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 University of Colorado **Denver**
 **CU IN THE CITY**

**ASSOCIATION FOR POPULAR
MUSIC EDUCATION (APME)
2017 ANNUAL CONFERENCE**

*Let's
Band
Together!*

**ADVANCING POPULAR
MUSIC EDUCATION**

APME

ASSOCIATION FOR POPULAR MUSIC EDUCATION

HOSTED BY
University of
Colorado Denver
June 14-17, 2017
Denver, Colorado

WELCOME FROM DEAN KAPTAIN



Greetings from the College of Arts & Media (CAM) at the University of Colorado Denver! This unit serves over 1,200 students, with a faculty of almost 120 and 25 professional staff. With an art gallery, an off-campus interactive digital gallery, a record label, many concerts, art exhibitions and film showings—it serves as a “front door” of arts, design, media and creativity to Coloradans and people from around the globe.

The College of Arts & Media is the first college in Colorado devoted exclusively to arts and entertainment, and is a creative community that understands and advances the influence of modern trends on traditional art forms. By combining the relevant and evolving technologies with traditional methods, students are encouraged to incorporate their discoveries of art's emerging dimensions with comprehensive instruction in music, visual arts, and Film/TV.

Faculty in the College of Arts & Media hold doctoral degrees from institutions such as Brown University, The Ohio State University, New York University, the University of Michigan, the University of Southern California and other prestigious schools. In some areas where the terminal degree is the masters, the CAM faculty earned degrees from Yale, Syracuse, the University of Miami, and other first-tier schools.

The Department of Music & Entertainment Industry Studies (MEIS) traces its roots back to the 1970s, when CU Denver started one of the first degree programs in recording arts. Subsequently music business and singer/songwriting programs were added, in addition to contemporary performance practice. MEIS is known as a place where students can prepare for fulfilling careers in the creative industries, and walk across the street to participate in Denver's dynamic music scene.

In 2016, Dr. Richard Strasser was hired to lead the Department of Music & Entertainment Industry Studies. Highly regarded and widely published, Dr. Strasser is providing dynamic leadership for this unit of over 500 students.

As a founding institution of APME, CU Denver is proud to host this national conference and as Dean I welcome all of you to experience creativity at 5280.

Laurence Kaptain, Dean
College of Arts & Media--University of Colorado Denver
camdean.org and #lkaptain

WELCOME FROM THE CHAIR



It is a pleasure to welcome you to Denver for the APME 2017 Conference. We are pleased that you chose Denver and the University of Colorado Denver to host such an important gathering.

The Music and Entertainment Industry Studies program at the University of Colorado Denver shares your mission of promoting and advancing popular music at all levels of education both in the classroom and beyond. We have four dynamic programs that provide students an array of intellectual and professional outcomes that meet the challenges facing the music industry. Our Recording Arts program is one of the oldest in the nation and has produced leaders in the field of recording and audio production. Students from the music business program have gone on to international recognition as managers of preeminent music organizations. The performance degree continues to be recognized as the leader of commercial and popular music education in Colorado and the Western States. Finally, our singer/songwriter program continues to break new ground in innovative pedagogy and opportunities for aspiring performers.

It is my sincere wish that your visit is a great success. I am certain that you will not only leave better informed from the conference, but you will also take memories of Denver's dynamic musical, cultural, and culinary offerings. As our motto states, we hope to “CU in the City” in years to come.

Dr. Richard Strasser, Chair
Music and Entertainment Industry Studies
College of Arts & Media



GREETINGS FROM THE APME PRESIDENT



Welcome to the Association for Popular Music Education (APME) annual conference! We have a terrific program prepared—one that highlights best practices in teaching, innovations in research, and creative performances of the music of today... and tomorrow.

APME began a few years ago with approximately 12 of us gathering in Washington, DC to share ideas, dream our best dream for a new organization, and identify ways to advance popular music education. Since that time we've held events in Boston, Miami, Los Angeles, Nashville and Saint Paul. The organization continues to grow and develop over time because of our impressive Board of Directors, Executive Director, and membership. It would be fantastic for you to help us spread the word to attract even more members, presenters, performers, etc. and continue the momentum and help APME continue to evolve.

This year we especially thank Larry Kaptain, Dean of the College of Arts & Media at the beautiful University of Colorado Denver for hosting us—along with Richard Strasser, Chair, Music and Entertainment Industry Studies, and all of the other amazing CU Denver colleagues who contributed to make this conference possible.

Let's be sure to "band together" throughout the event to network and share ideas to take back to our communities, inspire our work and advance our engagement with popular music and with students.

Thanks for being here to be part of APME 2017
Enjoy the conference!

Best wishes,
Darla S. Hanley, PhD
Dean of the Professional Education Division
Berklee College of Music
Boston, MA

GREETINGS FROM THE APME VICE PRESIDENT



I am delighted, on behalf of the Association for Popular Music Education's board, to welcome you to this APME conference at CU Denver, where we focus for four days on advancing popular music education. We are sincerely grateful to our hosts here at the College of Arts & Media; they have welcomed us with open arms and worked hard to bring us this conference experience.

This year's event is the biggest APME conference to date, demonstrating that the popular music education community is stable and growing. We are performers, educators, scholars, songwriters, arrangers, producers, administrators, and more, and we are gathered here to share, to celebrate, and to learn about popular education. Throughout the conference, and afterwards as we take experiences from this week back to our day-to-day lives, I encourage you to keep in mind the goals and objectives of APME:

- To promote the education of popular music (advocacy)
- To create educational opportunities for educators and students of popular music at all levels
- To identify, develop, and promote best practices in the teaching and learning of popular music
- To encourage a connection between the music industries and popular music education
- To foster collaboration among artists, teachers, scholars, and organizations to advance popular music

Thank you for joining in helping us to realize these aims.
Wishing everyone a great conference!

Gareth Dylan Smith
Drummer, educator, scholar, writer
London, England



ASSOCIATION FOR POPULAR MUSIC EDUCATION LEADERSHIP

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Little Kids Rock / Amp Up NYC

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Joseph Pignato,
State University of New York at Oneonta



Kat Reinhert,
University of Miami Frost School of Music



Rey Sanchez,
University of Miami Frost School of Music



Cliff Wittstruck,
Western Wyoming Community College



PROGRAM

WEDNESDAY, JUNE 14

- 6:30 PM to 8:30 PM **Conference Registration / Check In**
Tivoli Adirondacks
- 7:00 PM to 9:00 PM **Opening Reception**
Tivoli Adirondacks
- 9:00 PM to 11:00 PM **MANIK - Electronic // House // Techno /// Disco**
Bar Standard - 1037 Broadway, Denver, CO 80204

THURSDAY, JUNE 15

- 8:30 AM to 9:00 AM **Conference Registration Opens**
APME Coffee Hour
120 Music and Dance
- 9:00 AM to 9:30 AM **Welcome to Denver**
165 Eugenia Rawls Courtyard Theatre
- 9:30 AM to 9:45 AM **Welcome from the**
University of Denver College of Arts & Media
Larry Kaptain, Dean
165 Eugenia Rawls Courtyard Theatre
- Welcome from APME Leadership**
Darla S. Hanley, APME President
Gareth Dylan Smith, APME Vice President
Bryan Powell, APME Executive Director

9:45 AM to 10:45 AM

Performance
MANIK Electronic // House // Techno // Disco
Chris Manik, Artist
165 Eugenia Rawls Courtyard Theatre

10:45 AM to 11:00 AM **BREAK**

11:00 AM to 11:30 AM

CONCURRENT SESSION - BLOCK 1

Learning to Create and Creating to Learn:
The Importance of Popular Music Composition
in Popular Music Education
Zack Moir, Presenter
Room 101

This session will focus on Popular Music Composition (PMC) in undergraduate popular music degrees. The presenter will outline several important issues raised by students of PMC regarding their understanding of the area, their identity as 'composers', and the roles they fulfill in their work. Key learning activities and teaching examples will be shared.

Songwriting in the K-12 Classroom
Mary Claxton, Presenter
Room 103

Songwriting can sometimes seem like an experience reserved for those with a special gift. The task of teaching composition with a large group of students can seem especially daunting, but it doesn't have to be! This session will explore some concrete strategies for writing songs in the classroom. We will use guitar, keyboard, ukulele, drum set, voice and bass to create a series of songs together. Participants will gain a further understanding of how to use famous chord progressions as well as some simple (and more advanced) tips on creating original chord progressions.



11:00 AM to 11:30 AM

Pitch Navigation as the Singer's GPS: Rethinking Traditional Pitch Instruction Methods for Straight-Tone Singing in Commercial Voice Teaching

**Mindy Damon, Presenter
Room 211**

The purpose of this quantitative true-experimental study was to determine instruction type efficacy on pitch accuracy in straight-tone singing as used in commercial music. Findings suggest that private voice instruction may yield better pitch accuracy through the use of visualization, thereby lightening the cognitive load of the student.

11:00 AM to 12:05 PM

Performance
Quincy Ave Rhythm Band
Steve Holley, Director
130 Recital Hall

The Quincy Ave Rhythm Band is part of the Commercial Music Program at Kent Denver School in Englewood, Colorado. Recognized by DownBeat Magazine as one of the best high school R&B bands seven out of the last ten years, they typically play 20-30 gigs annually and have performed with many artists including Jeff Coffin, Karl Hunter, Kim Dawson, Corey Christiansen, Farnell Newton, Helen de la Rosa, Kobie Watkins, Tom "Bones" Malone, Kenwood Dennard, Ruben Alvarez, and Javon Jackson.

11:30 AM to 11:35 AM **BREAK**



11:35 AM to 12:05 PM

CONCURRENT SESSIONS—BLOCK 2

Instilling a "Can Do" Attitude in the High School Guitar Classroom
Andrew Pfaff, Presenter
Room 101

Musically inexperienced 11th and 12th graders, taking beginning guitar to meet a graduation requirement, can present a unique challenge. Students' beliefs about their musical abilities can have a profound impact on their potential for success in the music classroom. If these students view their ability as a fixed circumstance, they are much more prone to give up and say, "I can't." This presentation will demonstrate techniques, based in Bandura's social cognitive theory, for gathering and acting on data which can influence students to be more likely to attribute ability to effort and say, "I can!"

Transformation of Habitus and Social Trajectories: A Retrospective Study of a Popular Music Program
Scott Burstein, Presenter
Room 201

This study, conducted through one-on-one semi-structured interviews at an urban high school, examined the recollections of students enrolled in a Rock Band class and studied their growth in professional and social circles through the lens of Bourdieu's Theory of Practice (1984). Findings suggest that popular music education can be an important tool for creating safe spaces to explore one's identity, acquire new knowledge, learn structure and discipline, and increase confidence.

Flipped Learning: Engaging Music Technology Students Outside the Classroom
Bryden Stillie, Presenter
Room 103

This presentation examines the development, delivery and evaluation of a flipped classroom approach to teaching Apple's music production software Logic Pro X, implemented for Year 1 students on the BA Popular Music at Edinburgh Napier University, Scotland. It also examines the benefits and challenges of teaching and learning in this manner for both students and lecturers, based on student and staff experiences, and how feedback

11:35 AM to 12:05 PM

Make New Friends, but Keep the Old: Innovation and Preservation through Musical Theatre
Elizabeth Ann Benson, presenter
Room 211

It can no longer be said that classical music is the only musical style worthy of academia. There is growing demand for cutting-edge training in Contemporary Commercial Music (CCM), and increasing opportunities for singing teachers to enter the industry. This session includes a brief summary tracing the presenter's journey from classically trained singer to contemporary commercial voice pedagogue along with discussion of career opportunities, programs of study, and suggestions for collaborative teaching and integrative curriculum. As Hamilton has proven, it is possible to pay homage to the past while simultaneously embracing the future.

12:05 PM to 1:15 PM

LUNCH BREAK
VISIT FOOD TRUCKS
CAMPUS COURTYARD

1:15 PM to 2:20 PM

Performance
The Azucartones
Steve Holley, director
130 Recital Hall

The Azucartones is part of the Commercial Music Program at the Kent Denver School in Englewood, Colorado. Each year they perform 10-15 gigs throughout Colorado and beyond. In 2014, they were recognized by DownBeat Magazine as the best high school Latin band in America and were invited to perform in Havana, Cuba. The band has performed with multiple artists including Jeff Coffin, Karl Hunter, Corey Christiansen, Farnell Newton, Helen de la Rosa, Kobie Watkins, Tom "Bones" Malone, Kenwood Dennard, Ruben Alvarez, and Javon Jackson.

1:15 PM to 1:45 PM

CONCURRENT SESSIONS—BLOCK 3

When is a Drummer Not a Drummer? An Innovative Pedagogic Approach to Developing Coordination, Musicianship and Creativity through Electronic Drum Performance
Bryden Stillie, Presenter
Room 101

This presentation explores an unorthodox and innovative pedagogic approach to teaching the functionality of electronic percussion controllers and music software, and the creative possibilities they afford, to university drum kit students. Although this presentation focuses primarily on the use of the Roland SPD-20 with Apple's Logic Pro X, the methods of developing performance projects of this nature are transferable to the majority of percussion controllers and digital audio workstations. The presenter will share a notation system and a set of 'standards' for the associated music software session files.

A Content Analysis of Popular Music Articles Published in the Journal of Research in Music Education and the Bulletin of the Council for Research in Music Education
Jennifer Blackwell, Presenter
Room 211

The purpose of this study is to conduct a content analysis of articles published about popular music education topics in the Journal of Research in Music Education and the Bulletin of the Council for Research in Music Education over the entire history of both journals. As two of the most prominent journals in music education research, analyzing the contents of these journals will provide insights into the state of research on popular music education, and in particular the disparities in research published in these journals.



1:15 PM to 1:45 PM

Project Based Learning in Sequential Music Industry Classes
Mark Crawford, Presenter
Room 201

The purpose of this presentation is to share construction and application of project based learning in two sequenced music industry related classes – MUSC 2710 Introduction to Commercial Music, and MUSC 3710 Music Business and Law – within Tennessee State University's Commercial Music Program. Ideas for assignments and content reflect experiences of the author, current trends in the music industry, and input from active music professionals and practitioners.

Popular Music Making and Young People: Leisure, Education, and Industry
Zack Moir, Presenter
Room 103

This presentation explores concepts of 'leisure' and 'musical activity' by way of contextualizing the ways in which young people engage with music making as leisure. As such musical activities are often self-directed, self-funded and fuelled principally by the enthusiasm and autodidacticism of participants. The presenter will share qualitative data gathered from interviews with participants of a youth music project in Scotland to highlight the interconnected nature of leisure, education, and industry/commerce and their impact on the musical activity, education, and musical development of young people.

1:45 PM to 1:50 PM **BREAK**



1:50 PM to 2:20 PM

CONCURRENT SESSIONS—BLOCK 4

Getting Them Off Campus
Kim Grose, Presenter
Room 103

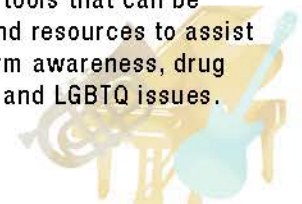
The purpose of this demonstration is to provide contemporary band directors with templates and tools needed to take students off campus and into the venues in their community. Information covered will include: Standard stage solutions and templates for various band configurations; input lists and stage plots; terminology; best practices for strong, positive relationships with engineers and production teams; and finding venues, engineers, and sound equipment.

The Refugee Choir Project: Bringing Diverse Communities Together Through Music
Erin Guinup, Presenter
Room 211

After witnessing acts of aggression towards refugees and people of color this past year, the Tacoma Refugee Choir Project was founded to bring together people of all backgrounds in offering a safe place where unity and harmony can prosper. The wide spectrum of singers has sparked dialogue about working together and treating all with kindness and respect. This session will elaborate on the structure and founding of this non-auditioned ensemble including refugees and recent immigrants with limited English skills, established community members and semi-professional singers.

Using A Popular Music Curriculum to Address Social/Emotional Challenges
Andrea Davis, Presenter
Room 201

Adolescents face many social/emotional issues as they are growing up and frequently have minimal resources to help them negotiate what they're facing. This session will focus on songs and tools that can be used in the music classroom to provide education and resources to assist adolescents navigate topics such as suicide/self harm awareness, drug use and abuse, body image issues/eating disorders, and LGBTQ issues.





2:20 PM to 2:30 PM **BREAK**

2:30 PM to 3:20 PM

PERFORMANCE

The Go Like The Wind Modern Band
John Churchville, Director
130 Recital Hall

The Go Like The Wind Modern Band performs popular music and original compositions. Some of the pieces performed are songs written by the students when they were in 1st, 2nd and 3rd grade. This means that in 5th-8th grade, students have the chance to draw upon a body of work created within their community, which has had a significant affect on their involvement and ownership of their musicianship and it shows in their performances. For this performance students will feature original popular music-style compositions and arrangements of current hits.

2:30 PM to 3:20 PM

CONCURRENT SESSIONS—BLOCK 5

The Next Generation of Music Education
Eric Songer, Presenter
Room 201

This session will focus on how to add rock bands, country/bluegrass bands, Mariachi bands, Hip Hop and Electronica courses, and other non-traditional ensembles into the traditional school music program. The presenter will share projects that involve technology, music and video production, and songwriting, involving other disciplines in the school, theory, history, literature that includes non-traditional band instruments, and more. In addition, information on securing funds through grant writing and other means, how to obtain music and knowledge of these genres, and making use of inadequate space will be shared.

Unleashing Adaptive Creativity Using littleBits Synth Kits
Tamara T. Thies, Presenter
Room 215

Adaptive creativity refers to thinking that applies existing solutions, techniques or products to new scenarios or changed conditions. Participants in this workshop will create with littleBits Synth Kits using a self-guided format in order for each individual to acquire the information most appropriate for each person's level of understanding and goal. Participants will also have the opportunity to compose music for video games using their own phone or computer.

Teaching Guitar Through Popular Music Education
Scott Burstein, Presenter
Room 101

This session is centered on the belief that all people are musical, demonstrated quickly and in an enjoyable manner for all ages by leveraging the musical choices of the individual. Participants will learn to play guitar in a new way through popular music and focusing on reading; engage in ensemble performance; improvise a solo; and demonstrate how all people are musical and can enjoy playing through familiar repertoire. The basic approach comes from Little Kids Rock, a non-profit focused on non-formal learning and music acquisition theory.



2:30 PM to 3:20 PM

Exploring Popular Music Education Through the Orff Schulwerk Approach
Martina Vasil, Presenter
Room 211

This session will focus on how teachers of popular music education and Orff Schulwerk can “band together”. Participants will be immersed in several hands-on lessons for grades K–5 that integrate popular music education and the Orff-Schulwerk approach. There will be a discussion of the commonalities between the approaches and how teachers can continue to provide a music education that is relevant and engaging for all children.

Space is the Place: Locating Popular Music Education
Joseph Michael Pignato, Jarritt Sheel, and Chris Manik, Presenters
Room 103

This panel explores how popular musicians, fans, and cultures gravitate toward, create, and rely on “places,” literal and figurative, to express and define themselves. Although such places start as physical locations, popular music experience often transforms them into discrete domains of activity, safe for creative expression, for building communities, and for curating cultures. Such spaces remain essential to popular musicians, their followers, and the subcultural groups they represent as realms set apart from larger, more dominant cultural groups and institutions.

3:20 PM to 3:30 PM **BREAK**



3:30 PM to 4:20 PM

CONCURRENT SESSIONS—BLOCK 6

Making the Connection: Traditional Methods and Innovative Practice
Libby Allison, Presenter
Room 211

Using popular repertoire in the music classroom does not mean that teachers must abandon traditional methods such as those developed by Kodály, Orff, Dalcroze, Suzuki or Gordon. This workshop will demonstrate how contemporary and traditional classroom techniques are connected by philosophy and practice, and will include examples of how teachers are using these traditional methods in innovative ways. This session is applicable to those who teach all age and music ability levels in both in-school and out of school programs.

Creative Songwriting Practices: Deepening an Understanding of the Self
Andrew Krikun and Stephen Ralph Matthews, Presenters
Room 101

This session outlines a collaborative, international songwriting Student assignment called “Collaborative Process and the Short Story.” The assignment, completed by groups of two to three students, entailed choosing a scene, character or theme from a short story as the basis for their composition. Each instructor chose four stories from their native countries reflecting diverse ethnicities, time periods, settings and styles. In this presentation, the authors will share their experiences working together on this project and feature the work and reflections of the students. The authors will discuss their findings and the implications for best practices and further research in songwriting pedagogy.



3:30 PM to 4:20 PM

Community-wide Collaborations in the Ensemble Setting
Jonathan Allentoff and William Hullfish, Presenters
Room 201

This session includes a dynamic discussion on forming community partnerships and creating interdisciplinary productions that bring new energy and excitement to community and educational ensembles. It will feature videos that showcase Brockport Symphony Orchestra's unique collaborations with the Amadeus Chorale Youth Singers, Golden Eagle String Band, guest and homegrown instrumental and vocal artists, local dancers, film professors and authors from Rochester's universities, and government officials. The presenters will share insights on the creative process and the importance of learning and performing works from a wide range of musical styles.

Sing Your Way Through Theory
Kris Adams, Presenter
Room 103

Kris Adams will present a method for teaching music theory to singers featuring her book, *Sing Your Way Through Theory, A Music Theory Workbook For The Contemporary Singer*. This book can be used by singers as a self-study workbook or by private or classroom teachers as a supplement. The interactive (and fun) session will illustrate exercises that incorporate singing, playing piano, writing and visualizing music. Participants will learn a method to get singers interested in learning theory in a creative way that is relevant to singing.

4:20 PM to 4:30 PM **BREAK**

4:30 PM **CONFERENCE REGISTRATION CLOSES FOR THE DAY**



4:30 PM to 5:30 PM

FEATURED PANEL

Deans' Dialogue: How to Make Your Music Program Pop!
Darla S. Hanley (Berklee College of Music), Larry Kaptain (University of Colorado Denver), Raul Murciano (University of Miami), and Cliff Wittstruck (Western Wyoming Community College) Panelists
165 Eugenia Rawls Courtyard Theatre

What makes a music program stand out? This session is designed as a conversation with deans from three USA music colleges to explore innovative ways to create, promote, and sustain music programs that engage the students of today and tomorrow -- and pop!

5:30 PM to 7:00 PM **DINNER BREAK (ON OWN)**

7:00 PM to 9:00 PM

PERFORMANCE SHOWCASE

Soul Confluence
Soundhouse
Steve Holley, Director

Lark
Erin Hackel, Director
130 Recital Hall

Soul Confluence is the flagship band at the Denver location of Caleb Chapman's Soundhouse, and is comprised of high school musicians representing eight schools from across the Denver metro area. In 2016, the group was recognized in the 39th DownBeat Student Music Awards as the Best High School Honors Ensemble in the Pop/Rock/Blues category - their first year as a band. The band is produced by Steve Holley, a Grammy nominated music educator and proud Memphis musician. Mr. Holley is also the director of the Commercial Music Program at the Kent Denver school.

Lark

Founded in 2014 by Vocal Professor Erin Hackel, Lark, an all-female identified a cappella group, has performed and competed across the country, gaining attention from the a cappella world in the last three years. In 2015, they won both the Boston Sings A cappella Festival and the SoJam a cappella festival. With a recently released music video for "Mad Hatter," Lark continues to strive for excellence in musicality, arrangement, and performance. Lark continues to push the boundaries of collegiate all-female a cappella.

9:00 PM to 11:00 PM

APME JAMS!
130 Recital Hall

Come join in to “band together” and make music in this open jam. All instruments/voices welcome.

FRIDAY, JUNE 16

8:30 AM to 9:00 AM **APME Coffee Hour**
Room 120 Music and Dance

9:00 AM **Conference Registration Opens**
Room 120 Music and Dance

9:00 AM to 9:30 AM **Salome Songbird + Hypnic Jerk- Performance**
165 Eugenia Rawls Courtyard Theatre

9:30 AM to 10:30 AM

FEATURED KEYNOTE
*Supporting Music Supporting Communities:
A Colorado Story*
Bryce Merrill, Presenter
Music programs manager, Bohemian Foundation
165 Eugenia Rawls Courtyard Theatre



Two initiatives in Colorado led by public and private partners illustrate the role that music plays in advancing social, cultural and economic vibrancy. The first is the Colorado Music Strategy, a partnership between Bohemian Foundation and Colorado Creative Industries. From encouraging Colorado companies to license Colorado music to reinventing traditional music touring to emphasize community and creativity, the Strategy positions music as a driver of economic growth and quality of life in the state. The second initiative is Take Note Colorado, developed by Colorado Governor John Hickenlooper and led by Isaac Slade of The Fray & CU Denver Alumnus. Take Note’s “moonshot” objective is to ensure that every student in Colorado can make, learn about and enjoy music. This presentation will cover these initiatives and feature guest speakers, performances and maybe even rock star or two!

10:30 AM to 10:40 AM **BREAK**

10:40 AM to 11:30 AM

PERFORMANCE
Salome Songbird + Hypnic Jerk
Ariele Macadangdang and Joy Adams, Salome Songbird
Austen Beckman and John Nichols, Hypnic Jerk
130 Recital Hall

Violin, cello, banjo and sweet vocal harmonies of Salome Songbird duo meet the ethereal beats of Hypnic Jerk in this sonic experience. Salome Songbird is an indie/folk singer-songwriter duo with classical roots featuring Ariele Macadangdang and Joy Adams. Hypnic Jerk is a duo comprised of Austen Beckman and John Nichols who pull from EDM, Jazz, Indie and Hip hop alike to form their own brand of music. Armed with a Maschine, Minilogue and Kaoss Pad, they bring a fresh sound to the folk tunes of the Salome Songbirds, morphing from hip-hop duo to a new role in supporting the songbird aesthetic with a modern electronic backdrop.

10:40 AM to 11:30 AM

CONCURRENT SESSIONS—BLOCK 7

Rhythm Section Woes: How to Develop the Pocket in Your Band
Steve Holley, Presenter
Room 101

In this clinic, members of Kent Denver School’s DownBeat Award winning Quincy Ave Rhythm Band will demonstrate how to learn both intricate and simple grooves, how to divide up the parts, and how to play those grooves in an authentic style. Audience members will be asked sit in, as well. Topics include identifying stylistic differences of rhythm sections across popular music, simplifying complex grooves, incorporating multiple players, and more. If you want to reign in your rhythm section and develop them into a solid groove machine, this clinic is for you!



10:40 AM to 11:30 AM

How To Improvise Pop Songs With Your Choir

Marc Silverberg, Presenter
Room 103

This participation-heavy workshop combines the vocal improvisation games of Bobby McFerrin, Rhiannon, and other improvisers with the popular genre of Contemporary A cappella. Participants will learn how easy it is to improvise a cappella arrangements of popular songs with any size group of students in any skill level. Participants will explore the circle song and learn how to utilize circle singing as the basis for an a cappella arrangement of a popular song. All will play educational games and experience practical ways to improvise vocal harmonies and harmonic progressions.

Luthiering 101: How to Start Building Your Own Electric Guitar

Clint Randles, Presenter
Room 211

In this session Clint will share his experience as a luthier—maker of electric guitars. He will lead the group in a journey through a guitar build, while sharing personal stories and pitfalls experienced along the way, in hope of encouraging attendees to try their hand in luthiering themselves. Resources will be provided for both entry level and moderately experienced electric guitar builders. There will be a focus on Telecaster-style guitars, and guitars with bolt-on necks.

Dynamic Avenues for Musical Excellence by Changing the Rules with a Zero Budget!

John Kuzmich, Jr., Presenter
Room 201

AudioStretch is a digital app that works seamlessly on an iOS tablet or smartphone that encompasses powerful playback options that can and will change the way one practices more intelligently with committed results which makes for happy students, parents and their teachers. AudioStretch is but one of many innovative apps that can literally be a game-changer on how to seamlessly incorporate forefront Flipped Learning instruction in a variety of ways that frees teachers to interact with students in a hands-on learning environment where accountability is inherent in self-paced instruction. This session will share how AudioStretch can facilitate a cutting-edge instruction environment.

11:30 AM to 11:40 AM **BREAK**

11:40 AM to 12:30 PM

CONCURRENT SESSIONS—BLOCK 8

Creating and Developing a Commercial Music Program

Steve Holley, Presenter
Room 101

Upon my arrival at the Kent Denver School in 1999, my administration gave me one directive; build a program unlike any other that highlights my strengths and imparts life skills to our students. Eighteen years, a dozen DownBeat Awards, 30+ tours, 500+ gigs, and numerous guest artists later, the Commercial Music Program at Kent Denver has been recognized as a Signature Program at the school and one of the only secondary programs of its kind in the country.

Biophilia Educational Project

Skúli Gestsson, Presenter
Room 211

Biophilia educational project is an Icelandic project bringing music, natural sciences and technology together. It aims to inspire children to explore their own creativity while learning about music, nature and science through new technologies. The project is based on Björk's Biophilia app suite of music and interactive, educational artifacts. Participants will explore the apps through touchscreen devices (iOS and Android), experience teaching ideas, and the principles behind the project. The presenter will also share issues that come up while building a curriculum around artwork.

Popular Music Ensembles with Education: Issues and Challenges

David Lee Fish and Kat Reinhert, Presenters
Room 201

Ensembles are an integral part of the curricula at most colleges, universities, and high schools that support popular music. They include "cover" bands that perform a broad range of styles. Presenters of this session will describe their experiences leading popular ensembles within educational settings, discuss educational goals/outcomes, pedagogy/methodology, evaluation/assessment, and the role of the director/instructor—and will reflect upon the challenges presented by the informal way in which popular musicians tend to learn, issues involved when blending students with different stylistic interests, and more.



10:40 AM to 11:30 AM

Building the Bridge: Developing and Implementing Popular Music Programs at Community Colleges

Matt Schaffner, Cliff Wittstruck, Karen Hall, and Andy Krikun, Presenters
Room 103

Community Colleges bridge high school and 4-year schools, and popular music studies can be seen as a bridge beyond “traditional” music education. This panel will discuss the challenges of crossing both bridges – why and how does a community college develop and implement a popular music studies program; what is the role of the community college within popular music studies? Panelists will discuss obstacles in building programs and possibilities for overcoming these obstacles. Topics include non-standardization in popular music degrees, working with limited resources; career programs, transferring, etc.

12:30 PM to 1:30 PM

LUNCH BREAK
VISIT FOOD TRUCKS
CAMPUS COURTYARD

1:30 PM to 2:20 PM

Concurrent Sessions—Block 9

Flipping the Classroom with Current Music

Richard J. Frank, Presenter
Room 101

How can teachers effectively present current music to students when they're unfamiliar with it? Answer: They don't have to - youth already are. You just need to guide and pull it out of them! With a live, unrehearsed group, Richard will work through new methods in a clear step-by-step manner with teachers participating in any way they want: leading, asking questions, performing, watching. This workshop introduces introduction to evolving current music styles and inspiring students and teachers to explore this rich and expanding repertoire that is incredibly engaging and relevant.

1:30 PM to 2:20 PM

Are There Standards or Guidelines for Developing and Implementing Popular Music Programs in Higher Education? Should There Be?

Clifford Wittstruck, David Fish, and Rey Sanchez, Presenters
Room 211

Are there standards or guidelines for developing and implementing popular music programs in higher education? Should there be? More and more schools, colleges, and universities are adding popular music programs and many of the people tasked with developing these programs are trying to research best practices, but are finding that there are little or no standards, best practices, or guidelines that they can draw from as they build their programs. This session will bring together leaders who have developed or are developing popular music programs to discuss this important issue.

Partnerships and Practices in Pop Music Education: Across the Pond and Beyond

Sarah Clayman, Kevin Nixon, Anthony Lai, Michael Kornelsen, Paul Schauert, and Karl Middleton, Presenters
Room 201

This panel will feature presentations from the founding directors of DIME GROUP, the senior management team at DIME Detroit (Detroit Institute of Music Education) and DIME Denver as well as a representative from the Downtown Denver Partnership Inc. They will focus on the ways in which they have forged educational and industry partnerships across two continents to achieve high accreditation standards and prepare students for sustainable careers in the contemporary music industry.

Using Soundtrap.com to Create and Collaborate

John Churchville and Go Like The Wind School, Presenters
Room 103

Soundtrap.com is an online multi-track audio recording application that requires no download and brings all the essential features of a professional recording studio into the hands of musicians in an easy-to-use interface. This session will show the basics of how to use Soundtrap with students. Presenters will provide project ideas, and examples of the many ways Soundtrap can be used, not only in the music program, but as a tool to create podcasts, make music for video and more.



2:20 PM to 2:30 PM **BREAK**

2:30 PM to 3:30 PM

Performance
Katherine Evans, Artist
130 Recital Hall

Vocalist Katherine Evans shares original songs, while accompanying herself on guitar. A student in the University of Miami Bruce Hornsby Creative American Music program the past four years she is excited to have the opportunity to share her music at APME. Katherine has a background in jazz, a passion for folk/bluegrass, and an appreciation for R&B/pop. Her songs range in style and genre, and she attempts to combine these various musical elements to create songs that are unique, yet raw.

2:30 PM to 3:30 PM

APME Pop 15!
(Un)popular Music Education
Room 101

- *The Schoolification and Unpopularity of Popular Music Education*
Radio Cremata, Presenter
- *Rock Bands to Recording Studios: Programs you can add to boost student involvement in music.*
Stas Przymylski, Presenter
- *Beyond Genre – Not So Popular After*
Katie Chatburn, Presenter

APME Pop 15!
Entrepreneurship
Room 103

- *Create a Crowdfunding Proposal: A Class Assignment*
Clay Stevenson, Presenter
- *Emotional Intelligence*
Gordon J. Snyder, Presenter
- *Get Your Students a Gig!*
Steve Holley, Presenter

2:30 PM to 3:30 PM

APME Pop 15!
Punk, Social Justice, and Creative Frameworks
Room 201

- *Counterculture in the Classroom: Teaching Punk in Schools*
Andrea Davis, Presenter
- *Punk Pedagogies in Practice*
Gareth Dylan Smith, Presenter
- *Expanding the creative framework: Infusing popular music in teaching and learning jazz improvisation*
Casey Schmidt, Presenter

3:30 PM to 3:40 PM **BREAK**

3:40 PM to 4:10 PM

Concurrent Sessions—Block 10

Nurturing the Pre-Service Music Teacher Songwriter
Clint Randles, Presenter
Room 101

One of the areas in much need of growth within music education at the K-12 level is songwriting. How do music educators in higher education help music teachers (both pre-service and in-service) see the value of teaching songwriting in K-12 settings? The presenter will share his experiences as someone who teaches pre-service music education students how to (1) write songs themselves and (2) teach songwriting. The literature in music education and related disciplines will be explored as a means of shedding light on the multiple case studies that will be presented.



3:40 PM to 4:10 PM

Surveys of Collegiate Popular Music Performance Programs

Jessica Baldwin, Presenter

Room 103

Two separate surveys were conducted to examine (1) popular music performance program curriculums and (2) popular music performance program voice faculty. Results of these surveys will provide insight into degree programs and provide valuable information for secondary school teachers with students who are interested in these programs, as well as graduate vocal pedagogy programs whose students may eventually apply for jobs in commercial voice programs. The information could also prove valuable to those interested in developing continuing education opportunities for CCM voice teachers.

What Can I Say? Potential Legal Liabilities in Song Lyrics

Stan Soocher, Presenter

Room 201

A robust freedom of expression under the U.S. Constitution's First Amendment has enabled musicians to express a wide range of creative messages. But that hasn't prevented artists from Bob Dylan to Aerosmith, Beyoncé, Usher, Taylor Swift and many others from being subjected to lawsuits over the content of their lyrics. This session will explore notable lawsuits that have involved song lyrics and how the outcomes may help music educators develop best practices for discussing the tension between lyric liabilities and artistic freedom of expression. The presentation will utilize song excerpts to demonstrate the geneses and bases of lyrics court cases.

The Impact of Professional Development in Popular Music Education and a Teacher's Values, Beliefs, and Practices

Donna Hewitt, Presenter

Room 211

The purpose of this paper is to describe a longitudinal case study that explored the impact of professional development in popular music education on a music teacher's values, beliefs, and practices. Over the span of one year, the researcher collected data (observations, interviews, field notes, artifacts) from Ashley, a music teacher with Western classical training, her middle school rock band, and David, a music teacher who provided professional development in popular music to Ashley. Themes that arose from the findings of the study will be shared.

4:00 PM Conference Registration Closes for the Day
Room 120 Music and Dance

4:10 PM to 4:20 PM BREAK

4:20 PM to 5:30 PM

PERFORMANCE

Donna Scott and Friends

130 Recital Hall

Warm, rich, deep and earthy contralto Donna Scott will perform one set of standards from the Great American Songbook and also contemporary compositions. She has been compared to the sassiness of Sarah Vaughn, the elegance of Nancy Wilson and the distinctiveness of Carmen Macrae. Jazz critic Scott Yanow described her voice as exquisite, inviting, superb and a vocal treat. Donna Scott and Friends perform regularly at La Cour Art Bar in Denver (last Friday of each month) and other private events.

4:20 PM to 4:50 PM

CONCURRENT SESSIONS—BLOCK 11

Technologically-Mediated Musical Multi-Selves: Implications for Comprehensive Musicianship

Radio Cremata, Presenter

Room 101

As musicianships evolve alongside and along with technologies, music educators require pedagogic solutions and innovative approaches for teaching and learning in a digital age. This session explores what the presenter has dubbed "musical multi-selfing." The musical multi-self is several single selves digitally musicing with themselves in synchronous and asynchronous fashion. Evident on social media, musical multi-selves are components of the current musical landscape. The presenter will share interviews, video recordings, ideas for lesson plans, projects, and assessment strategies designed for this unique learning experience—and how a teacher might best operate in such a learning environment.



4:20 PM to 4:50 PM

Improving Popular Music Education for Visually Impaired Students
Toby Rush, Presenter
Room 103

While popular music lends itself well to rote learning, a deeper understanding is gained when students are fluent in music notation and fundamentals of music theory. This is no different for students with visual impairments, but using braille music notation usually requires time-consuming translation and the intervention of specialists, causing significant roadblocks to the teaching process. Fortunately, using a small amount of preparation, freely-available tools — including an online utility developed by the presenter — and without any previous experience with braille or braille music notation, popular music instructors can translate, edit and create accessible scores and lead sheets.

The Nashville Number System for Songwriters
Odie Blackmon, Presenter
Room 201

From my experience as a Grammy nominated songwriter and teacher, songwriters engage, learn, retain music theory, and get on to creating when taught by using the alphabet and numbers, a language they already know. I use two methods to create a more intuitive learning experience. This method is known as the “Nashville Number System” or “Number System”. I also use playing-based visual instruction by implementing Apple’s Garage Band app, Smart Board Technology, and the students’ instruments.

***The Cohort Model in College Music Education:
From Recruitment to Graduation***
Paul Schauert, Presenter
Room 211

This paper will analyze the implementation of a cohort educational model for a college-level music program. For several years the Detroit Institute of Music Education (DIME) has employed a cohort model of progression, based on a UK scheme, in its degree programs. After providing an overview of this model at the university degree level, the presenter will discuss the wide-ranging implications of the model for the institution as a whole—i.e., how it affects pedagogical practices, grading, feedback, staffing, training, student support, recruitment, curriculum design, administration, and more.

4:50 PM to 5:00 PM **BREAK**

5:00 PM to 5:30 PM

CONCURRENT SESSIONS—BLOCK 12

***Higher Highs and Lower Lows:
Supporting Creative Students in Higher Education***
Janis F. Weller and Bryon M. McDonald, Presenters
Room 101

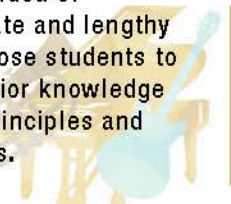
This presentation focuses on practical ideas and actions instructors and administrators in music schools can use to support student success and growth. We will share appropriate and effective tools and techniques for managing complex student issues affecting students’ ability to flourish while in music school and prepare for independent adult lives and careers. From faculty development to classroom accommodations to early alert systems, music schools can conceive and implement methods appropriate to institutional cultures and needs.

***Developing Critical Thinking in the
Private Contemporary Voice Studio***
Kat Reinhert and Katherine Evans, Presenters
Room 103

This presentation will focus on how to incorporate student centered and student initiated learning within the private contemporary voice studio. Through an interactive demonstration of the tools and techniques developed by a student, these presenters will discuss ways to negotiate the learning environment, tools and strategies developed to engage in the process of learning, and how growth in both the student and teacher occurred as a result of this process.

***Song Structure in Progressive Rock: an Analysis of
'Close to the Edge' and 'Dark Side of the Moon'***
Bjorn Berkhout, Presenter
Room 201

This paper examines the expression and structural design of two masterpieces of Progressive Rock: Close to the Edge by Yes and Dark Side of the Moon by Pink Floyd. At the heart of both is the idea of transforming the simple strophic rock song into an elaborate and lengthy structure. These examples represent an opportunity to expose students to the concepts of large-scale structure without relying on prior knowledge of traditional structures and their underlying theoretical principles and thus can potentially reach a far greater number of students.



5:00 PM to 5:30 PM

Do You See What I See?
An Underrepresentation of Musicians of Color.
Erin Charles Perez, Presenter
Room 211

This research study explores the retention of minority students in music programs in the state of Florida. Through a mixed-method approach, the researcher is surveying current band students on what motivational and sociocultural factors influence both white and non-white student participation, comparing the demographic profile of the school with the demographic profile of the band program, and interviewing former band students to discover why they quit. The aim of this presentation is to report the existing data.

5:30 PM to 6:15 PM

FEATURED PERFORMANCE
Michael J. Johnson "Long Way Around"
130 Recital Hall

Long Way Around is the most recent release by Denver native (and current Berklee College of Music faculty member) guitarist vocalist, Michael J. Johnson. Michael brings a lifetime of musical engagement to his originals—offering radio friendly and heavy rockers, memorable melodies, driving rhythms and fresh lyrics. Come prepared to groove and move to the music!

SATURDAY, JUNE 17

8:30 AM to 9:00 AM

APME Coffee Hour
Room 120-Music and Dance

9:00 AM

Conference Registration Opens
Room 120-Music and Dance

9:00 AM to 9:30 AM

Steven Davis and Katherine Evans- Performance
165 Eugenia Rawls Courtyard Theatre

9:30 AM to 10:30 AM

FEATURED KEYNOTE
Denver as a Music City
Lisa Gedgudas, Program Administrator, Create Denver, Presenter
Michael Seaman, Director of Creative Industries Research and Policy at the University of Colorado Denver College of Arts & Media, Presenter
165 Eugenia Rawls Courtyard Theatre



It takes a city to make a Music City, but not without advocacy, partnerships, research, and a concentration of artists and musicians. A decade after the Mayor of Denver developed "Create Denver" – an initiative supporting the economic growth of the creative sector – and three years after the release of the IMAGINE 2020 report, which provides a framework and directive for innovation and advancement within the city, Denver Arts & Venues released the 2017 Denver Music Strategy. Developed through public-private partnerships, including research support from the University of Colorado Denver's College of Arts and Media, the 2017 Denver Music Strategy is a new citywide platform designed to advance Denver as a global music city. The Strategy calls for collective leadership, leveraging of resources, and channeling influence to draw together and boost Denver's music ecosystem. Targeted participants include musicians and those directly involved in the city's music industry, but also representatives from various businesses, government agencies, nonprofits, and educational institutions. Perhaps most important is the support offered by Denver's leader, Mayor Hancock, who sees music in the city as a driver of the social, cultural, and economic growth.



10:30 AM to 10:40 AM BREAK

10:40 AM to 11:30 AM

PERFORMANCE

Steven Davis, Performer
130 Recital Hall

Steven Davis will perform original songs that were written from his experiences and his many travels across America and in Europe—from his teens until the present. Audience members will hear songs he is most proud of not only because they mean the most to him now but because they have the most Pop sound and the lyrics and chords have been additionally shaped by his experiences with education in popular music.

10:40 AM to 11:30 AM

CONCURRENT SESSIONS—BLOCK 13

Musicianship for the Commercial Vocalist
Kate Paradise, Presenter
Room 103

This session will give an overview of the skills we need to instill in our commercial voice students as well as practical strategies for teaching commercial musicianship within the context of a voice lesson. Topics covered will include communication with the band/rhythm section, basic chart writing, count-offs, gig and rehearsal etiquette, improvisation and interaction with the band and avoiding common “chick-singer” pitfalls. Commercial styles addressed will include jazz, rock, pop, R&B, country and more! Handout provided.

The Science of Commercial Sound
Karen Kitterman, Presenter
Room 201

Drawing from a background in vocology, I isolated elements of commonly used commercial singing techniques and created specific exercises that lead a singer step-by-step to the sounds of Adele, Ariana Grande, Carrie Underwood, and others. Participants will define 4 of the most common commercial techniques by sound quality, explain them anatomically and try out easy-to-use exercises to create these sound qualities using their own voices.

10:40 AM to 11:30 AM

Groove & Rhythm—Time & Perception
Charlie Lagond, Presenter
Room 101

The purpose of this session is to demonstrate how subdivisions of a beat affect and create different grooves and styles, and to show that time is absolute and groove is perception. This is an interactive/group participation session filled with innovative and fun examples.

11:30 AM to 11:40 AM BREAK

11:40 AM to 12:30 PM

CONCURRENT SESSIONS—BLOCK 14

Looking at the Blues
Brian E. Russell, Presenter
Room 103

This presentation will provide an overview of the various facets of a modern contemporary guitar study. The presenter will address practicing, repertoire and stylistic interpretation, and improvisation. Specifically, the session will focus on the Blues and the traditional treatment of the blues on the guitar and offer a sound marriage of both theoretical and tactile/shape-based approaches to the blues on the guitar. Additionally, this presentation will highlight parallels to country and bluegrass guitar improvisational approaches, and will provide strategies for private and classroom instructional use.

Percussion Solutions for Ensembles and Group Instruction
Matt Johnson and Corey Fournier, Presenters
Room 201

This session will show how modern lab systems integrate with electronic percussion instruments to create a potent educational environment, combining faster learning curves with the added benefit of mixed-use capabilities to support multiple curriculums and varied instruments in a shared space.



11:40 AM to 12:30 AM

Explore the Extremes to Master the Middle
Jessica Baldwin, Presenter
Room 211

Contemporary Voice Specialist Jessica Baldwin will explain and demonstrate an approach where vocal sounds can be broken down into four basic sound element spectrums (volume, pitch, vowel, and airflow) with extremes on each end. Using these spectrums, she will discuss the ways we can assess a singer's weak spots, create exercises that address them, and keep a voice that's already in great shape healthy and strong.

12:30 PM

Conference Registration Closes
Room 120- Music and Dance

12:30 PM to 1:30 PM

LUNCH BREAK
VISIT FOOD TRUCKS
CAMPUS COURTYARD

1:30 PM to 2:00 PM

CONCURRENT SESSIONS—BLOCK 15

PERFORMANCE
Wildflowers - Performer
130 Recital Hall

Wildflowers are a 3 piece folk-rock band from England UK, who all sing, and play instruments including piano, accordion, mandolin, kick drum and acoustic and electric guitar. Fresh from supporting UK acts such as Tom Odell, Robert Plant and George Ezra, they have a loyal and engaged social fan base and in 2016 have already included a fundraising tour to support the Calais refugee crisis and album release in March, support tours and festivals throughout the summer including Glastonbury, Beautiful Days and Bristol Pride, culminating in a move to Denver.

1:30 PM to 2:00 PM

Recording a Heavy Metal Album at the Drum Kit
Gareth Dylan Smith, Presenter
Room 101

In this demonstration, the presenter loudly performs tracks from a contemporary rock album at the drum kit, also discussing the drummer's role on record, in rehearsals and on-the-road. The presenter is the drummer for British rock band, V1, which formed out Iron Maiden in 1977, disbanded a year later, and re-formed to record its debut album – Armageddon: End of the Beginning – in late 2016. Using a lecture-recital format, stylistic and technical aspects of drumming will be demonstrated before being showcased in performance of tracks played along to recordings from the album.

*Please bring earplugs.

From Music Program to Music Scene
Noah Demland, Presenter
Room 201

This presentation includes an overview of the Band Lab curriculum at the Arts and College Preparatory Academy in Columbus, Ohio—from band selection to student-organized end-of-year concerts. The presentation will focus on the use of informal learning practices and the teacher's role in facilitating and assessing student-led bands as they develop a repertoire of original music—and discuss the process of demystifying a local music scene. Special attention will be given to the program's "do it yourself" philosophy, which encourages students to create opportunities and provides them with resources to do so.

Strings Attached: Incorporating Strings into Your Contemporary Music Program
Joy Adams, Presenter
Room 211

Everyone wins when string players are included! Singer-songwriter string duo Salome Songbird will present strategies for building necessary skill sets for string players within a contemporary music program, demonstrating a sample mixed-genre ensemble, a sample strings curriculum, and effective ways to sell the idea to your existing classical string department.



1:30 PM to 2:00 PM

The Rhythm in Rhythm Tap Dance
Rebecca Mayer, Presenter
Room 215

This paper examines methods for integrating music theory, particularly rhythmic notation, into tap dance training for beginning students. Often, students rely on a visual learning modality when familiarizing themselves with dance technique or choreography. While this is useful for ballet, which prioritizes pose and gesture, tap dance is meant to be experienced primarily through the aural sense by its audience. However, relying only on hearing to grasp rhythmic patterns is not an adequate strategy for students. This study will cite music theory textbooks, dance pedagogy, and personal anecdotes from a seasoned tap instructor with a background in music.

2:00 PM to 2:05 PM **BREAK**

2:05 PM to 2:35 PM

CONCURRENT SESSIONS—BLOCK 16

A cappella Production: Tips and Tricks
Clay Stevenson, Presenter
Room 211

This session will cover pertinent production techniques relative to editing and mixing a cappella music. The presenter will demonstrate time and pitch correct techniques that work to create relatively natural sounding mixes while accurately reflecting an arrangement. Hard consonants and sibilance often prove frustrating for a mix engineer when layering voices, but being creative with Melodyne can provide solutions. Additionally, the presenter will address bass concerns and illustrate ways to fill out the low frequencies when bass is relatively absent in the recorded content.

*Hip-Hop Music Education:
What Does it Look Like in the Music Classroom*
Jarritt Ahmed Sheel, Presenter
Room 101

This presentation will focus on highlighting the outcomes of a high school music classroom during an academic year, and reference research outcomes that resulted from a year long study of hip-hop (music, culture and pedagogies) impact and uses in the domain of the school, within a small group (community of practice) populated by musicking educators using hip-hop as a lens, practice or a way of knowing. Participants will walk away with activities that teachers can use with students, information (websites), handouts and discourses to bring back to individual educational spaces.

Teaching Popular Music History through Magic GarageBand
Beth Hollenbeck, Presenter
Room 201

Using Apple's Magic GarageBand students can learn comprehensive and sequential lessons on various genres leading up to today's music. This presenter developed curriculum to introduce students to the evolution of music through instrumentation and historical events in America, beginning in the early 1900's through today's rock and hip-hop. Through Magic GarageBand the presenter will demonstrate how students navigate through genres by carefully listening to each instrument within the genre and creating their own mix. This approach is easy and really gets students interested in the history of popular music.

Miami Meets Manchester
Katie Chatburn, Presenter
Room 103

An outline and analysis of the 2017 Songwriting Project between Frost School Miami and the Royal Northern College of Music. The talk will include discussion of the formation and framework of the project, snippets from student interviews discussing process and high/low points, ending with performances stemming from the collaboration. The project was designed by Rey Sanchez and Katie Chatburn through APME 2016 and officially kick-started in December 2016. There are 14 collaborators who have been given a March 2017 deadline to produce work.



2:35 PM to 2:40 PM BREAK

2:40 PM to 3:40 PM

A Common Language for Traditional & Non-traditional Music Students

Corey Fornier, Presenter

Room 201

Educators can create an environment centered in collaboration, performance, and composition where students from all musical backgrounds, or no musical background, can interact, create, fuse social, cultural and idiomatic styles, and experience the joy and immediacy of music-making through simple, easily accessible technology. A forum where the traditional and non-traditional share common ground. Everyone benefits and learns the art of music-making on and off the written page while developing rhythmic, harmonic, melodic, and improvisatory skills.

APME Pop 15!

Popular Music in the Classroom

Room 101

- *The Pop-Inclusive Classroom*
Emily Scott Langerholz, Presenter
- *Make it Fun – Make it Relevant – Make it Accessible*
– *Make it Educational*
Richard J. Frank, Presenter
- *Goodbye Butterflies: The Mindful Way Beyond Stage Fright*
David Lee Fish, Presenter

APME Pop 15!

Popular Music Education Opportunities

Room 103

- *Gaming Music Education*
Tamara Thies, Presenter
- *Being The Contemporary Music Instructor*
Brian E. Russell, Presenter
- *From Bad to Verse and a Flawless Chorus*
Katie Chatburn, Presenter

3:40 PM to 3:50 PM BREAK

3:50 PM to 4:40 PM

PERFORMANCE

The 444s

Ross Levinson, Director

165 Eugenia Rawls Courtyard Theatre

This ensemble from California State University began in 2007. It has since grown and expanded into a much sought-after campus ensemble. The band plays originals and covers, which run the gamut from R&B to heavy metal, from rock to pop, and from blues to country. Members write and arrange the music everything from lead sheets to horn charts. Band members range in age and experience from freshmen to graduate students. The 444s are happy to perform for a second time at an APME conference (performing at APME 2013 in Saint Paul, Minnesota).

4:40 PM to 5:00 PM

APME General Session and Closing Session

165 Eugenia Rawls Courtyard Theatre

APME Board of Directors offer closing remarks and lead all to celebrate and reflect on APME conference 2017—and continue to advance popular music education at home and around the world.



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ADVANCING POPULAR MUSIC EDUCATION

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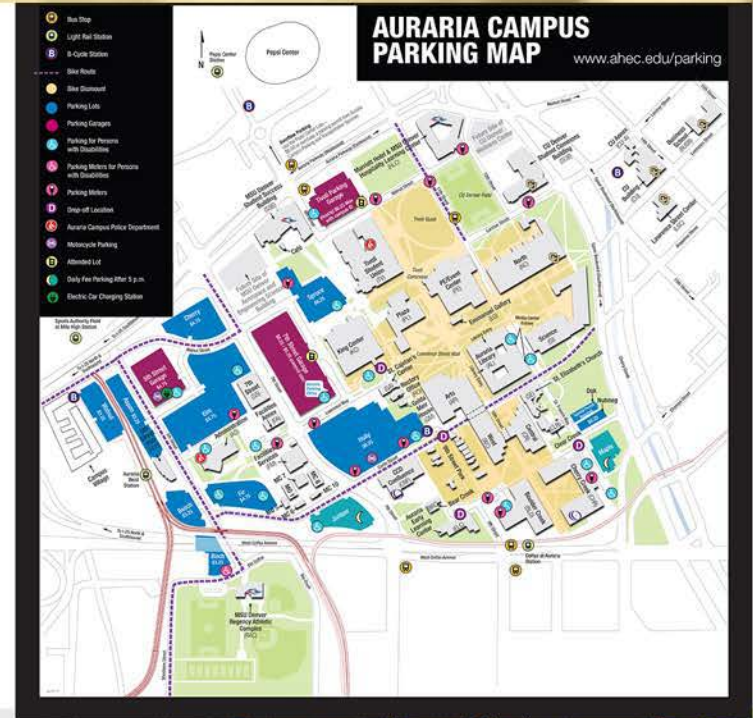
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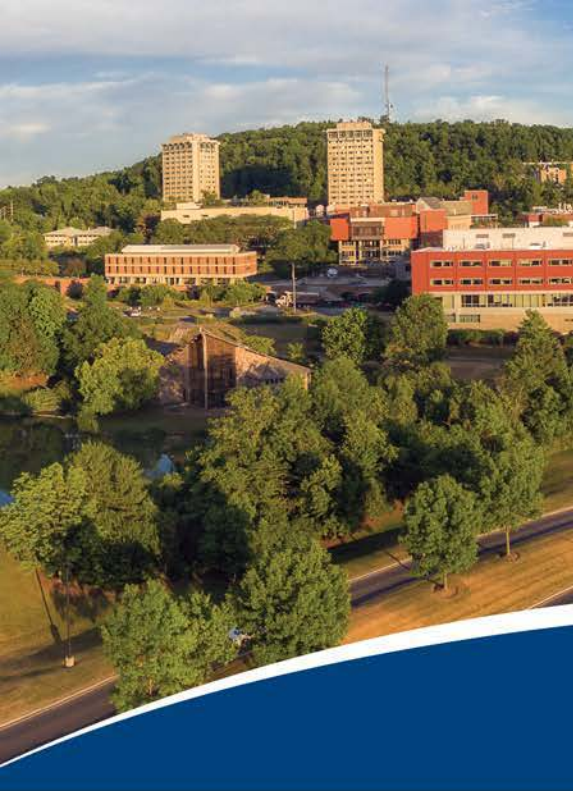
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APMME

POPULAR MUSIC QUIZ

Match the correct answer to the question (answers at back of booklet)

- | | |
|---|-----------------------|
| 01. ____ A performing rights organization | A Upstage |
| 02. ____ Amplifiers and drums | B IEC |
| 03. ____ The position of the sound mixer | C Technical Rider |
| 04. ____ The stage area towards the back wall | D Soundscan |
| 05. ____ The front stage area | E Drop D |
| 06. ____ A microphone stand with an articulating arm | F Kick |
| 07. ____ A monitor speaker on the floor | G Nashville Numbering |
| 08. ____ The stage floor | H ASCAP |
| 09. ____ Power cable used to plug in a computer | I RIAA |
| 10. ____ The legal right to reproduce a work | J Copyright |
| 11. ____ Notation system that doesn't use chord symbols | K Wedge |
| 12. ____ The bass drum | L FOH |
| 13. ____ Contract specifying equipment to be provided | M DRM |
| 14. ____ Pretty Lights | N Sony BMG |
| 15. ____ Associated with power chords | O Deck |
| 16. ____ Certifies gold and platinum records | P Grammy |
| 17. ____ Major record label | Q Downstage |
| 18. ____ Tracks sales of music in the US | R EDM |
| 19. ____ Organization named after old-style record player | S Backline |
| 20. ____ Technology which protects copyright | T Boom |

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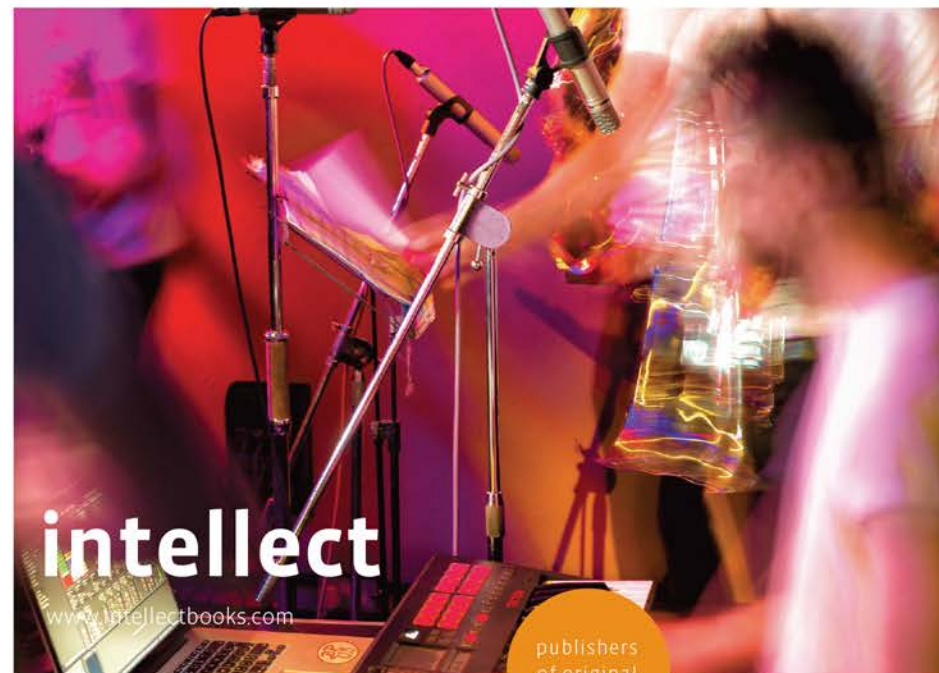


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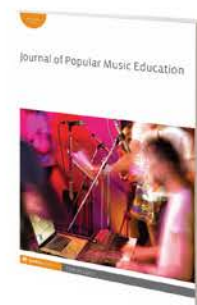
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Journal of Popular Music Education

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One of the main aims of this journal, especially initially, is iteratively to define the parameters of the field and disciplines of its readership and contributors (especially with regard to other journals in popular music, and music education), this being an emerging field of scholarship and practice. The other principal aim is to disseminate excellent critique and other forms of scholarship (e.g. phenomenological) in and related to the field. The journal aims to have an inclusive, global reach. "Education" and "popular music" are terms that we are glad to see stretched and problematized through rigorous examination from multiple international perspectives.



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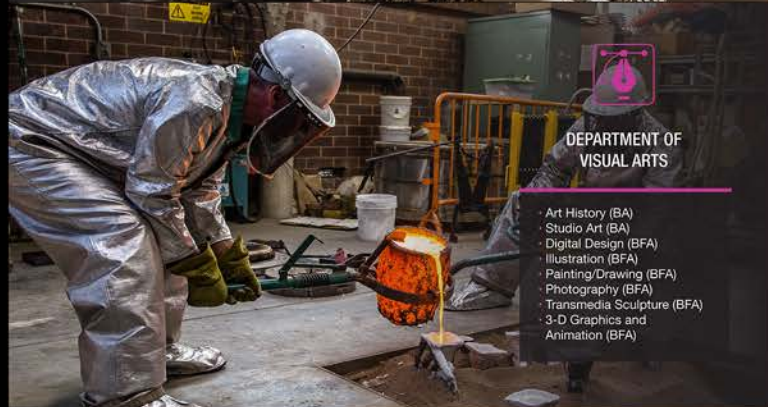
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