees in Secondary Music Education and Performance from The University of Mary, Bismarck, North Dakota.

### **Dr. Sarah Manasreh**



Dr. Sarah Manasreh is Assistant Professor of Clarinet and Music Theory at the University of Wisconsin – Stevens Point where she teaches applied lessons, clarinet ensemble, single reed methods, music theory, and aural skills. Prior to coming to UWSP, she was the clarinet professor at Alma College, the clarinet and saxophone professor at Albion College, and the instructor of clarinet and music theory at Lansing Community College. As a solo performer, Dr. Manasreh often pushes the boundaries of traditional clarinet

performance – engaging in commissions, premieres, and unusual programs – most notably with pieces for clarinet and electronics. Dr. Manasreh completed her Doctor of Musical Arts at Michigan State University as Dr. Elsa Ludewig-Verdehr's last doctoral student. She earned her master's in music performance from The Royal Northern College of Music and her bachelors in music performance from Florida State University.

### Dr. Shawn Cody Miller



Dr. Shawn Cody Miller is the Director of Choral Activities at the University of Wisconsin – Stevens Point, where he conducts three choirs and teaches graduate and undergraduate courses in conducting and music education. Prior to his university work, Dr. Miller worked in K-12 education as Director of Choirs at Texas Christian Academy – Waco and Associate Choir Director at Milstead Middle School in Houston, Texas. He also has extensive experience in church, community, and children's choirs, and currently serves as Artistic Director of the Monteverdi Chorale, a 63-voice auditioned community choir in Stevens Point. Dr. Miller is in demand as a guest conductor and clinician, and has presented sessions at state and regional conferences on rehearsal planning, musical interpretation, and performance practice. He holds degrees from St. Olaf College, Baylor University, and Michigan State University.

Brenna Ohrmundt (UWSP '18) is currently in her second year at the school district of Alma Center-Humbird-Merrillan (Lincoln Schools) where she teaches 5-12 Band, lessons, and 5/6 General Music. Ohrmundt is also a WSMA Adjudicator, freelance arranger, and private teacher.

### Allison Paetz



Allison Paetz is a PhD student in Music Education at Case Western Reserve University and teaches music and research at Rocky River High School in Rocky River, OH. Allison holds a Masters in Music Education from Michigan State University and undergraduate degrees in Music Performance and Music Education from Case Western Reserve University. She has taught choral and general music at the elementary and secondary level and her research interests include music teacher identity, secondary choral music education, and equity in music education.

### Tammie Delveaux Rubenzer



Tammie Delveaux Rubenzer has been a music educator for 11 years. She obtained her bachelors of music education - choral and general music degree from the University of WI - Eau Claire. She also completed her Orff-Schulwerk levels and is currently a graduate student of the University of St. Thomas in St. Paul, Mn. She has experience teaching middle/high school level choral and general, as well as her current position teaching elementary music at Hillcrest Elementary school for the last 8 years. Tammie also directs an adult church choir, has taught private lessons, and is a WSMA adjudicator. She

is an avid presenter, having presented at the WMEA state level music conference on music assessment, and most recently at the local level on Orff-Schulwerk and Music from Malawi.

**Mary Boston** graduated from University of Wisconsin Eau Claire with a Bachelors of

Music Education (K-12) in both general and choral music, as well as an Adaptive Music certificate. I am from the Twin Cities and will be teaching elementary music in Rochester, MN.

**Veronica Ludin** is a UWEC graduate with a bachelors in Music Education - Choral and General. She just finished her student teaching experience which included Chetek Middle/High School and most recently Hillcrest Elementary. She is passionate about making technology and music intertwined to create authentic learning in all grade levels.

### Midori Samson



Midori Samson (she/her) is the Lecturer of Bassoon at UW-Stevens Point and the 2nd bassoonist of the Wisconsin Chamber Orchestra. While she has the pleasure of performing around the world, she is happiest participating in creative projects that exemplify social justice, anti-racism, and peace; recent collaborators include Yo-Yo Ma and Youth Music Culture Guangdong (China), Artists Striving to End Poverty (India/New York), Ubumuntu Arts Festival (Rwanda), Gabriela Lena Frank Creative Academy of Music, Civic Orchestra of Chicago, and Project Tumugtog (Philippines). She is also finishing her

doctoral degree at UW-Madison, studying bassoon and social welfare. Her dissertation suggests that musicians operationalize social work principles in order to create a more anti-oppressive classical music landscape. She brings this philosophy to her role as the Artistic Director of Trade Winds Ensemble, a group of teaching artists that host composition workshops in partnership with social impact organizations in Nairobi, Chicago, and Detroit. <http://MidoriSamson.com>

### Abbie Sonstegard



Abbie Sonstegard is a senior psychology major at the University of Wisconsin – Eau Claire with a music minor and a topical minor in therapeutic applications of music related to music therapy coursework, research, and volunteer engagement at the Northwest Regional Juvenile Detention Center. I began shadowing Lee Anna's music therapy and music education sessions at the JDC and was able to lead a few music education sessions for the juveniles through this university connection. Currently, I am assisting the university music education students in that course by facilitating music lessons in person with the juveniles while the university students connect virtually through the detention center's school staff computer and a large screen television or projector. I am also assisting as a university student researcher with Lee Anna and another student to develop playlists for the effects of musical mood induction on negative emotions experienced by students secondary to the pandemic.

### Michelle Yaciuk



Michelle Yaciuk, MM, MTA is the owner of Prelude Music and an Assistant Professor of Music Therapy at Canadian Mennonite University in Winnipeg, Manitoba, Canada. She has been a private music instructor for over 20 years and an accredited music therapist for the past 13 years. Michelle's passion and research is working in inclusive environments in early education incorporating both music education and music therapy alongside as well as business development for women.

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