

*listening to
Voices, seldom
heard*

6th International
Conference
on Narrative Inquiry
in Music Education

May 24 – 26, 2018

Thank you to the NIME6 Advisory Committee for their insights and thoughtful contributions to the planning of the conference:

Elizabeth Bucura	Eastman School of Music
Liora Bresler	University of Illinois
Susan Wharton Conkling	Boston University
André de Quadros	Boston University
Andrew Goodrich	Boston University
Jeananne Nichols	University of Illinois
Deejay Robinson	Teachers College, Columbia University

Thank you to the NIME6 Review Committee for their insights and thoughtful reviews of submissions to the conference:

Elizabeth Bucura	Eastman School of Music
Wesley Brewer	Oregon State University
Tuulikki Laes	University of the Arts Helsinki
Nasim Niknafs	University of Toronto
Sean Powell	University of North Texas

Thank you to the masters students at Boston University who were invaluable in the administration of the NIME6 Conference:

Yank’l Garcia, Conference Co-Coordinator
Nicholas Quigley, Conference Co-Coordinator
Kendall Driscoll, Videographer

Thank you to the Boston University administration and staff for their support and work to make the conference a success:

Harvey Young	Dean of the College of Fine Arts
Lynne Allen	Dean of the College of Fine Arts, <i>ad interim</i> 2016-17
Shiela Kibbe	Director of the School of Music, <i>ad interim</i>
André de Quadros	Department Chair, Music Education
Melissa Riesgo	Administrative Coordinator for Music Education, Musicology & Ethnomusicology, and Composition & Theory; School of Music
Jill Pearson	Business Manager, School of Music
Jim Barry	Area Manager, Photonics Building
John Barr	Barnes & Noble Campus Bookstore
Martin Snow	Senior Piano Technician, School of Music
Rebecca McDade	Assistant Director of Communications
Teresa Batista	Reservations and Events Coordinator
Marissa Renzi	Registraton Services Manager

It has been our pleasure to plan and host NIME 6 at Boston Univeristy. We hope that you experience a meaningful and expansive conference, and that you enjoy a lovely time in Boston!

Your Co-Conveners,

Tawnya Smith

Karin Hendricks

The 6th International Conference on Narrative Inquiry in Music Education (NIME6)

Thursday May 24, 2018

5:00 – 7:00 PM

Conference Registration

*Lobby near the Colloquium Room, 9th Floor of Photonics Building,
8 St. Mary's Street, Boston*

7:00 – 7:15 PM

Welcome and Opening Remarks

The Colloquium Room, 9th Floor

Tawnya Smith, Conference Co-Chair
Karin Hendricks, Conference Co-Chair

André de Quadros, Department Chair, Music Education
Harvey Young, Dean of the College of Fine Arts

7:15 – 8:00 PM

Keynote Address

The Colloquium Room, 9th Floor

Letting Children Know We Are Listening to Them: Relational Resonance in a Narrative Inquiry Alongside a Young Child Co-researcher

Janice Huber
(introduced by Shelley Griffin)

8:00 – 9:15 PM

Welcome Reception

The Colloquium Room, 9th Floor

8:45 – 9:15 PM

Performance by Cathartic Conundrum

The Colloquium Room, 9th Floor

Friday May 25, 2018

9:30 – 11:15 AM

Paper Sessions 1, 2, 3, 4

	<i>Presider:</i> Jeananne Nichols Room: 201	<i>Presider:</i> Tami Draves Room: 203	<i>Presider:</i> Kari Holdhus Room: 202	<i>Presider:</i> Sommer Forrester Room: 211
9:30 – 10:00 AM	<i>“I Don’t Think Their Goals Were My Goals”: School Social Ecology and One Music Teacher’s Experience</i> Stephanie Cronenberg	<i>The Listening Guide: Hearing Voices of Teacher Presence</i> Shannan Hibbard	<i>Using a/r/tography to understand the researcher’s role in an arts-based project with kindergarten children</i> Tiri Bergesen Schei	<i>Finding the Courage to Teach</i> Deborah VanderLinde
10:05 – 10:35 AM	<i>Facing Bach While Twisting My Back</i> Solveig Fretheim	<i>Outside in the Music Teaching Machine</i> Sean Powell	<i>Music Teacher Assessment and Critical Race Theory: A Narrative of Standards Usage in County A</i> David Potter	<i>Music and Mathematics: Narratives of Time, Space and Number</i> Katherine Norman Dearden, Bruce Dearden
10:40 – 11:10 AM	<i>Lived Spaces in Jazz Music: Using Narrative Inquiry in the Teaching and Learning of Jazz</i> Andrew Goodrich, Keith Kelly	<i>On Mediated Qualitative Scholarship in Music Education</i> Estelle Jorgensen	<i>The Musical Life of Billy Cioffi: Time-travel, Memory, and Narrative Inquiry in Music Education</i> Isaac Bickmore	<i>Through the Camera and Into the Mirror: Narratives of Music Education in Documentary Films</i> Wesley Brewer

Friday May 25, 2018 (cont.)

11:15 – 12:30 PM Lunch (see list of nearby food options)

12:30 PM – 2:30 PM Symposia

<i>Presider:</i> Shelley Griffin Room: 201	<i>Presider:</i> Deborah VanderLinde Room: 203
<i>Music and Palestine</i> Carol Frierson-Campbell Sommer Forrester Members of Voices 21C	<i>Aesthetic Intonation: Narrative Variants of the Research Journey</i> Liora Bresler Graça Mota Guy Mendilow Regina Murphy

2:30 PM – 3:00 PM Break & Refreshments

The Colloquium Room, 9th Floor

Friday May 25, 2018 (cont.)

3:00 PM – 4:40 PM Paper Sessions 5, 6, 7, 8

	<i>Presider:</i> Wesley Brewer Room: 203	<i>Presider:</i> Deborah VanderLinde Room: 201	<i>Presider:</i> Rachel Brashier Room: 202
3:00 – 3:30 PM	<i>Making a New Map: Pushing the Boundaries of Narrative Inquiry</i> Keith Kelly	<i>Autobiography and Curriculum: A Reflection on 'dis/Abilities in Musical Contexts'</i> Warren Churchill	<i>Musical Voices from the Margins: Urban Minority Children, Popular Music, and De-Privileged Musical Literacies</i> Judy Lewis
3:35 – 4:05 PM	<i>Seeing Musically Agentive Voices: Tracing to Make Transparent</i> Lauri Hogle	<i>The Experience of the New Music Education Professor: A Collective Narrative Method</i> Jaclyn Paul Adrian Barnes Renee Wilson	<i>Who said the Opera is just for grownups? A look at the Audience Development activities for Macerata Opera Festival</i> Sara D'Angelo
4:10 – 4:40 PM	<i>Class, "First-Gens," and Music Education</i> Tami Draves	<i>Shattering Barriers: The Lived Experiences of Musicians with Disabilities</i> Rhoda Bernard	<i>Research Challenges for an Educational Design Research Innovation Project in Music</i> Kari Holdhus

Friday May 25, 2018 (cont.)

4:40 – 5:00 PM

Break

5:00 – 6:00 PM

Keynote Event

Room 206

Film Screening: **“Let the River Run”** (2017)

A documentary featuring the Boston Children’s Chorus

Post-Screening Discussion

Mary Jane Doherty, Director

Tawnya Smith, Moderator

6:15 PM

Evening Excursions

Saturday May 26, 2018

8:30 – 9:00 AM

Narrative Gallery Setup

Lobby and Lounge, 9th Floor

Gallery Presenters are asked to set up materials during this time so that the gallery is ready for the interactions that begin at 10:30 AM. Meet Tawnya near the opening registration area for assistance.

9:00 AM – 10:30 AM

Workshops

Fiction as Research Practice: Getting Started Writing

Patricia Leavy

Room 202

Presider: Tami Draves

In this hands-on workshop, Patricia Leavy introduces participants to the idea of writing fiction as a research practice. The majority of the workshop will be spent engaging in a creative writing activity designed to help participants 1) develop a creative writing practice, and 2) start thinking about their research interests from a literary point of view. There will be time for sharing our writing (optionally) and Q&A. Participants should bring writing instruments (a pen and notebook paper or a laptop).

"Now You See Me...": Magicking Un-Disappearing Acts Through Composition

Allyssa Jones

Room 201

Presider: Karin Hendricks

We have all felt unseen at one time or another. As musicians, we can rely upon our craft to "un-disappear" us in the contexts we, our students, or our research participants feel marginalized. In this session, hear how an urban music teacher and composer creates "un-disappearing acts," and engage in a process to create your own. Participants will come away with a sketch of an original piece and refreshed ideas for weaving composition into narrative music education research.

Saturday May 26, 2018 (cont.)

10:30 – 11:30 AM

Narrative Gallery/ Book Signing & Sale

Presider: Tawnya Smith

Colloquium Room, Lobby, and Lounge; 9th Floor

Damen's Path: A Narrative Exploration of a Black Music Educator's Journey to a Career in Music Education
Sarah Bartolome

Identity, Representation, and Alternate Paths to Music Teacher Education
Jacob Berglin

Identity at the Intersection of Multiple Musical Worlds: Three Musicians' Accounts
Olivia de Geofroy

Trading my Baton for a Ukulele: From Conservatory Trained to YouTube Subscriber
Kelsey Giotta

The Values of High School Ensemble Music Teachers and How These Influence Pedagogical Goals
Jillian Hogan

Preservice Teachers' Learning as Represented in Their Narratives During a Music Education Course
Soyeon (Sally) Kang

"I Felt Like I Had Air Back in my Lungs": Eleanor's Transition to a Welcoming School Community
Allison Paetz

11:30 – 12:45 PM

Lunch (see list of nearby food options)

Saturday May 26, 2018 (cont.)

12:45 PM – 3:00 PM Paper Sessions 9, 10, 11, 12

	<i>Presider:</i> Yank’l Garcia Room: 201	<i>Presider:</i> Kari Holdhus Room: 202	<i>Presider:</i> Karin Hendricks Room: 211	<i>Presider:</i> Deborah VanderLinde Room: 203
12:45 – 1:15 PM	(Session canceled)	<i>“Six Young Women on a Bandstand” – Voices Lost in Time</i> Graça Mota	<i>Yours, Mine, and Ours: Issues of Identity, Collaboration, and Representation When (Re)telling Stories in Narrative Research</i> Sarah Minette, Nicholas McBride	<i>Whose Story?</i> Sean Powell
1:20 – 1:50 PM	<i>A Place for Grief in Music Education: Attending to the Edges of a Professor’s Story</i> Krystyna Henke, Shelley Griffin	<i>Dancing on Grandmother’s Shoes</i> Evan Kent	<i>Navigating the Climate: Perspectives of a Rural Music Educator</i> Crystal Sieger	<i>Aesthetic interviews as toddler narratives</i> Torill Vist
1:55 – 2:25 PM	<i>Musical Dialogues in Conflict Areas</i> Randi Margrethe Eidsaa	<i>Of Love, Loss and Other Stories: Improvised Listening as Music Education</i> Nasim Niknafs	(Session canceled)	<i>Listening to the Fallible Voice: A Meditation on Truth and Fact in Narrative Inquiry</i> Jeananne Nichols

2:30 – 3:00 PM	<i>Vulnerability and Agency: A Small Act of Subversion</i> Donna Emmanuel	<i>Finding Their Own Voices: A Critical Discourse Analysis of the Narratives of Emerging Music Teachers</i> Rachel Brashier	<i>Afghaniyat: Exploring the Hyphenation and Reconstruction of Musical Identity Within the Afghan Diaspora of Toronto, Canada</i> Angie Tang	<i>Supporting Beginning Music Teachers Through a State Music Education Association-Sponsored Mentorship Program: A Self-Study</i> Christopher Baumgartner
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3:10 – 4:10 PM

Voices 21C Performance

The Colloquium Room, 9th Floor

André de Quadros, Music Director

4:10 – 4:30 PM

Break & Refreshments

The Colloquium Room, 9th Floor

4:30 – 5:15 PM

Keynote Address

The Colloquium Room, 9th Floor

**The Importance of Listening to Voices Seldom Heard:
Reflections from the Sociology of Music Education**

Ruth Wright

(Introduced by Sean Powell)

5:15 PM

Conference Closing Remarks

The Colloquium Room, 9th Floor

Tawnya Smith, Conference Co-Chair

Karin Hendricks, Conference Co-Chair

Keynote and Workshop Presenter Biographies (in alphabetical order)

Cathartic Conundrum is a Boston based trio influenced by Latin rhythms, classical music, jazz harmony, poetic whimsy and surreality. Comprised of saxophone (Jesse Colford), percussion (Nicholas Samuel), piano, ukulele, and voice (Anaís Azul), Cathartic Conundrum uses this diverse array of timbres, vivid, visceral imagery and bilingual lyrics (Spanish and English) to tell stories about mental health, queerness, existentialism, politics, and emotionality.

Boston University Associate Professor **Mary Jane Doherty**, short-listed twice for the Metcalf Award for Excellence in Teaching, teaches film production courses including her innovative approach to the Narrative Documentary. She trained at MIT's legendary Film/Video program under Ricky Leacock in 1985, where she produced her thesis film, *GRAVITY*, following Dr Rainer Weiss and his MIT graduate students trying to measure gravity waves. 30 years later Dr. Weiss did in fact measure the first gravity wave—an epic discovery for which he received the 2017 Nobel Prize in Physics. After several decades of freelancing and teaching Mary Jane emerged as a filmmaker in her own right—as cinematographer, director and editor—for two feature films following children growing up within the Cuban Ballet System: *SECUNDARIA* (2013) and *PRIMARIA* (2016.) Her projects screened in A-List festivals including: New York City's Lincoln Center, Moscow, San Francisco, Cartagena, and Havana as well as solo theatrical event screenings in Philadelphia and San Francisco. In April, 2017 she received her first solo retrospective in Cambridge, MA; this past October, Mary Jane was awarded the 2017 Inaugural \$10k Boston Artists Fellowship.

Privileged to have also been a faculty member at St. Francis Xavier University (Antigonish, Nova Scotia) and the University of Regina (Regina, Saskatchewan), **Janice Huber** is currently in the Department of Elementary Education, University of Alberta (Edmonton, Alberta). Alongside children, youth, families, teachers, principals, and elders in classroom, school, post-secondary, home, and community contexts Janice has engaged in long-term narrative inquiries that have contributed to narrative understandings of identity, curriculum, and assessment making in early childhood and elementary education, (Indigenous) teacher and post-secondary / professional education, as well as to narrative inquiry as a relational research methodology and as relational pedagogy. Janice is the co-author of 4 books: *Composing Diverse Identities: Narrative Inquiries into the Interwoven Lives of Children and Teachers* (2006); *Places of Curriculum Making: Narrative Inquiries into Children's Lives in Motion* (2011); *Warrior Women: Remaking Postsecondary Places Through Relational Narrative Inquiry* (2012); and *Engaging in Narrative Inquiries with Children and Youth* (2016), and many book chapters and articles; in various capacities she has long participated in and served the Narrative Research Special Interest Group of AERA. Janice is currently inquiring alongside Indigenous children, parents, and families as they transition into and experience early childhood contexts shaped by narratives of school readiness and success.

Allyssa Jones (M.M. Music Education, Northern Illinois University) is an award-winning musician and educator with 25 years on stage, in the studio and in the classroom. A Boston Foundation Live

Arts Boston grant recipient, she is a career songwriter who has shifted to theatrical composition. Her credits include original music and music direction for Apollinaire Theatre Company, Boston Public Works, Company One, The Lyric Stage and OWLL Theatre. Notable projects include original scores for the film *Knockaround Kids* (ADEkoje Filmwerks), and the musical *Brother Nat* (written by Jabari and Liana Asim), as well as her own new musical *The Puppet Show*. Formerly the Boston Public Schools Program Director for Performing Arts, Ms. Jones has served on the boards of MMEA-Eastern District, Massachusetts ACDA, ACDA Eastern Division, and QFAME. Currently, she is a member of NAFME's Perspectives Group and In-Ovations Council.

Patricia Leavy, Ph.D. is an independent scholar (formerly Associate Professor of Sociology, Chair of Sociology & Criminology, and Founding Director of Gender Studies at Stonehill College). She is the author or editor of twenty-four books, including *Handbook of Arts-Based Research, Method Meets Art, Fiction as Research Practice, The Oxford Handbook of Qualitative Research*, and the best-selling novels *Blue, American Circumstance, and Low-Fat Love*. Her recent book, *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches*, was the number one new release on Amazon in seven categories for eight consecutive weeks. She has earned critical and commercial success in both nonfiction and fiction and her books have been translated into many languages. She is also series creator and editor for seven book series with Oxford University Press and Sense Publishers/Brill, including the groundbreaking *Social Fictions* series. She is cofounder and co-editor-in-chief of *Art/Research International: A Transdisciplinary Journal*. She has received career awards from the New England Sociological Association, the American Creativity Association, the American Educational Research Association, and the International Congress of Qualitative Inquiry. In 2016 Mogul, a global women's empowerment network, named her an "Influencer." Her website is www.patricialeavy.com.

VOICES 21C is a Boston-based chamber choir who seeks to combine high technical proficiency with creativity and compassion. The choir connects 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 debut project was the CHORALP Festival in Briançon France, where their program received considerable acclaim. Recent work includes an historic performance of all-Muslim music at the Vilna Shul, Boston's Center for Jewish Culture. Last summer the choir toured Israel and Palestine, where they performed a program titled "Here I Am," collaborated with local community choirs, and participated in educational programs involving youth choirs.

Dr. **Ruth Wright** is Professor of Music Education in the Don Wright Faculty of Music at Western University in Canada. She has served as Chair of Music Education and Assistant Dean of Research at this university. Her 2010 book *Sociology and Music Education*, Ashgate Press, is a frequently used textbook in courses exploring this field. Her research interests are in sociology, education and music education, popular music, social justice, and inclusion in and through music. She is a board member of the not for profit organization Musical Futures Canada and was influential in bringing the program to Canada in 2012.

Paper and Narrative Gallery Presenter Biographies (in alphabetical order)

Dr. **Adrian Barnes** is an Assistant Professor of Instrumental music education and the coordinator of music education at Rowan University in Glassboro, New Jersey. Dr. Barnes research interests include using hip-hop in the music classroom, music and informal learning, and the recruitment of historically marginalized populations by collegiate music ensemble directors.

Sarah J. Bartolome is an Assistant Professor in Music Education at Northwestern University where she teaches undergraduate and graduate courses in general music methods, qualitative research, and world music pedagogy. A specialist in music for children and youth for more than 15 years, she has taught general music and conducted choirs in the Boston, Seattle, and Baton Rouge metropolitan areas. Bartolome has published articles in such journals as the *Journal of Research in Music Education*, the *Journal of Music Teacher Education*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, the *International Journal of Community Music*, and the *Music Educators Journal*. Her scholarship has been presented at regional, national, and international conferences for such professional organizations as the National Association for Music Education, the International Society for Music Education, the American Choral Directors Association, the College Music Society, and the Society for Ethnomusicology. She has also contributed chapters to *The Oxford Handbook of Children's Musical Culture*, *Multicultural Perspectives in Music Education*, and *Alternative Approaches in Music Education: Case Studies from the Field*. During the Spring of 2013, Bartolome was awarded a Fulbright fellowship to Lithuania, where she spent 6 months teaching at the Lithuanian University of Educational Sciences and conducting ethnographic research with local folklore ensembles. She has also undertaken international fieldwork in Ghana, Sierra Leone, South Africa, Zimbabwe, and Panama. Her research interests include choral culture from global perspectives, children's musical cultures, best practices for effective music teacher preparation, and diversity and inclusion in music education.

Christopher M. Baumgartner is Assistant Professor of Instrumental Music Education at the University of Oklahoma where he teaches undergraduate and graduate courses in music education, supervises music student teachers and graduate music education research, and directs the New Horizons Band. Prior to his appointment at OU, Dr. Baumgartner taught music education and bands at Middle Tennessee State University and the University of Missouri. Keeping an active agenda in music education research, Dr. Baumgartner routinely presents at state, national, and international conferences, including recent presentations at the National Music Research and Teacher Education Conference (NAfME) in Atlanta, the European Association for Music in Schools (EAS) Conference in Nicosia, Cyprus, and the World Conference on Music Education (ISME), Glasgow, UK. His research interests include music student teaching, instrumental music methods and rehearsal techniques, community music, and music teacher mentoring. Dr. Baumgartner is published in *Journal of Research in Music Education*, *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, *Visions of Research in Music Education*, *Music Educators Journal*, and various state music journals. His upcoming book chapter on music student

teaching will appear in the *Oxford Handbook of Preservice Music Teacher Education in the United States* (Oxford University Press).

Jacob Berglin is a PhD candidate in Music Education at the Bienen School of Music at Northwestern University. He holds a bachelor's degree in Vocal Performance from Valparaiso University, teaching certification from Western Michigan University, and a masters' degree in music education from the University of Michigan. Jake grew up in Michigan, where he spent six years teaching urban public middle and high school choral and general music. He is an active clinician, and is published in the *Bulletin of the Council for Research in Music Education*, *Arts Education Policy Review*, and *Education Week*. His research interests include access to music education based on race, class, and gender, incorporating contemporary a cappella products and practice into the secondary choral classroom, and the social and vocal concerns surrounding transgender student participation in choral music programs.

Rhoda Bernard, Managing Director of the Berklee Institute for Arts Education and Special Needs, holds a Bachelor of Arts, cum laude, in government from Harvard University and a Bachelor of Music with academic honors in jazz voice from New England Conservatory. She earned both her Master of Education and Doctor of Education degrees from the Harvard Graduate School of Education. In her role as Managing Director of the Berklee Institute for Arts Education and Special Needs, Dr. Bernard leads a one-of-a-kind institute whose mission is to serve as a catalyst for the inclusion of individuals with special needs in all aspects of performing and visual arts education. The Institute provides arts education programs for individuals with special needs, ages three to adult, only-of-their-kind graduate programs in music education and autism, and professional development to individuals in the field. Previously, Dr. Bernard was the Chair of Music Education at Boston Conservatory, where she developed and led graduate programs to train individuals to be public school music educators. Bernard regularly presents research at conferences throughout the United States and abroad, and she provides professional development workshops for educators in local, national, and international forums. Her work has been published in several book chapters and in numerous journals, including *Music Educators Journal*; *Music Education Research*; *Action, Criticism, and Theory for Music Education*; *Mountain Lake Reader*; and *Arts and Learning Research Journal*. Bernard has been honored with the Berklee Urban Service Award (2017), the Boston Conservatory Community Service Award (2011), the Boston Conservatory Faculty/Staff Spirit Award (2007), and the Outstanding Dissertation Award, Honorable Mention (Second Place) from the Arts and Learning Special Interest Group of the American Educational Research Association. A vocalist and pianist who specializes in jazz music and Jewish Music in Yiddish and Hebrew, she performs regularly with a number of klezmer bands and has recorded two CDs with the band Klezmir.

Isaac Bickmore is an assistant professor of music education at the University of Central Missouri. He is a music educator, researcher, narrator, entrepreneur, and interdisciplinarian. He taught kindergarten through 8th grade general music and choir for 5 years with an emphasis on project based learning, multimedia performances, and collaboration with classroom teachers. He has a PhD in music education from Arizona State University. During his time at ASU he was able to focus on technologically mediated musical engagement and learning as the teacher of the

Digital Hybrid Lab for five semesters. His research interests include student centered learning, project based learning, critical pedagogy, narrative inquiry, popular music in the lives of adolescents, popular music in young adult literature, and technologically mediated musical engagement. He has co-written two book chapters about the popular music in young adult literature. At his current job he engages undergraduates and master's students in a variety of educative experiences including projects involving musical coding, ukulele jams and play along videos, and writing interactive children's musicals. He also facilitated the collegiate choir in which the students chose their own repertoire, made their own arrangements, and learned to play instruments.

Rachel Brashier is a Visiting Assistant Professor of Music Education at Westminster Choir College in Princeton, NJ. Originally from Illinois, she earned her Bachelors in Music Performance and Education at Eastern Illinois University and then taught K-12 music (general, vocal, and instrumental) full time in the Chicago area for over 12 years. She also holds Masters degrees in Musicology from Southern Illinois University Carbondale and in Ethnomusicology from the Eastman School of Music, and is completing her PhD in Music Education at the Eastman School of Music. She is currently doing research in the areas of music teacher identity development, informal music learning, and embodied musicking in communities of praxis. Professor Brashier teaches elementary and secondary general and choral music methods and critical pedagogy courses, supervises student teachers and conducts student teacher seminars. Brashier is also a contralto and trained Greek Orthodox chanter who performs regularly. She has presented at the Narrative Inquiry in Music Conference 5, the Society for Music Teacher Education Symposium, the Mountain Lake Conference, MayDay 2017, the International Symposium on the Sociology of Music Education, the Society for Ethnomusicology Niagara Chapter Conference, the Feminist Theory in Music Conference, and the New York State School Music Association. She is regularly a clinician for middle and high school choirs, and has also conducted clinics for the Mid-Eastern Federation of Greek Orthodox Church Musicians and at the PEAK festival for the Monroe County School Music Association in Upstate NY. Professor Brashier holds the T. Temple Tuttle Prize (Society for Ethnomusicology), and has published in *ACT* (2016) and *Ethnomusicology Review* (2014).

Liora Bresler is a Professor at the College of Education, and the School of Art and Design and affiliate Professor at the University of Illinois, Champaign and is also a Professor II at the Western Norway University of Applied Sciences (HVL) and an Honorary professor at the Hong Kong University of Education. Previous appointments include the Hedda Anderson Chair in the Malmo Academy of Music, Lund University, Sweden (2010-2014) and the University of Stockholm (2008-2009). Bresler is the editor of the book series "Landscapes: Aesthetics, the arts and education" (Springer) and is the co-founder, with Tom Barone and Gene Glass, of the *International Journal of Education and the Arts* (1999-), which she co-edited until 2010. Teaching awards at the University of Illinois include the *Distinguished Teaching Life-Long Career Award* at the College of Education (2004), and the University of Illinois *Campus Award for Excellence in Graduate Teaching* (2005). Other awards include Distinguished Senior Scholar at the College of Education, University of Illinois; Distinguished Fellow in the *National Art Education Association* (2010); the *Edwin Ziegfeld Award for distinguished international leadership in art education* by the United States Society for Education Through Art (2007); and *The Lin Wright Special Recognition Award* by The American

Alliance for Theatre and Education (2007). Bresler has authored and edited 10 books and Handbooks; 17 special issues of journals; and about 150 papers and book chapters. She has given 40+ keynotes and numerous invited talks in five continents and thirty some countries. Her work has been translated to Spanish, French, German, Lithuanian, Hebrew, Chinese, and Korean.

Wesley Brewer serves on the Oregon State University faculty as Associate Professor and Coordinator of Music Education. He completed his doctoral studies in music education at Arizona State University, and holds the Master of Music in Conducting from Southern Oregon University, and the Bachelor of Music in Music Education from the University of Arizona. Prior to his appointment at OSU, Brewer served as Associate Professor and Director of Music Education at the Chicago College of Performing Arts of Roosevelt University from 2009-2016. Dr. Brewer is the author of multiple scholarly publications including articles in the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, *The Journal of Music Teacher Education*, *Music Educators Journal*, *Research and Issues in Music Education*, and a book chapter in *Issues of Identity in Music Education: Narratives and Practices*. He has presented findings from his research at state, national, and international conferences throughout the United States and in Finland and Norway including meetings of the Society for Music Teacher Education (SMTE), the American Educational Research Association, and the National Association for Music Education. Brewer was conference co-chair for *Narrative Soundings: The Fifth International Conference on Narrative Inquiry in Music Education (NIME5)* and also serves as the facilitator for the Society for Music Teacher Education's Teacher Recruitment Area of Strategic Planning and Action. In 2010, Dr. Brewer was named recipient of the national Outstanding Dissertation Award presented by the Council for Research in Music Education.

Warren N. Churchill, Ed.D, is currently a Lecturer of Music and the Coordinator of Musical Performance at NYU in Abu Dhabi, U.A.E. He teaches a course called "dis/Abilities in Musical Contexts," as well as several music performance courses. Previously, he was employed by the New York City Department of Education as a general music teacher and band director at PS 40 Elementary School in Manhattan for sixteen years. He has served as a student teaching mentor for students from the Music Education program at Teachers College and has also guest-lectured on general music within this program. In addition, he has been a guest lecturer at the Aaron Copland School of Music, Queens College CUNY, where he has spoken on Disability Studies and on instrumental technique. Previously, Warren taught music at West Hempstead UFSD, New York, and at St. Croix Country Day School in the U.S. Virgin Islands. His article, "Deaf and hard-of-hearing musicians: Crafting a Narrative Strategy (2015) has been published in *Research Studies in Music Education*. In addition, he has presented his research on Deaf musicians at several conferences, including the 2016 Narrative Inquiry in Music Education Conference in Urbana-Champaign, the 2016 ISME World Conference in Glasgow, the 2014 ISME World Conference in Porto Alegre, and the 2012 Narrative Inquiry in Music Education Conference in Helsinki.

Stephanie Cronenberg is Assistant Professor of Music (Music Education) at the Mason Gross School of the Arts at Rutgers, The State University of New Jersey. Her 2016 dissertation, *Music at the middle: Principles that guide middle level general music teachers*, received third place in the

2017 dissertation award competition hosted by the AERA Mixed Methods Special Interest Group. Her research and teaching focus on general music, middle level education, and preservice teacher education. She specializes in narrative and mixed methods research. Her work is published in *Bulletin for the Council on Research in Music Education*, *Music Educators Journal*, and *Journal of Inquiry and Action in Education*. She has presented her work at the American Educational Research Association, the Annual Conference for Middle Level Education, Narrative Inquiry in Music Education (NIME), Mountain Lake Colloquium, and the International Conference for Research in Music Education (RIME), among others. Dr. Cronenberg received her PhD from the University of Illinois in 2016. She currently teaches undergraduate and graduate music education courses and is the Director of Clinical Experiences and Practice for music education at Rutgers University. Her prior teaching includes the College of Education and School of Music at University of Illinois, Campus Middle School for Girls in Illinois, and Holton-Arms School in Maryland. Previously, Dr. Cronenberg also served as the Director of Education and Community Programs at The Choral Arts Society of Washington. In addition to her PhD, she holds an EdM in Arts in Learning from Harvard University, an MA in Ethnomusicology from University of Maryland, and a Bachelors of Music Education from Wingate University.

Sara D'Angelo has played the cello since she was a child. She graduated in Italian Art History but has always had a strong interest in the children's education. She worked for many years with children in a non-profit foundation dedicated to listening. She conducted a children orchestra for a musical educational project, begun in Caracas, in Venezuela thanks to Maestro Abreu: EL SISTEMA. She attended a masters in Human Resouces in LUISS Businnes school in Rome, to study issues related to leadership, group dynamics, and corporate communication through storytelling. She attended a course at the Fitzcarraldo Foundation in Turin in Analysis of audiences, Audience Development and Digital engagement. She worked for a year in the special section of the Superintendency of cultural and architectural heritage in Aquila. She won a scholarship at the Fondazione Malaguzzi in Reggio Emilia to increase Reggio approach and develop a new educational project that combined education and technology (tinkerin, computer programming as Scratch, virtual / increased / immersive reality, laser cutting and 3D printer). She is now a PhD student at the University of Macerata in Curriculum Psychology and Communication with a project that wants to bring the children to know the Opera and its stories. She has published six children's books about the stories of: *Otello*, *Norma*, *Il trovatore*, *Aida*, *Madama Butterfly* and *Turandot*. These books were created thanks to the collaboration of Philosophy students, and the children involved in this research. The students have translated and written the stories in an easier and more understandable language for children. And the children themselves drew the illustrations of these books. The process of text proofreading and the selection of images were supervised by the Scientific Committee and by curators: Sara D'Angelo, Paola Nicolini and Carlo Scheggia.

Bruce Dearden is a Professor of Mathematics at the University of North Dakota. He teaches mathematics courses from discrete mathematics through graduate courses such as topology and analysis. His research interests include number theory, finite differences and functional equations, functional analysis, operator theory,. Most recently, he has been working discrete dynamical systems. Most recently, he has turned his attention to interdisciplinary perspectives on the nature of mathematics and music. He has published, with his colleagues, work in the Journal of Integer

Sequences and the Fibonacci Quarterly. He was Chair of the Mathematics Department for three years, following as the Interim Dean of the College of Arts and Sciences for one year at the University of North Dakota. He has served on numerous service committees at the University, including the General Education Task Force, which recreated general education at the University into an innovative Essential Studies program. At the College level, he has chaired numerous committees, such as the Biology Department Program Assessment Committee. At the department level, Dr. Dearden has served on, or chaired, graduate student advisory committees for mathematics, physics, and education graduate students. Dr. Dearden holds Ph.D. and Master's degrees in mathematics from Washington State University. Moreover, he holds a Bachelor of Science from the Whitworth College, now Whitworth University in Spokane Washington. Prior to coming to the University of North Dakota, he worked for two years at East Carolina University as a Visiting Assistant Professor.

Katherine Norman Dearden is Chair of the Department of Music at the University of North Dakota where she also teaches graduate research and music education courses. As an administrator, she has sought to enrich the curriculum through the development of concurrent enrollment graduate program with East China Normal University in Shanghai. Her research interests include narrative, historical and qualitative inquiry on issues of diversity in music education, and the challenge of music administration in troubling times. Most recently, she has turned her attention to interdisciplinary perspectives on the nature of music and music study. She has published her work in several peer-reviewed music journals (*Council for Research in Music Education Bulletin*, *Teaching Music*, and *Technological Directions in Music Learning, Proceedings 4, 5, and 6*), and presented papers at peer-reviewed national and international conferences (Desert Skies Symposium on Music Education Research 2017, Narrative Inquiry in Music Education 1, 2, 3, 4 and 5, Feminist Theory and Music 10, Hawaii International Conference on Arts and Humanities 3, National Symposium on Music Instruction Technology 3). Dr. Norman Dearden's work has taken her across the world as a lecturer in both Brazil and China. She was for three years, an Associate Dean of the College of Arts and Sciences with responsibilities in curriculum and research. She has served as a music test development and scoring consultant for the National Assessment of Education Progress, an item writer for the Praxis II Music test, a chapter reviewer for the Second Handbook of Research on Music Teaching and Learning, a proposal reviewer for the North Dakota Arts and Humanities Summit, and part of the North Dakota Rhodes Scholar selection committee. Dr. Norman Dearden holds a Ph.D. in music education from the University of Michigan, a Master's degree in music education from the University of Western Ontario, a Bachelor of Education and a Bachelor of Music, both from the University of Toronto, and an Associateship of the Royal Conservatory of Toronto in piano performance. Prior to coming to UND, she worked for 10 years in the public school system of Ontario, Canada, first as the K-8 general music teacher at Fairview Public School in Brantford and then as the high school band director at Trenton High School in Trenton.

Tami J. Draves is Associate Professor of Music Education at the University of North Carolina at Greensboro where she teaches undergraduate and graduate music education courses and advises masters and doctoral students. Prior to her appointment at UNCG, Dr. Draves was an associate professor at The University of Arizona. An active scholar, Dr. Draves's research interests include

preservice and inservice music teacher preparation and support, with a particular emphasis on identity. Most recently her identity work has included stories of individuals from marginalized populations including race, class, gender, sexuality, and ability. Her publications appear in the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Journal of Music Teacher Education*, *Music Education Research*, *Research Studies in Music Education*, *Arts Education Policy Review*, and the book series of the AERA Music Education SIG, *Advances in Music Education Research*. She has presented her research nationally and internationally, including the *American Educational Research Association Annual Meeting*, *Symposium on Music Teacher Education*, and the *International Symposium on the Sociology of Music Education*. Dr. Draves serves on the editorial boards of the *Journal of Music Teacher Education* and *New Directions*. She also served on the advisory board for *Music Educators Journal*. She is active in the Society for Music Teacher Education and sits on the Executive Committee as the Coordinator of the twelve Areas of Strategic Planning and Action committees.

Randi Margrethe Eidsaa teaches at University of Agder in Kristiansand, Norway. She holds a master in Music Education from The University of Oslo. In 2015 she completed her PhD on collaborative performances created by professional musicians employed by the National Norwegian Culture program *The Cultural Rucksack*. She is teaching music performing students and music teacher students in Musicology, Music Aesthetics, Concert production and Music Pedagogy. In 2016 she completed a research project on the Norwegian-American composer Ned Rorem, which includes producing concerts with his music as well as writing about Rorem's musical works and his philosophy of music. She is now a member of the Research group *Art and Conflict* and in addition she conducts the research project *Dialog based students' concerts*.

Dr. **Donna Emmanuel** came to higher education via the worlds of public school teaching, sales, marketing and public relations. Born in the Blue Ridge Mountains of Virginia and growing up on the Florida Gulf Coast for most of her life, Donna has a rich and varied background that has helped to form her philosophy, impact her teaching and scholarship, and drives her passion for service. Her graduate degrees in Music Education from the University of Michigan and Michigan State included related fields in voice, educational psychology and ethnomusicology. She is faculty in music education at the University of North Texas, and founded UNT's first mariachi program. This has expanded into a highly developed form of community engagement that includes the only mariachi summer camp of its kind in the country. This camp has made connections between the university and the Hispanic community and has become a strong recruitment tool. Her growing reputation in the field of community engagement was recognized by UNT as she was appointed by President Lane Rawlins to serve on the President's Council on Community Engagement. Her work on this council resulted in her appointment as Director of Service Learning and Community Engagement for the Division of University and Community Relations. In Spring of 2015, she was awarded the University of North Texas Foundation Award for Community Engagement. In her classes, she includes concepts of intercultural competence, self-awareness, social justice, self-expression, reflection, and equity. In 2016, she was nominated for the University's highest teaching honor, the 'Fessor Graham Teaching Award. She was in the top 25 finalists university-wide. She also served her university as Chair of the Faculty Senate for two years. She has been involved for many years with the College Music Society as a member and as the Chair of the

Committee for Community Engagement. In fall, 2017, she was the Program Chair for their national conference. She teaches graduate and undergraduate courses in elementary general methods, philosophy, qualitative research, urban and rural issues, intercultural competence, and also observes student teachers.

Sommer Forrester serves as Assistant Professor of Music at the University of Massachusetts Boston. Forrester teaches undergraduate music education courses in instrumental music and conducting, advises undergraduate music majors, and conducts the Chamber Orchestra. Dr. Forrester is published in prominent peer-reviewed research journals and practitioner journals including the *Journal of Research in Music Education*, *Journal of Music Teacher Education*, and the *Massachusetts Music Educators Association Journal*. She has presented research and research-to-practice sessions on topics related to music teacher education, teacher knowledge, curriculum, and conducting pedagogy. Forrester serves as a peer reviewer for the American Educational Research Association, and serves on the Advisory Committee for the Music Educators Journal. In addition to her scholarly work, she is an active guest conductor, clinician, and adjudicator in the United States and in Canada. A former classroom teacher, Forrester taught instrumental music for eight years in three different countries: Kuwait, Israel, and Canada. During her three-year tenure overseas at American International Schools, she taught elementary music, beginning band, and directed middle and high school level ensembles. In addition, Forrester was an instructor at a local conservatory of music that served refugee children from the West Bank. Forrester returned to her native country to assume the role as Director of Bands at Havergal College, a private girls' school in Toronto Canada. Forrester is committed to creating a learning space that privileges the process of learning over a definitive goal. She frequently collaborates with scholars, educators, and performers as a way to inspire and guide her research and creative output, while serving as an example for students. Forrester is deeply invested in examining teacher education in different disciplines as a way to inform and reimagine pre-service and in-service music teacher education. In addition, Forrester is committed to examining education in different contexts including overseas, as a means to understand the experiences of first generation minority students in North American schools. Her current research project involves studying music teaching and learning in Palestine.

Carol Frierson-Campbell, Ph.D., professor of music, teaches undergraduate and graduate courses in instrumental music education and research and coordinates the music education program at William Paterson University. Her scholarly interests include music education in marginalized communities, instrumental music education, and research pedagogy. Previous projects include the co-authored textbook *Inquiry in Music Education: Concepts and Methods for the Beginning Researcher* (with Hildegard Froehlich), the edited 2-volume *Teaching Music in the Urban Classroom*, and articles in *Music Education Research* and *Arts Education Policy Review*. During the 2015-2016 school year she served as Scholar in Residence at the Edward Said National Conservatory of Music in the occupied Palestinian Territories. Dr. F-C (as her students know her) also directs the Music After School project, providing music enrichment for children in Paterson, New Jersey.

B. Solveig Fretheim is an assistant professor in music at the faculty of Education and Arts at Nord University, Nesna in Norway, since 1997. She has been involved in music education and teachers training and interdisciplinary course work, with an emphasis on creative learning processes, performance and musical storytelling. She has also conducted several creative research projects in schools and kindergarten in addition to collaborative community music. She has previously taught women & music courses and is currently preoccupied with arts based research. Her background is as a singer, listens gladly to jazz and likes dance. She received a Bachelor of Liberal Arts degree in Music from Luther College, Iowa, USA (1993) and a Master of Musicology from Florida State University, USA (1997).

Soprano and violinist **Olivia de Geofroy** is currently in her final year of study at Westminster Choir College in Princeton, NJ, where she is a candidate for the dual degree Bachelor of Music in Music Education: Master of Arts in Teaching. Olivia began teaching violin lessons to beginner students while still in high school. It was working with these students that helped Olivia discover her love of teaching; she watched their relationship with music grow as did their friendship with one other. Since then, she has been active in teaching or tutoring in one form or another be it violin, French, Italian, diction for singers, or music history. Olivia completed her student teaching experience at Timberlane Middle School under the mentorship of Lynnel Jenkins (choir) and Danielle Arias (orchestra), from whom she learned many valuable lessons about being an engaging and reflective teacher. For two years, she was the assistant director for the Westminster Conservatory Youth Orchestra under the direction of Ruth Ochs, who was a mentor in rehearsal technique and orchestral conducting style. Her elementary and secondary practicum experiences took place in many New Jersey schools: Princeton High School, Princeton Day School, West-Windsor Plainsboro District, and East Amwell Elementary School. Olivia came away from those experiences having gained a more complex understanding of education through application of skills learned at Westminster. During her time at Westminster, Olivia studied voice with Lindsey Christiansen. As part of the Westminster Symphonic Choir, Olivia has extensive experience as a professional chorister. She also performs with the Princeton University Sinfonia as a violinist, and has played in several other orchestras and chamber ensembles. She has studied violin with Sophia Sogland for the last five years. Olivia believes in leading her students by example, and holds the expectation that all teachers should strive to be excellent musicians and performers. In that way, they may inspire their students to be the best they can be.

Kelsey K. Giotta teaches middle school and high school band and middle school ukulele in Plain Local Schools in Canton, OH. She graduated from the College-Conservatory of Music at the University of Cincinnati in 2011 with a Bachelor of Music Education and is currently pursuing a Masters of Arts in music education at Case Western Reserve University in Cleveland, OH. Giotta is a member of the National Association for Music Education (NAfME) and the Ohio Music Education Association (OMEA). Giotta served on the OMEA State Board from 2010-2011 and from 2016-present and has presented at the OMEA Professional Development Conference. Her research interests include music composition in large ensemble settings, informal music learning, and ukulele.

Andrew Goodrich is Assistant Professor of Music, Music Education at Boston University in Boston, Massachusetts. He holds a D.M.A. in Music Education with a cognate in jazz performance and M.M.E. with a jazz concentration from Arizona State University and a B.M.E. from the University of Montana. Goodrich believes in the autonomy of the individual learner and his scholarly interests include mentoring and how adult amateur musicians engage in the music making process. He is active presenting at international and national symposia and conferences. His research is published in leading journals including the *Journal of Research in Music Education*, *The Bulletin of the Council of Research in Music Education*, the *Journal of Music Teacher Education*, *Update: Applications of Research in Music Education*, and the *International Journal of Community Music*. Authored chapters include *Narrative Inquiry in Music Education: Troubling Certainty* (2009, Springer), and forthcoming chapters in *Teaching School Jazz: Perspectives, Principles and Strategies* (2018, Oxford University Press), *The Oxford Handbook of Preservice Music Teacher Education in the United States* (2018, Oxford University Press), and *Identity, Politics, & Aesthetics in the Last Century of Black American Music* (2019, McFarland Publishing).

Dr. **Shelley Griffin** is Associate Professor of Elementary Music Education in Brock University's Faculty of Education, Department of Teacher Education, St. Catharines, Ontario, Canada. She obtained her Doctor of Philosophy and Master of Education Degrees from the University of Alberta, and her Bachelor of Music Degree from the University of Prince Edward Island. Shelley previously taught in the Department of Music, University of Prince Edward Island and in the Department of Elementary Education, University of Alberta. Prior to university teaching, she taught with the Western School Board, Prince Edward Island. Shelley's research interests include children's narratives of musical experiences, pre-service music teacher education, narrative inquiry, informal faculty mentorship, and collaborative scholarship. Shelley continues to present at a variety of Canadian and international conferences on music education and teacher education. Her research articles are published in various journals including *Pedagogies: An International Journal*, *Research Studies in Music Education*, *Update: Applications of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, and *Visions of Research in Music Education*. Collaboratively, Shelley has co-authored articles in *International Journal of Education & the Arts*, *Canadian Journal of Education*, *Mentoring & Tutoring: Partnership in Learning*, *Language & Literacy: A Canadian eJournal*, and *Teaching and Teacher Education*. Shelley has also contributed a book chapter to *Narrative Inquiries into Curriculum-Making in Teacher Education* (Emerald Books), and co-authored chapters in *Narrative Soundings: An Anthology of Narrative Inquiry in Music Education* (Springer) and *Personhood and Music Learning: Connecting Perspectives and Narratives* (Canadian Music Educators' Association). In addition to her scholarship, Shelley is an active musician in the Niagara, Ontario region, performing regularly as a flutist and as a soprano with Avanti Chamber Singers.

Betsy Hearne, Ph.D. is former Director of The Center for Children's Books and Professor Emerita in the iSchool at the University of Illinois, Urbana-Champaign. She has published widely and received national awards for scholarship and teaching in the areas of folklore, storytelling, and children's literature. Hearne is the co-editor of *A Narrative Compass: Stories That Guide Women's Lives* and most recently the author of "'Your One Wild and Precious Life': A Tale of Divergent Patterns in Narrative and Musical Development" (*Bulletin of the Council on Research in Music Education*) and

“Ida Waters Turns Off the Lights: The Inside & Outside of Knowledge” (*Beyond Methodology: Lessons from the Arts to Qualitative Research*). She has also published fiction, poetry, and picture books for children. In addition to several decades’ experience reviewing and editing for book review journals, she has worked with children in both library and school settings. Her website is at <http://people.ischool.illinois.edu/~ehearne/>

Krystyna Henke is a doctoral student in Educational Studies at Brock University, Ontario, Canada. Originally from the Netherlands, she grew up multi-lingually and although she was partially homeschooled, she also attended Montessori elementary and high school in Europe. Graduating from Sarah Lawrence College where her music studies included work with Harold Aks, Meyer Kupferman, Joel Spiegelman, Andrew Thomas, and Jean Wentworth, she went on to study ethnomusicology and musicology with Dr. Beverley Diamond as her supervisor, receiving a Master of Arts degree from York University in Toronto where her research concentrated on the narrative representation of the Indigenous folk rock group Kashtin. In addition to being an accredited teacher of English-as-a-second-language in the Canadian province of Ontario, she has long been active as a free-lance journalist and photographer. In 2014 she earned a Master of Journalism degree from Ryerson University. Her writing credits include the audio CD *Nobel Voices for Disarmament, 1901-2001*, published by Smithsonian Folkways Recording and the United Nations. Her current doctoral research is focused on Suzuki music pedagogy.

Shannan Hibbard received her undergraduate, masters, and Ph.D. in music education from the University Michigan. She is currently a lecturer at the University of Michigan Flint and the P8 general music teacher at Four Corners Montessori Academy in Madison Heights, Michigan. Prior to pursuing her doctorate, she taught general music in the city of Detroit for ten years. Her music education research interests include teacher-student relationships, creativity, spirituality, philosophy, and social justice.

Jillian Hogan is a Ph.D. student in Developmental Psychology in the Arts & Mind Lab at Boston College. She holds an M.M. in Music Education and a B.M. in Clarinet Performance from Boston Conservatory and has additional training in Montessori and Orff-Schulwerk approaches. In her research, she uses mixed methods to investigate what we learn through arts education and how those findings align with public perceptions. Some of her ongoing research includes: documenting which and how broad habits of mind, including imagining, critical noticing, and working as part of a group, are taught in music and art classrooms; examining how reality television shows like *Project Runway* can be viewed as a window to the artistic and creative process for non-artists; longitudinally testing students in *El Sistema* – inspired music programs and control groups to look for hypothesized growth in executive functioning, self-perception, and attitude towards school; and surveying students from varying ages who are involved in arts education to thematically code their reasons for arguing against a hypothetical elimination of arts classes. Her research is informed by teaching general music and private lessons for six years in schools that specialize in gifted, inclusion, and autism spectrum disorder populations. She is an author of the book *Studio Thinking for Elementary Schools* (Teachers College Press, forthcoming 2018). www.jillhoganinboston.com

Lauri Hogle recently completed a doctorate in music education at Oakland University. Since Fall 2017, she has taught music education and choral conducting courses and directed the Wooster Singers at the College of Wooster in Ohio. Previously, she earned a Bachelor of Music in Music Therapy from the University of Evansville, music teacher certification at Georgia State University, and a Master of Music in Music Education at Colorado State University. As a music therapist and music educator, she has led general, choral, and instrumental music programs in K-12 school, studio, and varied community settings for thirty years. As a collaborative pianist and organist, she has performed across the country with professional and educational choral and instrumental musicians. Most recently, she recently served as artistic director of the Detroit Children's Choir, developing a fourteen-choir program for children ages 8-18, in partnership with the Detroit Symphony Orchestra. Dr. Hogle actively serves as a guest lecturer and music education clinician. She most recently presented a paper at "Music for and by Children: Perspectives from Children, Composers, Performers and Educators," an international conference hosted by the University of Aveiro in Portugal, and presented sessions at the Michigan Music Conference and the Midwest Kodály Educators Association Conference. Her current research interests include constructivist practice in music education (particularly in choral ensemble contexts), peer scaffolding in music learning settings, and the role of socially mediated agency in performance learning.

Kari Holdhus is associate professor at Western Norway University of Applied Science (WNUAS), Campus Stord. She holds a Ph.D. in music education from 2014, with the monograph "Star Experiences or Gym hall Aesthetics? - A Study of Quality Conceptions in School Concerts Practices". Holdhus is currently project-leader of a project on Norwegian professional visiting concerts, "School and concert – from transmission to dialogue" (DiSko), which is founded by the Norwegian Research Council. This is an innovation project framed by Educational Design Research methodology aiming at renewing the practice of visiting school concerts in Norwegian compulsory schools. The aim of the research is a renewal of visiting school concerts and research-based approaches to dialogic and equity-based musician-teacher collaborations. This project will run for four years from 2017. Kari's research interests are centered around communication processes between musicians and teachers in visiting music practices and musical partnerships, and she also researches the connections between quality conceptions and relativism in music education. She is especially engaged in the question of access to music education for all. Holdhus is a contributor to the research project IMTE (improvisation in teacher education¹) in writings and research activities. She has an approach to improvisation as a salient feature to sociocultural education processes, and she perceives improvisation in education as a possible educational gate to equity-based creativity and agency. She is an active participant within the international research group Culture, Criticism and Community, based at Western Norway University of Applied Sciences, however comprising several international members. This is an interdisciplinary research group consisting of researchers within diverse practical and aesthetic subjects, and the aim of the group is to scrutinize art-didactic and aesthetic practices with a critical and culture-sensitive gaze. Kari was the leader of an MA in creative learning processes from 2013-2016, and she currently teaches within the program's music profile as well as supervising master students.

Estelle Jorgensen is Professor Emerita of Music (Music Education) at the Indiana University Jacobs School of Music and University Research Reviewer, Research Methodologist, and Contributing Faculty Member at the Richard W. Riley College of Education and Leadership, Walden University. She holds honorary doctorates in music from Sibelius Academy, University of the Arts, Finland, and Andrews University, U.S.A., and a Ph.D. in Education from University of Calgary, Canada. Founder of the Philosophy Special Research Interest Group of the National Association for Music Education and co-founder of the International Society for the Philosophy of Music Education, she has led or contributed to international philosophical symposia in Bloomington, Indiana, USA (1990), Los Angeles, California, USA (1994), Toronto, Ontario, Canada (1997), Birmingham, United Kingdom (2000), Lake Forest, Illinois, U.S.A. (2003), London, Ontario (2005), Hamburg, Germany (2007), Helsinki, Finland (2010), New York City, USA (2013), Frankfurt am Main, Germany (2015), and Volos, Greece (2017). Editor of the *Philosophy of Music Education Review* and the *Counterpoints: Music and Education* book series published by Indiana University Press, and *Philosopher-Teacher-Musician: Contemporary Perspectives on Music Education* (1993), she is the author of *In Search of Music Education* (1997), *Transforming Music Education* (2003), *The Art of Teaching Music* (2008), and *Pictures of Music Education* (2011), and numerous articles in leading music education journals internationally. She is presently completing a new book, *Values and Music Education*.

Soyeon Kang is a fourth-year doctoral student in Music Education at Arizona State University. She is teaching MUE 311 "Music for Children and Youth" at ASU. Soyeon is also teaching piano to students in the age range of 4 to 56 as a studio piano teacher. Her primary research interest is general music, and students' stories of their musical lives and their motivation for learning music. Her study of a storytelling of a truck driver, who carries an electric keyboard in his truck cab and takes piano lessons, was published in Summer, 2017. Kang, S. (2017). Navigating the Experience of an Adult Piano Student. *Bulletin of the Council for Research in Music Education*, (210-211), 101-118.

Keith Kelly holds a BM in Performance (Saxophone) and a BM in Music Education from the Conservatory of Music at University of the Pacific, an MM in Music Education (Jazz Studies) and DMA in Music Education (Jazz Studies) from Arizona State University. Currently, he is the Coordinator of Music Humanities and Performance at Paradise Valley Community College in Phoenix, AZ. As a researcher, his focus is on teaching creativity/improvisation in public school jazz ensembles, teacher preparation, gender and music participation, and the early history of jazz education in normal schools. He has presented clinics/sessions at AMEA, CMEA, MENC, and JEN. He continues to act as a PhD dissertation supervisor for Boston University. As a collegiate music educator, he has taught undergraduate and graduate courses at San Joaquin Delta College, University of the Pacific, Boston University (Online), Arizona State University, and was Assistant Professor/Coordinator of Jazz Studies at California State University, Stanislaus. As a woodwind specialist, he has toured with the Eels, Darlene Love, The Scorpion Decides, and his own free-jazz group, Ask Not. He has recorded with the Eels, Ask Not, Running From Bears, The Scorpion Decides, Static Announcements, Casey Hurt, Califone, Sweetbleeders, and CoobeeCoo. Kelly, has performed with: Crossing 32nd St, Stan Kenton Legacy Orchestra, Under the Streetlamp, CONDER dance company, The Phoenix Symphony, Natalie Cole, Maynard Ferguson, The Temptations, Glen Campbell, Diana Schuur, Bob Newhart, and numerous tv/radio/music

personalities. Kelly has performed in or supervised over 35 different musical theater productions throughout Northern California and the greater Southwest, including "The Unfortunates" - which debuted at ACT's The Strand Theater in San Francisco in 2016, with his original horn arrangements. Dr. Kelly is an Andreas Eastman Saxophone Artist/Endorser.

Dr. Cantor **Evan Kent** received his doctorate in music education from Boston University in May, 2014. His doctoral research examined how music at Jewish summer camps in North America assists in the development of Jewish identity. Evan's academic interests also include the use of community music as a vehicle for conflict resolution, music and collective memory, and the intersection of spirituality and music. He is currently a lead researcher involved in a project examining the phenomenon of public Kabbalat Shabbat services in Israel. In July 2013, moved from Los Angeles to Jerusalem where he currently lives with his husband Rabbi Donald Goor and their cat Merlin. Evan received his ordination as a cantor and his Master's in Sacred Music from Hebrew Union College in New York and served Temple Isaiah in Los Angeles as its cantor for 25 years. Evan also received his Bachelor's Degree from the Manhattan School of Music and a Master's Degree in Public Administration from the City University of New York. He is currently on the faculty of Hebrew Union College in Jerusalem where he teaches liturgy and sacred music. His publications have appeared in the Journal of Reform Judaism, Sh'ma Magazine, Conservative Judaism, and the Finnish Journal of Music Education. Additionally, Evan was one of the editors for the new Reform High Holiday prayer book, "Mishkan HaNefesh." Dr. Kent is also a musical theatre performer having starred in Jerusalem productions of "Guys and Dolls", the musical drama "Next to Normal," "Avenue Q", and "Singin' in the Rain." Evan also portrayed Yitzchak Rabin in a new musical drama ("November") that dramatized the last week of Rabin's life. In February 2018, Evan will appear in the Sondheim musical "Assassins". Evan is also staunch advocate for religious pluralism in Israel and is a proud board member of Hiddush—an organization that strives for a religious freedom for all in Israel.

Judy Lewis is Assistant Professor of Practice in Music Teaching & Learning at Thornton School of Music, University of Southern California. She is also the director and co-designer of the Masters of Music in Contemporary Teaching Practices K-12 with certification at that school. The innovative degree focuses on integration of formal and informal music learning, traditional and popular repertoires, composition and improvisation, and digital learning models. Judy Lewis holds a Doctor of Education in Music & Music Education from Teachers College, Columbia University and a Bachelor of Arts in Music Education and Master of Arts in Music Education from the Jerusalem Academy of Music and Dance, Israel. She has served as an assistant professor of music education at Queensborough Community College in New York City, senior lecturer in Popular Songwriting and Artist Promotion and Marketing at the Musrara School of Media and New Music in Jerusalem, and popular music performance coach at the Jerusalem Academy of Music and Dance. Her scholarly focus is on music education in the urban minority classroom. Through her interdisciplinary work she explores the intersections of music education, critical media literacy studies, popular culture studies, and popular music pedagogy. Judy Lewis is currently an associate research fellow at the Institute for Urban & Minority Education, Teachers College, Columbia University and a member of the international music education research consortium, *Culture, Criticism, and Community* supported by the Norwegian Research Council and including music

education scholars from Scandinavia, the UK, and the United States. Her scholarly writings have appeared in *Philosophy of Music Education Review*, *School Music News*, and *Psychomusicology: Music, Mind, and Brain*. In addition to her scholarly work, Judy Lewis is an internationally recognized pianist, composer, and improviser. She has toured worldwide, performing at major international music festivals and has recorded five albums of original compositions for various ensembles.

Nicholas McBride, Ed.D. maintains an active career as a music teacher educator, researcher and conductor. He is Assistant Professor of Choral Music Education at The College of New Jersey, where he teaches various courses in music education, supervises senior-level student teachers, and conducts the TCNJ College Choir; an ensemble he has prepared for collaborative performances with the Philharmonia Orchestra of New York and The Philadelphia Orchestra. Formerly, he served as Visiting Assistant Professor of Music Education at Westminster Choir College, having also taught at Rowan University and Teachers College, Columbia University. Dr. McBride has presented internationally on choral conducting and general music teaching techniques, and has conducted choirs and various music ensembles in Austria, Brazil, China, France, Germany, Italy, Russia, Slovenia and Switzerland. In addition, he has presented at the regional and national conferences of the National Association for Music Education (NAfME), the NCCO Conference (National Collegiate Choral Organization), the NJ-ACDA (New Jersey American Choral Director's Association) conference, and has served on the NJ-ACDA State Executive Board. McBride is a contributing author to the texts *Teaching Music through Performance in Middle School Choir* and *Planning Instruction in Music*, both by GIA Chicago, and has published scholarly articles in the *Music Educators Journal* and the *Bulletin of the Council for Research in Music Education*. His research agenda focuses on teacher education, music teacher identity, LGBTQ issues in music education, and gender in the choral music classroom. McBride is in frequent demand as a guest conductor, clinician and adjudicator for elementary, middle and high school choirs. Recent engagements include the 2017 New Jersey All-State Elementary Choir, the 2016 All-North Jersey Junior High Treble Chorus, and clinician for the 2014 New Jersey Region 1 High School Choral Festival. Dr. McBride is proud to have spent nearly a decade as a middle and high school choral director and general music teacher in the (NJ) Public Schools, where his choirs performed regularly on the stages of Carnegie Hall, Lincoln Center, the Kennedy Center and with the *Philadelphia Pops Orchestra* at the Kimmel Center. He earned doctoral and master's degrees in Music and Music Education from Columbia University – Teachers College, his dual Masters with honors in both Choral Conducting and Music Education from Northwestern University, and a Bachelors in Music Education *magna cum laude* from Westminster Choir College.

Guy Mendilow's research interests include music and culture of formerly Ottoman Sephardic communities, especially Salónica, in the early twentieth century. Mendilow is a guest artist-lecturer at universities like Harvard University, Cornell University, Brandeis University, Oberlin College, University of Oregon and the University of Washington, leads school workshops worldwide and directs the Dalcroze School of Boston, offering Dalcroze Education for children and adults in the Boston area. Mendilow is Director of Music and Education for the Guy Mendilow Ensemble, featuring artists from the Middle-East, South and North America. The Ensemble combines musicianship with cinematic storytelling in shows that “explode with artistry,

refinement, and excitement” (Hebrew Union College), transporting audiences to distant times and picturesque places to stir highly resonant connections to contemporary struggles and dilemmas. The Guy Mendilow Ensemble was distinguished by the National Endowment for the Arts for public engagement with diverse and excellent art and the strengthening of communities through the arts, and is the recipient of grant awards from foundations like The Boston Foundation, New England Foundation for the Arts, Arts Midwest and Western Arts Alliance. Alongside performance, Mendilow is active in music education, pursuing Dalcroze Education as a means of cultivating musicality while fostering such vital skills as deep focus and the sense of contribution, capability and belonging that, together, are the basis of esteem. Mendilow designs artist residencies for leading performing arts organizations like Celebrity Series of Boston, including innovative storytelling/songwriting projects with at-risk populations.

Sarah Minette is a Midwest native who is passionate about learning and teaching. She has taught for 14 years in public schools. She spent 11 years teaching middle school band as well as jazz band, percussion ensemble, marching band and general music classes. She currently teaches a variety of music classes at Minneapolis South High School—a very large and diverse urban school in the heart of Minneapolis, Minnesota. Sarah is in the process of developing as many classes as possible to create multiple access points for students at South to experience music education. Sarah is also the Gender and Sexuality advisor at South High School.

When Sarah is not busy teaching at South High, she spends her time as a doctoral candidate through Arizona State University. Her dissertation explores how lesbian and gay music educators navigate the complexities of their sexuality within a traditional moralistic profession. Participants in the study span 40 years in age difference, which may lend to engaging discussion for the conversation in the ways in which we have evolved and the ways in which we must still look forward. Sarah has presented her research at local and national venues, including the National Association for Music Education Research Conference, the LGBTQ studies in Music Education Symposium, the Feminist Theory and Music Conference, the Society for Music Teacher Education Symposium, and the New Directions Conference. Sarah also co-authored a chapter in “Women Bands in America: Performing Music and Gender” (2016). Additionally, Sarah is in demand as a guest presenter to undergraduate music education classes as well as graduate classes to share her experiences as a teacher as well as her work in social justice issues in music education.

Graça Mota (pianist, PhD in Psychology of Music, University of Keel, UK) has been engaged in music teacher education at the Music Department of the College of Education in the Porto Polytechnic, Portugal, for more than 25 years, while maintaining a regular activity as a pianist in a Piano duet. Currently, she is Director of the CIPEM/INET-md (Research Center in Psychology of Music and Music Education/Institute of Ethnomusicology-studies in music and dance) and coordinator of the research group in Education and Music in Community. She is a member of the Board of Directors of the recently formed International Centre for Social Impact of Making Music, founded at the University of Ghent, Belgium, but now operating as an independent scholarly association (www.simm-platform.eu). She collaborates with Higher Education institutions in Spain and Australia as external examiner, and integrates one of the evaluation teams of the Portuguese Agency for Evaluation and Accreditation in Higher Education.

Her present research is concerned with musical practice and social inclusion, and music in the community. She was Chair of the Research Commission of the International Society for Music Education (ISME) and member elected to the ISME Board for the biennium 2014-2016.

Regina Murphy, Ph.D is Associate Professor and Head of the School of Arts Education and Movement at DCU Institute of Education. Prior to assuming this role she was Director of Inservice Education at St Patrick's College during which she initiated several innovative courses for teachers and led the accreditation of a diverse suite of programmes including the postgraduate Certificate/Diploma in Ethical and Multidenominational Education (a partnership with Educate Together), and the Certificate/Diploma in Choral Conducting in Education and in the Community (in collaboration with the Association of Irish Choirs). She also initiated the Master of Teaching programme, a blended approach to teacher professional learning. Each of these was the first of its kind in Ireland. Current teaching encompasses music education in initial teacher education in the Bachelor of Education (BEd), the Bachelor of Early Childhood Education (BECE) degrees, and the Professional Master of Education (PME), together with teaching and supervision on the MTeach, MEd and EdD programmes. She leads a strand on the professional doctorate in education (EdD) on Arts, Creativity and Imagination in Education. Regina was an elected board member of the International Society for Music Education from 2008-2010 and again 2010-2012. In July 2016 she hosted the International Society for Music Education (ISME) Commission Seminar: Music in Schools and Teacher Education (MISTEC) at St Patrick's College. She is currently Assistant Chair of the Society for Music Education in Ireland and co-editor of the *British Journal of Music Education: An International Journal* (Cambridge). As a former primary school teacher, principal, arts education officer with the National Council of Curriculum and Assessment (NCCA), and researcher with the Educational Research Centre (ERC) her research interests continue to focus on the expertise of the generalist teacher/early years educator in arts education, embodied knowledge, teacher identity, reflective practice, and arts based research.

Jeananne Nichols, Associate Professor of Music Education, was appointed to the faculty of the University of Illinois in 2011. She teaches undergraduate courses in instrumental methods and graduate courses in research, current issues in music education, and advanced wind band pedagogy. Dr. Nichols also supervises the Champaign County Juvenile Detention Center Arts Project, a critical service learning course in which university students majoring in music, art, and dance facilitate music arts experiences with the detained youth. Prior to her appointment at the University of Illinois, Dr. Nichols was Associate Professor of Music and Director of Instrumental Studies at Olivet College in Olivet, Michigan where she conducted the Olivet College Wind Ensemble, directed the pep band, and taught music education courses and conducting. A school music educator for many years, Dr. Nichols taught middle and high school band in the Tattall County schools in Georgia and the Roane County schools in Tennessee. In 1994, she founded the Knoxville Youth Concert Band, a pioneering effort to provide instrumental music education to home schooled students in the East Tennessee region. Drawing upon narrative inquiry and other qualitative research designs, Dr. Nichols' research highlights the lived experiences of persons whose voices may otherwise be muted in the prevailing discourses of music and music education. Her specific projects include participatory music experiences with incarcerated youth, the United States Air Force Women In the Air Force (WAF) Band, and the experiences of LGBT students in

school music. Dr. Nichols' work has been published in the Journal of Research in Music Education, The Bulletin of the Council for Research in Music Education, Research Studies in Music Education, The Music Educator's Journal, and The International Journal of Education and the Arts.

Nasim Niknafs, the recipient of the Connaught New Researcher Award, Faculty Mobility Grant, and OMEA's Agha Khan Initiative, is an Assistant Professor of Music Education at the Faculty of Music, University of Toronto. Born and Raised in Iran, Nasim's selected publications have appeared in *Action, Criticism, & Theory for Music Education*, *Music Education Research*, *Bulletin of the Council for Research in Music Education*, *The Ashgate Research Companion to Popular Music Education*, *Punk Pedagogies*, *IASPM@Journal*, and *General Music Today*. Nasim's interdisciplinary research interests include equity and politics of contemporary music education with special focus on Iran, cultural studies, popular music education, and anarchism and activism in music education. Through her research, Nasim has also been active in engaging with local and international communities on matters related to social justice and equity; the most recent action was holding a concert with two other colleagues in Toronto titled, *Sounding Together, Standing Together: The U of T Faculty of Music Responds to the Violence of Our Times*. At the university level, Nasim has taught courses such as *Politics of Sound and Music Making*, *Multimodal Approaches to Music Teaching and Learning*, *Music and Contemporary Politics*, *Cultural Perspectives in Music Education*, *Introduction to Research in Music Education*, and *Advanced Topics in Research in Music Education*. Nasim holds degrees from Northwestern University, New York University, Kingston University, London, and University of Art, Tehran.

Allison Paetz is in her sixth year of teaching Vocal Music and and first year of teaching AP Research at Rocky River High School in Rocky River, Ohio. She is completing her Masters in Music Education at Michigan State University during the summer semesters, but to keep things interesting during the school year has taken some of her coursework at Kent State University and Case Western Reserve University. Allison holds a BA in Vocal Performance and a BS in Music Education from Case Western Reserve University. Allison has jointly presented at New Directions in Music Education and Society for Music Teacher Education on practicing music teachers encountering social justice in their graduate studies and their ensuing changes in practice or philosophy. She likes to leap headfirst into new challenges, which is how she ended up writing a narrative inquiry as her first solo research endeavor. Allison's research interests include the experience of practicing music teachers and social justice in music education.

Dr. **Jaclyn Paul** is a Temporary Lecturer of Instrumental Music Education at Baylor University in Waco, Texas. Dr. Paul's research interests include Deaf education, special education, inclusive teaching strategies, and influence of music on identity.

David Potter is a Ph.D. student in music education at Michigan State University where he serves as a graduate assistant. Since studying at MSU, David's areas of interest have included music teacher assessment and social justice. His newest presentation, "Music Teacher Perceptions of Assessment: A Phenomenological Study of the Tennessee Fine Arts Portfolio," will be presented in January at the Michigan Music Education Association's 8th Annual Research Symposium. Before coming to Michigan, David taught K-5 Music at Levi Elementary School in Memphis, Tennessee,

where he holds professional licensure. In his six years in Memphis, he received the New Teacher of the Year award, the Teacher of the Year award, TMEA's Outstanding Young Music Educator award, CBS/WREG's Educator of the Week, and the inaugural Legacy award for outstanding service to the field of music education. In addition to his teaching duties, David wrote the new Tennessee standards for K-5 music education, served on the textbook review committee for the State Board of Education, and worked as a Peer Reviewer/Executive Reviewer for the Tennessee Fine Arts Portfolio. He also designed and edited the music curricula for Shelby County Schools, the IRIS orchestra, and other organizations. David has presented at several professional venues, including the National Association for Music Education, the State Education Agency of Arts Education (with Dru Davison), the Tennessee Music Education Association, and Shelby County Schools. His topics have included, "Universal Techniques for Top-Notch Observations," "Teacher Leadership in the Peer Review Process," and, "Orffervations: Techniques for Level Five Observations." David completed his Master of Music Degree with Distinction in 2011 at the Crane School of Music at the State University of New York in Potsdam where he majored in Music Education and held the sole graduate assistant position in his major. David earned his Bachelor of Music Degree at the Eastman School of Music where he majored in Music Education with a vocal concentration.

Sean Robert Powell is Associate Professor of Music Education and Coordinator of the Master's program in Music Education at the University of North Texas where he teaches undergraduate and graduate courses in instrumental methods, foundations of music education, sociology of music, qualitative research methods, and curriculum development. Dr. Powell is the Southwest Division Chair for the Society for Music Teacher Education and serves as the Teacher Education Chair for the Texas Music Educators Conference. He is also a member of the Editorial Review Board of the *Journal of Music Teacher Education* and the Advisory Committee of the *Music Educators Journal*. An active scholar, Dr. Powell's research interests include music teacher education, music teacher identity, and structure and agency in music teaching. His work has been published in the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Journal of Music Teacher Education*, *Arts Education Policy Review*, *Music Education Research*, and the *Journal of Band Research*. He has presented research nationally and internationally, including the *National Association for Music Education Music Research and Teacher Education National Conference*, the American Educational Research Association Annual Meeting, the Symposium on Music Teacher Education, the International Society for Music Education World Conference, the International Conference on Narrative Inquiry in Music Education, the International Symposium on the Sociology of Music Education, the Desert Skies Symposium on Research in Music Education, and several state music education conferences. Prior to his appointment at UNT, Dr. Powell was Associate Professor and Coordinator of Music Education at the Schwob School of Music, Columbus State University, Columbus, Georgia.

Tiri Bergesen Schei is Professor (Dr. Art.) in Music Education at Western Norway University of Applied Sciences (HVL), Centre for Arts, Culture and Communication. A core field of interest are topics related to 'musicking' and other artistic activities with children in kindergarten. Another important research area is identity formation and vocal expression, the relationships between the audible body, the physiology of the voice, and the phenomenology of being heard by others. Self-censorship, self-disciplinarity and voice shame are widespread, though most often tacit problems

in human communication. Schei has for many years coordinated the master's program in music education at campus Bergen HVL. She was one of the founders of Grieg Research in Interdisciplinary Music Studies (GRS). She is currently responsible for the research education course Theory of Science, Ethics and Academic Text Work in the PhD-program Bildung and pedagogical Practices at HVL. Schei chairs the research group Voice InFormation. She is also a member of the research group Kindergarten as an Arena for Cultural Formation, where she has conducted several research projects, one of which was an ethnographic study (100 hours observation, interviews) of 1-3 year old children musicking with their teacher in kindergarten. Outcome: 9 articles, 18 presentations in national and international conferences and a documentary film. In 2016-2017 Schei was a visiting professor at McGill University, Music Research Department. In 2004-2005 she was a visiting fellow at Harvard University, The Graduate School of Arts and Sciences. Schei has been an academic opponent in several doctoral dissertations, recently at Stockholm University in 2016 (Maria Wassrin: Towards Musicking in a Public Sphere. 1-3 year olds and music pedagogues negotiating a music didactic identity in a Swedish preschool.)

Crystal Sieger is a native Ohioan, (BM, Ohio State University; MM, University of Arizona; PhD, University of Arizona) has served as Coordinator of Music Education at the University of Wyoming since 2014. Prior to arriving in Wyoming, Dr. Sieger resided in Tucson, Arizona for more than 20 years, and came to Laramie after a brief return to Ohio to teach at Case Western Reserve University. While in Southern Arizona, Dr. Sieger taught elementary and middle school band and orchestra for twelve years in the Sunnyside Unified School District. She also served as principal hornist of the Sierra Vista Symphony Orchestra, the Southern Arizona Symphony Orchestra, and the Foothills Chamber Ensemble, and guest hornist for the Orchestra of Northern New York. She currently performs with the Powder River Symphony in Gillette, Wyoming. Dr. Sieger has worked extensively with undergraduate and graduate music education students, specializing in music teacher identity development and socialization experiences of pre-service teachers. Additionally, she has pursued research interests in rural music education, music performance anxiety, and collaborative efforts amongst music education faculty regarding music education student success. Her research has been presented at the National Association for Music Education Music Research and Teacher Education Conference, the Society for Music Teacher Education Symposium on Music Teacher Education, the Instrumental Music Teacher Educators Colloquium for Teachers of Instrumental Music Methods, the Desert Skies Symposium on Research in Music Education, the Interdisciplinary Society for Quantitative Research in Music and Medicine, the International Symposium on the Sociology of Music Education, and several US Music Educators Association state conferences. Her research on identity development in undergraduate music education/performance double majors has been published in the *Journal for Music Teacher Education* (2016), and her work on teacher perceptions of student performance anxiety was published in *Contributions to Music Education* (2017).

Angie Tang is a PhD Candidate in Music Education at the Faculty of Music at the University of Toronto. She is in the beginning stages of her dissertation and is collecting data from informants through participant observation and semi-structured interviews. Her work focuses on the Afghan diaspora of Toronto, Canada, and how Afghan-Canadian musicians' migrant space and cultural

identity intersects with musical agency. She recognizes the importance of stories told by migrants who have experienced displacement and how music creation permeates through moving away from the homeland. Angie's research interest had brought her to work in Mazar-i-Sharif, Afghanistan, where she taught English to TOEFL students and medical professionals, assisted with children's programs in orphanages and women's prisons, and interviewed Afghan musicians in the city. Prior to her PhD studies, Angie had taught middle and high school music in Toronto and in Ankara, Turkey, and continues to teach vocal and instrumental music, and piano in Toronto.

Deborah (Blair) VanderLinde is Associate Professor, Coordinator of Undergraduate Music Education, and Chair of the Music Department in the School of Music, Theatre and Dance. Areas of research and practice focus on the application of constructivist theories of learning to K-12 music and arts learning and in teacher education, including learners with exceptionalities. She co-edited (with Kim McCord) "Exceptional Pedagogy for Children with Exceptionalities: International Perspectives" (Oxford, 2015). VanderLinde has contributed chapters in *Coming of Age: Teaching and Learning Popular Music in Academia* (Maize Publications, in press), *Oxford Handbook of Technology and Music Education*, *Engaging Musical Practices: A Sourcebook for Middle School General Music* (Roman & Littlefield), and *Navigating Music and Sound Education* (Cambridge). Narrative publications include contributions in *Narrative Soundings: An Anthology of Narrative Inquiry in Music Education* (Springer), *International Journal of Education and the Arts*, *Research Studies in Music Education*, and the *British Journal of Music Education*. VanderLinde has presented papers and workshops for national and international education organizations including AERA: American Education Research Association, NAFME: National Association for Music Education, NIME: Narrative Inquiry in Music Education, and ISME: International Society for Music Education. She has participated as a presenter at two ISME Commissions (MISTEC and Special Music Education). VanderLinde currently serves as an Associate Editor for *IJEA: International Journal of Education & the Arts*. A former K-12 music teacher, VanderLinde has served as a teacher educator at Oakland University since 2004. Her area of expertise is educational psychology and student centered best practices for arts classrooms, with application to classroom curriculum and teaching strategies. VanderLinde also mentors in-service teachers throughout our masters and doctoral graduate programs. She has worked regionally and nationwide as a facilitator in arts professional development.

VOICES 21C is a Boston-based chamber choir who seeks to combine high technical proficiency with creativity and compassion. The choir connects 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 debut project was the CHORALP Festival in Briançon France, where their program received considerable acclaim. Recent work includes an historic performance of all-Muslim music at the Vilna Shul, Boston's Center for Jewish Culture. Last summer the choir toured Israel and Palestine, where they performed a program titled "Here I Am," collaborated with local community choirs, and participated in educational programs involving youth choirs.

Torill Vist is an associate professor in music education at The University of Stavanger, Department of Early Childhood Education, in Norway. She holds her bachelor and master degrees as well as her PhD in Music Education from the Academy of Music in Oslo, and has another master degree in piano performance from SMU, Dallas, TX. Torill Vist developed early a special interest for young beginners in music education, and she has published several articles, books, compositions and a CD in this field. This engagement started because of the music education discourse in Norway in the 1980's: It seemed to ignore the youngest children's wish to play musical instruments. The discourse often argued that the children would not perform any better on the instrument in a few year's time, than if they started later. This reveals a perspective on children as becoming beings, ignoring the children's wishes and the value of music encounters and expressions at any age. Today, Torill Vist's engagement with the youngest goes further, into a general concern for western societies ignoring the value of a rich aesthetic dimension in (also) young children's lives. A second field of interest is the relationship between music and emotions. In her PhD, she investigates music experience as a mediating tool for emotion knowledge. Asking herself why she devoted herself to music, the clear answer was because of music's affordances in exploring and expressing emotion, (in particular the "negative" ones), and the emotional experiences and knowledge she was offered in such music encounters. In the recent years, the two mentioned fields have partly merged, for instance in the early childhood research project *Searching for Qualities* (2012-2017). Lately, Torill Vist has also explored several arts-based research processes in different phases of her research, such as the fictional experience of writing self-interviews, verbal and non-verbal reflections in music performance and aesthetical and relational reflections within dances like salsa and tango. She has also developed *The Aesthetic Interview*, an arts-based encounter between researcher and young children. If aesthetic knowledge development is important in children's lives (as ECEC curriculums argue), why should not an aesthetic dimension in teachers and researchers development be as important? she argues. Furthermore, Torill Vist has developed a PhD-course in arts-based research processes and methodologies at The University of Stavanger, which – among several topics –emphasize explorative text forms, including narratives. Her identities as a music teacher, qualitative researcher and musician/dancer resonates well with a/r/tography, also in her interest for different written text forms.

Renee Wilson is an Assistant Professor of Music Education at Mississippi College in Clinton, Mississippi, where she also serves as the coordinator of graduate and undergraduate music education programs and advises vocal and keyboard music education majors. She serves as member-at-large on the board of Kodály Mississippi. Dr. Wilson is a graduate of Western Kentucky University and Texas Tech University, where she studied with Dr. Janice Killian and Dr. Susan Brumfield. Prior to her appointment at MC, she served students in Kentucky and Texas public schools as an elementary music teacher and band director. Dr. Wilson has presented research for the National Association for Music Education, the Society for Music Teacher Education, the Texas Music Educators Association, and the Pop Culture Association/American Culture Association. Her research interests have included gender issues in band directing, community music ensembles, parenthood and employment in the arts, and the development of self-efficacy in teachers.