

Association for
Popular Music Education

**ANNUAL
CONFERENCE**

2018

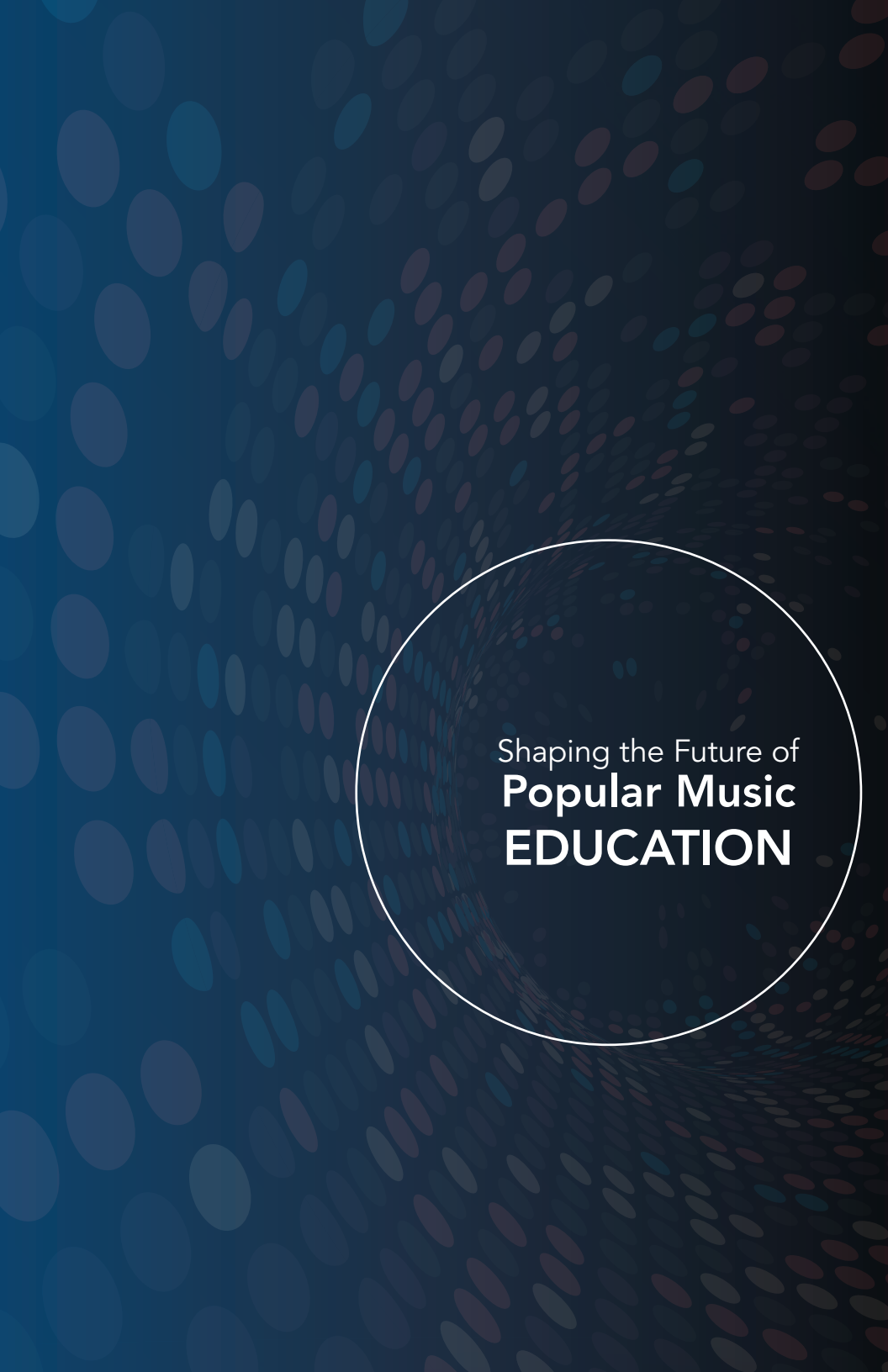
June 24–27, 2018
Murfreesboro, Tenn.

Shaping the Future of
**Popular Music
EDUCATION**

APME
ASSOCIATION FOR POPULAR MUSIC EDUCATION

Hosted by

**MIDDLE
TENNESSEE**
STATE UNIVERSITY.



Shaping the Future of
Popular Music
EDUCATION

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WELCOME FROM ODIE BLACKMON, MTSU



Welcome to Middle Tennessee State University and Murfreesboro, Tennessee. We are honored to host the 2018 Association for Popular Music Education conference!

Our proximity to Music City, U.S.A. provides our students opportunities and experiences in all aspects of music including performance, production, song writing, composition, teaching, and the business side of music.

The MTSU College of Media and Entertainment is the only college of its kind in the world, offering the full range of media that informs, engages

and entertains us. Our students go on to become recording engineers, music business professionals, hit songwriters, TV and radio producers, journalists, filmmakers, public relations professionals and many more dynamic roles.

Our facilities include the John Seigenthaler Chair of Excellence in First Amendment studies, the Center for Innovation in Media (which houses our 100,000-watt national public radio Americana station, WMOT; student-run WMTS-FM radio; student newspaper *Sidelines*; student-operated cable television station MT10, and student record label Match Records), and our Center for Popular Music, one of the largest research centers in the U.S. devoted to the study of American folk and popular music.

The Department of Recording Industry is one of the nation's oldest and most prestigious programs. It is consistently included in *Billboard's* top music business programs in the U.S., and the *Hollywood Reporter's* list of top music programs globally. Our 1,100 student majors can earn a bachelor's degree in Audio Production or Recording Industry (with concentrations in music business and commercial songwriting.) We also offer an M.F.A. in Recording Arts and Technologies and a Music Business M.B.A.

Our alumni have worked at *Rolling Stone*, MTV, Interscope Records, Virgin Records, UMG, Sony, Warner Bros., Creative Artists Agency, William Morris Endeavor, and virtually every major music company in the U.S. Our graduates have worked with artists including Drake, Michael Jackson, Barry Gibb, Bruce Springsteen, Kacey Musgraves, Michael Buble, Luther Vandross, Josh Groban, Alison Krauss, Dolly Parton, John Mayer, Yo-Yo Ma, and a host of others.

The MTSU School of Music serves more than 400 undergraduate and graduate music majors and music minors from across the nation and abroad, studying in Bachelor's and Master's of Music degree programs with concentrations in theory-composition, conducting, jazz studies, music education, music history, music industry, and performance, as well as three specialized minors. The School offers numerous performing opportunities in vocal and instrumental jazz, pop, classical and world music ensembles. Housed in the College of Liberal Arts, the School has an acclaimed faculty of 36 full-time and 40 adjunct artists/educators who serve the profession of music nationally, frequently performing and teaching in Asia, Latin America, and Europe.

School of Music alumni include award-winning artists Wayne Haun and Tracy Chapman; opera singers Seth Carico and Holli Harrison; guitarist Siviu Ciulei; composers Jesus Santandreu, Socrates Garcia, Scott Gerow and George S. Clinton; acclaimed music educators Cord Marin, Susan Ramsey, Jeff Phillips, and Angela Tipps; music industry specialists Mark Blakemore and Katie Kelly; and Eric Warren, President of Innovative Percussion.

We at MTSU are excited about your visiting campus and **Shaping the Future of Popular Music Education!**

Odie Blackmon
MTSU, Department of Recording Industry,
Assistant Professor and Commercial Songwriting Coordinator
Vanderbilt University, Blair School of Music, Lecturer In Music

I AM *true* **BLUE**

**MIDDLE
TENNESSEE**
STATE UNIVERSITY.

APME PRESIDENT AND VICE PRESIDENT GREETINGS



It is a pleasure to welcome you to this conference of the Association for Popular Music Education at Middle Tennessee State University (MTSU). We are delighted to return to the Volunteer State, where we last held our conference in 2012 at the Contemporary Music Center in Nashville. I would like to extend my thanks, on behalf of the APME Board, to our friends here at MTSU

for generously hosting this year's conference. Odie Blackmon and his team have been wonderfully energetic and supportive, from our initial email conversation right up to finalizing the tiniest, last-minute details of the event. The staff and facilities here at MTSU are second to none, and we are truly honored to be here for several days, enjoying the best that Murfreesboro has to offer.

Popular Music is a diverse, multicultural phenomenon, and it is exciting that we get to share, learn, and celebrate it together as a community over these few days at MTSU. Music is, undeniably, incredibly powerful. It's the reason we do what we do. It is what has brought us all together this week. While they have an unparalleled ability to bring people together, music and music education also have tremendous power to divide. As I noted in a recent APME POP! blog post:

Music and music education are always deeply political, whether we experience them as such or not. Musicking can be democratic, imperialistic, colonial, community-focused, anarchistic, punk, conservative, liberal, deleterious, or uplifting (and often several of these at the same time). Musicians can change the world.

May we not underestimate the impact that we can and do have every day. I look forward to spending time with you all over the next week as we celebrate our successes, and while we work to make the world a better place in and through music education.

Gareth Dylan Smith, APME President



On behalf of the Association for Popular Music board, I'm excited to welcome you to the 2018 APME conference at Middle Tennessee State University! We have put together an informative, innovative, and creative-minded conference that we hope each of you will enjoy and have wonderful new information to share with others upon its completion. Gratitude goes to the entire staff at MTSU for all their planning and organizing to

help make this conference a success. A special thanks goes to Odie Blackmon for his vision in making this a reality.

We are a diverse group of educators, songwriters, performers, scholars, industry experts, producers, students, administrators, and more—all coming together to learn and advance our knowledge of the spectrum that makes up popular music education. As you listen to and engage with everyone and everything at this conference, we encourage you to be open to new ideas and share those ideas with others once you leave. Additionally, we hope that these few days invigorate you to be advocates for popular music education at all levels, to foster collaboration between disciplines and people, and to encourage diversity and equality in education. Together, we can continue to bring popular music of all styles and ethnicities into the fold of music education.

Thank you for being part of APME 2018. We hope you enjoy the conference!

Kat Reinhert, APME Vice President

APME LEADERSHIP AND BOARD OF DIRECTORS



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Bergen Community
College



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Jamie Knight
Huntington High
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Jarritt Ahmed Sheel
Berklee College of
Music



Joe Pignato
Secretary
State University of
New York Oneonta



Kat Reinhert
Vice President
Frost School of Music,
University of Miami

CONFERENCE SCHEDULE

SUNDAY, JUNE 24

7:00–9:00 p.m.

Opening Reception at the Hilton Garden Inn
*Special Guests: Maybe April and Ruth Owens**



Maybe April is a Country Americana trio made up of **Kristen Castro, Katy DuBois (Bishop)** and **Alaina Stacey**. They have opened for Brandy Clark and Sarah Jarosz and played the Pilgrimage Music and IBMA's Wide Open Bluegrass Festivals. They are recognized for their three-part harmonies, strength as instrumentalists, original songs, and roles as front-women.

*Ruth Owens' photo and bio on page 48.

MONDAY, JUNE 25

7:30 a.m.

Shuttles Running until 8:30 a.m.

8:00–9:00 a.m.

Conference Registration Open
APME Coffee

BAS S326

9:00–9:30 a.m.

**Welcome to Middle State Tennessee University
Welcome from APME Leadership**

Gareth Dylan Smith, APME President
Kat Reinhert, APME Vice-President
Bryan Powell, APME Executive Director

State Farm Room BAS S102

9:30–10:15 a.m.

**Opening Keynote: Connecting Students to
the Music Business: What Record Labels Need
from You**

State Farm Room BAS S102



Doug Johnson



LeAnn Phalen



Dave Pecula

*In this opening keynote panel session **Doug Johnson** [VP Black River Entertainment (Craig Morgan, Kellie Pickler, Glen Templeton), Chief A&R Curb Records (Tim McGraw, LeAnn Rimes, Wynonna) President Giant Records (Blake Shelton, Joe Nichols, Neal McCoy, Sr. VP, VP, Lowery Music Group, Engineer for Dolly Parton, Alabama, Sennendoah, Ricky Scaggs. Songwriter: Three Wooden Crosses (Randy Travis), She Won't be Lonely Long (Clay Walker), Love Like Crazy (Lee Brice), 7 number-one hits, 10 top tens]; **LeAnn Phalen** [LP Creative Management, American Idol judge, Sr. Director A&R Sony Nashville, VP Combustion Music, Women in Music City Award, 2017, Billboard's Most Powerful Women in Music Award 2015, board of the Recording Academy, board of Onsite Foundation, vocalist with Steve Winwood 1988]; and **Dave Pecula** [Creative Director at Black River Publishing, Ten Ten Music, RCA Records Radio Department, MTV Networks 300 Post, BMG Music Publishing, Nashville Law Firm, SAE Institute of Technology, Vanderbilt University] will discuss various aspects of the intertwining worlds of publishing, recording,*

writing, and performing. They will provide ideas and conversation regarding how to connect with the music industry, how to become established, and how to navigate both the creative and industry parts of the music business.

10:15–10:45a.m. **Performance**

State Farm Room BAS S102



Singer-songwriter **Rachel Whitcomb** is based in Pittsburgh, Penn. Her music is intended to make the listener feel . . . by sharing honest personal experiences that are relatable to many walks of life. Her musical sensitivity and stage presence showcase a sexy yet vulnerable quality that allows her to truly express the story behind each song. Rachel holds a Doctorate of Education in Music Education and is an associate professor of Music Education at Duquesne University. Through her work as both a singer-songwriter and teacher-educator, she hopes to inspire others to unapologetically embrace the music they love and not be afraid to study it in and out of school.

10:45–11:15 a.m. **Break | Vendor Area Exploration | Networking**

BAS S326

11:15–11:45 a.m. **Concurrent Sessions**

Effects of Gender-Neutral Projections for Popular Music Instruments and 21st-Century Musical Roles

Patrick K. Cooper and Christopher Burns

Diversity • BAS S274

Research on how and why students choose instruments and musical career paths is sparse and rarely captures beliefs at an age when many students choose their first instrument to study (i.e. 9–12). Investigating how stereotypes about prescribed social roles may inform instrument or career trajectory is one way we might scrutinize how these choices manifest. This presentation will discuss how future projected roles are more salient than previous consensus stereotypes to how instruments and musical careers are perceived to be prescribed to male and female students.

A University-Wide Songwriter Showcase with Pre-Service Music Teachers as the House Band: The Adventure Has Begun

Rachel Whitcomb

K-12/Preservice • BAS S277

Traditional ensemble concerts and classical recitals can monopolize performance opportunities for undergraduates majoring in music and those in other disciplines, leaving students without on-campus venues to share their own personal musicianship in popular styles. This presentation will share the strategies, joys, and challenges that one music education faculty member experienced while initiating the first Songwriter Showcase on campus. This presentation will include a timeline of activities, informal survey results from songwriters, and observations from the faculty member (who is also a songwriter).

Bach Re-Invention: Bridging “Classical” and Popular Music in a College Music Theory/ Musicianship Classroom

Meryl Sole

Theory • BAS S332

This presentation highlights a composition project from an undergraduate musicianship course at a private liberal arts college. For this project, students studied a Prelude by J.S. Bach and then utilized their analysis as a framework to compose new melodies. The students were given the option to compose a melody to accompany the existing Prelude or use the progression as inspiration for a new piece. In most cases, students chose to create original works that featured complete transformations of musical style. This study discusses the students’ processes and addresses how these new compositions were largely representative of popular music in a range of styles.

Finding Our Way: Experiences of a Rap Major and His Advisor

Frank Martignetti

HPME • BAS S334

In 2014, a student whose performing medium was hip-hop entered a small Bachelor’s of Music program with a very open culture. Already having started his own record label

and released two albums, this student was already performing around the region, including performances at other universities. His collegiate course of study included the same music theory, ear training, music history, private lesson, and ensemble experience taken by every other student. It also included coursework in music technology, music business, poetry, literature, mass communications, and business. This presentation will discuss the student's experience and growth and make recommendations on how to serve future such students, informed by the student's perspective.

Keeping Musicality and Creativity at the Heart of Curriculum and Assessment

Matthew Cossey

Assessment • BAS S336

It is a sad truth that curriculum and points of assessment can easily discourage musicality and creativity. So how can we, as educators of the next generation of contemporary musicians, ensure that our programs produce creative musicians rather than just technical instrumentalists? This presentation explores the strategies implemented at the Nexus Institute of Creative Arts to tackle these issues and ensure that curriculum and assessments are developing strong, rounded, employable musicians who have a voice on their instrument.

11:45–12:15 p.m. **Concurrent Sessions**

Creating and Launching Your First Tour

Rich Barnet

Industry • BAS S274

An act's first tour is typically their most challenging, because they must do for themselves much of the work that a major act's artist representatives do. This session presents an overview of the ideal "home team" and "touring team" for an act. We will discuss the various options for sound, lights, and staging available to touring acts. Attendees will learn what information sources—online and print—are available to find information about talent buyers, agents, venues, equipment vendors, and other needs for touring.

Finally, we will look at performance agreements, riders, and plots necessary to better communicate the act's needs to talent buyers.

High School Students' Self-Representation through Popular Music

Carla Becker

K-12/Pre-service • BAS S277

When considering African American students' music education experience, general reference is often made to culturally relevant, or responsive pedagogy. More recently, Hip Hop has joined this conversation. Multiple pedagogies with Hip Hop has been discussed, one being a focus on critical analysis of Hip Hop's historical, political, and racially related lyrics. This presentation examines African American High School students' lyrical representations of themselves through Hip-Hop. It examines the students' social, economic, and racial experiences within these lyrical creations, and why this opportunity to create of themselves is significant to them. This presentation will discuss what is found when these students are offered the space and freedom to explore.

If You're Not Having Fun, You're Doing It Wrong: Air Guitar, Dictation, and an Application for Aural Skills

Nathan Fleshner

Theory • BAS S332

On January 5, 2015, Bradley Cooper was a guest on The Tonight Show. For his segment, Cooper offered to air guitar Neil Young's guitar solo from 'Down by the River'. Cooper air-guitared the nearly 3-minute solo in a committed, impassioned, and musically-exact manner. While comical, there was something serious and learned about Cooper's performance. He had memorized Young's solo to a high degree, incorporating often oddly timed, syncopated and complex rhythms with his right hand and relatively accurate pitch representations with his left hand, while representing more subtle performance nuances such as pitch bends, vibrato, and fretboard slides. This presentation will explore air guitaring and its application in addressing dictation and aural skills.

Developing Popular Music Performance Programs in Higher Education: Exploring Possibilities

Kat Reinhert

HPME • BAS S334

As popular music programs continue to be added into the higher education landscape in the United States, exploring the who, what, when, where, how, and why of existing programs can help future programs develop. This paper presents data from a qualitative multiple case study examining the creation and implementation of two popular music performance programs in higher education in the United States. Through exploring and examining concepts such as success, authenticity, curriculum and interactions, this presentation endeavors to add to the larger discussion regarding popular music programs in higher education, as well as to provide insight for institutions and individuals wishing to implement popular music performance programs within higher education.

Using Music Technology to Empower and Engage Your Students

Lauren Hendry Parsons, John Bigus,
and Michael Filson

Technology • BAS S336

In this workshop we will explore effective ways to immediately engage students in music production, build the skills to create original content and share their progress with their friends. We will discuss tactics to approach music education in an increasingly digital world as well as how to leverage the advent of cloud computing to more personally and effectively communicate with individual students.

12:15–1:30 p.m.

Lunch on Your Own

During lunch, tours of Center for Popular Music, Recording Studios, and Tech Lab will be offered starting from the Center for Popular Music in the Bragg Media and Entertainment Building.

Tours start at 12:15 and 1:00

Sign up sheet for tours available in the registration area.

Informal Music Pedagogy at Work

Nora Bessey

PM Pedagogy • BAS S274

The purpose of this paper is to look at how a practical example of informal music practices, Girls Rock Campaign Boston (GRCB), can be used in a classroom setting to teach standard music curriculum, and as a means of empowering young people to find their own creative voice. With this project, and the framework within it, I will show the clear overlap in practices between the theoretical and the practical. GRCB has as its mission to “empower girls... through musical education and performance.” (GRCB website, 2017) The focus is on empowerment with music being largely secondary. With this project, I will create the philosophical backings for changes to the music curriculum at GRCB, and create a framework to improve teaching in a general music classroom.

Hip-Hop Music Education: Renovating Pre-Service Teacher Music Education Programs

Jarritt Ahmed Sheel

K–12/Pre-service • BAS S277

This presentation will discuss the problematic nature of pre-service teacher music education programs and their choice of ensemble formats. This contributes to the four core performance experiences that most music education students receive when studying music; wind band, choir, jazz or orchestra. We will posit that critical pedagogy and culturally relevant teaching be positioned at the center of our conversation, discussing current scholarship on the topic of hip-hop music in music education, and present alternatives, and new approaches, to pre-service music education ensemble formats. This presentation will give participants the option to reflect and share, and will posit new directions for ensemble formats.

Welcome to the Jungle: Building A Real-World Writing, Publishing and Recording Experience for Student Songwriters and Engineers

Odie Blackmon and Bill Crabtree

HPME • BAS S332

Working in a fast-paced, high expectation, professional production environment, students foster relationships with industry professionals and build confidence toward successful careers in the music industry. Students write songs under the guidance of a professor and then hit songwriters from Nashville are brought into the classroom for a professional critique and one-on-one workshop with students. After basic tracking, the M.F.A. students work with the student songwriters on vocal performance, final mix, and mastering of the final product. This presentation will discuss how this collaborative learning experience is a unique opportunity for both undergraduate and graduate students under one program.

Setting an Inclusive Table: When Diverse Communities of Students Collaborate on Designing Popular Music Pedagogy

Judy Lewis and Chris Sampson

Diversity • BAS S334

Over the past decade, the discourse of popular music pedagogy has brought insight into the why and how of making popular music a vibrant area in school music programs. This scholarly conversation has highlighted the need for music educators to be fluent in the multiple music-learning processes inherent in popular music. This paper draws on a one-year, qualitative study in which classical and popular musicians in a university school of music met in a lab-type forum to explore and experience popular music teaching and learning. Results suggest that envisioning popular music teacher education as an inclusive lab experience is an exciting and viable pathway for equipping future teachers with the new literacies demanded by popular music.

Impact of the Crossover Phenomenon Between the Radio and Broadway on Vocal Training for Contemporary Singers

Ana Flavia Zuim

Voice • BAS S336

The radio has been instrumental to the popularity of American music since its creation. Broadway and the radio enjoyed a crossover phenomenon during the first half of the 19th century, in which the most popular songs on the radio were from Tin Pan Alley, and composers such as George Gershwin, Irving Berlin and Cole Porter. When rock styles began to dominate the airwaves, the pattern of influence reversed, with the radio instead influencing Broadway and in turn the styles of vocalisms employed in this art form. Today's vocal training should embrace different acoustical strategies that facilitate the inertive reactance of the vocal tract. This presentation will discuss these strategies.

2:00–2:30 p.m.

Concurrent Sessions

Popular Music Pedagogy as a Means for Culturally Responsive Teaching

Sara K. Jones and Julie D. Kastner

Diversity • BAS S274

While many music educators value a variety of cultures and music, it can be challenging for teachers to respond to the cultures of their students within the context of the music classroom, particularly if they have no practical experience with culturally responsive pedagogy. This paper explores practical approaches for including popular music practices in the music classroom as a means for achieving culturally responsive pedagogy, including simple ways to introduce popular music practices, ideas for learning more about individual student cultures, and creating popular music units.

Popular Music Education and Autoethnographic Research

Seán McLaughlin

Research • BAS S277

Autoethnography, as a research practice, allows for the integration of the personal with the theoretical. It exists at the intersection between subjective experience and cultural/social/political critique. The presentation will first briefly unpack autoethnography, exploring its advantages for practicing musicians and educators, whilst also drawing out some key critical discourse on the methodology. A case study will then be presented as the author explores personal musical experience, focusing on issues of creativity and identity, before considering the impact these experiences may have on the role of creativity/creative music making in popular music education. Popular music educators have a wealth of practice-based experience—understanding and beginning to learn how sharpen this research tool can only benefit pedagogical development.

Sound Advice for Drummers

Gareth Dylan Smith

Instrumental • BAS S334

This introduces a new book, Sound Advice for Drummers. The first part of the session concerns different component parts of the kit, and possible consequences of striking the drums; the aim is to help musicians think about what they sound like when they drum. The second part of the session explores three of the key elements of being and becoming a musically successful drummer: practising, grooving, and playing your part. The third section looks at a few typical scenarios for the working drummer—what to expect and to do when playing dinner jazz, an originals gig in a dive bar, a musical theatre show, and more.

The Computer as a Musical Instrument

(2:00 - 3:00 p.m.)

Erik Lundahl

Technology • BAS S336

Being able to produce high quality music only in an expensive recording studio is no longer a truth and has put a lot of pressure in the music industry for the past 20 years.

During the 1990s, young people still grew up to play together in recreational halls or in each other's garages, which of course still occurs, but a new generation of "lonely musicians" has emerged. This presentation will explore what thinking about the computer as an instrument can give students and programs when given the opportunity to study it as any other instrument.

**Developing a Strong Foundation for Your Band:
Start with the Bass Player** (2:00 - 3:00 p.m.)

Steve Holley

Instrumental • State Farm Room BAS S102

The bass player is the foundation of any band, and the relationship between the bassist the drummer not only establishes the groove, but sets the tone for the band as a whole. If you have a solid rhythm section the possibilities are endless. This workshop will discuss everything from the bottom basics of technique, proper tone, setup, and stylistic differences that will help give you the confidence to support your developing bassist.

2:30–3:00 p.m.

Concurrent Sessions

Some Reharmonization Techniques for Popular Music: Melodic Skeletons, Harmonic Meta-Schemas, and the Harmonic- Melodic Divorce

Trevor deClercq

Theory • BAS S274

To achieve a robust knowledge of harmony in popular music, students should be able to compose their own chord progressions. Reharmonization assignments—where a student writes new chords for a song—can be an effective way to facilitate deep learning of harmonic techniques. Teaching reharmonization is not new and many techniques—such as diatonic substitution or modal interchange—are well documented in jazz textbooks. But the characteristic melodic and harmonic syntax of popular music warrants some additional techniques, three of which I discuss in this presentation. This presentation will show three techniques to working with reharmonization in popular music contexts.

“Knowhow” vs. the Intangible in Popular Music Higher Education: The impact of “Soft Skills” Development on Graduate Outcomes for Popular Music Practitioners

Donna Weston

HPME • BAS S277

This paper is based on the pedagogical design of a higher education popular music degree in Australia. Creative practice is central to the program, and is supported by a pedagogical framework that is strongly focused on self-directed and peer learning which is supported by peer assessment. While recording studio and musical analysis skills are learned, critical listening skills that inform creative practice are embedded in the audio and musicology courses, and collaborative learning is key to the songwriting stream. This paper will focus on intangible or “soft” skills as key contributors to graduate success, exploring how such skills can be embedded in curriculum.

Practical Production Analysis: Helping Students Produce Competitive Songs

Misty Jones

Songwriting • BAS S332

A common goal among music production educators is that upon completion of their studies, students will be able to produce songs that are competitive in today’s market. The challenge is that we cannot begin to cover all the genres and subgenres in which students express interest. While many production programs focus on mastery of skills and software, teaching students to translate and apply that knowledge in their genres of interest is sometimes overlooked in curriculum. The goal of the production analysis method discussed in this paper is to help students apply their findings, producing a song that is commercially competitive in their respective genres.

3:00–3:30 p.m.

Coffee and Networking Time

Common Areas and BAS S326

The Ch33rios: Songwriting with Middle School Modern Bands

Clint Randles and The Ch33rios

K–12/Preservice • State Farm Room BAS S102

Creating has been elevated to one of the three artistic processes in the 2014 National Standards for Music, making the creative activity of composing more essential and relevant than ever. Many, however, are unsure of how best to implement the creating process components of imagine, plan and make, evaluate and refine, and present. The presenter will share examples of student work within each of these process components, along with teaching strategies, lesson ideas, and demonstration with The Ch33rios band. Participants will interact with these process components individually and as a whole. The focus of this session will be on how to implement the creating process of songwriting in a Modern Band setting.

Designing a B.A. in Popular Music: Processes, Considerations, and Lessons Learned

Evan Tobias, Michael Kocour, Jeffrey Libman, Deanna Swoboda, and Christopher J. Wells

HPME • BAS S277

Those interested in designing and creating new popular music degree programs can draw from existing popular music programs, scholarship on popular music learning and teaching, and perspectives of experts in popular music and curriculum. In this presentation, we analyze and discuss our own 3+ year-long process of designing and passing a new BA in popular music degree program as a worked example to invite and promote dialogue about curricular and strategic processes for diversifying and enacting change in schools of music. We end the presentation with dialogue around curricular and philosophical issues at play throughout the process and implications for others wishing to design popular music programs in higher education.

Toward a Critical Consideration of Higher Popular Music Education: Five Questions and Some Proposed Answers

Gareth Dylan Smith and Zack Moir

Research • BAS S334

The rapid increase in the number of educational institutions offering qualifications in popular music is generally assumed to be a positive development in the field of music education. In this paper, we argue that, in order for higher popular music education (HPME) to flourish as a practical subject and area of scholarship within HE, music educators need to engage in a great deal more critical reflection on their practice, course design, pedagogies, and assessment strategies. We pose five critical questions commonly asked about the nature of HPME and propose answers, specifically formulated to problematize the nature of the field and look for more meaningful ways forward.

Participatory Approaches to Popular Music Pedagogy: Real Examples and What They Show

Matthew D. Thibeault

PM Pedagogy • BAS S336

Alongside the rapid advance of popular music pedagogy, music educators are increasingly interested in participatory music. Participatory music characterises the ideas, values, and practices typical in societies where virtually all members participate in music making and sharing through singing, dancing and playing instruments. This paper explores several programs where participatory music education flows from popular music: the PS22 choir, an ukulele sing-along group, a Brazilian samba program, and a Beatles class. Programs built around popular music can also be shown to be exemplary instances of participatory music producing highly desirable educational outcomes. The paper concludes that a complete overlap of participatory and popular approaches is unnecessary, impossible, and undesirable.

4:00–5:00 p.m.

Concurrent Sessions

The Art of Listening to Songs

Randy Klein

Theory/Songwriting • BAS S274

What do music students really hear when listening to songs? Is it the beat, the melody, the message of the lyric, or the intangible feeling you get when all elements of a song are working together making it tangible? In a successful song, one can hear structure, rhyming patterns, subject, lyric, melodic and harmonic decisions, and observe the marriage of music and lyric. This workshop is an overview of an organized method teaching how to practice “focused listening” to songs and learn from them. Explore this art and craft with one of the top songwriter/educators in the field. Prepare to have new listening skills awakened!

The Catawba College and POC Media Partnership: Marrying Commercial Interests and Educational Aspirations

David Lee Fish and Pat O’Connor

HPME • BAS S332

A frank truth: the music industry does not need popular music education. Catawba College and POC Media, a major artist management and music licensing firm, are forging a new model for engagement between music education and music industry. The timing and centrality of such a relationship are prescient. One of its manifestations is the pursuit of nontraditional exposure to aid the development of both POC Media and Catawba artists. Significant benefits for Catawba are close engagement with an important industry partner for its students and greater relevancy for its program of study. This presentation discusses the relationship between organizations and how it may be emulated.

Singer-Songwriter Success: Uniting Your Singing Voice with Your Songwriting Voice

Kelly Hoppenjans

Voice/Songwriting • BAS S334

Writers are told that they must “find their voices” to be unique and successful. For singer-songwriters, the meaning of the term “voice” is twofold; great songwriters of all genres not only write using their own style and point of view, but also using their singing voices. In this workshop, I will demonstrate the success that singer-songwriters have found by uniting their singing and songwriting voices by analyzing their vocal qualities and how they may have influenced their songwriting choices. I will then offer tools to analyze vocal qualities that may impact songwriting, and songwriting exercises to connect singing to writing.

5:00 p.m.

Shuttles to Nashville

Leave from BAS/North Circle Drive,
Drop off on Music Row
Music and Dinner on Your Own

9:00 p.m.

1st Shuttle Back from Nashville

Pick up on Music Row/Return to Hilton Garden Inn

11:00 p.m.

2nd Shuttle back from nashville

Pick up on Music Row/Return to Hilton Garden Inn

TUESDAY, JUNE 26

7:30 a.m.

Shuttles Running until 8:30 a.m.

8:30–9:00 a.m.

Check-in/ Registration APME Coffee

BAS S326

9:00–9:15 a.m.

Welcome from MTSU

Stephen Smith, Associate Dean, College of Liberal Arts

Announcements

Bryan Powell, APME

Tucker Theatre



Welcome: After completing a B.A. in Political Science from Davidson College, in his home state of North Carolina, **Stephen Smith** studied voice at the Eastman School of Music in Rochester, New York, completing a Bachelor's of Music Degree in Vocal Performance and Literature before continuing on at Eastman to receive a Master's of Music Degree and a Performer's Certificate in Opera. Smith has performed leading roles on numerous opera stages with artists such as Rene Fleming, June Anderson, Hillevi Martinpelto, Katarina Dalayman, and Tom Krause. Smith has recorded with Musica Sveciae and Caprice Records. Smith joined the music faculty at Middle Tennessee State University in August of 1998, where he serves as Professor of Voice. He currently serves as Interim Associate Dean of the College of Liberal Arts.

9:15–10:30 a.m.

Keynote: Songwriters Panel and Performance

Tucker Theatre



Jimmy Ritchey



Chuck Jones



Robert Counts



Savannah Jones

With each panelist and performer at a different stage in their careers, this songwriting panel and performance will feature: **Jimmy Ritchey** (As Songwriter: George Strait's "I Gotta Get to You" and "Twang," Terri Clark's "If You Want Fire," Mark Chesnutt's "Things to Do in Wichita" and Jake Owen's "Don't Think I Can't Love You," "Startin' With Me" and "The One That Got Away." As producer: Tommy Shane Steiner's *Then Came the Night* album, Clay Walker's *A Few Questions 2003*, Blaine Larsen's "Not Too Bad for a Good Ole Boy", Joanna Smith's "Country Like Me", William Michael Morgan, "I Met a Girl"), **Chuck Jones** (As Songwriter: Songs for: Patti Labelle, Ronnie Milsap, Shelby Lynne, Chris Ledoux, The Fabulous Thunderbirds, Charlie Daniels, Deana Carter, Reba McEntire and Peter Cetera along with "Your Love Amazes Me" cut by John Berry as Song of the Year for the Country Music Radio Awards. Owner, Jonesin' For a Hit, LLC. **Robert Counts** (publishing deal with BE Music and Entertainment. Signed with Sony Music in 2016 and is releasing his debut record in 2018) and **Savannah Jones** (Music Business major at Belmont University, Star Member of Rock Band program) as they play their original songs, and explore their ideas about songwriting and producing, discuss their different journeys and share their visions for the future of songwriting.

10:30–11:00 a.m. **Break/Transition | Vendor Area Exploration | Networking**

11:00–11:30 a.m. **Concurrent Sessions**

**Embodiment in Music Performance Education:
Aesthetic Experience at the Drum Kit**

Gareth Dylan Smith

Research/Instrumental • State Farm Room BAS S102

In most styles of music, the physicality of a performance is central to the experience for performers and audiences. Discussion of and education in music, however, tend to focus on audio experiences to the exclusion of much somatic understanding. Drawing on recent ethnographic and narrative research in the contexts of a rock band and a musical theatre pit orchestra, the presenter explores the

vital, visceral experience embodied by one drummer as he made music, and discusses the centrality of corporeal knowledge and aesthetic experience to doing musical performance at the drums. The session will conclude with the presenter rocking out, and then taking questions.

Grooving and Producing: Popular Music Education

Robin Giebelhausen

Technology • BAS S274

In “Secondary School Music”, pre-service music education undergraduate students are asked to expand their understanding of the possibilities for music education in middle and high school. Students organize into small groups and perform covers and arrangements of popular music. Later, students write original songs. Alongside digital music explorations and participatory music making experiences, students use these music experiences to design a concert executed in a black box theatre space. In this session, topics for discussion include the variety of popular music making experiences, executing a student designed performance, and connecting popular music making experiences and concerts to music education pedagogy.

Concert Band Meets Contemporary Music

Eric Songer

Instrumental • BAS S277

This presentation will discuss how one educator transformed his concert band into a multi-faceted program including songwriting, guitars, technology, different genres of popular music, improvisation and an after school program that has something for every student in the school. This session presents ideas for curriculum development, forming creative ensembles, using technology with concert band, performance ideas, starting creative after school classes in the area of hip hop, EDM, Mariachi, rock, bluegrass, country, and more. Other topics include obtaining funding to start similar programs, creative scheduling, approaches to teaching different genres of music with this age level, and a philosophy that combines traditional and contemporary music.

Hip-Hop Music in Elementary School? Exploring DJ Culture and the Artwork of Jean-Michel Basquiat

Martina Vasil

K-12/Pre-service • BAS S332

Participants in this workshop will be lead through creative processes and will have the opportunity to create an original mix via the application, "DJing". Drawing from literature on participatory culture, student-centered learning, and creativity, the presenter explores means by which teachers can create interdisciplinary activities fostering individuality and student-centered learning. Critical questions considered, include: (1) How can teachers create learning environments that are relevant and interesting to students?; (2) How can teachers create student-centered, creative learning activities?; (3) How do teachers bring in cultures other than their own in authentic ways and without appropriating the culture?; and (4) How can teachers decide what elements of artwork and music are appropriate for their school contexts?

Transforming the Assessment of Songs

Matthew Donald

Assessment • BAS S334

There are inherent challenges of attributing value to a piece of creative work; creativity is subjective. This presentation asks how can we, the educators of these subjective fields, remove the limitation of delivering curriculum exclusively from our own experience or opinion? Can frameworks exist to better serve the assessment of a student's creative output or would a framework render it less creative? In this presentation we will explore the world of popular music song writing and how drawing on the wider community of existing creatives can help us understand the processes our students are undergoing and ultimately lead to a more authentic method of assessment.

11:30 a.m.–12:00 p.m. **Concurrent Sessions**

How Do You Play Your 16th Notes? Teaching Drumset with Rock and Brazilian Rhythms

Daniel Gohn

Instrumental • State Farm Room BAS S102

In Brazilian universities the term popular music brings to mind various genres of music, ranging from jazz and rock to a vast array of Brazilian styles. When teaching hand technique to drumset and percussion students, a major challenge arises: how do we deal with the different ways to interpret 16th notes? At the same time that students are required to develop the skills around even 16th notes, there are Brazilian rhythms such as samba, baião and maracatu, in which hands should not play with the same balance and “perfect” is not the goal. This session will demonstrate this matter and discuss other issues about drumset teaching within higher education in Brazil.

Whom Do You Want on your Gig? Visions of an Accomplished Popular Musician

Rick Palese

Industry • BAS S277

To shape the future of popular music education, music educators should consider what we wish our students to be like after they have experienced our classes. Eventually the novices we teach will become the professional colleagues and enthusiastic amateurs we make music with. So, who do you want on your gig? What are the musical skills these musicians possess? What are the attitudes and behaviors that the world of popular music making will demand from this new generation? Answers to these questions and others form a vision of an accomplished popular musician. Audience members will share their individual visions and unique ideas for achieving those goals.

Punching Above Its Weight: Facilitation for Youth Music Making in Iceland

Skúli Gestsson

K-12 Preservice • BAS S332

With a population of only 330,000, it has often been stated that Iceland “punches above its weight” when it comes to representation of musicians in the world of popular music. Internationally recognized artists include Of Monsters &

Men, Kaleo, Sigur Rós, and Björk. What factors come into play in the production of so many commercially successful and critically acclaimed popular musicians? I explore the formal and informal educational spaces that are provided for young people in developing their musicianship, giving them creative agency, and supporting their music-making. Attention will be drawn to peer-learning, the use of technology, and access to media.

Producer, Manager, Critic, Mentor: The Teacher's Role in Fostering Student Creativity

Noah Demland

PM Pedagogy • BAS S334

This workshop will share best practices derived from over a decade of developing the Band Lab program, a high school popular music program with student-created, student-led original bands at its core. We will discuss how teachers embody various roles in the classroom, and offer practical applications for each, including lesson plans and assessment tools. Participants will learn new ways of thinking about their role as an educator, as well as practical strategies for performing these roles in the classroom in order to foster student creativity and independence, encourage artistic risk-taking, and support collaboration and informal learning.

12:15–1:30 p.m.

Lunch on Your Own

During lunch, tours of Center for Popular Music, Recording Studios, and Tech Lab will be offered starting from the Center for Popular Music in the Bragg Media and Entertainment Building.

Tours start at 12:15 and 1:00

Sign up sheet for tours available in the registration area.

1:30–2:00 p.m.

Concurrent Sessions

Learning to Groove

Gareth Dylan Smith

Instrumental • State Farm Room BAS S102

Learning to Groove is a drum kit resource designed and developed by a professional drummer and drum kit educator. Workshop attendees will be provided with

knowledge and materials to use Learning to Groove with their students. The Learning to Groove resource can be applied in practice for a lifetime of technical and creative development in composition, songwriting, and improvisation. This workshop session provides tools for teachers to help them work with intermediate to more advanced drummers. Learning to Groove welcomes and rewards student-centered learning, with a focus on helping drummers to develop their sound, creativity, and groove.

A Week with Billie Jean: Lesson Planning with Popular Music

Shane Colquhoun

PM Pedagogy • BAS S274

Research suggests that music educators are underprepared to teach popular music and other genres outside of western classical music. This lack of preparation perpetuates the focus on traditional large ensembles, reinforces the autocratic teacher-led model of education, and neglects to provide musical opportunities for a broader population of students. The purpose of this demonstration is to provide attendees with a practical example of lesson planning utilizing Michael Jackson's Hit record Billie Jean. Instruction in this lesson will combine elements of formal music education, informal music education, and several aspects of multicultural approaches to music education.

Advocating for Popular Music Education: Where Do We Go from Here?

Steve Holley

K-12/Preservice • BAS S332

As Popular Music Education continues to grow, the difference between "traditional" music education and Popular Music Education gets discussed. "Traditional" music education must adapt to incorporate diverse styles of music, and to include diverse learning styles and diverse students. The tide is turning, as a larger number of educators find ways to implement PME into existing programs. How do we continue this trend? How can the community of experienced PME educators, help develop, advance, and implement principles of PME across a wider educational landscape? I pose and discuss these questions,

providing insight from my experiences as an educator within popular music for the past 20 years.

Emotions and Music: Empowering Traumatized Youth Through Music

Megan Holkup

Diversity • BAS S334

This session presents examples of healing through audio samples, lyrics and data that the presenter has collected while working as a music teacher in a youth correctional facility, and experience some methods that have created a more trusting, relationship-based and ultimately more therapeutic environment for these young musicians. Students coming through our revolving doors present the age-old question: "Do we have enough time to reach them?" We will explore some of the opportunities the presenter has had to engage students to feel empowered in their music, so they no longer felt that they had to "be reached", but could "reach others" who were also hurting, through music.

2:00–2:30 p.m.

Concurrent Sessions

Learning Processes of EDM Club DJs in New York City

Eva J. Egolf

Technology • BAS S274

Popular dance music genres, such as house and techno, have transformed from their early 1980s origins into myriad subgenres and practices, collectively called electronic dance music (EDM). Despite the commercial success of EDM, the learning processes of EDM DJs have largely been unexplored by the music education community. This paper explores learning processes among EDM club DJs in New York City. The subculture and musical context of underground gay clubs in New York facilitated a learning environment in which participants were able to form relationships that nurtured learning experiences. Situated learning processes emerged as some participants accessed experienced DJs, and formed casual mentoring relationships.

Popular Music Education as an Antidote to McDonaldization

John Kratus

PM Pedagogy • BAS S277

In 1983, sociologist George Ritzer coined the word McDonaldization, “the process by which the principles of the fast food restaurant are coming to dominate more and more sectors of American society as well as of the rest of the world.” Since that time, Ritzer’s concept of McDonaldization has been applied to such disparate fields as education, religion, social work, and journalism. This presentation shows how the dehumanizing principles of McDonaldization have influenced music education practices. Ritzer describes four features of McDonaldization: efficiency, calculability, predictability, and control. The session will conclude with an alternative means for avoiding McDonaldization.

So You Want to Stage a Choral Pop/Rock Concert (a How-To)

Jeff Costello

Voice • BAS S332

Not a concert where each choir sings one or two songs to a CD accompaniment track, but a real pop/rock concert with a real pop/rock backing band. How does one go about accomplishing this? What is involved? What are the things one should do to achieve a successful performance, and what are the things one should not do? This presentation will serve as a “how to” for choir directors interested in staging a full-blown live rock concert with their choirs.

Contemporary Guitar Strategies: Travis to Rockabilly, Oh Boy!

Brian Russell

Instrumental • BAS S334

Contemporary guitar programs are a part of the changing educational landscape across the United States. With musical applications in almost every genre, contemporary guitar programs offer the flexibility to develop student artists and prepare them for successful careers in music. The style of Rockabilly is most notably characterized in the

recordings made by Elvis Presley and guitarist Scotty Moore. This presentation instructions on basic Travis picking patterns, how to create variations to basic Travis patterns, creating compound patterns, and basic patterns in Rockabilly style guitar.

10 Years of Musical Futures: Case Study of Fred Longworth High School in the U.K. Where Musical Futures Underpins the Ethos and Approaches to Learning

Martin Ainscough and Fran Hannan

K-12/Preservice • BAS S336

Fred Longworth began to adopt the approaches of Musical Futures in 2008, starting with the use of informal learning in an attempt to engage those students who were traditionally disengaged with classroom music learning. It has since become an ethos that underpins teaching and learning throughout the department, and has also influenced how subjects are taught, such as Music, Drama and Art. This presentation will discuss the journey of Musical Futures and its impact on music education in the U.K.

2:00–5:00 p.m.

Professional Recording Session with Nashville Session Musicians

Bragg Recording Studio

See next page.

2:30–3:00 p.m.

Coffee and Networking

Common Areas, BAS S326

3:00– 4:00 p.m.

Concurrent Sessions

The Elusive Mix

Karen Kitterman

Voice • BAS S274

This presentation will explain “mixed voice”, and present effective teaching tools for training students. Using a combination of visual, auditory, and speech pathology techniques to isolate muscle functions, this workshop will first explain the cricothyroid and thyroarytenoid functions in context of vocal fold activity, then explore methods for

Professional Recording Session with Nashville Session Musicians

Jason Webb



John Hammond



TUESDAY AFTERNOON RECORDING SESSION



Jerry Kimbrough



Duncan Mullins

For this special three-hour session, professional musicians will be recording MTSU undergraduate student songwriters' songs while MTSU M.F.A. Recording Arts and Technologies students will engineering the session. Drummer **John Hammond** has recorded or performed with such renowned artists as Vince Gill, Jewel, Whitney Houston, Olivia Newton-John, Barry Manilow, Faith Hill, Miley Cyrus, Peter Cetera, Cliff Richard, Amy Grant, Peter Frampton, Wynonna, Willie Nelson, Ricky Skaggs, Reba McEntire, Christopher Cross, Michael McDonald, and Larry Carlton. Guitarist **Jerry Kimbrough** is a

long-time contributor to the Warner Chappell and Megatrax production music libraries. In addition, he is on faculty at Vanderbilt University and MTSU, teaching songwriting and jazz. Bassist and Nashville native **Duncan Mullins** has played with Jerry Reed, Crystal Gayle, Amy Grand and Richard Marx, as well as thousands of recording sessions and Grammy award-winning albums. Pianist **Jason Webb** has played and recorded with such artists as Colbie Caillat, LeAnn Rimes, Kelly Pickler the Backstreet Boys, Keith Urban and Sheryl Crow. He is also an in-demand composer, arranger and producer.

training students in commercial mix. The more specific we can make an action, the easier it is to repeat: the second half of the workshop will focus on techniques to help students find their mix consistently and with ease. These tools will also help them extend their range and give them greater control of their register breaks.

“Rap”ped in Elementary Music

Tamara Thies

K–12/Pre-service • BAS S277

While general music can be steeped in Western, classical music and pedagogical traditions, there is potential for students to create music using more popular and contemporary mediums of musical expression. The “Rap”ped in Elementary Music project offers an opportunity to expand musical experiences by writing, creating and performing raps while opening a platform for students to find their own voices. Participants in this workshop will create a rap/rap-adjacent performance at the levels for which they are comfortable.

Getting More Bang For Your Buck: Maximizing Limited Rehearsal Time

Caleb Chapman

PM Pedagogy • BAS S332

Contemporary ensemble instruction time in the classroom is typically limited. A common rehearsal strategy is to run as much music as possible, as many times as possible. The results of this approach are underwhelming and students are rarely inspired. This session will share the secrets that have propelled the Soundhouse Performance Studios to scores of national and international accolades with a maximum rehearsal time of just two hours per week for each ensemble! Strategies include pacing, defining expectations, motivating musicians outside of the classroom, leveraging peer influence, establishing a culture of excellence, modeling strategies, programming, creating a professional atmosphere, and holding musicians accountable.

The Catawba College and POC Media Partnership: Marrying Commercial Interests and Educational Aspirations

David Lee Fish and Pat O'Connor

HPME • BAS S334

A frank truth: the music industry does not need popular music education. Catawba College and POC Media, a major artist management and music licensing firm, are forging a new model for engagement between music education and music industry. The timing and centrality of such a relationship are prescient. One of its manifestations is the pursuit of nontraditional exposure to aid the development of both POC Media and Catawba artists. Significant benefits for Catawba are close engagement with an important industry partner for its students and greater relevancy for its program of study. This presentation discusses the relationship between organizations and how it may be emulated.

Multimodality and 21st Century Musical Engagements: A Holistic Framework for Popular Music Teaching and Learning

Judy Lewis

Research • BAS S336

Over the past decade, popular music education in K-12 schools has created a paradigm shift in both theory and praxis. However, aspects of our shifting landscape of musical engagement are underexplored in current popular music education discourse. Using the Theory of Multimodality as a framework, this workshop explores ways in which children and youth's popular music engagements synthesize multiple modalities, encouraging qualities of interaction and pathways for teaching and learning that include, yet go beyond, a performance-focused approach common in popular music pedagogy. Through hands-on activities, the facilitator will share one way of re-envisioning music teaching and learning processes that mirror the holistic and interconnectedness of students' popular music experiences.

Fusion Without Confusion: Using the Instruments and Music of India in a Western Ensemble

John Churchville, Bidisha Ghosh, Anoop Gopal, Dan Ripke, and Will Ciccola

Instrumental • State Farm Room BAS S102

This session explores several ways that music and instruments of India can be incorporated into Western music ensembles. We cover some basic techniques, instruments and styles that come from Indian folk, Classical and Bollywood music genres. Pulling out some key components of the music that mix and blend particularly well with many Western musical styles including Jazz, Pop, Rock, Funk and more. This session will empower you to tap into rich musical traditions and cultures of India. We provide examples of how to create opportunities for students from Indian heritage to incorporate their culture into Western-style music. Participants will leave with tips, tools, and resources for embarking in cross-cultural collaboration.

Comprehensive Popular Music Education Through Inquiry and Project-Based Learning

Evan Tobias

PM Pedagogy • BAS S274

Including popular music and related courses or ensembles is often positioned as updating the status quo, yet music programs that include popular music and related practices can maintain traditional curricular structures and approaches. Inquiry and project-based learning offer an approach to facilitate students' engagement with and through popular music in a comprehensive and student-centered manner. Project-based learning is built on the idea that real-life problems capture student interest and provoke critical thinking and develop skills as they engage in and complete complex tasks with others. This workshop guides participants through processes to generate, design, and facilitate long-term projects that foster students' deep musical learning and engagement.

From Music Class to Music Scene: Band Lab at the Arts and College Preparatory Academy

Noah Demland

K–12/Pre-service • BAS S277

While most cities have a local music scene, teens are often either unaware of its existence, or unable to participate. The Band Lab program at the Arts and College Preparatory Academy in Columbus, Ohio, seeks to offer students a point of entry. Through student-led projects and engagement with members of Columbus' vibrant music community, the program has become an unofficial "feeder program" for the local scene. Participants will experience sample activities, view lesson plans and assessment tools, and discuss factors enabling the success of this program. This presentation illustrates educational outcomes of the Band Lab program with examples of ACPA students and alumni engaging with the local music scene.

Responding to Our Students: Transforming a Community College Music Curriculum

Andy Krikun and Meryl Sole

HPME • BAS S332

How does one community college begin to transform its program to meet the needs of our modern music students? This presentation will examine an ongoing case study at Bergen Community College where the faculty have begun the process of restructuring the curriculum to re-imagine our music program. A majority of these students are nontraditional music students that have never participated in a formal music program at the high-school level. Many of our students are vocalists, play guitar, bass, keyboards or drums by ear, or create beats and compositions through music software. In an effort to meet the needs of our varied population and design a responsive pedagogy that is attuned to the diverse musical experiences and interests of our students, we will share our ongoing plan to restructure our programs, course offerings and teaching approaches. Through this study we hope to learn more about who are students are and how our programs can meet their needs.

Defining, Influencing, and Valuing Popular Music: A Study of Nashville's National Museum of African American Music

Cheryl Slay Carr and Special Guests

Research • BAS S334

In 2002, the Nashville Area Chamber of Commerce recognized that African American Music was not a central attribute in Music City's identity, and a vision for a museum focusing on music, culture and arts was born. A museum is slated to open in 2019. The story between those years is one of community and coalition-building, but ultimately is about valuing this collection of music, educating the public, and further contributing to its popularity. This panel discussion will examine (1) the background, mission and vision of the museum; (2) treatments of African American Music in the music business, including in the law; and (3) the potential impact of a non-profit entity on the commercial identity and popularity of African American music.

Hit Songs Deconstructed: Trends and Breakdowns Workshop

Yael Penn and David Penn

Songwriting • BAS S336

Today's music industry is increasingly reliant on data for sales, streams, downloads, engagement and other like metrics. This presentation focuses on how compositional data points extracted from hit songs can be strategically used to make songwriting, production and business decisions. It begins with an overview of trends in the Hot 100 Top 10, followed by a look at a recent meme in the Top 10. The presentation concludes with a benchmarking exercise for Camilla Cabello's first two singles—Crying in the Club and Havana—illustrating what was happening in the Top 10 at the time of their release and possible reasons why just one song was a tremendous success.

5:00–10:00 p.m.

On-Campus Dinner and Performance

5:00 –6:00 p.m.

**MTSU and APME Sponsored
On-Campus Dinner**

Outdoor Performance by Members of The Punch Brothers

Student Union Commons (lawn)



Billy Contreras



Chris Eldridge

BLUEGRASS BBQ



Noam Pikelný



Paul Kowert

Billy Contreras (fiddle): Performed and recorded with George Jones, Lionel Hampton, Crystal Gayle, Hank Jones, Ray Price, Doc Severinsen, Hank Thompson, and Charlie Louvin. Teaches fiddle at Belmont University. He leads his own band performing originals and covers blending jazz, classical, and bluegrass. **Chris Eldridge** (guitar): As a member of Punch Brothers since the band's inception, guitarist Chris Eldridge has been at the vanguard of acoustic music for much of the past decade. At the 2007 International Bluegrass Music Association awards Eldridge and his Stringdusters bandmates won Emerging artist of the Year, Song of the Year, and Album of the Year for their debut album, *Fork in the Road*. With the Punch Brothers, he has since released 4 critically acclaimed albums, received 5 Grammy nominations, and toured around the world. Eldridge also plays in a duo with guitarist Julian Lage. Their 2017 album, *Mount Royal*, was nominated for a Grammy for Best Instrumental Album. Eldridge is also the guitarist in the house band on public radio's *Live From Here* (formerly A

Prairie Home Companion). **Paul Kowert** (bass): Joined the Punch Brothers in 2009 and moved to Brooklyn, NY. In addition to playing with Punch Brothers, Paul has toured and recorded with Mike Marshall's Big Trio, David Rawlings, and Hawktail. In recent years, he has been a frequent band member on the radio show *Live From Here*. **Noam Pikelný** (banjo): Member of the Punch Brothers and was previously in Leftover Salmon as well as the John Cowan Band. Pikelný was the recipient of the 2010 Steve Martin Prize for Excellence in Banjo and Bluegrass. Pikelný's 2011 album *Beat the Devil and Carry a Rail* was nominated for Best Bluegrass Album in the 2013 Grammy Awards. In 2014 at the International Bluegrass Music Awards he was named banjo player of the year by the International Bluegrass Music Association, an award that he also received in 2017. He also received the album of the year award for *Noam Pikelný Plays Kenny Baker Plays Bill Monroe*—the same album that would be nominated for "Best Bluegrass Album" at the 57th annual GRAMMY® Awards in 2015.

6:30–10:00 p.m. **Performances**

Tucker Theatre

TUESDAY EVENING PERFORMANCES

FREEDOM SINGS



Freedom Sings is a multimedia stage show created by MTSU Dean Ken Paulson celebrating the First Amendment that continues to tour the nation's campuses.

SUMKALI



Sumkali is a diverse music group made up of members from North and South India and the American Midwest. Their music is a thrilling meld of Indian classical music, American jazz, and more.

AMERICAN DREAMER



American Dreamer is a folk ensemble from Austin, TX. They play original folk music with rich string accompaniment. Their music is an original and lush sound they call 'orchestral folk'.

RUMBA MADRE



The Nashville Based band Rumba Madre is an intoxicating mix of flamenco fusion rhythms with other latin styles, as well as with different American genres such as country, blues or rock.

WEDNESDAY, JUNE 27

7:30 a.m.

Shuttles Running until 8:30 a.m.

8:30–9:00 a.m.

APME Coffee

BAS S326

9:00–9:45 a.m.

Announcements

Keynote: Teaching Music in the Digital Age

State Farm Room BAS S102



Dr Jim Frankel is the Head of Digital Education for the Music Sales Group, and Director of MusicFirst. Previously, he was the Managing Director of SoundTree, and before that he was the instrumental and general music teacher for 15 years in New Jersey Public Schools. Jim is a widely published author in various state, national and international journals of music education. He is the author of *The Teachers Guide to Music, Media & Copyright Law*, co-author of *YouTube in Music Education*, contributing author for *Critical Issues in Music Education* and co-author of *Making Music with GarageBand & Mixcraft*. In addition to his writing, Jim is a highly sought-after clinician and keynote speaker in the local, national and international music education community. He is on the Board of Directors for TI:ME and is the past president of ATMI.

9:45–10:15 a.m.

Performance

State Farm Room BAS S102



Singer/Songwriter/Multi-instrumentalist **Ruth Owens** is currently studying Popular Music at the Royal Northern College of Music in Manchester. Her original music takes on a folk/pop style, and since recording her first EP in 2015 her songs have been featured on the BBC introducing mixtape played on *BBC 6 Music*. Ruth has performed in venues including the Cavern Club, the Bridgewater Hall and the Jam House Birmingham. The lead track of her EP *Strong* is also featured as the title track of the independent film *Just Charlie* by Seahorse Films; recently the film has won several awards including the Audience Award at the Edinburgh International Film Festival.

10:15–10:45 a.m. **Break/Transition | Vendor Area Exploration | Networking**

10:45–11:15 a.m. **Concurrent Sessions**

Hammer of the Gods: Capturing the Style of Led Zeppelin in Performance and Life

Clint Randles and Gareth Dylan Smith

Instrumental/Assessment • State Farm Room BAS S102

The musician/presenters make a case for the band being one of the grooving-est bands in the history of rock music based on their ability to connect to audiences through felt experience. The musician/presenters make a case for how the physical, emotional, and spiritual dimensions of feeling make their way into the bombastic riff-driven sounds of the band, and demonstrate how by harnessing the groove in similar fashions one can tap into an energy reservoir and in effect steal fire from Olympus. Songs will be performed in support for the primary thesis: Led Zeppelin gets the feeling dimension of music performance right.

Music First How tools like Soundation, Soundtrap, O-Generator and Noteflight can be used to provide creative opportunities for all students.

Jim Frankel

Technology * BAS S274

MusicFirst is revolutionizing music education in schools around the world. At its heart is the MusicFirst Classroom—the only comprehensive online classroom for K-12 music education. It combines learning management software with engaging content and powerful integrated software to help teachers monitor their students' progress, make lesson plans, and create assignments. This session will discuss how this technology can inspire and provide creative opportunities for all students to make music using programs and online resources to enhance learning outcomes and creativity.

Hacking Access/Ability in Popular Music Education

Adam Patrick Bell and David Bonin

PM Pedagogy • BAS S277

This presentation discusses preliminary findings from an ethnographic study on the “Access/Ability Hackathon” hosted by the group Monthly Music Hackathon New York City (MMHNYC) —a periodic non-competitive event where musicians, educators, coders, and software/hardware designers work in small groups to find a solution (“hack”) for a problem posed by a community member in the span of a day. We present examples of hacking projects that address various challenges, and discuss the implications of hacking approaches to making and modifying instruments (along with other ways of music making). Ultimately, we seek to address how popular music education might be made more accessible and inclusive through hacking practices.

Engage, Explore, Discover, Create, Collaborate: An Approach to Technologically Mediated Music Learning

Joseph Pignato

Technology • BAS S332

Digital Music and Beat Production (DMBP), a course in the Music Department at the State University of New York, Oneonta, makes use of specialized music technology such as handheld recorders, production consoles (e.g., beat generators, MPCs), digital audio workstations, DJ decks and turntables, and synthesizers and keyboards. Accordingly, participants in the DMBP course learn via five distinctly social activities: engaging the gear, the spaces and their peers; exploring the potential of the gear and the spaces; discovering possibilities; creating original music; and collaborating with peers. This presentation considers how technologies serve collaborative work in a multi space learning environment.

A Look Inside a Collegiate Record Label

Clay Stevenson

HPME • BAS S334

The presenter will dissect the logistics of Elon University’s student-run Limelight Records. The leadership structure, programming, and roles within the organization will be

explained as well as strategies for recruitment and retention. Additionally, the presenter will discuss the challenges faced by this student-run record label and offer solutions and ideas to facilitate successful outcomes. This presentation will address questions about distributing physical product, censoring objectionable material, and acquiring intellectual property. The goals of Limelight Records are to provide music industry experiences as well as promote and encourage independent music from Elon University students.

Selling a Dream? Information Asymmetry and Integrity Within Promotional Literature for Popular Music Courses

Rich Hall

Research • BAS S336

Higher education providers have a legal and moral responsibility to provide accurate information to students. With recent U.K. news reports into spurious promotional claims by some universities, however, a focus has emerged on the integrity of promotional literature. Furthermore, the music 'industry' and performance careers are arcane concepts, and students are often not in a position to distinguish between marketing spin and fair expectation. This paper brings to bear a qualitative linguistic analysis on the terms and constructed meanings implied within promotional literature across performance-based popular music courses. The paper concludes with suggestions of improvements in the promotion of popular music programs.

11:15 a.m.–12:15 p.m. Concurrent Sessions

Three pop 10 TED-style talks per room with discussion in BAS S274, S277, S332, S334

In BAS S274:

1) Perspectives of Higher Ed Music Education Professors Learning to Rock

Bryan Powell

The non-profit organization Little Kids Rock recently piloted a professional development workshop for higher education professionals in the form of a week-long Modern Band Higher Education Fellowship (MBHEF). The MBHEF

provided attendees with instruction, popular music instruments, and curricular resources. This session features analysis of survey data, video interviews, and follow-up conversations with the participants about their experiences at the Fellowship, exploring successes and challenges faced when incorporating and seeking to incorporate popular music education into pre-service music teacher education programs. Wider implications for music education will also be considered.

2) Intergenerational Songwriting: Case Study from Grandchildren's University

Alena Holmes

This session shares examples of intergenerational songs and results of instrumental case study that derived from songwriting course at Grandchildren's University. Grandchildren's University, a program of University of Wisconsin-Whitewater, brings together grandparents and grandchildren aged 7 to 14 for a two-day dynamic intergenerational learning experience. Grandparents and grandchildren that have selected "music" major have an opportunity to learn how to play ukulele, learn basics of arranging and recording using Garage Band software, foundations of music theory and strategies of songwriting process. Examples of songs of different genres and styles will be presented at the session.

3) Ensemble Assessment in PME Ensembles

Steve Holley

Ensemble assessment is often discussed at conferences and professional development seminars. Over the past year, we developed a grading rubric that places the focus on a student's individual growth and preparation. We endeavored to create an objective assessment model that helps students take responsibility for their grade, is fair, yet balanced, and is understood and agreed upon by students and teachers alike. Although there have been growing pains in the rubric's first year, our hope is to create additional buy in from the students via their involvement and help our faculty assess a student/s daily performance in an effort to help the student grow in multiple areas.

1) Current World Music in Music Education and its Influence on International Cultural Diplomacy

Richard J. Frank

Cultural diplomacy includes the “exchange of ideas, information, art and other aspects of culture among nations and their peoples in order to foster mutual understanding.” This paper explores a deeper and more theoretical approach to playing current music from around the world that can have a profoundly different impact—to learn about artists and cultures in other countries. In schools, we often play music for the sake of playing music. We usually learn about musical things like notes, playing together, harmony, and collaboration. Exploring music from different regions of the world, and even our own country, is a powerful doorway to understanding difference.

2) Interdisciplinary Collaboration to Increase the Educational Experience

Matthew Lund

This presentation discusses the logistical, interpersonal, and creative needs and challenges found in the collaborations between different performance and non-performance disciplines in music industry, songwriting and music engineering. Issues addressed include scheduling, reserving appropriate venues and spaces, contacting appropriate representatives, planning and preparation, communication between members of differing disciplines, collaborative creative processes, and the benefits of reflection and revision. The equipment needs are a microphone for speaking and a computer connected to a projector and speakers to display images and play sound.

3) Developing the Distinctive Singer

Laura Donohue

Teachers of Contemporary Commercial Music (CCM) vocalists recognize the importance of technique in providing singers with vocal health and longevity, as well as tools for greater expression. However, since unique artistry often develops outside of a discipline of technique, how do we instill the many benefits that technique can provide while simultaneously protecting what is distinctive and

authentic in our students? How do we handle those situations when healthy technique seems at odds with a singer's individualized expression? This talk explores some creative angles from which to support and nurture our students' distinctive artistry in the context of the "rules" of systematic vocal technique.

In BAS S332:

1) Redefining Excellence

Josh Hill

This presentation encourages listeners to re-frame their understanding of excellence to adopt an understanding measured through relational belonging, as opposed to excellence measured by external performance standards. The presentation calls educators to use music as a vehicle to create spaces of equity and inclusion for community stakeholders that empower stakeholders to reach their collective potential. The concept is illustrated through the example of an inter-generational choir that brings together youth with seniors who are living with dementia and through the singing of familiar songs of their generation the community that is being formed and the stories of life transformation that are emerging.

2) LP Albums: Selecting Masterworks of Popular Music Repertoire

Charles Jirkovsky

This presentation will address the repertoire selection aspect of developing curriculum for a popular music ensemble. An ensemble director chooses repertoire comprised of either a collection of short works or one large work. For student musicians, spending a large portion of a semester on one large, unified work is a very different experience than always only learning multiple shorter songs. In popular music, the LP is the larger, unified work. This talk will describe the merits of this approach, methods for selecting the album appropriate for a varying group of ability levels, and reasons why some albums are great for student works and others are not.

The Professional Productivity Pretzel Predicament

Brian Russell

Life as an educator is a challenging and personally rewarding career path. Life as a music educator has its own challenges, including pressure to succeed professionally as a musician and an educator. We want to provide our students with the best possible level of instruction while making a reasonable living. This may involve professional development, garnering prestige for the ensemble under your watch, or publishing research or other educational/ scholarly materials. Balancing practicing, performing, and composing alongside workshops, ensemble competitions and adjudications, presentations, research, publication, and service can seem like a separate full-time job. In this presentation, strategies are provided that address professional expectations, keeping your productivity going, and personal care.

In BAS S334:

1) Hip-Hop Music Pedagogies: Innovative Approaches to the Philosophy and Praxis of Music Education

Jarritt Ahmed Sheel

Hip-Hop come out of the technological advancements of the music industry during the 1970s, the resilience of natives of The Bronx, the post-modern aesthetic, and comingling of the various ethnic cultures that had planted roots in that area. Hip-Hop is a beautiful consequence of a perfect storm of disparities. Music education is replete with a large variety of pedagogies, and that music philosophy has been a hot-button topic within our profession as of late. This talk seeks to highlight the importance of experiences in hip-hop for student-teachers in the ever changing racial demographic of the melting pot culture of America.

2) Ready Student One: Adventures in the New World of Virtual Pedagogy

James Tealy

This session explores pedagogy, including the use of online 2D, AR and VR lectures to supplement course content in workshop-style creative courses. Last Spring Break, the presenter worked with the company intelligent.education to

record an introductory songwriting course for self-guided learners in a virtual reality environment. Intelligent education has designed their courses to be consumed on VR and AR platforms like the Oculus Rift, the Samsung GearVR and the Microsoft Hololens. Beyond a simple survey of the technology, this presentation focuses on methods for using interactive video elements outside of the classroom to effectively supplement traditional pedagogical methods inside the classroom.

3) Voices of Diversity

Tamara Thies

Music teacher education programs stress inclusivity and culturally responsive teaching, but pre-service music teachers' own experiences in K-12 as well as college rarely embrace their diverse voices. Therefore, teaching from this perspective can be challenging and misunderstood especially when put into practice. A fundamental shift from a musical content focus to the student as the focal point is required to influence educational change. By providing multiple, differentiated, and potentially related music making and learning opportunities, pre-service teachers can experience finding their own voices, analyze the process, and develop curriculum that addresses student voice.

In State Farm Room BAS S102

11:15 a.m.–12:15 p.m.

Tennessee State University Commercial Music Group Ensemble Adjudicated Masterclass

Mark Crawford, Director

Kat Reinhert and Joe Pignato, Adjudicators

Open to the public. This is an adjudicated Masterclass given by Kat Reinhert and Joe Pignato for The Tennessee State University Commercial Music Ensemble.

The Tennessee State University Commercial Music Ensemble is a self-contained group that performs popular music of all genres. The group is made up of Commercial Music majors at TSU. Performance highlights include the Bobby Jones Gospel Show, for the 50th Anniversary Reunion of the Freedom Riders, opening for Larry Gatlin, The Country Music Hall of Fame, The Governor's Mansion,

The BB King Museum, Tina Turner Heritage Days, The Italian Lights Festival, the Nashville Kurdish Festival, Nashville Ocktober Fest, Making Merry in Berryhill, Rocketown, Honeysucklehill Farms, Nashville Shores, Holiday World theme park, Idlewild theme park, the Wilson County Fair, and the Tennessee State Fair.

12:15–1:30 P.M.

Lunch on Your Own

During lunch, tours of Center for Popular Music, Recording Studios, and Tech Lab will be offered starting from the Center for Popular Music in the Bragg Media and Entertainment Building.

Tours start at 12:15 and 1:00

Sign up sheet for tours available in the registration area.

1:30–2:30 p.m.

Concurrent Sessions

Take It To The Bridge

Andy Stott and Katie Chatburn

HPME • BAS S274

Crossing the divide between pop and classical music—a discussion of projects undertaken at the Royal Northern College of Music that bring together pop and classical students from across program. In 2008 the Royal Northern College of Music became the U.K.'s first royal conservatory to offer a Popular Music degree. Ten years on, the program is now established as a leader in collaborative pedagogy—students and faculty work side-by-side on a range of creative modules and innovative professional performance projects, offering a teaching and learning experience that is unique in the U.K. conservatory sector.

What Are the Educationally-Grounded Benefits of Popular Music?

Richard Frank, Judy Lewis, Steve Holley and Jarritt Sheel

PM Pedagogy • BAS S277

This is the age of assessment, evaluation, common core, and national standards. Interestingly, they mean something different to every teacher and administrator. What do we do, and not do, and does anyone care? Music teachers are sometimes less “impacted” as compared to the STEM subjects, yet we still have to adhere to one’s locale and their

accepted and expected practices. This panel openly discusses how to position teaching current music in your classroom and how music fundamentals and pedagogies can align to satisfy your goals, and those of your peers. The rules can be adjusted but need to be supported.

Creative Framework for Meaningful Elementary Music Technology Experiences

Christopher Burns and Patrick K. Cooper

K-12/Pre-service • BAS S332

The use of music technology as the predominant classroom medium for music experience is gaining traction in the K-12 landscape. The use of sound apps, music videogames, and DAWs (Digital Audio Workstations) in the elementary classroom as compositional and sound exploration devices opens the door for meaningful creativity by presenting students with limitless potentials to explore sound, without the need for multiple traditional classroom instruments. Such tools provide elementary students the opportunity to engage with music technology in ways that are vibrant and relevant. We present three frameworks for technology integration centered on meaningful creative experience. Digital literacy education can and should begin in the elementary classroom.

Workshop on Approaches to Songwriting and Creativity (11:00 - 12:00 p.m.)

Kat Reinhert

Songwriting • BAS S334

Songwriting a creative and intellectual pursuit. It is easy to hit 'blocks' in creativity and production. Especially when assignments or a paycheck are looming, finding ways to jump start creativity, craft songs out of non-emotion centered ideas, and create meaningful lyrics and music is imperative. This presentation will address aspects of creativity that can become blocked, discuss strategies for working with these blocks, and provide strategies, ideas and concepts to overcome these moments within a songwriter's career. Concomitantly, this workshop will provide creative hands-on jumpstarts for lyric and song craft to inspire more productivity and move past those thoughts that hinder progress forward.

**Tech and Uke and Uke and Tech;
So Happy Together!**

Kris Gilbert

K–12 /Pre-service • BAS S274

Ukuleles are a hot trend in education right now. This session will focus on how you can easily and quickly get your students playing to the songs that they know and love. We will jam along with classics and current trending songs as well as learn how to create dynamic play-along tutorials by using Little Kids Rock Materials, GarageBand, iMovie and YouTube. Jamming to songs that your students know, and exposing them to music that they don't know can expand their listening skills and musical experiences. Instructions and tutorials will be shared so that you create your own tutorials when you arrive home. Bring a uke if you have one!

The Birthplace of Rock and Roll, the Home of the Blues: Memphis as a Source for Commercial Music Repertoire for Pedagogy

Tom Link, Stephen Holley and Matt Tutor

PM Pedagogy • BAS S277

Blues, rock-n-roll, and soul were invented in the city of Memphis. Beale Street was the center of African American commerce and culture for blacks from the city, eastern Arkansas, West Tennessee, and northern Mississippi. "A meeting place for urban and rural styles," emphasized folklorist George McDaniel, "Beale served as a school where young talent was nurtured and it produced musicians who shaped the course of American music." Study of the aesthetics of Memphis Music provides the practical setting for development of both individual and ensemble technique, and placing the music in its context provides students connections to the events that have shaped the world in which they live.

Find Your Voice: A Practical Workshop Exploring the Musical Futures Approach of Combining Vocal Work and Technology in the Classroom

Martin Ainscough and Fran Hannan

Voice/PM Pedagogy • BAS S332

Find Your Voice is an approach that aims to engage young people in singing through the use of technology. It came from the desire to provide a way for U.K. secondary school teachers to encourage classroom singing, which traditionally declines in the transition from primary to secondary schools, which happens around the age of 11 in the U.K. This presentation will discuss how this approach is used in the classroom.

Party Like it's 1817: Performing Popular Songs of the Erie Canal

Jonathan Allentoff and Dr. William Hullfish

PM Pedagogy • BAS S334

This presentation will be a discussion on performing the wide range of American popular songs inspired by New York State's crown jewel, the Erie Canal. The presentation will highlight the canal's rich musical history, including the songs, marches, and dances written for the opening ceremonies and inaugural ball, the 19th and 20th century folk songs depicting life along the canal, Thomas Allen's "Low Bridge, Everybody Down", Erie Canal hits from Broadway, Hollywood productions, and new works paying tribute to famous and lesser-known Erie Canal tunes. This workshop will feature performance videos that showcase Brockport Symphony Orchestra's award-winning Erie Canal Bicentennial Concert Tour.

Teaching Old Dogs New Tricks: What Professional Musicians Returning to College Can Bring to the Classroom

Mark Crawford and special guests

HPME • BAS S336

With the increasing availability of Commercial Music and Music Business related college programs, seasoned musicians in the "pop" world have more choices as to where and how to complete a music related degree. The panel

includes former students who started college and then left to pursue music related careers, maintained a music related career, and then decided to return to college and complete their degree. Topics include: why they left school, why they came back to school, how school has changed, observations about song trends, performing requirements, business practices, use of music theory, teaching effectiveness, and how college is generally preparing current students for music related careers.

3:30–4:30 p.m.

Closing

State Farm Room BAS S102

Closing Session and Special Guest Performance: Nashville A-Listers

4:30 p.m.

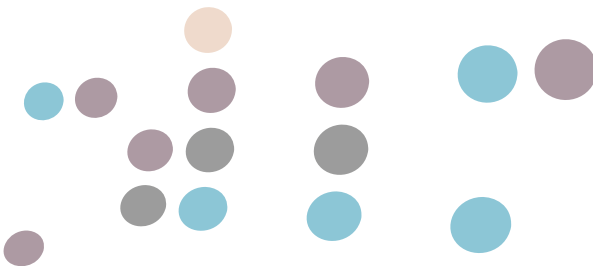
Shuttles to Nashville

Leave from BAS/North Circle Drive,
drop off on Music Row
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10:00 p.m.

Shuttle Back from Nashville

Pick up on Music Row/Return to Hilton Garden Inn



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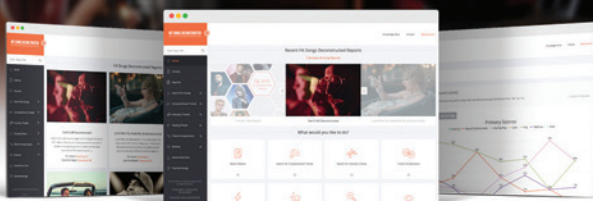
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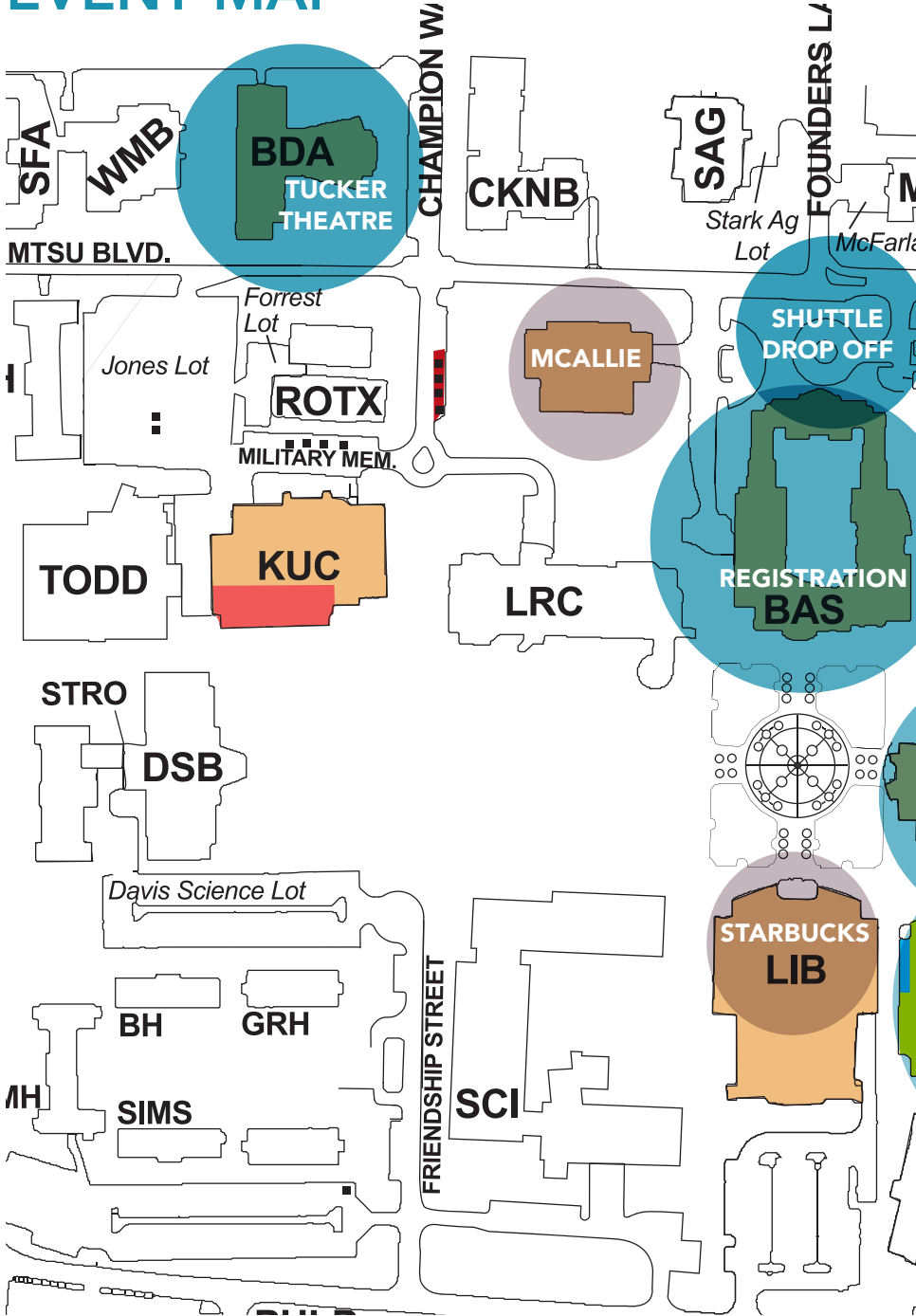
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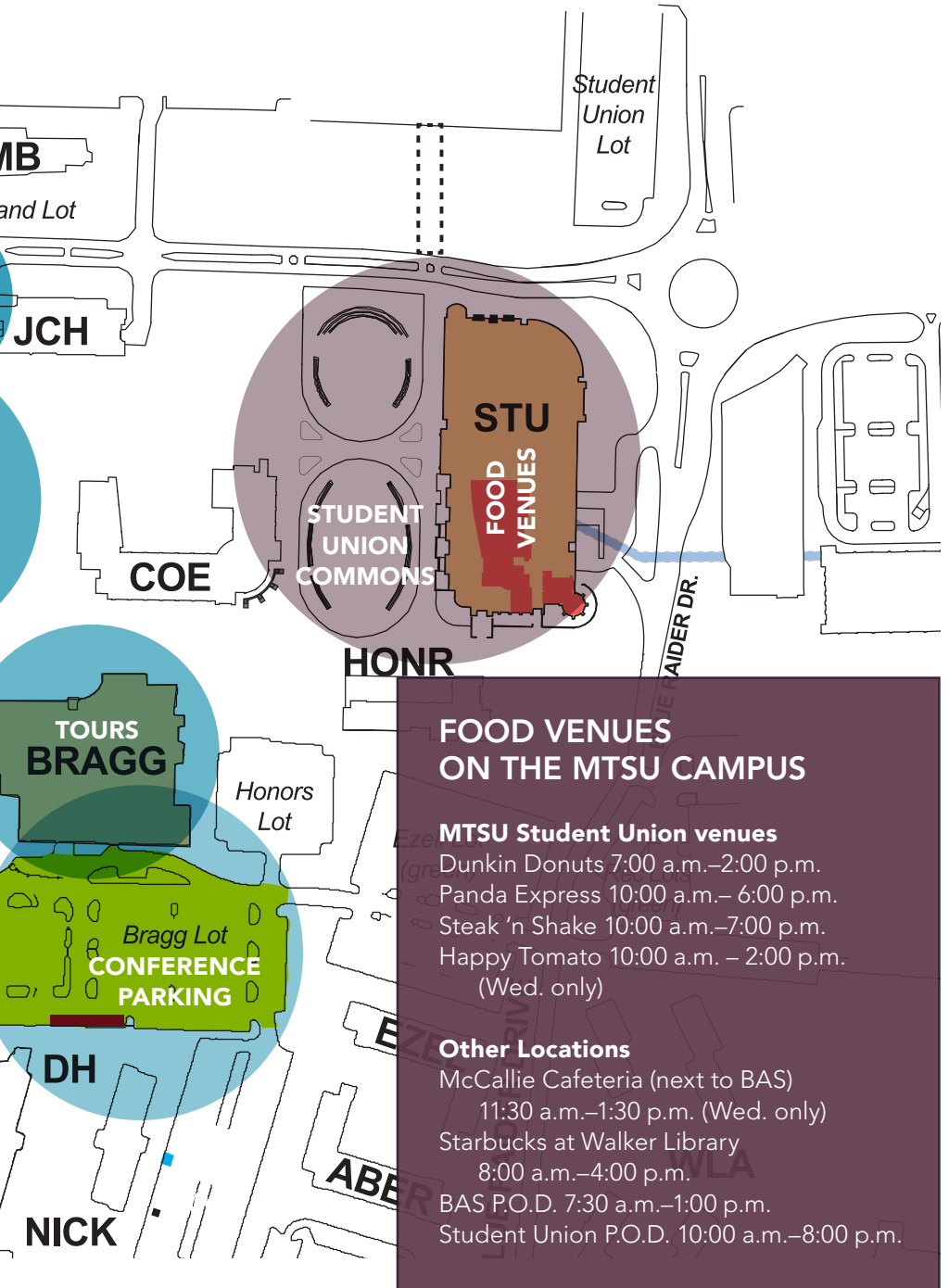


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EVENT MAP



EVENT MAP



FOOD VENUES ON THE MTSU CAMPUS

MTSU Student Union venues

Dunkin Donuts 7:00 a.m.–2:00 p.m.

Panda Express 10:00 a.m.– 6:00 p.m.

Steak 'n Shake 10:00 a.m.–7:00 p.m.

Happy Tomato 10:00 a.m. – 2:00 p.m.
(Wed. only)

Other Locations

McCallie Cafeteria (next to BAS)

11:30 a.m.–1:30 p.m. (Wed. only)

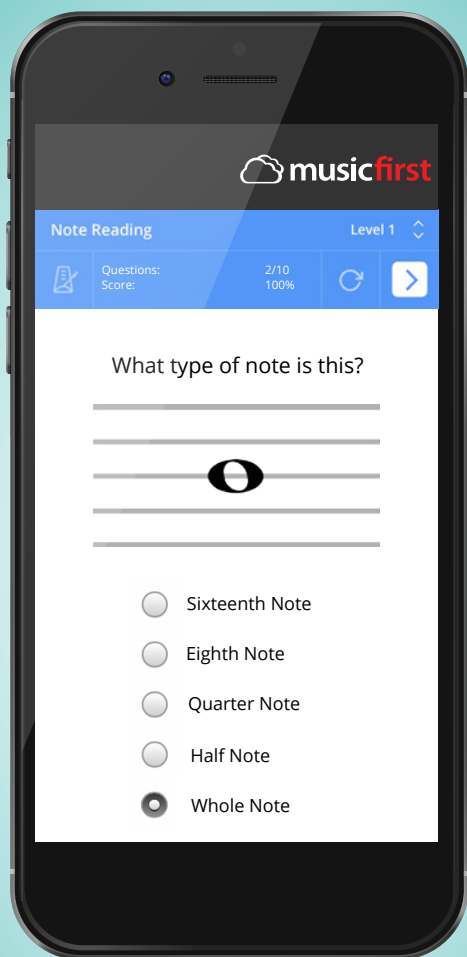
Starbucks at Walker Library

8:00 a.m.–4:00 p.m.

BAS P.O.D. 7:30 a.m.–1:00 p.m.

Student Union P.O.D. 10:00 a.m.–8:00 p.m.

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