

## THE CONVERSATION on MUSIC EDUCATION, SEPTEMBER 14 & 15, 2018

T: Topic Session      W: Workshop      P: Panel      L: Lightning Round

All spaces EXCEPT Room 500 have a piano. Room 154 will be used for percussion workshops.

FRIDAY, SEPTEMBER 14						
4:30-7:30pm	REGISTRATION: CFA Elevator Lobby					
6:00-8:00pm	COMMUNITY GATHERING & WELCOME MUSICKING: Concert Hall Stage					
8:00-9:30pm	WELCOME RECEPTION: Commonwealth Gallery					
SATURDAY, SEPTEMBER 15						
7:30-11:30am	REGISTRATION & LIGHT BREAKFAST: CFA Elevator Lobby					
8:30-9:00am	OPENING ACTIVITY: Room 500					
<b>Room →→→</b>	<b>154</b> Diana Dansereau Andrew Goodrich	<b>156</b> Ron Kos	<b>216</b> Paula Grissom	<b>219</b> Kendall Driscoll	<b>500</b> Yui Kitamura	<b>Marshall Room</b> Tavis Linsin
9:10-10:00am	Wurman W	Warm-up Room for Arlington- Belmont Chamber Chorus	Smith, P. T	Gramm T	Kitamura W	Ehrenfeld, Krajewski, & Ruthmann T
10:10-11:00am	Grimsby T	Pappas T	Debrot W	Hendricks T	Fard T	Linsin P
11:10am-12:00pm	Lamb-Schaubroeck W		Antonelli T	Pondaco T	Smith, J. T	Linsin P (continued)
12:10-1:20pm	<b>BOOK &amp; JOURNAL LAUNCH LUNCH RECEPTION with KARIN S. HENDRICKS &amp; DIANA R. DANSEREAU</b> Commonwealth Gallery					
1:30-2:20pm	Monteiro W		Smith, T., Debrot, & Mockovak P	Ledgerwood T	Sangermano, Bucci, & Moretti L	Foust T
2:30-3:20pm	Leibman T	Grimsby T	Grissom T	Driscoll T	Quigley, Jording, & Potter L	Adams W
3:30-4:00pm	Reflection Linsin	Reflection Smith, T.	Reflection Hendricks	Reflection Dansereau	X	Reflection Debrot
4:10-5:10pm	<i>Voices 21 C</i> , André de Quadros, Artistic Director: Concert Hall					
5:15-6:00pm	CLOSING ACTIVITY: Concert Hall					

## THE CONVERSATION on MUSIC EDUCATION, SEPTEMBER 14 & 15, 2018

T: Topic Session

W: Workshop

P: Panel

L: Lightning Round

### Friday, September 14 – 6:00pm to 8:00pm

<b>COMMUNITY GATHERING &amp; WELCOME MUSICKING</b> Concert Hall (W)	<b>Tawnya Smith &amp; Kính T. Vū</b>	We begin The Conversation together by sharing music, stories, movement, and art with each other. Centering our attention on personal and group artistic practices and scholarship, the evening activity is intended to inspire contemplation and action within and outside our profession.
<b>WELCOME RECEPTION</b> Commonwealth Gallery	<b>André de Quadros</b>	

### Saturday, September 15 – 8:30am to 9:00am

<b>OPENING ACTIVITY</b> Room 500 (W)	<b>Tavis Linsin, Tawnya Smith, &amp; Kính T. Vū</b>	Begin the day together as a way to center our heads, hands, hearts on The Conversation(s) ahead.
---	---	--

### Saturday, September 15 – 9:10am to 10:00am

<b>BUCKET DRUMMING IN GRADES 4 THROUGH 12: IMPROVISING AND COMPOSING IN GENERAL MUSIC</b> Room 154 (W)	<b>Eytan Wurman</b> (CFA'10) (SED'18) is a music educator with eight years of experience in the Boston and Cambridge Public Schools. Having taught in urban settings, Eytan has developed curriculum that is both rigorous, standards-based, and authentically engaging for all students regardless of racial or socio-economic background. His presentations on Bucket Drumming have been featured at the MMEA Eastern District General Music Festival, as well as the MMEA All-State Conference. Eytan holds a Bachelor of Music in Music Education from Boston University, and a Master of Music in Music Education from Gordon College. He is currently completing his	All participants will engage in improvisation and composition through bucket drumming and use of popular music in order to take away methods for authentically engaging students of various backgrounds through innovative music-making. Activities Included: (all using popular music exemplars) 1) Routine establishment; 2) Rote performance of rhythms; 3) Improvisatory responses to music; 4) Rhythmic Literacy; 5) Composition and Performance; and 6) Evaluation of process and question period Bucket drumming is the affordable, portable, multi-use music-making medium that is available and accessible to teachers with and without budgets for purchasing instruments! It is also the medium most accessible and available to students
---	--	---

	<p>CAGS in Educational Leadership and Policy Studies at Boston University.</p>	<p>from potentially every socioeconomic background. Rhythm is unifying force in humanity. Here is how we make every student an active consumer and creator of music for the rest of their lives.</p>
<p>Room 156</p>	<p><b>Reserved for Rehearsal Space (Linsin)</b></p>	
<p><b>19 DAYS</b> Room 216 (T)</p>	<p><b>Paul K. Smith</b> is the Superintendent of Schools in East Hampton, Connecticut. Paul has 34 years in public school education as a music teacher, building administrator, and district-wide administrator. His primary interest in education is promoting improvements in classroom instructional practices, helping schools articulate a vision of excellence, and creating school cultures that are founded on kindness and caring. Paul received a Bachelor of Music (Music Education) from Boston University College of Fine Arts, a Master of Music (Music Education) from the Eastman School of Music, and two degrees in Educational Leadership from the University of Connecticut.</p>	<p>Research by Claro and Loeb (2017) addresses the positive effect of mindset on academic achievement and its equivalence to an additional 19 days of learning—or what is nearly a month of school. This remarkable research has strong implications for music performance ensembles and classroom music instruction as it confirms two important essentials: 1) The critical nature of the student relationship with the teacher as a prediction of student performance, and 2) The requisite ability of a master teacher to reflect and adapt their personal relationships with students to create classroom environments where all students meet with high levels of success.</p> <p>An additional 19 days of learning can be achieved regardless of available resources and without any traditional barriers that exist in programming and/or funding. This particular session will address how the knowledgeable, reflective, and often counter-intuitive music and/or arts teacher has the capability of promoting 19 days and perhaps more than 19 days of additional high-level learning. Participants will discuss strategies designed to help music and arts teachers model teaching and enhance relationships that encourage students to take risks, learn from mistakes, and explore long term goals. Participants will gain an understanding of the benefits of being classroom practitioners who serve as (1) mindset masters; (2) second parents; (3) collaboration coaches; (4) creators of “flow;” and (5) equity warriors.</p>
<p><b>MODERN BAND AND POPULAR MUSIC EDUCATION</b></p>	<p><b>Warren Gramm</b> is the Manager of Program Outreach for Little Kids Rock as well as the Administrator for The Journal of Popular</p>	<p>The term Modern Band has begun to emerge in conversation and published literature (Byo, 2017; Powell and Burnstein, 2017; Powell, Smith, and D’Amore, 2017; Randles, 2017). As</p>

<p>Room 219 (T)</p>	<p>Music Education. Warren received his bachelor's from The College of New Jersey and his Master's from Peabody in Baltimore with a concentration in classical guitar. He is currently ABD for his DMA at BU.</p> <p>Warren has been an online mentor/instructor with Thomas Edison State University since 2006 working in both the PLA and Music departments. He instructs online courses on PLA, music history, and guitar. Besides his work with TESU, Warren's teaching experience includes guitar instruction since 1999 and public-school teaching of general music, choir, and Modern Band from 2006 to 2017 in the Jersey City, NJ school system.</p>	<p>proponents of Modern Band aim for it to become more established, there exists a need for it to be defined and put into context. Modern Band methodology draws its inspiration from Music as a Second Language Theory (currently in publishing review) with influence from Krashen's (1981, 1982) 2nd Language Acquisition Theory. Unlike other approaches, Modern Band is meant to remain flexible, evolving, and culturally responsive.</p> <p>The core values behind Modern Band are composition, improvisation, operating within a student's comfort-zone, taking a student-centered approach, approximation, and scaffolding. While some of these terms are commonly known and understood, others may require explanation and contextualization. Modern Band, based around 2<sup>nd</sup> Language Acquisition Theory (Krashen, 1981, 1982), inherently embodies aspects of informal learning, communities of practice, and peer mentoring/learning. These aspects of Modern Band will also be discussed regarding how they emerge within classroom and ensemble instruction.</p> <p>This session is based around examining and discussing each of these terms and how they are contextualized within the walls of educational institutions. Discussions will focus on how the methodology and pedagogy stand in contrast to the ways in which many music education classrooms and ensembles currently exist and operate. Anecdotal examples will be given, and dialogue will be encouraged surrounding whether this approach is justifiable and where it can be implemented (choral, instrumental, general) in K-12 classrooms as well as in pre-service music education universities.</p>
<p><b>BUILDING HOME: RESTORATIVE JUSTICE PRACTICES IN AN URBAN SETTING</b></p>	<p><b>Yui Kitamura</b> is a music educator, pianist, and interdisciplinary collaborator. As an educator, she has been teaching in a variety of teaching contexts from general music, band, choir, orchestra, and private piano lessons. She</p>	<p>In urban schools across the country, there has been a movement to address the school-to-prison pipeline, fueled by traditional suspensions and detentions especially for students of color (Bintliff, 2014). The purpose of restorative justice is to build community and respond to challenging situations</p>

<p>Room 500 (W)</p>	<p>is the Co-Organizer and a Festival Clinician for the Play On Music Festival, an annual music education festival based on innovative music education practices. As a pianist, she has performed in Community Outreach Programs at the From the Top, the Arts Initiative at Boston University and accompanied several children’s choirs. Yui believes in breaking boundaries of what music education could be.</p>	<p>through authentic dialogue (Clifford, n.d.). In the spirit of The Conversation, which celebrates the new possibilities for musicking and music education, this workshop is designed for participants to experience a Restorative Circle through making art, music, and meaning.</p> <p>In this workshop, we will learn how to participate in a Restorative Circle and its process of conflict description, steps for resolution, and evaluating results. This workshop will cover topics on how to use talking pieces, create center pieces, and ask questions based on community values. The Restorative Circles will allow all of us to come to mutual understanding of how we each play a role in our complex and dynamic communities.</p>
<p><b>THE CORE MUSIC PROGRAM: COMMUNITY ARTS MENTORSHIP LAB FOR NYU YOUTH</b></p> <p>Marshall Room (TBD)</p>	<p><b>Jamie Ehrenfeld, Maria Krajewski, &amp; Alex Ruthmann</b></p> <p><b>Jamie Ehrenfeld</b> is a public school music educator turned artist manager and Creative Education Fellow with the Music Experience Design Lab (MusEDLab) at NYU. She is the founder of CORE Music NYC (coremusicnyc.com), and has previously served as Fresh Education Coordinator with Urban Arts Partnership and music educator at Eagle Academy for Young Men in Brooklyn NY. She is a partner in music management company VaporTrails Music, and has evolved her teaching practice into a unique approach to artist development. Jamie connects musicians and communities through the shared valuing of music’s purpose to heal, celebrate, challenge, and self-actualize.</p>	<p>CORE Music Program partners with universities, independent artist teams, public school music programs, and young people developing careers in music. Together, we create opportunities for young artists to develop professional networks that can support their advancement. With decades of music education among us, we've reverse engineered music learning and engagement experiences to align with and originate from our students. Building on a foundation of culturally responsive teaching practices, we provide students with comprehensive music creation opportunities that extend through to professional development by partnering with music industry and technology leaders. This session will feature performances, an interactive panel discussion, and cypher jam session with CORE Music Program artists.</p>

**Saturday, September 15 – 10:10am to 11:00am**

<p><b>ANYTHING IS BETTER THAN NOTHING: WHAT MUSIC TEACHERS SEEK TO ENABLE ALL STUDENTS TO SUCCEED</b></p> <p>Room 154 (T)</p>	<p><b>Rachel Grimsby</b> is a passionate educator with experience teaching elementary general and choral music. She received her undergraduate degree in Music Education from East Carolina University and her Master of Music Education with an emphasis in pedagogy from The Hartt School. Rachel is both Orff-Schulwerk and Kodály certified. Rachel is a doctoral student at Michigan State University whose research interests include working with students with special needs, music cognition and language acquisition, and how music can benefit those with language delays. Rachel has coauthored two publications; First Steps in Music with Orff Schulwerk, and Feierabend Fundamentals: History, Philosophy, and Practice.</p>	<p>Participants in this topic session will discuss two recent studies on music educators and students with special needs. The first study was a multiple case study of three in-service music teachers and their perceptions of their own preparedness to teach students with special needs. The second, which developed from the findings of the first study, surveyed music educators (n = 194) and paraprofessionals (n = 43), and their perceived needs to better prepare the paraprofessional to work in the music classroom. Participants will be given a brief overview of findings from both studies, will discuss implications for future research, and practical applications for the current practitioner. Since the inception of PL 94:142 music educators have seen an increase of students with special needs included in the music environment. With this increase so too have educators seen an influx of paraprofessionals to assist these students. This session will offer participants a unique perspective which may offer insight into how to meet the needs of both paraprofessional and music educator in working with students with special needs.</p>
<p><b>INTERDISCIPLINARY ARTS AS AN AGENT FOR COMMUNITY BUILDING IN A US HIGH SCHOOL</b></p> <p>Room 156 (T)</p>	<p><b>Dr. Ida Pappas</b> hails from Pittsburgh, PA, where she has earned a Bachelor of Music degree (Voice Performance) and licensure in Music Education from Duquesne University. She has taught Music and Drama for the past 27 years to students PK-12th grade. Additionally, she has performance, private studio teaching, Directing and Music Directing of stage production credits. She also designs and creates large stained glass windows on commission. Dr. Pappas has also served as the K-12 Performing Arts Coordinator for Canton and Lexington Public Schools, where she supervised and mentored performing arts faculty, presented professional development</p>	<p>High schools are a microcosm of society. Students of different backgrounds, languages, past experiences, abilities and financial means are forced into close proximity and required to collaborate regularly throughout a school day. With teen suicide rates on the rise, as well as news media coverage of school shootings, and recent animosity toward immigrants, it is essential that administrators seriously contemplate how to create a sense of community within their schools, in order for students to feel connected, respected and valued as members. With this research, I hope to provide evidence to support the inclusion of interdisciplinary arts projects into the fabric of students' high school curricular and extra-curricular experiences. Through engagement in design, art, video, music, dance, theater, and the close study of a minority culture, high school participants provided regular responses to planned</p>

	<p>and led curriculum writing using the National Core Arts Standards. In 2007, Dr. Pappas earned her Masters in Music Education at Boston University, and in 2017 she graduated with a PhD in Education (Lesley University), with a focus on Interdisciplinary Arts.</p>	<p>survey questions and open-ended survey questions (Experience Sampling), as well as through interviews, written prompts and my own field observations. Participants considered their feelings about community as it related to broadening circles of people: close acquaintances, peers in collaboration, the school community, members of the town, and “others” in a different part of the world, who were the subject of learning modules. Data analysis also considered participants’ feelings of being essential to the collaborating group based on moments of choice and decision making, leadership opportunities, and their feelings of satisfaction after moments of “flow” (Csikszentmihalyi, 1997). This mixed-methods approach allowed for a deep consideration of the pedagogical and social conditions necessary for students to experience a positive “psychological sense of community” (McMillan and Chavis, 1989).</p>
<p><b>IMPROVISATION: SIMPLE TO COMPLEX</b>  Room 216 (W)</p>	<p><b>Ruth Debrot</b> recently joined the music education faculty at Boston University. Her publications include The Journal of Popular Music Education, the MENC Spotlight Series, the MENC web site jazz series, The Orff Echo, The Arkansas MEA Segue, and the Massachusetts Music Educators Journal. Ruth is a well-known clinician and has presented numerous workshops for the American Orff Schulwerk Association (AOSA), regional chapters of AOSA, the Boston Conservatory and The New England Conservatory. When not teaching, Ruth sings jazz with The Roy Scott Big Band and rock</p>	<p>Children come into schools eager to improvise and experiment with music. How then, might educators in schools capture this proclivity in order to encourage and nurture this disposition? Hickey (2009) suggested that improvisation is a disposition that can be encouraged, facilitated, and modeled in our classrooms in tandem with other musical skills being taught.</p> <p>21st century music educators are still trying to figure out effective ways to balance structure and freedom in ways that motivate and inspire students to be creative, musical thinkers. With this goal in mind, participants will be given opportunities to play, experiment with, and discuss Pressing’s (1987) historical and categorical approaches to improvisation. The purpose of this session is to inspire participants to develop new ways to think about and incorporate improvisation in a variety of musical classrooms.</p>
<p><b>EMPATHY AS A MEANS OF EMPOWERING STUDENTS</b></p>	<p><b>Karin S. Hendricks</b> is Assistant Professor of Music Education at Boston University. She has served in music education leadership capacities at the state, national, and international level.</p>	<p>A common (although not universal) myth in music education is that the most efficient means to music performance preparation is a top-down, teacher-directed approach in which we minimize potential for student error by controlling as many</p>

<p>Room 219 (T)</p>	<p>Dr. Hendricks is a regular clinician and adjudicator in the United States and abroad, and has published multiple papers in professional and peer-reviewed journals and books. She is co-author of <i>Performance Anxiety Strategies: A Musician's Guide to Managing Stage Fright</i>; co-editor of <i>Queering Freedom: Music, Identity, and Spirituality</i>; and author of <i>Compassionate Music Teaching</i>.</p>	<p>diversions or distractions as we possibly can (Manfredo, 2006). This idea likely stems from a factory management model, as well as the influence of military routines upon music education in the early 20th century (Cutietta, 2014; Keene, 1982). We now live in a different world than the one that embraced those ideals. In our technology-driven world, today's youth have immediate access to information, and have less need for teachers and other adults to be "expert" dispensers of information (Hendricks &amp; Hicks, 2014). Instead, they need adults to serve as mentors and supports in helping them make meaning of that information.</p> <p>In this session I draw upon research to demonstrate how teaching with empathy goes hand in hand with student motivation, engagement, and developing strong musicianship (Hendricks, 2018). Topics include: understanding what empathy is (and isn't); various types of empathy; empathy as a means of "reading" and understanding student needs; and using a variety of questioning techniques to both stimulate and empower student engagement. For each topic I present research-based ideas in practical ways, offering specific strategies for music classrooms and giving examples of how celebrated music teachers have used these approaches to inspire the highest level of student performance.</p>
<p><b>RE-FRAMING GUITAR EDUCATION FOR THE INCLUSIVE CLASSROOM</b></p> <p>Room 500 (T)</p>	<p><b>Sarah Fard</b> teaches guitar and music technology courses at Medford Public Schools. She holds a BM (University of New Hampshire), a Masters (Boston University) in Music Education, and a Graduate Certificate in Music and Autism from the Boston Conservatory at Berklee. Sarah teaches a music curriculum centered on inclusion and differentiation. Through the Boston Conservatory at Berklee, Sarah also works as a consultant for the Saturday Lessons Program and is also an active member of the Boston</p>	<p>Guitar class electives are becoming more popular within public schools. This is partially due to the instrument's use in most musical genres, but also in its ability to stand alone without a feeder program in the district akin to orchestra and band. Elective classes are often fully inclusive and present open doors for students who have not before had an opportunity to learn an instrument. However, many guitar teachers express the need for more training in how to adapt for students with special needs. Specifically, how to adapt for the physical and sensory needs of students as it pertains to the curricular goals. Through the lens of universal design, though, the guitar curriculum can be adaptable to many. By moving past traditional pedagogy and towards an all-encompassing,</p>

	<p>music scene, performing regularly as a jazz guitarist and singer.</p>	<p>differentiated approach, the guitar elective class can be a student’s opportunity to shine. This hands-on presentation will evaluate current forms of notation and instruments and how to adapt them for various disabilities. Focus will be given on how to offer variety in engagement of content, how material is represented, and how learning is assessed. Guitars are not required, but welcome, during this presentation.</p>
<p><b>SONGS OF REMEMBRANCE: JOHN BAVICCHI AND THE MUSIC OF HOME</b>  Marshall Room (P)</p>	<p><b>Tavis Linsin, David Callahan, Jim Hall, Peter Hazzard, Beverly Lewis, John Murphree, Anne Selman, George Silvis, Barry Singer, Jun Toguchi, &amp; the Arlington-Belmont Chamber Chorus</b></p> <p><b>Tavis Linsin</b> is a faculty member in the Music Education Department at Boston University. He is a guitarist and is drawn to improvised music and poetry. Linsin’s current research focuses on learning networks, informal music learning, and equity in music education.</p> <p><b>SEE END OF DOCUMENT FOR FULL LIST OF BIOGRAPHIES.</b></p>	<p>John Bavicchi, a renowned Boston-based composer and educator, continues to touch the lives of many. Through live performances and recorded excerpts of Bavicchi’s music—as well as conversation among Bavicchi’s colleagues, former pupils, and friends—participants in this session will explore ways that home and community can be created through music. The relationships Bavicchi nurtured through his work as an educator and composer are a living testament to the power of music to bring people together in deeply meaningful ways. Better understanding this exceptional individual—his artistic work, pedagogical practice, and the musical communities he nurtured—will offer current music educators and musicians insight into their own artistic and teaching practices.</p>

**Saturday, September 15 – 11:10am to 12:00pm**

**BEYOND  
BOOMWHACKERS**

Room 154 (W)

**Dana Lamb-Schaubroeck** is a Boston University alumna, holding a master degree in Music Education (2013). She has been recognized as Teacher of the Year (2012), Grammy Semifinalist in Music Education (2013), and was named one of Music & Arts Top 25 Music Educators in the US (2016). She was recognized by the Fayette County Board of Education, where she served as a music educator for nine years, twice for her work in professional songwriting in 2014 and for her student being named Music Theater International's Student of the Month in November 2017. She has been a keynote speaker and Director of the Educational Advisory Committee for Muzart World Foundation that serves to reinstate and reinvigorate music education across the country. At the "We Are Hope" event filmed for PBS, she spoke to over 22,000 about the importance of music education. Most recently she was a keynote speaker at the Georgia Music Educator's Association (2018).

Need a new and dynamic approach to teaching rhythm in the elementary/middle school classroom? Then put down the Boomwhackers and consider "junk" percussion.

The objectives of this workshop are to:

- 1) Introduce "junk" percussion as a viable and relevant opportunity to teach rhythm and creativity through improvisation, composition, and eventual performance on student-written sketches;
- 2) Demonstrate the feasibility of implementing this low-cost, high-instructional value unit;
- 3) Demonstrate how teachers can use digital performance to enhance the inherent contemporary nuances of this unit;
- 4) Demonstrate the significant student ownership of personal and collective music making (e.g., students get to choose their "instruments" such as boxes, pots and pans, pvc pipe, movement, etc.); and
- 5) Highlight strategies for how junk percussion units organically support differentiation and inclusion the classroom for all students.

"Junk" percussion units easily align with state standards and easily integrate into existing scope and sequences. If an educator chooses, this "junk" percussion unit can even emerge into a full performance ensemble. Twenty-first century music education must create opportunities to inspire and educate beyond mere consolation prize "music appreciation" requirements, especially for students who are not enrolled or do not have access to band, orchestra, or choral ensembles. Rhythm is so profoundly human, and therefore cultural, and "junk" percussion brings a fresh 21st century approach to music education through rhythm, culture, creativity, and community.

Room 156

<p><b>“IT’S NOT WHAT YOU PLAY, IT’S HOW YOU PLAY IT”</b> (Lovano, 2009): A brief look at a handful of innovative jazz saxophonists and the individual improvisational jazz voice through the lens of “Body and Soul” (and why jazz education should pay attention)</p> <p>Room 216 (T)</p>	<p><b>Michael Antonelli</b>, DMA (Boston University 2015) is a freelance jazz saxophonist who retired as a public-school music teacher in 2018 with over twenty years of service teaching grades 4-12 over the course of his career. He has performed professionally since 1978 and continues to perform locally whenever he can. His study on jazz and the development of the individual improvisational voice and his ongoing friendship with Joe Lovano remain pillars of his professional educational inspirations.</p>	<p>New York Times jazz critic Nate Chinen (2007) commented: “even though jazz education is big business, the business of jazz is in a steady state of decline.” Chinen’s remarks underscore a tale of two jazz communities—the university community of aspiring jazz musicians, and the community of professionals who make a living playing jazz. Although America’s jazz music has developed throughout the twentieth century from its roots as a folk tradition to its present status as a serious genre of study in many universities, the opportunities to perform in its professional communities have greatly declined (Chinen, 2007). As university jazz pedagogy continues to become more standardized through the dominance of theoretical approaches to teach instrumental proficiency, students of this music tend to sound more alike (Gatien, 2009). The professional jazz community, however, seeks more than technically proficient musicians to join its circle. Individuality and creative innovation have remained two of the defining attributes held in high regard by the jazz community throughout its history. Jazz, as a result, has become a discipline of music that relies heavily on the establishment of social identities and the negotiation of meaning through the interaction of its members (Wenger, 2008). To help illustrate this point, I will present a recorded sample of eleven jazz innovators of the tenor saxophone and discuss how their individual voices have helped to shape the jazz community through an examination of each performer’s interpretation of the song “Body and Soul.” I will include suggestions from interviewed jazz professionals regarding the development of their individual jazz voices.</p> <p>An investigation into the learning practices of one professional jazz community (Lovano and Us Five) provided context for learning inside a community of practice (Antonelli, 2015). Discussions regarding the structure of jazz education programs at the university level and the effectiveness of those programs to accurately provide social and contextual</p>
--	---	---

		experiences that have traditionally been at the forefront of a multitude of informal jazz learning communities will be explored.
<p><b>MUSIC EDUCATION THROUGH NON-PERFORMANCE</b></p> <p>Room 219 (T)</p>	<p><b>Joe Pondaco</b> is an instrumental and non-performance music teacher in the Duxbury Public Schools. In addition to beginner instrumental lessons and band, he teaches classes in music technology, composition, and music business. He received his Bachelor of Music degree from Berklee College of Music Boston as well as a Master's in Music Education from Boston University and Master's in Educational Administration from the University of Massachusetts Boston. He is currently the Composition Contest Chair for the SEMMEA and the Composition Council Chair for the MMEA.</p>	<p>According to the NAFME (2014) National Core Arts Standards, musicians engage with music through creating, performing, responding, and connecting. While these are the artistic processes in which musicians engage with music, they may not be the only processes. The Berklee College of Music Salary Guide (2016) lists seven categories for careers in music; only two of which relate directly to the NAFME Standards: performance and writing. However, the salary guide also lists jobs in music business, recording technology, education, therapy, and other areas of music support. In my own teaching, I have found that many students are interested in these otherwise non-artistic areas, and there are ways to incorporate these students into a music program. This session will explore how high school music teachers can incorporate non-performers and non-musicians into their school music programs. Perhaps through teaching skilled music support, entertainment business concepts, artist management, and other ventures, teachers can engage more students with music and music learning.</p> <p>This session comes from the author's article "Incorporating Non-Musician into your Music Community", found at: <a href="http://www.leadingnotes.org/2015/05/18/music-community-audio-engineering-music-business-composition/">http://www.leadingnotes.org/2015/05/18/music-community-audio-engineering-music-business-composition/</a></p>
<p><b>UNDERSTANDING NEURODIVERSITY: CREATING AN INCLUSIVE ENVIRONMENT IN YOUR MUSIC CLASS OR ENSEMBLE</b></p> <p>Room 500 (T)</p>	<p><b>Jacqueline C. Smith, Ph.D.</b>, is Lecturer in music education at the University of Massachusetts at Amherst. She is also the director of the Prism Project, a performing arts experience for children with exceptionalities, at the Hartt School Community Division. Her research interests include teaching music to children with autism, teacher professional development, and instrumental music</p>	<p>Diversity and inclusion are important topics for discussion in the field of music education (Abramo, 2012; Darrow, 2013; Hammel, 2004; Jones, 2014). Neurodiversity, the paradigm that neurological differences should be accepted and respected as variations of the human condition, should be an essential component of these discussions (Silberman, 2015). Students with exceptionalities have different ways of learning or experiencing the school environment (Draper, 2016; Jellison &amp; Draper, 2015). Music teachers often feel that they do not</p>

	<p>education. Dr. Smith holds a Doctor of Philosophy in Music Education from the Hartt School of the University of Hartford, a Master of Creative Arts Therapy in Music Therapy from Drexel University, and a Bachelor of Music in Music Education from the Eastman School of Music.</p>	<p>have the qualifications or the knowledge to work with students with exceptionalities (Hammel &amp; Gerrity, 2012; VanWeelden &amp; Whipple, 2014). However, the skills necessary to help these students to succeed in music are grounded in good teaching rather than specialized training. Students with autism and challenges in executive functioning skills, social skills, emotional skills, and language processing skills may become overwhelmed in music ensembles (Hammel &amp; Hourigan, 2013; Hourigan &amp; Hourigan, 2009). Understanding these challenges and ways to meet the needs of these students can help them to be successful in music classes and ensembles in schools.</p> <p>Through participation in small group activities, session participants will gain a greater understanding of the challenges faced by some students with learning and emotional needs when trying to learn to play an instrument, sing in choir, or to participate in large music ensembles. We will examine the topic of neurodiversity as a difference rather than something to be cured. We will discuss basic strategies that teachers can use to create an inclusive environment where all students can learn and achieve success. Participants will learn ways to eliminate some of the barriers to success that may be present in general music classes, small-group lessons, or large ensembles.</p>
<p><b>SONGS OF REMEMBRANCE: JOHN BAVICCHI AND THE MUSIC OF HOME</b></p> <p>Marshall Room (P)</p>	<p>Tavis Linsin</p>	<p>Continued from 10:10 session.</p>

**Saturday, September 15 – 12:10am to 1:20pm**

**BOOKS & JOURNAL  
LAUNCH  
CELEBRATION**  
Commonwealth Gallery

**Karin S. Hendricks** is Assistant Professor of Music Education at Boston University. She has served in music education leadership capacities at the state, national, and international level. Dr. Hendricks is a regular clinician and adjudicator in the United States and abroad, and has published multiple papers in professional and peer-reviewed journals and books. She is co-author of *Performance Anxiety Strategies: A Musician's Guide to Managing Stage Fright*; co-editor of *Queering Freedom: Music, Identity, and Spirituality*; and author of *Compassionate Music Teaching*.

**Diana R. Dansereau**, Assistant Professor of Music Education at Boston University, focuses her scholarship on early childhood music education. She has been published in national and international journals, is co-editor of *Pluralism in American Music Education Research*, and founding editor of the *International Journal of Music in Early Childhood*.

We celebrate book and/or journal releases during today's lunch hour:

- *Compassionate Music Teaching*, Karin S. Hendricks (Rowman & Littlefield)
- *Queering Freedom: Music, Identity, and Spirituality*, edited by Karin S. Hendricks & June Boyce Tillman (Peter Lang)
- *Pluralism in American Music Education Research*, edited by Diana R. Dansereau & Jay Dorfman (Springer)
- *International Journal of Music in Early Childhood*, Diana R. Dansereau principal editor (Intellect)

**Saturday, September 15 – 1:30pm to 2:20 pm**

<p><b>WHY ARE WE PLAYING SAMBA? A PARTICIPATORY APPROACH TO MUSIC TEACHING IN AN URBAN SCHOOL</b></p> <p>Room 154 (W)</p>	<p><b>Dana Monteiro</b> has seventeen years of experience as a music educator in the NYC public school system. Monteiro has made 21 study-related trips to Brazil to learn and perform samba percussion and to conduct research for his dissertation titled <i>Samba: The Sense of Community in Participatory Music</i>. Monteiro was awarded "Outstanding Educator of the Year" by Education Update in 2015 and the Lincoln Center Arts Teacher of the year award in 2016. He is the author of <i>The Samba School: A Comprehensive Method for Learning, Playing, and Teaching Samba Percussion</i>.</p>	<p>This workshop will explore participatory music making within samba drumming with implications for teaching in an urban high school setting. This hands-on session will teach participants the basic parts to play within a samba ensemble on four different samba instruments. A descriptive conversation about participatory music education will be mixed into the percussion workshop. This discussion will focus on my work as an educator at the Frederick Douglass Academy and will offer a perspective on how this non-traditional music program functions in a New York City high school. Participants will learn from inside the ensemble, how the music's structure facilitates this form of teaching and learning. In samba, beginners are able to play alongside advanced players using patterns that are appropriate to their individual skill level.</p> <p>This presentation will pose the following questions: What challenges do urban high school music programs face? How does participatory music answer these challenges? What are the consequences of implementing a non-traditional music program?</p>
<p>Room 156</p>	<p><b>X</b></p>	
<p><b>BU RESEARCH &amp; PRACTICE GROUP</b></p> <p>Room 216 (T)</p>	<p><b>Dr. Smith</b> assistant professor of music education at BU, and an interdisciplinary researcher and intermodal artist who has collaborated on a number of projects in the arts. Tawnya taught band, chorus, and general music in the public schools, and later directed a community music program where she also maintained a private studio as a horn and brass instrument specialist. She currently serves on the advisory committee for <i>Music Educator's Journal</i>, and is the chair of the <i>Council for Research and Teacher Education</i> for the Massachusetts MEA. She has published</p>	<p>Last year a group of participants discussed the creation of a Research/Practice Group that could potentially focus new research on pressing and timely issues in practice, as well as communicate the wider body of research findings to educators in useful and powerful ways. Learn about what has been accomplished and join us as we continue to discuss and develop strategies for how BU might implement a local, national, and international network of our students and graduates.</p>

	<p>multiple papers in professional and peer-reviewed journals and books. She is co-author of <i>Performance Anxiety Strategies: A Musician's Guide to Managing Stage Fright</i>.</p> <p><b>Ruth Debrot</b> recently joined the music education faculty at Boston University. Her publications include The Journal of Popular Music Education, the MENC Spotlight Series, the MENC web site jazz series, The Orff Echo, The Arkansas MEA Segue, and the Massachusetts Music Educators Journal. Ruth is a well-known clinician and has presented numerous workshops for the American Orff Schulwerk Association (AOSA), regional chapters of AOSA, the Boston Conservatory and The New England Conservatory. When not teaching, Ruth sings jazz with The Roy Scott Big Band and rock.</p> <p><b>Holly Mockovak</b> is Head, Music Library, Boston University. She works to eliminate barriers to locating, interpreting, and sharing information. She holds degrees in music education, performance, librarianship, and a TEFL certificate.</p>	
<p><b>INSIDE THE MUSICAL WORLD OF HOMESCHOOLERS</b></p> <p>Room 219 (T)</p>	<p><b>David Ledgerwood</b> is Professor of Music at Maranatha Baptist University, where he has taught since 1986. He has earned degrees in Music Education, Sacred Music, and Theory/Composition. He chairs the music department, teaches counterpoint, orchestration, and conducts the college Chamber Singers. His research interests include musical homeschooling, church music, and the pedagogy of musical composition. He</p>	<p>Educational statisticians estimate over 1.5 million American children are homeschooled (NCES, 2015). Educational critics (Reich, 2002; Lubienski, 2003) and proponents (Moore &amp; Moore, 1979; Ray, 1997) have weighed both the pros and cons of the movement. Musical homeschoolers are represented in higher education (Silverman, 2011) and prestigious classical music programs (O'Riley, 2016). Little educational research has been conducted on the musical activities of homeschool families. My research purpose was to provide academia a window into the educational and musical lives of</p>

	<p>has published over 50 music arrangements and compositions to aid the musical experience of his constituency.</p>	<p>homeschooling families and to encourage rigor in the homeschooling community.</p> <p>I investigated the educational/musical practices of three Wisconsin homeschooling families. Using a Bourdesian (1977) lens, I explored the parents’ rationale for homeschooling, their educational and musical backgrounds, why they supported music, the kinds of musical styles they encouraged and disallowed, and their educational and musical practices. Findings suggest that control was the “glue” in homeschooling motivation. Control insured the maintenance of habitus and subsequent educational and musical decisions upheld those values. All of the children studied or desired to study at least two instruments regardless of talent, inclination or eventual career choice. They consistently performed at church, youth symphony, and children’s choir. Parents regulated daily schedule and calendar according to individual and family needs. Students and parents rejected music of youth culture, preferring classical, sacred, and folk genres. Older children strongly influenced musical desire in younger siblings. One of the mothers intuitively used musical study as an intervention for her daughter’s suspected ADHD.</p>
<p><b>UNDERGRADUATE RESEARCH OPPORTUNITY PROGRAM (UROP)</b>  Room 500 (L)</p>	<p><b>Maddy Bucci, Christopher Moretti, &amp; Ana Sangermano</b> are undergraduate (fourth year) music education majors.</p>	<p>Undergraduate music education majors will share out their practices of BU-supported research during summer UROP with guidance from mentors Diana Dansereau, Kính T. Vũ, and Karin S. Hendricks.</p>
<p><b>MEASURING STUDENT GROWTH AND TEACHER EFFECTIVENESS IN ARTS INTEGRATED CLASSROOMS</b>  Marshall Room (T)</p>	<p><b>Brad Foust</b> is the Fine Arts Supervisor for Bartlett City Schools in Bartlett, Tennessee. Brad has taught K-12 instrumental and vocal music and currently is an online instructor for Southern New Hampshire University. He has presented sessions on arts integration and arts evaluation at The International Symposium on Assessment in Music Education, Arts</p>	<p>A recent study piloted a model of measuring growth in arts integration classrooms through the use of the Tennessee Fine Arts Student Growth Measures (TFASGM) system, a portfolio-based teacher evaluation and student growth measurement model (Foust, 2017). Teachers worked in control and treatment groups to implement the TFASGM in general education classrooms. Along with using the model, a teacher treatment group received targeted arts integration</p>

	<p>Education Partnership Annual Convening, the National Art Education Association National Convention, and the Tennessee Music Education Association State Conference. Brad is a 2017 graduate of the DMA in Music Education program at Boston University.</p>	<p>training, and through the model's results, the impact of the training through teacher effect scores was also measured. While all participants reported academic growth in their respective subjects, portfolio reviewers reported greater levels of student growth in music among classrooms where teachers received arts integration training. Additionally, teachers who received arts integration training reported more substantial academic performance among students. Higher levels of arts integration more closely aligned with John Dewey's (1934) experiential education philosophy, such as the observations of process-based learning, and the exploration of concepts familiar to arts and non-arts educators. Additionally, the study serves as a model of assessment in education that challenges the paradigm of standardized testing and places music educators at the epicenter of policy and practice. Based on the research of Wiggins (2001), an integral part of the study was the inclusion of a five-level arts integration performance matrix. Along with the presentation of the study results, the subsequent impact of the research will be presented through the use of an arts integration taxonomy and videos of general education teachers integrating music into content areas.</p>
--	--	--

**Saturday, September 15 – 2:30pm to 3:20pm**

**BUILDING EDUCATIONAL BRIDGES WITH (NOT-SO) FRIENDLY COUNTRIES FOR MORE THAN TWENTY YEARS**

Room 154 (T)

**Dr. Ludmilla Leibman** lectures and publishes in America and internationally on topics ranging from methods and approaches of American and Russian educational systems to the power of spiritual resistance during the Holocaust. For her achievements as an educator and for her efforts to strengthen cultural ties between nations, she has received numerous awards, including the Arts Collaboration Award (from her BU students), the Russian Journalists’ Award, the Medal of Exemplary Service from the Russian Government, and citations from both the State Senate and the Governor of Massachusetts.

While still a doctoral student at the Boston University Music Education department, I came up with the idea of establishing an organization which would connect my two countries – Russia where I was born and America where I live. My BU teachers – Dr. Norton and Dr. Tobin – supported the idea, and in 1997 The Educational Bridge Project (EBP) was founded and until 2005 operated under the auspices of Boston University. During these years, The Educational Bridge Project organized thirteen cultural exchanges between American and Russian universities and music schools, called “Days of Russian Culture in America” and “Days of American Culture in Russia.” In September 2007, EBP became an independent non-profit organization and received 501 (c)(3) status. More than three hundred students, faculty members and children from two countries participated in the festivals’ concerts, master-classes, discussions, workshops; thousands of American and Russian listeners attended the festivals’ events and benefited from meeting people from the visiting country; more than fifty world premieres of musical compositions written by the American and Russian composers took place during the festivals, and thirty seven lectures and books were presented by distinguished scholars from American and Russian educational institutions. Learning from each other’s educational methods, playing music together, performing each other’s compositions, commissioning for each other’s orchestras, and discussing similar experiences brought people of two nations closer during the times of political tension. In a few weeks after this conference, on October 14, 2018, we will begin the Educational Bridge’s 34th Russian-American festival.

**EXPANDING BEYOND EUROCENTRIC RESOURCES: PROBLEMATIZING**

**Rachel Grimsby** is a passionate educator with experience teaching elementary general and choral music. She received her undergraduate degree in Music Education from East Carolina

This topic session will discuss and problematize Eurocentric folk music in the music setting through the lens of tokenism (Hess 2015). Participants in this session will discuss how a curriculum heavily steeped in Eurocentric folk music, with the

<p><b>THE EUROCENTRIC FOLK TRADITION</b></p> <p>Room 156 (T)</p>	<p>University and her Master of Music Education with an emphasis in pedagogy from The Hartt School. Rachel is both Orff-Schulwerk and Kodály certified. Rachel is a doctoral student at Michigan State University whose research interests include working with students with special needs, music cognition and language acquisition, and how music can benefit those with language delays. Rachel has coauthored two publications; First Steps in Music with Orff Schulwerk, and Feierabend Fundamentals: History, Philosophy, and Practice.</p>	<p>occasional nod to world musics, tokenizes not only the music but also students of non-dominant cultures, while creating a social hierarchy within the music setting that can marginalize students. The presenter will offer suggestions on how to balance Eurocentric folk music and World musics in the music setting through Culturally Responsive Teaching by leading participants through a brief lesson demonstration. Participants will engage in thoughtful discussion, the presented lesson, and consider new perspectives on using Eurocentric and World musics in the music setting. With continued growth of diversity in student populations, and issues of systemic marginalization through educational practices, this session will benefit the music educator by offering a basic understanding of Culturally Responsive Teaching that will allow them to better meet the needs of their student populations.</p>
<p><b>YOU SEE US, BUT DO YOU HEAR US?</b></p> <p>Room 216 (T)</p>	<p><b>Dr. Paula Grissom-Broughton</b> currently serves as the chair of the music department where she also teaches courses related to women, race and music. An active scholar and researcher on the subject of race and gender in the music classroom, Grissom-Broughton has presented her research at local and national conferences, including the National Association for Music Education.</p>	<p>April 4, 2018 marked the 50th year anniversary of the assassination of Dr. Martin Luther King, Jr. A graduate of Boston University, Dr. King began his journey of higher education at Morehouse College, a historically Black college for men. Located across the street from Morehouse College is Spelman College, one of the oldest historically Black colleges for women. Morehouse College and Spelman College have long practiced transformative education through its legacies and missions that are built upon transforming and empowering students for social change. For Dr. King, this mission of social change was a catalyst for his critical role in the Civil Rights Movement. For music students and music instructors at these institutions, empowering students for social change means equipping students with the necessary tools to become change agents.</p> <p>For my presentation “You See Us, But Do You Hear Us?”, I will highlight the importance of teaching and learning music in historically Black colleges and universities, specifically Spelman College and Morehouse College. I will also provide</p>

		<p>an alternative perspective of social justice pedagogy, particularly as it is seen through the legacy of Dr. King on these two campuses. This presentation will not only serve as a space and time to discuss the greater societal influences of HBCU music departments, but it will also serve as an opportunity to share creative ways as to how we can produce the next generation of music educators who will engage in change movements that make a significant impact on society.</p>
<p><b>LEARNING AT IRISH MUSIC SESSIONS</b>  Room 219 (T)</p>	<p><b>Kendall Driscoll</b> received her Master of Music in music education from Boston University in May of 2018. She graduated from Furman University with a Bachelor of Music in music education in 2016. She plays the flute and the violin, but she also enjoys playing the tin whistle at Irish music sessions around the Boston area.</p>	<p>While Waldron (2006, 2009) and Veblen (1991) have studied musicians playing Irish traditional music in the context of Celtic camps, university settings, and music lessons, this ethnographic study examines musicians’ learning of tunes and repertory in the context of an Irish session. As a member of a local Irish session for over two years, I sought to understand how Irish traditional musicians were influenced by the context and environment in which their music-making was situated. Participants included three adult men and five adult women who were regular or semi-regular session musicians in an Irish session occurring at a pub in the Greater Boston Area. Data analysis revealed that participants used learning strategies to acquire new tunes and build technique that were consistent with informal and formal music practices. While these session musicians each had different pathways to immerse themselves in Irish culture, these pathways influenced how they learned, how they connected to the music, and how they connected to one another. The aspect of community and communal music-making in the informal setting of a pub influenced session musicians’ learning the most as it provided them support and encouragement to engage in lifelong music-making. This topic session about learning at Irish music sessions serves to ponder the possibilities for growth in the public school music classroom by examining a community music setting where lifelong music-making occurs. We will explore how music-making in Irish sessions might transform classroom learning</p>

		environments into more inclusive spaces inviting everyone to participate in the music-making process.
<p><b>MAKING A SCENE: A CURRICULUM PROPOSAL FOR CREATIVE MUSIC MAKING IN ELEMENTARY GENERAL MUSIC</b></p> <p>Room 500 (L)</p>	<p><b>Nicholas Patrick Quigley</b> is a composer and music educator based in Boston, Massachusetts. His compositional debut album, <i>Interventions 1 – 5</i>, was released in 2017 and heralded as “precise and emotional,” “inquisitive,” and “exhilarating.” He has recently taught as a string instrument specialist with the Boston University Tanglewood Institute, Boston Youth Symphony Orchestras, and El Sistema Somerville.</p>	<p>This project-thesis introduces an elementary general music curriculum designed to empower students towards creative music making (Quigley, 2018). Building off the work related to creativity in music education by Green (2005), Hickey (2001), and Ruthmann (2008), this curriculum consists of two parts which highlight fundamental musical skill development and creative music making, respectively. The curriculum is rationalized in the contexts of a proposed local teaching environment and education policy, philosophy of music education, and current educational funding policies at the levels of state and federal governments, and non-governmental organizations. My objective for the lightning-round presentation is to briefly introduce the project-thesis, and discuss potential funding sources to be used as start-up funds for an after-school program in which the class is designed to exist.</p>
<p><b>THE PROFESSIONAL IDENTITY OF INDEPENDENT PIANO TEACHERS</b></p> <p>Room 500 (L)</p>	<p><b>Garinee Garmanian Jording</b> has owned and operated an independent piano studio in the Phoenix metropolitan area for the past nine years. She attained national certification in her instrument (NCTM) through the Music Teachers National Association (MTNA) in 2012, and is an active member at the local, state, and national level. Additionally, Dr. Garmanian Jording is a highly qualified general music educator in grades K-12 in the state of Arizona. She received her B.M in music education in 2006 and her M.M. in music education in 2009, both from Arizona State University, and completed her D.M.A. in music education from Boston University in 2018.</p>	<p>The purpose of this study was to examine selected aspects of American independent piano teachers’ demographics and attitudes toward their professional identity using Stryker’s (1980) structural identity theory. A survey questionnaire was administered to 4,000 randomly selected piano teachers who were members of the Music Teachers National Association (MTNA) as of October 3, 2016, and located throughout the United States. Associations were examined between certain defining events and experiences (e.g., certification status; level of education; leadership roles at local, state, and national levels; networking with other piano teachers; participation in state and national conferences), and the four dependent variables under examination. Findings revealed low to low moderate positive correlations between the defining events and experiences scale and all four dependent variables: (a) self in role (identity salience) (<math>r = .242</math>), (b) role commitment (<math>r = .317</math>), (c) time spent in role (<math>r = .172</math>), and (d) expressed satisfaction in role (<math>r = .218</math>). Significant differences were also</p>

		<p>found between the three independent variables (levels of certification status, levels of education, and years of teaching experience) and three of the four dependent variables under investigation (role commitment, time spent in role, and expressed satisfaction in role). Findings from this study may potentially deepen insights relating to the piano teacher role. Additionally, findings may provide a better understanding of how certain defining events and experiences help shape piano teachers' professional identity.</p>
<p><b>AN EXAMINATION OF STANDARDS USAGE BY FINE ARTS TEACHERS IN TENNESSEE</b></p> <p>Room 500 (L)</p>	<p><b>David Potter</b> is a Ph.D. student in music education at Michigan State University. Before coming to Michigan, David taught K-5 Music in Memphis for six years where he received several teaching awards, mentored teachers, co-wrote the new Tennessee state elementary music standards, served on the state's textbook review committee, and worked as a peer reviewer for the Tennessee Fine Arts Portfolio. David has presented at NAFME, SEADAE, NIME, TMEA, MNMEA, and MMC. He holds a BM in Music Education from Eastman, an MM in Music Education from the Crane School of Music, and Orff Certification from the University of Memphis.</p>	<p>The purpose of this study was to examine the Tennessee Fine Arts Portfolio for differences between arts teachers with respect to arts standards submissions for assessment in Tennessee. Research questions included: (1) Do differences exist between music, visual art, theater, and dance teachers with respect to their rates of submission for assessment using the standards domains perform, create, respond and connect? (2) Do differences exist between areas of Tennessee with respect to rates of submission for assessment using the standards domains perform, create, respond and connect? Fine Arts Teachers in Tennessee submitted artifacts (N = 5628) to the Tennessee Department of Education for evaluation. I found a significant association between fine arts subjects taught and standards domain submissions (<math>\chi^2 = 77.25</math>, <math>df = 9</math>, <math>p &lt; .001</math>). Perform artifacts were submitted about twice as often as any other standard, and the perform submission rate in music was higher than any other subject. I would therefore suggest that music and arts educators have adopted a conservatory model that values performance over creativity, response, and connection, which may have far-reaching consequences for the future of arts education. Teachers need opportunities to develop a deeper understanding of standards related to create, respond, and connect so as to facilitate a more comprehensive experience for students.</p>
<p><b>SAVING TIME AND BUILDING AURAL AWARENESS: USING</b></p>	<p><b>Seth Adams</b> is currently the Director of Bands at UIC College Prep High School in Chicago, Illinois, where he conducts eight concert bands</p>	<p>As student-teacher ratios soar and funding for music education becomes increasingly hard to come by, many instrumental music teachers find themselves teaching primarily or</p>

<p><b>SOLFEGE IN BEGINNING BAND CLASS</b></p> <p>Marshall Room (W)</p>	<p>including the Firecat Honors Band. He holds a Master of Music degree in Music Education from Boston University (2012), and Bachelor's degree in Music Education and Music Performance (percussion) from the University of Massachusetts Amherst (2005). In addition to his duties at UIC College Prep, Seth is also a sought-after bass player, with dozens of recording credits and over nine hundred performances both public and private.</p>	<p>exclusively in mixed-instrumentation settings, especially in urban areas. When I started teaching beginning band to students without the benefit of private lessons or sectionals, I realized that I was spending precious class time with phrases like "F to G for my non-transposing instruments, G to A for clarinets, tenors, and trumpets, D to E for altos and bari, and C to D for horn." To streamline my own pedagogical approach in these circumstances, I have employed a solfege-based approach where "do" equals Concert B-flat. This allows me to communicate simultaneously with all students, regardless of the key of the student's instrument. For example, I can sing a melody in solfege and have the entire band sing or play it back to me within the first few days of instruction. As students memorize the universal solfege syllables, they connect them to instrument-specific variables: the "letter" name of each musical note, the fingering or position, and the location on the musical staff. Student benefits of this approach include improved aural skills, less "down time" in mixed-instrument settings, and a fundamental connection between the techniques of singing and playing an instrument. This workshop includes both a short presentation including references to existing research and a sample lesson with participants playing a variety of wind band instruments. Examples of formative assessment materials I employ are also included.</p>
--	---	---

**Saturday, September 15 – 3:30pm to 4:00pm**

<b>BREAKOUT REFLECTIONS</b> Room 154	<b>Tavis Linsin</b> <i>See Registration Desk for Post-it Color Code</i>	Breakout Reflections will provide attendees with a brief opportunity to think about what has occurred throughout the weekend. Consider how the topic sessions, workshops, panels, and lightning rounds will contribute to your ways of thinking, knowing, and acting in and through music teaching and learning in the coming year.  Please come to the Closing Activity immediately following <i>Voices 21 C</i> with a few ideas for continuing the conversation throughout the year and at the next Conversation on Music Education 2019.
<b>BREAKOUT REFLECTIONS</b> Room 156	<b>Tawnya Smith</b> <i>See Registration Desk for Post-it Color Code</i>	
<b>BREAKOUT REFLECTIONS</b> Room 216	<b>Karin S. Hendricks</b> <i>See Registration Desk for Post-it Color Code</i>	
<b>BREAKOUT REFLECTIONS</b> Room 219	<b>Diana R. Dansereau</b> <i>See Registration Desk for Post-it Color Code</i>	
<b>BREAKOUT REFLECTIONS</b> Marshall Room	<b>Ruth Debrot</b> <i>See Registration Desk for Post-it Color Code</i>	

**Saturday, September 15 – 4:10pm to 5:10pm**

<b>BRIDGES, NOT WALLS</b>  Concert Hall	 <p><b>VOICES 21C</b> André de Quadros, Artistic Director</p> <p>In the 2018 season, VOICES 21C reached across the walls that divide us, walls that are inter-racial, physical, political, and religious. In this program, VOICES 21C will converse with the audience through song and spoken text, about the experiences of engaging with Muslim tradition, incarceration, poverty, and Mexican children and adults.</p>	<p><b>We are a diverse chamber choir dedicated to our mission of global understanding through music.</b></p> <p>In a time when American ideals are epitomized by nationalism and aggression, VOICES 21C aligns itself with the great American voices of compassion, love, and non-violence.</p> <p>VOICES 21C is a Boston-based chamber choir who seeks to combine high technical proficiency with creativity and compassion. The choir creates personal meaning in performance by connecting their musical messages to social justice issues in the USA and abroad, representing the voices of the silenced, the forgotten, and the marginalized. VOICES 21C is a welcoming space for LGBTQ, committed to contemporary composers, and improvisational, interdisciplinary modes of performance through their co-creating, egalitarian consensus model.</p>
---	---	--

**Saturday, September 15 – 5:15pm to 6:00pm**

<b>CLOSING ACTIVITY</b>	<b>Diana R. Dansereau, Karin S. Hendricks, Tavis Linsin, Tawnya Smith, Kính T. Vū</b>	End the day together as a way to center our heads, hands, hearts on The Conversation(s) shared and those yet to come.
Concert Hall		

**BIOGRAPHIES FOR PANEL: Songs of Remembrance: John Bavicchi and the Music of Home**

**Tavis Linsin** is a faculty member in the Music Education Department at Boston University. He is a guitarist and is drawn to improvised music and poetry. Linsin's current research focuses on learning networks, informal music learning, and equity in music education.

**David Callahan** taught Conducting and Scoring for Strings at Berklee College of Music for 36 years. He was Music Director of the Brookline Symphony Orchestra for 18 years and guest conducted numerous orchestras and chamber ensembles including the Tallahassee Symphony, the Plymouth Philharmonic and the Paul Madore Chorale. He has a Bachelor of Music degree from the Boston Conservatory and a Master of Music degree from U Mass Amherst and studied at Tanglewood with Leonard Bernstein and Sir Colin Davis.

**Jim Hall** has been a choral singer since early childhood. The last 40+ years with the Arlington Belmont Chorale and Chamber Chorus within the PSA, most of that time under John Bavicchi as music director. He has sung with numerous other musical groups including the cross-cultural, international traveling chorus, Sharing a New Song. A mechanical engineer by profession, Jim was born in New Jersey, attended Lehigh University in Pennsylvania and moved to the Boston area in 1972. Physical fitness is another continuing interest, he volunteers at the YMCA as a Fitness Instructor.

Composer/conductor and 48-year music educator, **Peter Hazzard** studied at both Boston University, and Berklee College of Music, receiving his BM in Composition in 1971. Upon graduation he joined the Berklee faculty teaching composition, conducting, and music history, becoming Chair of Traditional Studies in 1978. He also conducted the Berklee Concert Band. In 1983 he began thirty years as Dir. of Music at Lawrence Academy, Groton, and is currently Director of Music at Granite State Arts Academy, Salem, NH. Mr. Hazzard was conductor of the Melrose Symphony Orchestra from 1983 to 1997. He is the Managing Partner of BKJ Publications a music publishing company founded in the 1960s by John Bavicchi.

**Beverly Lewis** was a professional ballet dancer who toured Europe with the American Festival Ballet. She later taught ballet to children and adults for the Brookline Music School. She choreographed many Broadway shows for Boston College, the Belmont Dramatic Club, and the Arlington Friends of the Drama and also choreographed and performed some of John Bavicchi's compositions. She has been an avid stamp collector since childhood and is currently a member of the American Philatelic Society.

Artist/Composer **John Murphree** (b.1976) has roots in making and in music. His grandfather was a master carpenter and his parents were amateur artists and musicians. John showed early promise as a composer and now serves as Associate Professor of Composition and Music Theory at The Boston Conservatory. In 2015 he founded Boston Gongs, a percussion instrument design and fabrication studio. His music is published by BKJ and Bachovich, and has been performed in the U.S. and Europe. His instruments have been purchased by ensembles including the New England Philharmonic, Boston Modern Orchestra Project (BMOP), and the Boston Percussion Group (BPeG).

**Anne Selman** was born and raised in a musical family in Iowa. As a teenager she went to high school in Palo Alto and college at U.C. Berkley during the exhilarating and mind boggling years of 1964-67. Relocating for keeps to the east coast, she graduated from Boston University in Fine Arts and went on to an M.A. in Child Study at Tufts University. Powerful lifelong influences and joys in her life include family, education for young children, and music. She is a sibling, wife, mother, and grandmother, etc. She founded a preschool, taught preschool, then taught kindergarten in the Brookline (MA) Public Schools for nearly three decades, and was a post-retirement consultant there for eight years. Since the age of five, she has always found a choir to sing in. She is currently an active member of three choirs, among them the Arlington-Belmont Chamber Chorus. And her guitar came down from her classroom wall multiple times each day and was integral to her teaching. Anne passionately believes that music can and must play its incalculably vital role in education, in health, and in happiness.

**George Silvis** is a software engineer, retired, yet still very active writing software for the AAVSO, an amateur astronomy organization. Hailing from Detroit, George came to Boston to attend MIT in 1971 and has made his home here near Boston. He has been an avid choral singer for 30 years, singing mostly with the Philharmonic Society of Arlington. He now lives on Cape Cod where he works, sings and observes the stars.

**Barry Singer** has been working in music nonstop since his early teens. He is currently the Choral Music Director of the Philharmonic Society of Arlington (MA), where he has conducted groups since 1994. Besides conducting, Mr. Singer also is active in the Boston area as a pianist and woodwind player, equally comfortable with classical/concert/liturgical music, musical theatre, jazz, and rock - currently working in all these areas. He received his B.Mus. in Composition from Berklee College where he studied with John Bavicchi and Jeronimas Kacinskas, and continues work as an arranger/orchestrator, and writes original works very occasionally.

**Jun Toguchi** started studying piano and composition early and his works were published in his teens. After graduating from Rikkyo University with bachelor's degree in political science, he studied at the University of Michigan on the Rotary scholarship. He continued his study in the U.S. at the New England Conservatory of Music and Berklee College of Music in Boston. He has a Master's Degree in music theory and a Graduate Diploma in piano performance from the conservatory. He has performed numerous piano concertos in the Massachusetts area. His works have been performed by Tokyo Philharmonic Orchestra, Melrose Symphony, Quincy Symphony, at many famous museums and Tokyo National University of Fine Arts. His opera "The White Fox" has been performed and is scheduled to be performed more.