



Active & Integrative
Music Education

2024 Conference

Connecting Community



Saturday, January 27, 2024



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



HELLO EDUCATORS, FUTURE EDUCATORS AND ARTISTS!



Welcome to the fourth annual AIME Conference at the University of Wisconsin-Stevens Point. We are excited to have you join us in person and online from all over the country.

At UWSP, we take immense pride in our unwavering commitment to music education and fostering the future of music creation. This dedication is a responsibility we

hold dearly, and we express gratitude for the opportunity to use this conference as a platform to share encouragement, insights, inspiration, and effective strategies for establishing connections within local and national communities. The achievements of our faculty and alumni fill us with pride, and we continuously strive to integrate the latest innovative practices into our teaching methodologies.

The creativity, empathy, and resourcefulness exhibited by our faculty and students continue to be a great source of inspiration for me. This conference serves as a valuable boost for all of us, providing a platform to share best practices, incorporate new perspectives, and leverage research to drive our personal and collective growth. We share a common aspiration to discover fresh approaches that embody these qualities, enriching our teaching experiences through the collaborative spirit of AIME at UWSP. Welcome!

Brent Turney

Chairperson, Department of Music
School of Performing Arts

SESSIONS FOR AIME CONFERENCE

2024 | Connecting Community

Saturday, January 27, 2024

8 a.m.	REGISTRATION - cNAfME Noel Fine Arts Center (NFAC)	Atrium
8:15 a.m.	WELCOME Magnolia Quartet Valerie C. Cisler	NFAC 221
8:45-9:30 a.m.	SESSION A	
9:45-10:30 a.m.	SESSION B	
10:30-11:15 a.m.	KEYNOTE ADDRESS Part 1 UWSP Concert Choir Ann Marie Stanley	NFAC 221
11:15 a.m.-1 p.m.	LUNCH AND POSTER SESSION UWSP Jazz Combo Courtyard	
1-1:45 p.m.	KEYNOTE ADDRESS Part 2 UWSP String Quartet Ann Marie Stanley	NFAC 221
2-2:45 p.m.	SESSION C	
3-3:45 p.m.	SESSION D	
3:45-4 p.m.	100 Footsteps Body Percussion Ensemble	Hall
4-4:45 p.m.	SESSION E	
5-5:30 p.m.	CLOSING SESSION UWSP Recorder Ensemble Judy Bond	NFAC 221
5:30-8:30 p.m.	ALUMNI MUED HOMECOMING DINNER Brewhaus, Dreyfus University Center	

SESSION AND ROOM LAYOUT

ROOM	SESSION A 8:45 a.m.	SESSION B 9:45 a.m.	SESSION C 2 p.m.	SESSION D 3 p.m.	SESSION E 4 p.m.
201 Music Ed Lab	Brashier Lawrence	Bond	Schneider	Simons Boothroyd	Fee
221 Lecture	Gleason*	Gleason	Dunbar	Rathgeber	Potter
240 Instrumental	Files	Durst	Gilanyi	Crow Perez	Awad
250 Choral	Lloyd	Ferry	Preucil	Bullock	Cruz
215 Design Lab		Groshek*	Marshfield* Music and Art Teachers		
270 Michelsen	Perez	Crow	Boutin	Kapsa*	Valdez

*Design Track Presentation

SESSION DESCRIPTIONS

8 a.m. REGISTRATION

8:15 a.m. OPENING REMARKS - Dr. Valerie C. Cisler - NFAC 221

8:45-9:30 a.m. SESSION A

Rachel Brashier and Patrick Lawrence
Motivation and Social and Emotional Learning
201 | Music Ed Lab

Many students only come to school because of what we do to put music learning into their day. Social/Emotional Learning (SEL) and musical learning, as we all know, go hand in hand. But, for students to succeed in music, the students and their teachers must be invested and must all want to be there. Come and consider new ways to motivate your students in general music, band, choir, and orchestra, which of course helps with behavior, recruitment, and retention. This session will give you new strategies for reenergizing your students and yourself – helping you improve the culture of your musical ensemble and your classroom environment.

Chris Gleason
Beyond Measure: “UnGrading” Your Classroom
221 | Lecture Hall

Our traditional education grading system is outdated, fraught with bias, and reliant on extrinsic motivation. A single letter or number does not convey the complexities that it is meant to summarize. When done correctly assessment can provide the vital information needed to meet the needs of students. Our traditional use of assessment must shift from comparisons & labels to self-assessment & growth. It is time to change the assessment paradigm, to go beyond measure and to ungrade our classrooms!

Files
Creating a Welcoming and Safe Environment for LGBTQ+ Students
240 | Instrumental Room

This session will focus on creating a welcoming and safe environment for our students who identify as a part of the LGBTQ+ community, with an emphasis on adapting our classrooms to welcome students with differing gender identities. Points of discussion will include a brief overview of gender identities, how to compassionately receive information regarding identity from a student or staff member, as well as some of the physical and mental impacts that may be facing students who are a part of this community.

Autumn Lloyd
The Effect of Generalized Anxiety on Solo Collegiate Singers
250 | Choral Room

Anxiety affects the voice in many aspects and is not nearly talked about enough in the realm of how detrimental it can be to a vocalist's career. In this session I will present on how anxiety affects the solo voice and provide tips and tricks as to how to better alleviate anxiety in one's classroom, studio, or even in themselves as a musician or teacher. This session benefits vocalists, musicians, and teachers alike.

Frank Perez
***Improving the Sounds of Your Ensemble Recordings/Care and Feeding of Your
Beginning Low Brass***
270 | Michelsen Hall

This presentation will explore and discuss teaching & recording techniques and equipment to help you improve the quality of your ensemble recordings.

9:45-10:30 a.m. SESSION B

Judy Bond
***Rounds and Canons: Repertoire for Developing Musicianship, Artistic Performance
Skills, Literacy, and Creativity***
201 | Music Ed Lab

A selected repertoire of rounds and canons provides infinite possibilities for music learning, enjoyment, and community building for life-long music making across generations. This active music making session will feature rounds and canons for voices, instruments, and movement, and will include a list of possibilities for continued exploration. Come and sing, play, move, and listen.

Chris Gleason
Like The Wind: The Wisconsin Arts Celebration
221 | Lecture Hall

The Wisconsin Arts Celebration Project was created to celebrate the 50th Anniversary of the Wisconsin Arts Board. This unique, collaborative project between the Wisconsin Department of Public Instruction and the Wisconsin Arts Board offers FREE music, lesson plans, and materials created by Wisconsin artists and educators. Join Chris to learn about the commissioned poem entitled "Like the Wind" by Wisconsin poet Dasha Kelly Hamilton, which speaks to the creative capacity already inside each of us. The talk will also feature music for SATB choir, orchestra, and concert band, composed by Wisconsin composer Dr. Erika Svanoë. Chris will also share lesson plans and materials created by a team of expert Wisconsin arts educators in dance, theatre, music, visual art, and media art.

Aisha Durst
The Current State of Music Education with Regards to Special Education
240 | Instrumental Room

This presentation will cover the graduate research I did this last year on the current state of music education with regards to special education (IEPs, ELLs, gifted ..etc.) across general music, band, choir, orchestra and other music classes. It was found that 35.19% (53 out of 155 responses) of teachers believed that students with special needs were participating in elective music classes at a lower rate than their peers and that most teachers did not feel that they had the knowledge, power, or resources to fully accommodate their students. Attendees will come out with an understanding of the state of music education with regards to accommodations and a concrete list of how to promote accessible music education.

Tessa Ferry

Applications for Pentatonic Kalimba in Music Education including Adaptive Music
250 | Choral Room

This session will explore uses of pentatonic kalimbas for music and non-music goals for students in music education classes, including adaptive music classes. Examples of seven different versions of pentatonic kalimbas will be shared with activities for use in the music classroom to target melodic and harmonic goals as well as music history goals and use of music in culture goals. Participants will work in small groups to create and present activity examples to each other and will discuss other goal applications for music classrooms, including non-musical goals that may be included in IEPs for students in adaptive music classes as well as social/behavioral goals such as conflict resolution and relaxation/emotional regulation which apply in a cross section of types of music classrooms.

Matt Groshek

Listening Session
215 | Design Lab

In an open discussion format, Prof. Groshek and a panel of art teachers discuss the current state of art and design education in Wisconsin. The panel will examine various ways that people can help further develop art and design education and bridge the gap between high school and university level art and design programs in order to better prepare future students for the field.

Derrick Crow

The Effect Instrumental Rehearsal Has On Blood Glucose Levels
270 | Michelsen Hall

This presentation focuses on the data from previous studies. These experiments examine the relationship between instrumental performance and glucose movement. The presentation will focus on this relationship and the possible ramifications for music students and educators.

10:30-11:15 a.m. KEYNOTE ADDRESS PART 1

Ann Marie Stanley

Choose Your Own Music Education Adventure
221 | Lecture Hall

Dr. Stanley will overview what she finds to be the most effective, inspiring musical practices in "engaged learning" and highlight exciting possibilities for the future. She will then send you on a lunch-time explore mission to identify and reflect on how you might use your own unique skills and dispositions to choose your own music education adventure. Results of your insights will be shared after lunch!

11:15 a.m.-1 p.m. LUNCH AND POSTER SESSION - Courtyard

1-1:45 p.m. KEYNOTE ADDRESS PART 2

Ann Marie Stanley
Choose Your Own Music Education Adventure
221 | Lecture Hall

Dr. Stanley will share the results of our lunch-time mission as we further explore how each of us can use "engaged learning" in our own music education journeys.

2 p.m. SESSION C

Brad Schneider
Student Teaching: How to Knock it Out of the Park
201 | Music Ed Lab

Student teaching is perhaps the most important bridge every educator must cross as we transition from a student role to one of a professional teacher. This experience is just the beginning of the journey, since we will refine the craft of teaching as we grow musically throughout our entire career.

This practical session is recommended for undergraduates who are preparing to student teach, current student teachers, and pre-service teachers who have completed their student teaching. The format will be informal with sharing of ideas and discussion encouraged.

Some of the topics this session will cover:

- How you can best prepare for student teaching
- Building a relationship with your cooperating teacher.
- Building professional relationships with students.
- How to implement innovative teaching experiences.
- Continuing your professional development as a career educator.

We will also discuss the National Association of Music Education's (NAfME's) report entitled, A Blueprint for Strengthening the Music Teacher Profession.

Laura Dunbar
Scaffolding Content using Kodály's 3 Ps
221 | Lecture Hall

Effectively sequencing and scaffolding content in the music classroom is an important part of building musical concepts over time. This session will demonstrate the Prepare, Present, Practice sequence used in context of the Kodály Method as a way to introduce and develop rhythmic and melodic elements with students.

Dan Gilanyi
Challenges and Opportunities of a Mixed Grade Level Instrumental Ensemble at the High School Level
240 | Instrumental Room

This session explores the challenges and opportunities of a mixed grade level instrumental ensemble at the high school level and some strategies developed and implemented in a suburban public high school. Points of discussion will include differentiation of instruction, small group accountability while reducing anxiety, implementation of gifted and talented

initiatives, as well as a brief discussion on concert programming for mixed skill levels and potentially unbalanced instrumentation. This session is intended to function as a presentation of successful implementations, but will also highlight some less than successful attempts and how they might have been improved upon.

Zachary Preucil
The Creative Ability Development Improvisation Method
250 | Choral Room

I will present on the Creative Ability Development (CAD) pedagogical method, which uses structured musical improvisation as a tool to develop the creative side of the brain, and can be taught to any instrumentalist or vocalist at any stage of development. CAD is centered around the concept that creativity is the art of choice, and the ability to make effective creative choices results from repetitive work on a creative problem in a non-critical pedagogical environment. I will discuss the history, philosophy, and neuroscientific validation of the method, as well as examples of its application in private lesson and group class settings, and the more recent application of CAD principles to the creation of visual art. Additionally, I will address strategies for implementing CAD teaching in public school music classes and community music programs, and provide attendees with information on resources for further exploration (method books, official websites, teacher training courses).

Marshfield Music and Art Teachers
Integrative Music and Arts Teaching and Learning: A Panel on Projects and New Ideas
215 | Design Lab

Rachel Brashier, Director of Music Education at UWSP, and a panel of Marshfield School District Music and Art Teachers including Jennie Blume, Stacy Colden, Andrew Neidner, Terrah Pagel, Brent Platta, Anna Raber, Sunny Rufsholm, and Morgan Schmidkofer, and will share their experiences working with Integrative Music and Arts Teaching and Learning at both the elementary and high school levels, including offering samples of the projects they have been working on with their students and advice for how to continue to approach and innovate with cross-curricular Integrative Music and Arts Teaching and Learning Projects. Come and get some new ideas that you can use in your classroom this semester!

Bailey Boutin
Brazilian Body Percussion: Making Music Through the Use of the Voice, Mouth, Hands, and Feet
270 | Michelsen Hall

I will give a workshop on body music/percussion, making music through the use of the voice, mouth, hands, and feet. I will cover the fundamentals of this Brazilian technique through the teaching of a groove. Additionally, I will rely heavily on improvisation and encourage participants to draw connections to the concepts they already know, and how this can apply to the teaching of their content area.

3-3:45 p.m. SESSION D

Luke Simons and Myles Boothroyd
Very Young Composers: A Framework for Innovative Elementary Music Education
201 | Music Ed Lab

While the Very Young Composers (VYC) program has existed for more than a decade in central Wisconsin and for longer in New York City, where it originated, the belief that elementary-level students can compose original music is still an unconventional one. This presentation will provide an overview of the methods, strategies, and successes of the VYC program in Wisconsin. The VYC class of 2024 was held in an all-virtual format, and this presentation for the AIME Conference will highlight what a VYC leader (Myles Boothroyd) and teaching artist (Luke Simons) have observed and experienced during the program. In addition to the online class, students and teaching artists from the program performed a live concert of student compositions.

Prior to 2020, the VYC program was held in person, but the restrictions of the pandemic moved the program to an online format. Translating the VYC experience to the virtual space created an opportunity to expand the impact and potential of this program for all young composers and has made the program more accessible to students who do not live near the UWSP campus. Since 2020, VYC has remained mainly online due to the success and convenience from that year's program. Proximity to a physical site was previously an obstacle to broadening the reach of VYC, and holding the class mainly online has paved the way for greater access to this innovative approach to music education.

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

Jesse Rathgeber
Deliberative Inclusion Through the Use of Narratives of Disabled Persons and Persons with Disability
221 | Lecture Hall

We will explore ways to foster deliberative inclusion through the use of narratives of disabled persons/persons with disability (DP/PwDs). Centered by an anti-ableist framework adaptable to other learning, teaching, and research contexts informed by disability studies and disability justice scholarship, we will explore stories, artwork, and music about and from DP/PwDs which illustrate microaggressions, barriers to participation, and policies in need of challenging in music learning and teaching settings. I focus on sharing and unpacking themes in these narratives that can be explored further by preservice and EC-12 educators, music teacher educators, and music learning and teaching scholars to deliberately address issues of diversity, equity, inclusion, and belonging in music learning and teaching contexts.

Frank Perez and Derrick Crow
Care and Feeding of Your Beginning Low Brass
240 | Instrumental

Dr. Perez of Baker University and Dr. Crow explore and address the topic of developing a healthy and growing low brass section. The presentation focuses on three challenges. First, how to develop a middle school low brass section, second, choosing literature appropriate for your ensemble, and third, tips and fixes for beginning students. The goal is to supply teachers with the tools to create successful low brass players. The program combines traditional foundations with the ever-changing demands of modern musicians and teachers, and will cover recruiting, programming, sound production, and troubleshooting.

Karen Bullock
Teaching the Music of the Holocaust to Middle Schoolers
250 | Choral Room

This session is to present my findings on teaching the music of the Holocaust to middle schoolers. Additionally, I will discuss the sociotransformative constructivist approach and how it can be used to create meaningful connections for the students.

Stephanie Kapsa
Arts Integration for Music Specialists
270 | Michelsen Hall

As the benefits of Arts Integration continue to come to light, more schools are moving to implement arts-based teaching curricula and practices. Due to budget constraints, arts teachers are often left to advise or lead efforts in the implementation of arts integration initiatives. As music teachers, we are content experts on music as a curriculum and not on how to integrate music into other subject areas. During this session you will receive a crash course on arts integration and will receive a digital treasure trove of lesson plans to share with your staff/school leaders. We will also discuss how to navigate arts integration and how to set boundaries as a music specialist in an arts integrated school.

4 p.m. SESSION E

Dan Fee
Wait! What? They Never Told Me That!
The Hidden Parts of Teaching Elementary General Music
201 | Music Ed Lab

In an open discussion format, Mr. Fee and a panel of retired veteran music educators discuss all the things they wish they would have known when they first started teaching.

David Potter
Developing Audiation-Based Improvisation With Popular Music
221 | Lecture Hall

Popular music is a powerful way to facilitate improvisation. This session provides participants with popular songs to develop and extend the harmonic and improvisation skills of students, including examples of how to use pop songs in each step of the Model for Facilitating Improvisation, including:

- An explanation of the Model for Facilitating Improvisation (resting tone audiation, chord roots by rote, chord root audiation, harmonic audiation, improvisation over chord roots, and improvisation over harmonies)
- Reasons for using popular music to facilitate improvisation
- Examples of how to use popular songs/recordings in the steps of the Model for Facilitating Improvisation

Sadie Awad
Recruitment and Retention: Strategies for Growing a Successful Program
240 | Instrumental Room

Recruiting students to join your program can feel like a daunting task, but it doesn't have to be! During Sadie Awad's time as an orchestra director in Houston, Texas, she grew her orchestra from roughly 100 students to 300 students in just eight years, becoming one of the largest and fastest growing orchestra programs in Texas. Sadie Awad will share her strategies for recruitment and retention and the tools that helped her grow her program.

Matheus Cruz

Rehearsal Techniques: The Beginning of Teaching the Repertoire

250 | Choral

I will present "Rehearsal Techniques: The Beginning of Teaching the Repertoire." I will present strategies for teaching a music selection to a choir using techniques like solfege, count-singing, and a monotone syllable. Also, how to improve text, rhythm, and intonation during this process.

Alejandro Valdez

Why Hispanic and Latin American Music Should Be In Your Classroom and How To Implement It

270 | Michelsen Hall

How do you get band, orchestra, choir, and language class into one room? That's one of the goals that mariachi music has in the K12 classroom. Find out how Hispanic and Latin American music can be used to reach students of all skill levels while creating an environment of acceptance, curiosity, and celebration.

5-5:30 p.m. CLOSING SESSION

UWSP Recorder Ensemble

Judy Bond

221 | Lecture Hall

5:30-8:30 p.m. ALUMNI MUED HOMECOMING DINNER

Brewhaus, Dreyfus University Center

A special thanks to Morning Coffee and Heid Music for supporting the AIME 2024 conference.



BIOGRAPHIES

Sadie Awad



Sadie Awad is currently the orchestra director for grades 4-8 at Emerson School in Ann Arbor, Michigan. Over the last twelve years Sadie Awad has worked at several schools as an orchestra director in the US and in Europe. Sadie Awad received her undergraduate degree in Music Education from UWSP and is currently enrolled in the MME program at UWSP.

Rachel Brashier



Rachel Brashier is the Director of Music Education at the University of Wisconsin Stevens Point where she teaches music methods courses, graduate seminars focused on critical pedagogy and social justice in music education, and advises graduate research. Brashier taught K-12 music in the Chicago area for 12 years, and holds Masters degrees in Musicology from Southern Illinois University and in Ethnomusicology from the Eastman School of Music, where she also completed her PhD in Music Education. Brashier is currently doing research in the areas of music teacher identity development, informal music learning, and embodied musicking in communities of praxis. Dr. Brashier was awarded the T. Temple Tuttle Prize (Society for Ethnomusicology), and in addition to her dissertation *Identity Politics and Politics of Identity: A Semiotic Approach to the Negotiation and Contestation of Music Teacher Identity among Early Career Music Teachers* (2019), has published in *ACT* (2016) and *Ethnomusicology Review* (2014).

Judy Bond



Judy Bond, PH.D. is Professor Emerita, University of Wisconsin Stevens Point, a past-president of the American Orff Schulwerk Association, recipient of the 2022 AOSA Distinguished Service Award, and Chair of the Alliance for Active Music Making Board of Directors. Judy has taught workshops, courses, and Orff Levels 1, 2, and 3 across the U.S. and internationally. Since retiring from UWSP in 2015, she has continued as an active music educator, advocating for collaboration and deeper understanding between teachers of Orff Schulwerk and other active music making approaches to teaching general music. Judy is an author of two K-8 textbook series published by McGraw-Hill.

Myles Boothroyd



Myles Boothroyd is a performing saxophonist, teacher, and music scholar. At home in the various realms of classical, jazz, and contemporary music, he enjoys diverse concert programming that crosses the boundaries of nations, cultures, and musical traditions. Boothroyd serves as Assistant Professor of Saxophone at the University of Wisconsin-Stevens Point, where he oversees a thriving studio of saxophone soloists, quartets, and the student-led ensemble SaxPoint. He is the soprano/alto saxophonist for Generation Quartet, a Wisconsin-based chamber ensemble that presents recitals and clinics throughout the Midwest.

Bailey Boutin



Bailey Boutin is a recent graduate of the University of Wisconsin-Stevens Point (UWSP), with a degree in Music Education. Studying under Professor Susan Bender, Bailey was a voice student working towards becoming a choir director; he now serves as the Vocal Music Teacher at Wild Rose Middle/High School. In January of 2023 with peer collaboration, Bailey founded One Hundred Footsteps, a student-lead body music ensemble at UWSP. This group has gone on to give numerous performances and workshops and continues to grow exponentially in numbers and skill!

Karen Bullock



Karen holds a B.A. in Arts Management and Business Administration. She worked in other industries before becoming a music teacher. Karen just completed her Masters in Music Education at UWSP.

Valerie Cisler



Dr. Valerie C. Cisler is Dean of the College of Fine Arts & Communication and Professor of Music at UWSP. As a pianist and pedagogue, she has had an international career as a performer, presenter, clinician and author, including several books with Alfred Publishing, Los Angeles, and Oxford University Press, NY, and performance premiers of eight state-commissioned works for MTNA including Ghosts of Old Pianos by Grammy Award Winner, Libby Larsen. Dr. Cisler previously held teaching positions at Eastern New Mexico University and the University of Nebraska-Kearney, where she served as Professor of Piano/Pedagogy and Chair of Music and Performing Arts and was elected to numerous roles with the Nebraska Music Teachers Association including President. Award highlights include campus-wide Leland Holdt/Security Mutual Life UNK Faculty Award for Superior Teaching, Scholarship, and Service, the Pratt-Heins Foundation Faculty Award for Research/Scholarship, and the UNK Creative Teaching Award, along with the University of Nebraska System-Wide Outstanding Teaching and Instructional Creativity Award.

Derrick Crow



Derrick Crow holds a PhD in Education with a concentration in Arts Integration and Curricular Theory. He also holds a Bachelor's of Music Education from Eastern Illinois University, and a Master's of Music from Southern Illinois University Carbondale. His research interests include music medicine, aesthetic education, and arts integration. Through research and pragmatic experiences, he is striving to create educational growth that encourages creative and intellectual exploration. He has had the privilege to work as a music educator at the primary, secondary and collegiate levels, has worked as a student teacher supervisor for the Master's of Arts in Teaching Program, and as an adjunct lecturer at Southern Illinois University Carbondale. He is currently practicing his skills as an educator and musician by teaching young musicians in Danville School District 118, and performer with the Brass Band of Central Illinois.

Matheus Cruz



Matheus Cruz is the Director of Choral Activities at the University of Wisconsin Stevens Point, where he conducts the UWSP Concert Choir and Choral Union and teaches academic courses in music education. Dr. Cruz is also the Artistic Director of the Monteverdi Chorale at Stevens Point. Born in Brazil, Cruz received his Bachelor of Music Education from the State University of Maringá and a master's degree from the University of Missouri-Columbia. Before moving to the United States, Matheus worked as a K-12 public school teacher and directed community choruses and church choirs in Paraná. He also received his DMA from the Conservatory at the University of Missouri-Kansas City.

Laura Dunbar



After completing a BME at Heidelberg University in Tiffin, Ohio, Laura Dunbar taught 10 years in the public schools beginning her career as a band director teaching instrumental music to grades 5-12 at Elmwood Local Schools in Ohio. When her family relocated to Arizona, she accepted a K-8 position in Sedona, Arizona where she taught general, instrumental, vocal, and steel drum music for seven years. While teaching in Sedona, she completed a Master in Music with an emphasis in Music Teaching from Northern Arizona University. She then traveled to the University of Arizona where she graduated with a PhD in Music Education and a minor in Educational Psychology. Laura has presented at local,

state, and national conferences and in-service workshops including Arizona Music Education Association, Mountain Lake Colloquium, Desert Skies Symposium, and the Interdisciplinary Society for Quantitative Research in Music and Medicine (ISQRMM). Currently, Laura is Assistant Professor of Music Education, Elementary Specialist at the University of Wisconsin-Eau Claire where she also serves as Music Education Coordinator. Laura is also serving as a board member and Webmaster for ISQRMM as well as the technology columnist for General Music Today.

Aisha Durst



Aisha Durst is a Middle and High School Band Director at Fennimore Community Schools. She graduated from UW-Platteville with a degree in Instrumental and General Music Education. She will graduate from UW-Stevens Point with her Masters in Music Education and a certificate in Music Theory. She is also an Army Musician with the 484th Army Reserve Band.

Dan Fee



Dan Fee taught music in Wisconsin for 34 years, the last 26 as an elementary music specialist in his hometown of Fond du Lac. He has presented movement sessions at the Wisconsin, Michigan, Alaska, Illinois, Minnesota, Wyoming, Kentucky, North Carolina, Arizona, Nebraska, Indiana, and Iowa State Music Conferences. He has also presented sessions for summer workshops in Las Vegas, Nashville and Branson, MO with Artie Almeida and Denise Gagne. Additionally, Dan has led Orff chapter workshops in Greenville, NC, St. Louis, MO, Toronto, ON and Detroit, MI. His book, *Listening Fun!* features rhythmically expressive movement routines to classical music using scarves and tennis balls.

His second book, *MORE Listening Fun*, uses paper plates and parachutes in a similar fashion.

Mr. Fee has taught Elementary Music Methods for Classroom Teachers at the University of Wisconsin-Oshkosh, Lakeland College, Marian University, and Silver Lake College since 2001. He also taught music theory and applied voice as an adjunct instructor at UW-Oshkosh, Marian University and Lakeland College. Dan annually adjudicates solo and ensemble music festivals. He also sings and solos with the South Shore Chorale and plays trumpet and is a vocal soloist with the Fond du Lac Symphonic Band. Dan has directed handbell and vocal choirs at various churches in Fond du Lac.

Tessa Ferry



Tessa Ferry received a Blugold Fellowship research scholarship for 2019 – 2021, participated as the lead researcher for 6 faculty-student collaborative research grants, presented 5 sessions at the National Conference on Undergraduate Research as research presentation venues on campus, and was chosen for the Provost's Symposium which is an elite venue. Her research has included development of task analysis sets for teaching music to people who are neurodiverse, a series of projects on musical mood induction, and most recently a project to examine how a person who is neurodiverse hears music differently from people who are neurotypical as well as a percussion grant at a regional juvenile

detention center. She integrated Social Justice Standards into lesson plans for the percussion grant and National Standards for the Arts - Music into several of the projects.

Files



Files (they/them/theirs) graduated from UW - Stevens Point with a bachelor's degree in Instrumental and General Music Education in 2013. They started working at Southern Door High School as the band director in 2014 and has since added responsibilities including teaching music theory and music technology courses, directing the high school pit orchestra, and choreographing the 5th grade and middle school musicals. Most recently, Files helped to found the Allies in Diversity club in their school and has been an advisor of said club for the last 2 years.

Dan Gilanyi



Dan Gilanyi is the band director at West De Pere High School where he has taught since 2014. He previously taught in the Monticello school district teaching 5th through 12th grade instrumental music. Student growth is at the forefront of his teaching philosophy while also instilling in his students a pursuit of excellence in all things music and otherwise. He believes in harnessing the transformative power of music and using it to develop emotional intelligence and self-led learning in his program. Mr. Gilanyi has a Bachelor's and Masters degree in Music Education from UW-Stevens Point.

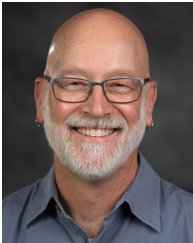
Chris Gleason



Chris Gleason is the Arts and Creativity Consultant for the Wisconsin Department of Public Instruction. He is the 2017 Wisconsin Teacher of the Year, 2017 and 2022 semi-finalist for the GRAMMY Music Educator Award and the first Wisconsin teacher to be named a National Teacher of the Year finalist in 50 years. In 2022 he received the Horace Mann Award for Teaching Excellence by the NEA Foundation and was selected as a Top 50 Finalist for the 2021 Global Teacher Prize, being selected from 8,000 nominations from 121 countries around the world. As a 2019 NEA Foundation Global Learning Fellow, Mr. Gleason traveled to South Africa

to study the culture and education system. In 2009 Mr. Gleason created the ComMission Possible Project, which has commissioned 14 new works for bands by renowned composers such as Viet Cuong, Kelijah Dunton, John Mackey, Alex Shapiro, Erika Svanoë, Andrew Boysen Jr, and Michael Markowski. The project continues to expand, inviting schools nationwide to participate in the unique, interactive commission process. His work at the state level has led to the creation of the Wisconsin Creativity Summit and Wisconsin Arts Celebration Project linking poets, composers, and arts educators in the creation of a unified work. He is the president and founder of Beyond The Notes Music Festival, Inc., which has to date inspired more than 45,000 young musicians and 85 future music educators. He produces and co-hosts the podcast Beyond ArtLess and has been featured in the books: Think Like Socrates (Shanna Peeples, 2018) and Rehearsing the Middle School Band (Stephen Meyer, 2018). His 2019 TEDx Talk is entitled "Lighting A Fire In Kids: Three Insightful Teaching Truths". He is a Conn-Selmer and VanderCook Clinician.

Matt Groshek



Matthew Groshek is an Assistant Professor of Graphic Design at the University of Wisconsin – Stevens Point where he teaches courses across the program that include Photography and Graphic Design, Graphic Design History, Curatorial Practice and Exhibition Planning and Design. He is also principal of an interpretive design firm, Education Design Link, and facilitates a cultural residency program called Sedge Meadow at his farm. In addition to teaching, Groshek curates exhibitions for both the UWSP College of Fine Arts Edna Carlsten Art Gallery and the Central Wisconsin Cultural Center. Groshek is also invested in designing spaces and experiences that serve human/animal interactions, working with

animal shelters and humane societies to allow them to better serve both their human and animal clients. He believes that good design can change how humans engage and care for the world.

Stephanie Kapsa



Stephanie Kapsa is a Music Education adjunct faculty member at the University of Wisconsin-Stevens Point. She holds a Bachelor of Music Education from the University of Wisconsin-Platteville, a Master of Music Education from the University of Wisconsin-Stevens Point and is a current candidate for the Doctor of Education in Educational Sustainability at the University of Wisconsin Stevens Point. Stephanie currently serves as the WMEA Mentorship Chair and is a committee member for the WMEA Standards Writing committee. She has 20 years of experience teaching music at the Elementary and Middle School levels in Minnesota, Missouri, Texas, and Wisconsin. Stephanie's research interests include arts

integration, engaging students in the general music classroom, and diversity, equity, and inclusion in music education.

Patrick Lawrence



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

teaches two hands-on summer instrument maintenance and repair courses for students and band directors to prepare them for the inevitable wear and tear on their school instruments.

An active performer, he is principal trombonist with the Central Wisconsin Symphony Orchestra and conductor of the Wausau Symphonic Band.

Autumn Lloyd



Autumn Lloyd is a native of Beloit Wisconsin achieving her Bachelor's of Music Education in both Choral and General Music in 2021 and her Masters in Music Education-Vocal Pedagogy in 2023, all from UW- Stevens Point. She has participated in an Apprenticeship through Madison Opera and has performed on many stages across Wisconsin. Autumn currently teaches K-12 Choir and General Music at Granton Area Schools where her favorite part of the day is the one on one voice lessons she gives. She teaches a Theatre and Vocal camp for students through Kids Fun And Drama in Beloit Wisconsin every Summer. Lloyd has a passion for the voice as well as anxiety pertaining to it, and is excited to share these passions with you today. Her thesis entitled "The Effects Of Generalized Anxiety on The Solo Collegiate Singers Voice" was completed this year.

Frank Perez



Frank Perez serves as the Director of Bands and Associate Professor Music at Baker University in Baldwin City, KS. He conducts the Symphonic Winds, Jazz Ensemble and Pep Band, and teaches applied low brass lessons. Dr. Perez has conducted honor bands in Iowa, Missouri, and Kansas. As a trombonist, he has performed with the La Jolla Symphony, L.A. Guild Opera, Des Moines Big Band, De Soto Brass Band, and KC Bone Connection. He is also the co-founder and co-conductor for Trombone Christmas, Kansas City! Dr. Perez serves as immediate Past-President for the Kansas Bandmasters Association, Kansas representative for the Society for Music Education (SMTE) chair for Kansas, and Artistic and Educational Advisor for Impulso Marching Latinoamérica. He is a Conn-Selmer artist and a Dennis Wick artist.

David Potter



David Potter is the Assistant Professor, Coordinator of Music Education, and Director of the Community Music School at the University of Wisconsin-Superior. He specializes in general music education, policy, and evaluation. He serves on the editorial board of Arts Education Policy Review and is the college/university chair of the Wisconsin Music Educators Association.

Zachary Preucil



Dr. Zachary Preucil is currently serving as Interim Artist/Teacher of Cello at the University of Wisconsin - Stevens Point. He also serves as principal cellist of the La Crosse Symphony and co-principal cellist of the Central Wisconsin Symphony, and is a member of Trio des Éléments. Previously, Dr. Preucil has been on faculty at Carroll University, Music Institute of Chicago, Kanack School of Musical Artistry, Music for Youth of Arlington Heights, and the UW-Madison Community Music School, and has given masterclasses at collegiate and pre-college programs around the country. Since summer 2021, he has taught at the International Cello Institute (ICI) in Northfield, Minnesota, and currently directs the ICI iConnect Program for middle school-age cellists. Dr. Preucil holds a D.M.A. from the

University of Wisconsin - Madison, an M.M. and Arts Leadership Certificate from the Eastman School of Music, and B.M. from the New England Conservatory of Music.

Jesse Rathgeber



Jesse Rathgeber, Ph.D., is Assistant Professor and Chair of Music Education at the University of Wisconsin-Madison. Prior to UW-Madison, Rathgeber held faculty positions at Augustana College (AC) in Illinois and James Madison University (JMU) in Virginia. As part of his teaching, scholarship, and service, Jesse has founded AugiePlay (AC) and JMUke (JMU), both informal, community-based music projects. He also co-founded the Center for Inclusive Music Engagement (JMU) and co-convoked the Disability Studies and Music Education Symposium. Prior to his work at the collegiate level, Jesse was k-12 Music Teacher for Deland-Weldon Community Unit School District 57 and ec-5 General Music Teacher for Kildeer Countryside School District 96, both in Illinois. He holds degrees from the University of Illinois, Urbana-Champaign (BME), Northwestern University (MM), and Arizona State University (Ph.D.). Jesse's research focuses on issues related to disability, inclusion, emergent and critical pedagogies, and music teacher development.

Brad Schneider



A resident of Verona, Wisconsin, Brad Schneider is a music educator with 38 years of experience in the public schools of Wisconsin and Iowa. During his career, he has served as a cooperating teacher for over 25 student teachers. Over the last seven years Brad has remained active as a clinician, adjudicator, and private studio teacher, as well as serving as a guest conductor for both conference honor bands and summer music camps. He also performs with the 2nd Century Brass Quintet and Verona Community Orchestra. Schneider received his undergraduate degree from Luther College in Decorah, Iowa and his MM in Music Education from the University of Wisconsin-Madison. He is in his fourth decade of

involvement with the Wisconsin Music Educators Association (WMEA) having served as a Regional Vice-President in 1997-99, the brass coach and band coordinator for the State Honors Band from 2002-06, and the Government Relations Chair for the WMEA from 2016-2020. Currently, Schneider is serving as WMEA's President, a position he has held since 2021.

Luke Simons



Luke Simons graduated with a Bachelor of Music in Piano Performance in 2021 from UW-Stevens Point. He is currently pursuing his Master of Music Education with an emphasis on Music Theory and Composition from UWSP and is scheduled to graduate in May of 2024. Mr. Simons is an active composer who recently was commissioned by Prof. Stacey Berk to compose and perform *Groovilation* for piano and oboe on her faculty recital. Additional recent compositions include *Autofeuer*, for clarinet quintet and electronics performed by the Ahrk Quintet of UWSP, *Psychoscherzo*, for woodwind quartet to be performed in 2024 by the UWSP Woodwind Quartet, and *Piano Sonata No. 1*, to be performed in

2024 by himself. Mr. Simons has been a longterm pianist/organist for the First Presbyterian Church of Weyauwega and the Wequiock Presbyterian Church as well an accompanist for numerous UWSP student recitals. He is currently the Graduate Assistant for the UWSP Music Department, working with Dr. Rachel Brashier and Dr. Myles Boothroyd, as well as the student organizer for AIME 2024 and a teaching artist in the 2024 Very Young Composers program. His current research interests include improvisational pedagogy, music theory pedagogy, and professional accompanying.

Ann Marie Stanley



Ann Marie Stanley, an internationally known music education scholar, is Director of the School of Music. Before her appointment at Penn State, Stanley was Professor of Music and Associate Dean for Graduate Studies at Louisiana State University's College of Music and Dramatic Arts, and Associate Professor of Music Education at the Eastman School of Music (2007–2016). Stanley taught public school general music and children's choir for seven years in California. In addition to a doctorate from the University of Michigan, she has degrees in oboe performance from Wichita State University. Stanley is the chair-elect of the Society for

Music Teacher Education, one of music education's most prestigious national professional organizations. Stanley co-authored the Oxford Handbook of Preservice Music Teacher Education in the U.S. (2020). She has published over 30 textbook chapters and research studies in major music journals, including Arts Education Policy Review, Bulletin for the Council for Research in Music Education, Journal of Music Teacher Education, and Research Studies in Music Education. She also has written on interdisciplinary arts policy, including editorship of a special focus issue on international arts teacher collaboration for the Arts Education Policy Review journal. Stanley has presented her research at more than 30 national and international conferences, including being the invited research headliner at the 2022 Pennsylvania Music Educators' Association conference. She has been an invited scholar-in-residence for Temple University, the University of Florida and Wichita State University, and she has spoken at universities in the United Kingdom, Belgium, France and China.

Alejandro Valdez



Jando Valdez is a 4th year student at Lawrence University in their new Bachelor of Musical Arts program where he studies contemporary music and Spanish. After starting his first mariachi group at Appleton North High School in 2017, he was invited to teach on the Mile of Music Education team where he learned from world-class music educators. Only a few years later, he would establish the Lawrence University Mariachi Ensemble in 2020 where he is actively sharing Latin American music and culture with Wisconsin communities.

POSTER PRESENTERS

Chris Eaton

Preparing and Performing Spirituals in a Culturally Responsive Manner in the High School Choral Rehearsal



Chris Eaton is a passionate music educator, baritone singer, and pianist. He is in his final undergraduate semester at UW-Stevens Point, and has simultaneously begun the MME program this past year. As an aspiring choral educator, Chris is interested in providing engaging and diverse repertoire for his choirs and solo performers. He has studied under Susan Bender and Molly Roseman, and is currently completing student teaching with Mrs. Julie Stoffel at Lincoln High School in Wisconsin Rapids.

Lyssa Edwards

The Use of Flute in Ancient Mesoamerica Before the Influence of Colonialism



Lyssa Edwards is a third-year student at the University of Wisconsin - Stevens Point studying Flute Performance and Arts Management. She is also in the 4 + 1 program pursuing her Master in Music Education in Studio Pedagogy with a certificate in Music History. Lyssa is currently the music director at Beloved Community Church and the Program Assistant with the Central Wisconsin Symphony Youth Orchestra Program.

McKenna Folz

How Can I Use Design Skills to Effectively Create Tools for Change?



My name is McKenna Folz. I am currently a Senior Graphic Design student at the University of Wisconsin Stevens Point. I've always enjoyed solving puzzles or difficult tasks, and I have a passion for helping people. With this project I was able to do both. I've never had the opportunity to do a task like this before, but I was up for the challenge. Through research I was able to discover that I could partner with Habitat for Humanity of Wausau Wisconsin to try and achieve my goals of bringing more solar energy to Wausau Wisconsin, but also helping low-income families save money on their bills.

April Greider

How Can I Use Design Skills to Effectively Create Tools for Change?



April is a senior studying Graphic Design at the University of Wisconsin-Stevens Point. She is interested in branding, publication, and packaging design and enjoys printmaking and illustration in her free time.

Seth Gudmunsen

Music and Mental Health: A Guided Listening Framework



Seth Gudmunsen is an undergraduate student majoring in music education at the University of Wisconsin-Superior, where he also teaches courses in voice, piano, and early childhood music through the University of Wisconsin-Superior Community Music School. Seth is the president of the UW-Superior collegiate chapter of the National Association for Music Education, and his research focuses on music as it relates to health and wellness.

Brandt Hausch

Providing Sports Equipment to the Youth of Stevens Point



I am a student studying Graphic Design. Outside of design, I have a passion for sports and music, am in a band, and enjoy playing video games. My goal with this project is to bring some of the joy that I get from sports to families that can't afford sports equipment.

Sami Keller

The 'Troubles' in Music — Exploring the relationship between music, peace, and conflict in Northern Ireland



Sami Keller is a undergraduate student majoring in music education at the University of Wisconsin-Superior. Sami is a 2024 McNair Scholar, and their research focuses on diverse musics and representation. Sami has presented research at the Wisconsin State Music Conference and will be presenting at the National Conference on Undergraduate Research in April. Sami was also the recipient of the 2023 EDI Outstanding Leadership Award.

Maddy Konze

How Can I Use Design Skills to Effectively Create Tools for Change?



I am a graphic designer and illustrator from Sparta, WI passionate about themes in nature. I enjoy digital art and abstracting complex forms into their most simple shapes to create digestible and fun designs.

Caitly Martinez

Incorporating Music From Around the World in the Elementary Music Class



I graduated from UWSP in 2009 with my Bachelors Degree in Music Education and Vocal Performance. I am in my 15th year teaching elementary general music. I taught at a charter school in Milwaukee for 10 years and have spent the past 5 years at Saukville Elementary in southeastern Wisconsin. I am currently pursuing my Masters in Music Education at UWSP and plan to graduate in spring 2024 Assistant with the Central Wisconsin Symphony Youth Orchestra Program.

Lauren Moran

How Can I Use Design Skills to Effectively Create Tools for Change?



Lauren Moran is a senior Graphic Designer in the BFA program at the University of Wisconsin Stevens Point.

Audrey Nagorsen

How Can I Use Design Skills to Effectively Create Tools to Benefit Students in the Graphic Design Program at the University of Wisconsin-Stevens Point?



Audrey Nagorsen is a senior in the graphic design BFA program at the University of Wisconsin-Stevens Point.

Ethan Otto

How Can I Use Design Skills to Effectively Create Tools for Change?



I am Ethan Otto, I have been swimming for over 15 years. I am a member of the UWSP Men's Swimming and Diving team. Through my skills gained as a Graphic Design major I have an interest in designing a way to help adults learn how to swim.

Kameron Opelt

How Can I Use Design Skills to Effectively Create Tools for Change?



Kameron Opelt, Senior in the Graphic Design program.

Summer Pahl

How Can I Use Design Skills to Effectively Create Tools for Change?



My name is Summer Pahl a senior at University of Wisconsin Stevens Point majoring in Graphic Design with a minor in Business Administration. I was assigned in my Graphic Design 401 class to design for a cause and decided to design to help better educate people on the safety of residents in Assisted Livings.

Michelle Shostak

The Effects of Inflation on Pet Owners in the Local Stevens Point Area



Michelle Shostak is earning her BFA in Graphic Design. She is fluent in Persian Farsi and enjoys spending time with her two dogs.

Ian Vanderkinter

Participation of Students with Special Needs in Primary and Secondary Music Classes



Ian Vanderkinter is a violinist and music education student at UW-Stevens Point, and he is pursuing a graduate degree with an interest in making classrooms more accommodating to students with special needs.

Havilah Vang

What Effect Does Learning By Ear, As Outlined in the Suzuki Method, Have on the Posture of Beginning First and Second Year String Students?



Havilah Vang is a music educator and violinist studying music education through the University of Wisconsin, Stevens Point. She is currently working towards finishing her bachelor's degree and starting work towards her master's degree through the UWSP 4+1 program. Havilah has had the honor of previously presenting at the National Conference for Undergraduate Research, as well as for the Wisconsin Board of Regents. Her areas of interest are Suzuki education, upper string pedagogy, learning by ear, and beginning orchestra. Among other things, Havilah enjoys composing, teaching, arranging, recording, and researching.

Vincent Villarreal

How and Why Short Track Racing Is In Decline and What Measures Can Help to Save and Maintain Short Track Racing?



I am currently a senior in the Graphic Design B.F.A. program at UW-Stevens Point.

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