

APME 2021 Conference

Columbia College Chicago

SESSION DESCRIPTIONS

WEDNESDAY JUNE 9, 2021

3:00 - 5:00 pm

APME BOARD MEETING (board members only)
Board room

7:00 - 9:00 pm

Conference Registration & Opening Reception

- Must complete [Covid-19 survey](#) to enter Student Center
- Masks required

THURSDAY JUNE 10, 2021

8:00 - 9:00 AM

Conference Registration

9:00 - 9:15 AM

Opening Welcome

9:15 - 10:15 AM

KEYNOTE PRESENTATION
Interview with Lucy Green

TRANSITION

10:30 - 11:00 SESSIONS

Responding as a White Drummer to Black Lives Matter

Gareth Dylan Smith

As a White musician and scholar, I have struggled to know how to respond effectively to Black Lives Matter. In an attempt to demonstrate solidarity, I will play drum kit live along with recordings of speeches by Dr. Martin Luther King, Jr., Alexandria Ocasio Cortez, and Dwight D. Eisenhower.

Liturgical Punks, Heavy Metal Prophets: The Search for Transcendence in Rock Music and in Neo-Charismatic Worship

Dan Pinkston

The post-modern search for transcendence is explored via comparison of rock music and neo-charismatic worship practice. Commonalities between rock 'n' roll subcultures and neo-charismatic music are extensive and include the use of multi-media technology, loud emotional music, a sense of ritual, and a quest for hierophanies—encounters with the divine.

“Alternative” Music Education

Jill Wilson, Colin Cosgrove, Jordan Phillips

Popular music pedagogy can be an effective pathway for students with behavioral challenges to have meaningful involvement in music. In this presentation, I will explore the experiences and reported rewards and challenges of two preservice teachers who created a six-week modern band class for students attending a local alternative school.

The Door is Open: The Story of the York College Community Jam Session

Thomas Zlabinger

The presentation will outline my work hosting the York College Community Jam Session for the past three years, an inclusive space that welcomes all instruments, voices, and levels. I will also discuss the transformative impact the session has had on its participants.

No Boundaries: The Increasing Non-Traditional Opportunities in Music Composition

Jessica Muniz-Collado

Music composition is an area that continues to expand with opportunities. This demonstration will discuss options that include finding paid work within other art mediums and non-traditional music outlets as a composer. Both music students and music educators tasked with teaching music industry courses may benefit from this demonstration.

The Importance of Teaching Music History Across All Genres, Side by Side

Dave Leve

The history of music is vast and is more than just Hildegard of Bingen to Phillip Glass or Scott Joplin to Jon Batiste. It includes Fats Domino to Imagine Dragons, Gil-Scott Heron to DaBaby, Kraftwerk to ILLENIUM, and even Irving Berlin to Ariana Grande. It's time to include them all.

11:00 - 12:00 SESSIONS**Music of the Civil Rights Movement****Kathy Bullock**

In this workshop we will explore music of the Civil Rights Movement during the 1950s-60s, learning about and singing together songs used in marches, rallies, and more. Through this music we will experience the tremendous power of song in the ongoing struggle of African Americans for freedom and equity.

Spoken Rhythms: Using Languages to Teach Complex, Compound, and Odd Rhythm Concepts**John Churchville**

Utilizing the English language, as well as centuries-old rhythmic languages of India, this session will explore simple ways of teaching and performing complex concepts such as composite polyrhythms, the rhythmic scale, odd meters, and groove-based rhythmic improvisation. The exercises shown are useful for musicians of all ages and skill levels.

Playing for the Song (and getting on the split sheet)**Nicholas Tremulis, Gary Yerkins**

There are unique roles and opportunities for contemporary instrumentalists in contributing to a creative project that go well beyond simply supporting the singer. Expectations range from contributing directly to the elements of writing the song, to the development of signature, thematic, integral or iconic parts for the final product and recording. Popular Music curriculum must include broad experience-based opportunities for student players in developing this essential skill-set, contributing to various collaborative and student-generated projects, while gaining their facility and skills on their instrument through lessons and repertoire..

Ready, Voice, Groove! A Harmonic and Rhythmic-Centered Keyboard Lab for the Modern Music Student**Dan Strange**

Calling all who wish to become better keyboardists (or those who just want to know how to play that Journey song)! An informative and interactive session on rhythmic and harmonic keyboard language aimed at transforming the class piano/keyboard lab experience. Topics include voicing structures, accompaniment techniques, basic groove patterns in popular music styles and best assessment practices.

The Popular Music in the Education of Children Aged 4–6 from the Perspective of Polish and American Teachers**Marta Kondracka-Szala, Martina Vasil**

The presentation is a short report from conducted research. The aim of those was to examine the practice of using popular music in the education of children between four and six years old, based on the experiences of Polish and American teachers. The results showed that the practice of using popular music in both countries, has its own contexts and conditions, and there is a wealth of diversity with many similarities. It is a phenomenon which is complex, interesting, and still requires empirical research.

Piloting "Creative Musicianship" in Scotland: Transitioning To an Online Curriculum in Response to the COVID-19 Pandemic**Corin Anderson**

Creative Musicianship is a Widening Participation programme by Edinburgh Napier University that is currently being piloted in two secondary schools in Scotland. This paper will examine the design and delivery of the programme, with specific focus on how it has been transformed from a blended-learning programme into a fully

online course in response to the COVID-19 pandemic.

11:30–12:00

Student Motivations and Expectations of Undergraduate PME in Scotland

Aidan Harvey

This research investigates the motivations of students, and their expectations of the aims and content of undergraduate popular music courses in Scotland. Factors impacting on the development of student expectations pertain to socio-economic factors, formative music education and experience, and can be framed within the debate around 'training vs education'.

12:00 - 1:30

Lunch on your own

1:30 - 2:30 PM SESSIONS

Breaking Out of Our Implicit Biases: Supporting Our Students' Needs in the Music Classroom

Ashley Shabankareh, Scott Burstein

By building on your students personal knowledge, passions, and experiences, music education can become more inclusive and equitable for all. By examining the impact of the twin pandemics of COVID-19 and systemic racism, we will address lesson planning, classroom management, and creating change in our educational communities.

Curating a Creative Culture: Creating Original Music with your K–12 Students

John Churchville

This workshop will highlight proven, successful approaches to creating original music with K-12 students. We will showcase student work and demonstrate some of today's most effective tools and technologies that empower students to take ownership of their musical lives.

Production Through Performance: A New Way To Teach Tech

Bob Habersat

This presentation begins with the premise that the world can be a better place than it is at present and that we, as music educators, have a role to play in achieving this. I argue that the purpose of higher popular music education (HPME) should not be to blindly and unquestioningly perpetuate the market-driven, employment-focussed, capitalist ideologies that have shaped many areas of our field in recent decades. There are clear links between the values, beliefs and behaviours that such approaches to education promote and the myriad social, political, economic and environmental problems we face internationally. These issues will be discussed in depth and consideration will be given to ways in which we can mitigate such problems.

Adaptive Electronic Musical Instruments: Allow Everyone to Make Music

Kevin Droe

Technology allows for teachers to plan creatively about music so everyone in the room is able to make music. Participants will create music on many different forms of electronic musical devices and learn how to use them with their students.

A Primer on Live Sound Engineering

Aaron Hynds

Popular music as a whole often relies on amplification, and this demonstration is designed for those who might not have had the opportunity to engineer a live band before. Topics covered include the basics of a live mixer, signal

flow fundamentals, and the use of proper gain structure.

**Action-Based Pedagogies for Popular Music Education:
Inspiring Practical Ideas for Student Engagement**

Steve Holley, Kat Reinhert, Zack Moir

This panel presentation, geared toward the secondary, pre-service, and college music educator wanting to know more about how to integrate and work within popular music, will feature several authors from an upcoming edited collection of essays discussing a number of areas related to actionable approaches and teaching practices within popular music education.

2:30 - 3:00 PM SESSIONS

Learning Strategies for Video Game Musicians

Christopher Cayari

Survey study looking at the ways video game music musicians learned the skills they needed to publish, produce, and perform online. This study explored the usefulness of formal, informal, and school learning courses and strategies.

Traditional Techniques Classes: Can They Pop and How?

Rick Palese

Techniques classes are a rite of passage for instrumental music education majors. The path to licensure is lined with secondary instruments and steeped in tradition. This talk examines how an orientation toward popular music education is compatible with effective approaches to secondary instrument instruction – not easy, but certainly worth the effort.

Experiences in Popular Music Education: An Autoethnographic Mixtape

Steve Holley

How does the extent of our musical knowledge, understanding, and experience(s) inform our personal pedagogy? We'll discover and discuss a number of ways to utilize your musical and educational experiences, all in an effort to develop, revise, and improve our approaches to teaching and learning in the modern classroom.

Techno-musicality in the Secondary Classroom

Becky Bennison

In the Australian music curriculum analyses of music focus on six concepts: pitch, duration, structure, texture, dynamics/expressive techniques, and tone colour or timbre. This paper argues for a seventh musical concept – 'techno-musicality', that is those elements of sound informed by studio production and electronic manipulation. A techno- musically inclusive listening analysis comprises the interpretation of music through an x, y and z axis, incorporating stereo panning, EQ and depth perception (such as reverb and delay) respectively. Considering these components in analyses of music necessarily means a reconfiguration or expansion of the existing concepts of expressive techniques and timbre.

The Hybrid Vocal Ensemble: Beyond the Virtual Choir

Stephen J. Gleason

This demonstration, from the instructor's vantage point, will reveal the challenges, obstacles, and subsequent victories encountered while developing and deploying a pilot hybrid contemporary vocal ensemble on the collegiate level. I will utilize digitally archived rehearsal footage, original arrangements, as well as DAW project templates to provide a potential diagnostic for future performing ensembles looking to achieve success in both synchronous and asynchronous learning environments.

#timesup on Systemic Exclusion: Embracing Diversity, Equity, and Inclusion in the Voice Studio

Elizabeth Ann Benson, Marisa Lee Naismith, Trineice Robinson-Martin

In the face of the systemic exclusion of popular music in higher educational models, CCM voice teachers often feel helpless as they try to bolster diversity, equity, and inclusion within their own studios. The authors present meaningful steps teachers can make to create a socially and musically just voice studio.

3:00 - 4:00 PM

KEYNOTE PRESENTATION

Interview with Carlos Rivera

The Process is Everything: The Queen's Gambit Discussion and Interview

4:00 - 4:30 PM SESSIONS

Drum Kit Duets as Spiritual Self-Healing

Gareth Dylan Smith, Martin Urbach

In this presentation, two drummers describe the deep value of playing drums in collaborative improvisation. We draw on Boyce-Tillman's five-part model to explore Spirituality – through drum kit duets – as Materials, Expression, Construction, and Values. We will play a deeply grooving, improvised drum kit duet to close out the session.

Summer Camp: Developing a Recruiting Hotbed That Teaches High School Students Music Production

Steven Potaczek

Higher education is constantly searching for efficacious avenues of recruitment. At the same time, high school students are hungry for learning 21st century musical skills. Finally, research shows that short summer camps are an effective way for students to learn and grow. This presentation looks at the potential confluence of all three in a meaningful and mutually beneficial exchange.

Using Soundtrap to Help Students Find Their Voice

CJ DeAngelus

Using Soundtrap, a specialized, but easily accessible software, this curriculum developed by the Department of Sound (deptofsound.org) for the Sacramento City Unified School district helps teach students to express themselves musically, fosters creativity, and gives students a voice, which is more important to their social-emotional growth than ever.

Cultivating an Engaged Philosophy of Music Technology and Popular Music Education

Daniel Walzer

This presentation draws on multiple perspectives from the philosophy of technology and critical pedagogy and establishes a vision designed to help educators cultivate a philosophical conception to incorporate technology ethically, humanely, and imaginatively in popular music education and beyond.

Music Tech Mentoring, Self Determination Theory and Demonstrating Impact

Simon Glenister

Pioneering approaches to digital youth work and impact capture. The UK Social Enterprise Noise Solution is recognised as a top 100 performing social enterprise in the UK alongside This talk outlines the theory of change and digital infrastructure that underpins the work, whilst examining the impact the organisation is demonstrating.

The Aesthetics of Timekeeping

Carlos Xavier Rodriguez, Patrick Hernly

We investigate the thinking, judgments, and skills associated with being a drummer. Using perspectives informed by philosophy, psychology, and pedagogy, we address this question by surveying relevant literature, identifying

attributes that benefit successful performance, mapping these attributes onto profiles of successful drummers, and suggesting ways we can help novice drummers make significant and steady progress.

4:30 - 5:30 PM SESSIONS

**Beatz By Girlz: Empowerment Through Production,
Ryan Van Bibber, Shaunna Heckman, Cas Bur**

Beats By Girlz is a global organization dedicated to empowering girls, women, and non-binary youth through creative music production. In this workshop, three chapters from the Midwestern US come together to discuss the purposes, methods, and partnerships that make this organization vital.

Hip Hop on the Fly: Get your Musical Wings

Courtney Powers

Tools and techniques for combining Classical and Hip Hop songs to facilitate student songwriters. Topics for this session will include: active listening, hip hop, classical music and sampling, and breaking emotional and music genre barriers to creative expression.

Foundations of Contemporary Musicianship

Scott Hall

This clinic will present the methods of our core musicianship sequence for all music majors at Columbia College Chicago. Participants will have an interactive experience suitable for implementing in their own classrooms.

Performing Popular Music from Hollywood in the Ensemble Setting

Jonathan Allentoff

Conductor/composer Jonathan Allentoff will lead a dynamic discussion on the performance of Hollywood songs and scores in the ensemble setting. This workshop will highlight unique learning opportunities, new ideas for community-wide collaborations, insights from film score research, and performance videos from Brockport Symphony Orchestra's award-winning concerts.

Embodied Learning in Lockdown

Donna Weston

The act of creating music is about the magic that occurs in the synchronous experience of the full range of the sensory experience. This is embodied learning that can never be replicated in an online environment. This paper explores this phenomenon and, while recognising there is no 'solution', offers insights into how to mitigate the impact.

Our Journey Through the Modern Band Higher Education Fellowship: Reflections on Year 1

Jacqueline Secoy, Raychl Smith

In this panel we will share our successes and challenges throughout our first two years of participating in the Modern Band Fellowship. We will describe our experiences incorporating popular music into our music teacher education and general education curriculums through online instruction during the COVID-19 pandemic.

5:30 - 6:30 PM

KEYNOTE PRESENTATION

Isaiah Sharkey

6:30 - 7:30 PM

Virtual Happy Hour hosted by APME board members

7:30 PM onwards

Dinner on own

FRIDAY JUNE 11, 2021

8:00 - 9:00 AM

Conference Registration & Check In

9:00 - 10:00 AM

Keynote Presentation
Alan Parsons

10:00 - 10:30 AM

Transition, Coffee and Networking

10:30 - 11:00 AM SESSIONS

Rap, Racism, and Punk Pedagogy
Gareth Dylan Smith

As Bettina Love (2019) has noted, racism is, "in many ways, what makes America, America". I explore how three rappers and a rap group tackle racism head-on in their lyrics. I draw on Kahn-Egan's (1998) five tenets of punk pedagogy to characterize these rappers' musical praxis as powerfully, pedagogically punk.

Underground Rising: Community Building and Learning Among Underground Club DJs

Eva J. Egolf

This paper examines community building and learning practices among veteran underground LGBTQ house music DJs in New York. Findings add to the understanding of how seasoned professionals continue to learn and grow their careers through help from peers.

Bluegrass in the Academy: How a “Minority Music” Thrives

Nate Olson

How do “minority musics” find place in academia? What compromises and obstacles attend their inclusion? Bluegrass offers one example of how popular musicians can push against long-standing ideologies and entrenched cultural practices at institutions, and embrace strategies and principles that can facilitate meaningful, robust, and authentic inclusion.

Guitar Learning and Teaching on YouTube: Affordances, Modes, and Techniques

Vittorio Marone, Ruben Rodriguez

This presentation will illustrate the findings of a study focused on guitar videos created and shared by YouTube “teachers-celebrities.” The presenters will discuss the affordances of the medium for music education, as well as the modes and techniques used by these innovative content creators to engage their audiences.

Culturally Self Representative Pedagogies: Hip Hop Expressions

Carla Becker

This project examines African American High School students’ lyrical representations of themselves—through Hip-Hop. It examines the students’ social and racial experiences within these lyrical creations, and why this opportunity to express themselves is significant to the student? What is found is that these students flourish when they are offered the space and freedom to explore--being self-representative

Toward a 21st Century CCM Singing Voice Pedagogy

Marisa Lee Naismith

This presentation reports the findings from a research study into the status of CCM singing voice pedagogy through the lens of nine eminent pedagogues. Results from this research offers a foundational pedagogical framework and informed recommendations for teachers, and other industry professionals about progressing the emerging field of CCM pedagogy.

11:00 AM - 12:00 PM SESSIONS

Teaching Popular Music through a World Music Pedagogy Framework

Sandra Adorno

This session explores possibilities of teaching popular music with a World Music Pedagogy framework through a series of listening, singing, playing, moving, improvising, and composing activities. Strategies on selecting materials, contextualizing the music of others, and connecting the lives of students to the world around them will also be discussed

Confronting Prejudices Instilled by Normative Practices

Mia Ibrahim

During this workshop participants will be partaking in activities centered around vulnerability. In doing so we can unpack our own normative practices and how they impact the way we teach. This information can then be utilized to inform how we challenge our students to incorporate topics of social justice and identity into the music we create.

Do it for Them; Steven Universe and the Music Classroom

Sara Munson

Come join us as we take a look at the music from the Peabody Award winning television series "Steven Universe" and how it can be utilized within the music class to teach more than notes on a page. Bring your ukuleles to play along!

Systems Thinking: Fostering Entrepreneurial Mindset in Arts Education

Christine Beamer

How can we create buy-in, structures, and funding to help students develop an entrepreneurial mindset or get started on their business and career aspirations? Join us to explore some of the structural solutions that have worked at Michigan State University College of Music, and brainstorm partnerships and possibilities for your own context.

Teaching Students How to Perform with Technology

Misty Jones Simpson

This presentation will focus on different strategies for teaching students how to perform with technology (controllers, DJ equipment, etc.). Strategies focus on how to prepare students for performances, including dealing with pressure, practicing, peer reviews, and pre-production. Classroom methods for implementing these strategies will be discussed.

ConneXions: A Culturally Responsive Contemporary Ensemble

Tamara Thies

Grounded in culturally responsive and critical pedagogies, ConneXions is a performing music education ensemble that embraces talented music students from traditional and non-traditional backgrounds who fuse acoustic, electronic, and digital platforms into student-driven performances. This presentation focuses on the student-musicians' stories that inspired musical choices, collaborations, arrangements, performances, and recordings.

12:00 - 1:30

Lunch on your own

1:30 - 2:30 PM SESSIONS

How to Prepare for a College Audition for Popular Music Performance Programs

Becky Sass, Penny Rajczyk, Bill Boris, Kat Reinhert

This session brings together members of the CCC faculty and administration to discuss how to prepare for a college audition. Moderated by Kat Reinhert.

Pop and Lock: Keeping Your Kids Engaged

Christopher Burns

Including popular music in the K-5 general music curriculum may assist in student engagement, but only if an informal student-centered approach is taken. Learn how traditional activities are given a popular twist with students at the helm of their own education.

"In Memphis They Sure Do Sing and Play": A Workshop on Instrumental and Choral Collaboration

J. Thomas Link

At St. George's Independent School in Memphis TN, the Choral and Instrumental Music departments work hand in hand on producing both concerts and recordings. Tom Link and Nathan Dumser have developed techniques for collaboration in this context which can prove useful in any Popular Music Education setting. This workshop

provides exposition and discussion of some concrete examples of these efforts.

Cool and Creative Electronic Student Music Production and Performance

Ryan Van Bibber, Evan Weiss

Beat-making, sample, and beat-triggering, using contemporary MIDI instruments are all great ways to encourage students to create and produce music. Join Fort Hayes Metropolitan Education Center's Ryan Van Bibber and Novation's Evan Weiss as they: Explore MIDI grid controller use in classrooms, studios, and live performance, Hands-on demonstrate Novation Launchpads with Amplify Studio and Ableton Live, Share real-life student projects using grid controllers and software. You'll also learn about this year's Focusrite—Novation grant program benefitting more than 200 school and community music programs across the United States. Thanks to the program Novation Launchpads are actively in use by tens of thousands of students at Beats by Girlz Chapters, Best Buy Teen Tech Centers, the Renaissance Youth Center, Save the Music Foundation grant recipient schools, and more.

We Are Not Neutral: Popular Music Education, Creativity and the Active Creation of a Graduate Precariat
Zack Moir

This presentation begins with the premise that the world can be a better place than it is at present and that we, as music educators, have a role to play in achieving this. I argue that the purpose of higher popular music education (HPME) should not be to blindly and unquestioningly perpetuate the market-driven, employment-focussed, capitalist ideologies that have shaped many areas of our field in recent decades. The impact of such pervasive ideologies goes far beyond merely influencing curricular content encountered by the relatively small number of students who choose to study popular music in HE. In fact, there are clear links between the values, beliefs and behaviours that such approaches to education promote and the myriad social, political, economic and environmental problems we face internationally. These issues will be discussed in depth and consideration will be given to ways in which we can mitigate such problems. Educators are not neutral, and we need to stop pretending!

2:30 - 3:00 PM SESSIONS

Building the Bridge from Classical to Hip-Hip

Courtney Powers

Tools and techniques for combining Classical and Hip Hop songs to facilitate student songwriters. Topics for this session will include: active listening, hip hop, classical music and sampling, and breaking emotional and music genre barriers to creative expression.

The (Un)popularity of Popular Drum Kit Instruction

Virginia Davis, Gareth Dylan Smith

The presenters will discuss the social, cultural and political implications of including drumkit in the university percussion curriculum, as a microcosm of the struggles facing proponents of popular music education in collegiate settings. Results of a survey of university percussion teachers will be discussed, as will possible next steps.

Singing Truth to Power

Jon Bell

Singing Truth to Power, a new online course at Levine Music, is an effort to facilitate a dialogue around difficult topics like racial discrimination, gender bias, and social justice through the unifying language of music, examining the legacy of popular song through its cultural impact on American society and polity.

Immersive Experiences in Music: XR and the Impact on the Music Industry

Jeffrey Apruzzese, Ulf Oesterle

Virtual and Augmented Reality, together referred to as XR, are the next impactful technologies within the music industry. The impact on audience, fan experience and the creative delivery of content continues to break new ground. What are the incentives for all the intermediaries in the music industry?

Digitally Herding Cats: Directing a Musical Over Distance**Raina Murnak**

This demonstration will walk you through the challenges and creative solutions I developed to run a two-week daily Musical Theater Summer Camp class virtually in the time of COVID-19. I will show digitally repurposed class-time, creative improvisation activities, actual footage from the Zoom sessions and part of the resulting performance.

Music in the Language Classroom: Teachers' Practices Incorporating Music to Aid Language Learning**Anja Stumpf**

The research focuses on London based teachers' practices including music in language teaching. Factors responsible for the decision-making, resources and teacher engagement with music are explored to show connections. The presentation features data collected from questionnaires and interviews highlighting reflections of teachers using music thus bridging the gap between music and language education.

3:00 - 4:00 PM**KEYNOTE PRESENTATION****Dez Dickerson****4:00 - 4:30 PM SESSIONS****From Orchestra to Producer: The Practices and Routines of Hip Hop Artist Richie Saps****Marjoris Regus, Richie Saps**

Hip hop culture has developed into a phenomenon that is central for our youth. Beginning his formal musical training on the French horn in middle school, U.K. artist Richie Saps and I will discuss how contemporary hip hop practices and skill sets can influence future music curricula.

Encouraging Yet Demanding: Integration of Learner-Centeredness and Subject Expertise in Teaching Popular Music and Hard Rock Groove**Kristian Wahlström**

This innovative method for instrumental education integrates the advantages of Student-Centered Learning and the pedagogue's musical expertise in a reciprocal and encouraging yet demanding and effective process. Illustrating an example, the groove of AC/DC is analyzed and translated into exercises which consequently apply to individual repertoires suggested by guitar students.

Exploration, Improvisation, and Differentiation in Rock and Jazz: The Magic of Pentatonic Scales**Dave Cosby**

The first scale most rock instrumentalists learn is the Minor Pentatonic Scale. This scale is magical because it sounds great on minor and major chords. In this presentation, I will introduce and demonstrate basic uses of the scale, and end with some suggestions for its use in beginning jazz improvisation.

A Multiple Case Study of Elementary Music Teachers Integrating Modern Band Pedagogies into the Curriculum**Kevin Droe**

This session is a presentation of research that examined factors that challenged and facilitated elementary music teachers to implement modern band pedagogical practices. Facilitating factors included motivating meaningful music making and maintaining interest. Challenging factors included initial content knowledge and perceptions of other teachers.

Learning through Technology: The World of the Drumset**Daniel Gohn**

This session will present ideas and compositions from 'In the World of Drumming: a Brazilian Perspective' (Hudson Music Digital, 2019). Topics discussed include distance education, interaction through social media and processes of teaching and learning. A drum set duet will be presented as an example of 'learning within a context'.

Application Practices, Pitfalls, and Successes**Fred Johnson, Clay Stevenson**

This presentation will focus on the application practices for the Elon University Music Department. Over the past three years, Elon University has had three different application practices with very unique results. This presentation will identify pitfalls and successes of the various application practices.

4:30 - 5:30 PM POP 10 SESSIONS

A Forgotten Music Tainted by Appropriation Dylan Strand	The Rise of Latinx and Native American Metal Luis F. Zapata	Songwriting for Decolonization General Music Methods Laura Ferguson
Motu Hybrid Ensembles Steve Hadley	Diversity, Engagement and Education: Guiding a Student-Led Event Fred Johnson	An Academic Freedom Framework for 21st Century Popular Music Education Jake Hertzog
Journal of Popular Music Education: Lessons Learned Bryan Powell Gareth Dylan Smith	Constructing' Popular Music Histories Katie Chatburn	The Live Sound Class: Innovative and Integrative Practices Clay Stevenson
No Blues: No Music Ed. Fernando Jones	Exploring the Intersectionality of Social Justice, Social Media, and PME Curricula in Higher Education Robert Bryant	Engaging Instrumental Students Online Through Informal Learning Practices Nicholas Matherne
Social Media in Your Classroom Courtney Powers	Protest Music in the Classroom Sarah Gulish	
"Where My Girls At?": Female DJs and Representation in EDM Candice Davenport Mattio	Vision 2020 and 20/20 Vision: Where Are We Now? Ryan Shaw	Sending Music Home: Engaging in the Home-Music Cultures of Students in Distance Instruction

5:30 - 6:30 PM**KEYNOTE PRESENTATION****Cassandra O'Neal**

6:30 PM onwards

Dinner on own

SATURDAY, JUNE 12, 2021

8:30 - 9:00 AM

Conference Registration & Check In

9:00 - 10:00 AM

Taking Risks through Songwriting

Kat Reinhert, Sarah Gulish

Songwriting and creativity go hand in hand. However, for many people, there are blocks that keep them from taking creative risks and trying new things. This is often referred to as resistance (Pressfield, 2002), and the ways it manifests itself stops creativity in its tracks. This workshop will discuss ways in which resistance can be worked with, provide opportunities for participants to work with their own resistances, and engage participants in creating and participating in various songwriting tasks that they can take back to their own practices and teaching.

Informal Music Learning, Creativity, and Orff Schulwerk

David Dockan

Come sing, say, dance and play the Informal Music Learning Way! Experience Orff Schulwerk and Informal Music Learning blending to give your students the power to create in general, choral, and band settings.

Secondary Survival: The Role of Popular Music Education During and After a Pandemic

Eric Songer, Scott Prescott, Maggie Zeidel

The pandemic has presented many challenges to secondary music educators around the world. However, this also has become an opportunity to revisit how we teach and what we teach such as production, composition, smaller ensembles, different concert opportunities including live and virtual, learning different instruments, history and theory, and more.

Experience Design in the Private Studio Lesson

Dan Ripke

Explore experiences that integrate student interests and learning styles in the private lesson. Discuss treating the private studio lesson as an experiential laboratory that expands upon traditional pedagogies. Share ideas on integrating technology, games, and customized learning materials adaptable to students of all ages and abilities in varied settings.

Being Comfortable with Being Uncomfortable

Courtney Powers

In this session participants will-get musically uncomfortable- in a good way. I will teach participants that it is not just about having your students perform and rock out to a prepared piece- it is how it is created; with a trusted musical bond. We will run a mock version of some getting comfortable exercises then through another variable at the participants- while they are actively engaged in arrangements on the fly.

Create a Playalong Video Game**Johnny TooNice**

Create music for a self designed interactive video game on free platforms available for any device. Explore non traditional methods of composing music by ear and use the music to create an interactive play along for multiple instruments!

10:00 - 10:30 AM SESSIONS**Teaching a Hybrid Ensemble****Bill Boris**

This presentation will focus on the process of teaching a hybrid ensemble; an ensemble which is comprised of students who are online and students rehearsing in-person. Topics discussed will include coordinating students' individual recording sessions, sending sound files, labeling files, using Logic (or Garage Band) and Zoom to conduct rehearsals, performing live using prerecorded tracks, and creating videos.

Teaching the Core Arts Standards through Modern Band**Matthew Clauhs**

This presentation connects modern band pedagogies to artistic processes in the Core Arts Standards (creating, performing/presenting/producing, responding, connecting). The presenter will engage audience participation through interactive activities that demonstrate each of the Core Arts anchor standards and evaluations of lesson plans that may be mapped onto a Core Arts framework.

The Popular Music Ensemble as a "Great Works" Course**Taylor Smith**

If treated as such, the popular music ensemble can be a powerful tool toward teaching musical literature and literacy. Perhaps more than any other course, the pop music ensemble can help students understand popular music as artistic literature within a larger cultural landscape. This presentation

The Rise of Popular Music Education in India**Kristina Kelman**

This paper reports on the rise of popular music education in India. Interviews with educators around India, revealed some common features and challenges in these early stages of Indian popular music education, mostly due to the nascent stage of the sector and the difficulty of operating a Western music college in a developing economy. Three common areas of difficulty are balancing manageable fees with operational viability, the lack of tertiary-qualified music professionals in India, and the accreditation of degree programs.

Pedagogical Innovations in Performance-Practice Traditions of Popular Music Ensembles**Nikita Mamedov**

The innovations through diversified pedagogies in popular music ensembles are vital in facilitating student learning. Such pedagogical innovations include the integration of electronic and unconventional classical and traditional music instruments, the 'popularization' of classical music literature, the implementation of student conductors, and the bifurcation between the 'generalist' and 'specialist' performers.

Infusing Improvisation in the Choral Classroom**Erica Dickson**

Improvisation has the potential to improve aural skills, sight-reading, and rhythmic accuracy as well as intonation,

phrasing, and style. So why is it typically only in the instrumental jazz classroom? Come experience beginner improvisation activities and games for singers and learn how to transfer it to your own classroom.

10:30 - 10:45

Break

10:45 - 11:15 AM SESSIONS

A Tale of Two Cities: Music Participation Rates in Philadelphia and Nashville

Donna Hewitt, Ryan Zellner

The GRAMMY Music Education Coalition (GMEC) gathered individual student data in both the Metropolitan Nashville Public Schools (MNPS) and the School District of Philadelphia (SDP) from 2018–2021. This session will examine student participation in both districts and offer a model for increased participation across diverse demographics in other locations.

What You Should Know About the Study of Music Cities

Storm Gloor

The study of music cities and creative economies can expand curricula to increase opportunities and advantages for aspiring or established musicians and music professionals. An examination of current programs and emerging research can aid in determining the viability of providing education in this field and the keys to successful implementation.

Improving Student Health in Popular Music Education: A Potential Framework of Support

Lucy Heyman

Popular music students face a number of mental and physical health challenges throughout their studies. This presentation will set forward an approach to improve the health of the music student population, acknowledging the challenges facing the higher education community in doing so, but also the opportunities that increased support brings.

Supporting and Leveraging the Musical Code Switchers in Our Traditional Music Ensembles

Shane Colquhoun

A musical code-switcher is an individual who has a broad perspective of musicianship and can create music through multiple formal and informal approaches. In this presentation we will discuss strategies and ideas for finding, supporting, and leveraging the musical code switchers in our traditional music ensembles.

Challenging the Hidden and Null Curriculums in Elementary Music

Erika J. Knapp

The pandemic has presented many challenges to secondary music educators around the world. However, this also has become an opportunity to revisit how we teach and what we teach such as production, composition, smaller ensembles, different concert opportunities including live and virtual, learning different instruments, history and theory, and more.

Square Peg, Round Hole: Challenges and Opportunities for Popular Music Programs in Traditional Schools of Music

Lance Beaumont

In fall 2019, two programs in popular music began at California Baptist University—BM in Commercial Performance, Studio Production. Traditional schools of music are not structured for popular music programs. Attendees will learn

about challenges, solutions and opportunities experienced through a look at our curriculum, structure, and NASM approval process.

11:15 - 11:45 AM SESSIONS

Exploring Popular Music Comprehensively: When PME Meets CMP

Emmett O'Leary

This session provides a framework for students to engage comprehensively with music they perform. While preserving the core performing experience, this session offers examples of how students can analyze, interpret, and explore the context of the music they perform, resulting in a deeper relationship with and understanding of the music.

Coaching Diverse Learners in the Popular Music Ensemble

Andrew Pfaff, Steve Holley

One in five students in grades K-12 has a learning or attention disorder. While grades 9-12 typically have few options for musical beginners, students with learning differences like dyslexia and ADHD are even more excluded. Effective modifications allow more of these students the opportunity to make music.

Partnerships through Song: Preservice Teachers, Elementary Students, and Community Musicians

Engaging in Collaborative Songwriting

Donna Gallo, Emily Kuchenbrod

Highlights of a songwriting partnership between elementary students, preservice music teachers, and community musicians will be shared through video excerpts of instruction and recordings of children's songs. The presentation includes ideas for developing similar partnerships and songwriting strategies applicable for elementary music classrooms and teacher education courses.

Supporting Marginalized Voices through Popular Music and Critical Media Literacy

Abigail VanKlompbergen

Limiting the scope of music selected and experiences provided may unintentionally lead to marginalization amongst certain student populations. Drawing on the framework of critical media literacy, stories of using popular music as a tool to give a voice to the voiceless in the K-12 general music classroom will be discussed.

Music Education as Civic Literacy: Exploring the Role Popular Musicianship Plays in Engaging Socio-political Issues within the Music Class

Rhiannon Simpson

Exploring the ways in which past musicians have utilized popular music as a tool to encourage socio-political engagement ensures students perceive themselves as musicians of the present, and therefore potential change facilitators. Thus, popular music as classroom content serves to develop both musical and psycho-social skills associated with civic literacy.

Un-Periodization of Popular Music History: Teaching the Stylistic Evolution of Repertoire

Nikita Mamedov

This paper will illustrate a new approach to teach topics about popular music history in a K-12 setting. This research will focus on avoiding using periodization, where I will discuss the evolution of popular music oeuvre and its pedagogical strength in teaching popular musicology.

11:45 AM - 12:15 PM SESSIONS

Curriculum Reconstructed: A Digital Approach to Music Learning and Creation in High School Performing Ensembles

Russell Biczio

Discussion of music learning, creation, and performance using digital audio workstations in multiple levels of performing ensembles (band, choir, orchestra). The focus is integrating prescribed curriculum with music project designs, music creation (song writing, film scoring), and transferring from in-person to virtual engagement due to COVID-19 "Stay at Home" mandates.

Employment and Employability Skills

Andy Stott

Musicians develop a wide range of high level skills through their study and practice, often without realising it. This transferable skill set is in turn highly desirable to employers if we understand how to capitalise on it. In this seminar we will investigate the difference between employment and employability skills, and through self-reflection will shine a light on what makes us stand out in the post-Covid world.

Innovative Ways of Using Launchpads in your Classroom

Ben Konen

Ever wonder how to use Launchpads in your music class? I will show you a fun and productive way, how to teach students to play and understand rhythm, play melodies, be a foley artist, mess around with samples, understand form, and play together.

Transition from an Intermediate Orchestra To Pop Orchestra

Ed Castro

After starting a new job, I found myself teaching a new set of orchestral music students ranging from 5th to 12th grade every term. This created a unique opportunity for one of my classes to create a project based curriculum based on Pop, Blues and Jazz music and expand participation in my class. With this change students had the opportunity to take a deeper dive into genres and/or artists, and explore different perspectives relating to both. This presentation will cover some of the transitional obstacles in the classroom and the benefits to the changes in curriculum for the school and the community.

African American Music and Its Role in Popular Music Education

Kathy Bullock

Almost every form of popular music in the United States can trace its origins to, and/or has been strongly influenced by African American Music. This paper will highlight those origins and influences, demonstrating the critical and seminal role of African American music in the study of popular music education.

12:15 - 1:15 PM

Keynote & Closing Session

Darryl Jones

What I Learned Playing with Miles Davis And The Rolling Stones

KEYNOTE BIOS

LUCY GREEN

Lucy Green is Emerita Professor of Music Education at the UCL Institute of Education, London UK. Her research interests are in the sociology of music education, specializing in meaning, ideology, gender, popular music, inclusion, equality, informal learning, and new pedagogies. She led the project “Informal Learning in the Music Classroom” within the British movement “Musical Futures”, www.musicalfutures.org and this work is now being implemented in countries across the world. Her first four authored books are: *Music on Deaf Ears* (1988/2nd edition 2008), *Music, Gender, Education* (1997), *How Popular Musicians Learn* (2001/2002) and *Music, Informal Learning and the School* (2008). Her edited book, *Learning, Teaching and Musical Identities* came out in 2011, and a collection of her writings, *Music Education as Critical Theory and Practice: Selected Essays*, in 2014. Her teachers’ handbook, *Hear, Listen, Play!* (2014) is a practical guide, bringing together work in classrooms, extra-curricular groups and instrumental tuition. Her final book, co-authored with Dr David Baker, is entitled *Insights in Sound: Visually Impaired Musicians’ Lives and Learning* (2017). Her current research is on self-accompanied singing in classical music. Lucy has presented keynotes in countries around the world, and her work has been translated into many languages. She holds an Honorary Doctorate from the University of Hedmark, Norway, for services to music education.

CARLOS RIVERA

A protégé of Randy Newman, Emmy-winning composer Carlos Rafael Rivera’s work for film and television includes scoring one of NETFLIX’ most viewed and acclaimed shows in history, THE QUEEN’S GAMBIT. Additionally, he has scored NETFLIX’ GODLESS, directed by Scott Frank and produced by Steven Soderbergh, starring Jeff Daniels and Michelle Dockery, as well as UNIVERSAL PICTURES’ A WALK AMONG THE TOMBSTONES, starring Liam Neeson. As a guitarist, Carlos has performed onstage as the opening act for The Who at the Hollywood Bowl, recorded studio sessions for Universal Records, and has songs featured on NETFLIX’ Firefly Lane, ABC’s Scrubs, MTV, and VH-1. Carlos is Assistant Professor and Director of the Media Writing and Production Program at the Frost School of Music.

ISAIAH SHARKEY

Coming from a musical household, Isaiah was introduced to music at the age of four. At the age of 14, Isaiah, along with his father and brothers, released their first album entitled, "Skyliner." This album displayed Isaiah's ability to play covers and some transcriptions from greats like Wes Montgomery and George Benson. In 2009, Isaiah started working with artist D'Angelo on his third album, Black Messiah, which won the 2015 Grammy Award for Best R&B Album. Based on his work and contribution to the project, Isaiah received his first Grammy. Isaiah also has worked, recorded, and toured with several world-renown and Grammy award winning artists including John Mayer, Patti LaBelle, Christopher Martin of Coldplay, Paul Simon, Corrine Bailey Rae, Mike Posner, Keith Urban, Brian McKnight, Boyz II Men, Lalah Hathaway, Raphael Saadiq, Chris Dave and the DrumHedz, Regina Bell, Ruben Studdard, Lupe Fiasco, Kelly Price, Faith Evans, Rance Allen, The Winans, The Clark Sisters and many others. His highly anticipated debut album Love.Life.Live. was released in September of 2017 and earned him the iHeart Radio Artist of the Month Award in November for his single "It's a Shame" featuring DJ Jazzy Jeff. His sophomore album Love is the Key: The Cancerian Theme was released on June 21, 2019.

ALAN PARSONS

Grammy Award winner Alan Parsons was born into a family with an impressive history in entertainment. His great-grandfather was the celebrated actor/manager Sir Herbert Beerbohm Tree. His mother was an actress, professional folk singer and harpist and his father, Denys Parsons, an accomplished pianist and flautist as well as the author of many books. The late Oliver Reed, film actor was a cousin. His uncle, David Tree was also a film and stage actor. He was fortunate enough to work as assistant engineer on the last two albums by The Beatles and after he qualified as a fully-fledged recording engineer, he went on to work with Paul McCartney and The Hollies among many others. But it was his contribution as engineer on Pink Floyd’s classic *The Dark Side Of The Moon* that really got him world attention. That soon led to

striking successes as a producer – notably with Pilot's *Magic*, John Miles' *Highfly* and *Music* and Steve Harley's (*Come Up And See Me*) *Make Me Smile*. He also produced the hugely successful *Year Of The Cat* album with Al Stewart and two albums with American prog rock band Ambrosia. Exercising his family genes in acting, (as cousin to noted actor the late Oliver Reed), Alan was immortalized as a cartoonized version of himself in the "Yacht Rocky" episode of the 2019 series of the long-running, mega-hit animated TV series, "Family Guy." Alan's longtime hobby has been performing magic, and he regularly attends the legendary Magic Castle in Hollywood where he is a magician member. Magic was a key subject for the concept of *The Secret* album. Alan lives on an organic avocado ranch in Santa Barbara, California with his wife Lisa and numerous farm animals and pets.

DEZ DICKERSON

Founding member of The Revolution, Dez played the guitar solo on Prince's Little Red Corvette and co-wrote songs with Jimmy Jam and Terry Lewis for The Time and Vanity 6. His music has appeared in the movies National Lampoon's Summer Vacation and Purple Rain. Dez has worked as a studio musician for Aretha Franklin and toured with Billy Idol. He has toured the U.S. and Europe extensively, as well as appearing on numerous network television programs (Saturday Night Live, American Bandstand, Solid Gold, Midnight Special, etc.) and in 9 music videos broadcast on MTV and VH-1. Mr. Dickerson has worked as producer/executive producer on over 80 albums. These albums have garnered a total of 19 Dove award nominations (winning 5) and one Grammy nomination. He has been interviewed by a number of domestic and European publications, including Rolling Stone, Billboard, and Musician. His professional history also includes 5 years as VP/A&R with StarSong Communications (now part of EMI).

CASSANDRA O'NEAL

Cassandra O'Neal has seven years' worth of stories from her time playing keyboard for legendary musician Prince. Today, as practitioner-in-residence at Columbia College Chicago, O'Neal teaches her students lessons from more than 20 years of working as a musician alongside artists like Mary J. Blige, LeAnn Rimes, Macy Gray, and, of course, Prince. In her music theory courses, O'Neal teaches her students a mix of classic and contemporary musicians like Adele, Donna Summer, and Prince. At Columbia, O'Neal finds the hustle students need to cut it in the music industry. "[Columbia] students are eager and hungry," said O'Neal. "They are just killing it. They lack nothing. They have it all—the chops, the stage presence, the charisma, the drive." Even as she's played alongside some of the world's most famous musicians, O'Neal remains a student herself—including the years she spent studying alongside Prince until his 2016 death. "He was such a masterful musician, not just in skill but in concept as well. He had a little hint of dissonance that always worked," she says. "[It was like] taking a master class, every day, for

DARRYL JONES

Darryl Jones was born on the south side of Chicago into a musical family. At 21, with the help of his longtime friend Vincent Wilburn Jr. (the nephew of Miles Davis), Jones landed a life-changing gig with the legendary jazz icon, with whom he would record and tour over the next five years. When Police front-man and bass player Sting picked up a rhythm guitar to embark on a solo career, he chose Jones to play the bass. He played on the Dream of the Blue Turtles album and appeared in the documentary film Bring on the Night, and subsequent album and world tour. He envisions a world where music education is available to all, and therefore the company supports programs that bring music into public schools. Always open to new musical experiences, whenever he's not playing with the Stones, Jones continues to explore, playing with an eclectic mix of artists including LeAnn Rimes, Ziggy Marley, Rod Stewart, and the late Joe Cocker, among others. With a broad sphere of influence, The Darryl Jones Project debuted in 2017, revealing a lifelong love of music – eschewing convention and defying genre labels with its soulful roots rock vibe. His live shows feature his original material along with some interesting covers. His songs tell reflective stories and have influences from James Brown to Curtis Mayfield to the Beatles, as well as the legendary musicians with whom he has shared the stage.

APME PRESENTER BIOS

ALPHABETIZED BY FIRST NAME, LAST NAME

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Aaron Hynds	Dr. Aaron Hynds is a Kentucky-based audio engineer, low brass performer, and composer. His creative practice focuses on the intersection of digital and analog domains, with a particular emphasis on the use of his primary instruments, the tuba, bass trombone, and bass guitar. He has performed widely throughout the United States, always with an emphasis on contemporary music and newly-commissioned works. He is the Lecturer of Music Business and New Media at the University of Kentucky, where he supervises recital recordings, teaches courses in music business and audio engineering, and directs the RockKats rock ensemble.		
Abigail VanKlompberg	Abigail VanKlompberg is a PhD student in Music Education at the University of Kentucky. She holds National Board Teacher Certification in Early-Middle Childhood, Vocal Music.		
Aidan Harvey	Aidan Harvey is a musician and teacher based in Edinburgh, Scotland. Currently studying for a Master of Arts degree in Music at Edinburgh Napier University, his research is centred on student experiences of higher popular music education, and the relationship between authenticity and social media in modern popular music cultures.		
Alfredo Guerrieri	One of the most versatile and sought after bassists and educators in the Cleveland area, Alfredo Guerrieri has played with an impressive array of musicians. He has recorded and performed with Tony Award nominee Mary Bridget Davies, Grammy Award winner Heather Headley, Tony Pullizzi, Joe McBride and Dan Wilson. Alfredo earned degrees from Musician's Institute in Bass Performance, Bachelors in Music Business from Berklee College of Music, and a Masters in Jazz Studies from Cleveland State University. Alfredo currently teaches at Cleveland State University and Lakeland Community College.		
Andrew Pfaff	Andrew Pfaff has taught music and coordinated music programs for Bergen County Technical Schools since 2002, and was named his district's Teacher of the Year in 2014. He holds an M.Ed. in Educational Leadership from The College of New Jersey. A graduate of Temple University in bass performance, Andrew also maintains a busy performing career playing mostly private events in the greater NYC metropolitan area. Andrew's own album, under the performing name Draff, was released in Fall 2015.	Steve Holley	Grammy-nominated music educator Steve Holley was Producer of the Commercial Music Program at the Kent Denver School in Colorado for 19 years. During his tenure the bands of the CMP were recognized by the DownBeat Magazine Student Music Awards 15 times. He has published dozens of articles for US-based music education magazines, authored Coaching a Popular Music Ensemble, and has presented on a variety of topics at dozens of national and international music conferences. In addition to being a board member of APME, he is currently pursuing a Ph.D. in Music Education at Arizona State University.
Andy Stott	Andy Stott is the first Head of Popular Music at the Royal Northern College of Music, the founding Musical Director of the RNCM Session Orchestra, and is CEO of Northern Quarter Records. His career as a music educator has seen him heading music departments at a number of top institutions, in addition to consultancy and examiner roles in the UK and abroad and mentoring for rock and pop festivals. He is a professional Musical Director with numerous musical theatre credits to his name and has worked on productions across the world.		
Anja Stumpf	Anja Stumpf is pursuing her PhD degree at King's College London. She holds a BA in Music from Berklee College of Music and an MA in Teaching English to Speakers of Other Languages from King's College London, as well as a CELTA certificate from International House London. Prior to joining KCL she worked at the German International School Boston within primary and secondary levels, as a music instructor for woodwinds in Germany and as a language instructor at Education First London. Her goal is always joining the arts, music and language learning in her teaching.		
Ashley Shabankareh	Ashley Shabankareh (she/her) is a New Orleans trombonist, vocalist, music educator, and arts administrator. She received her M.M. and B.M.E. from Loyola University, New Orleans. Ashley previously served as the Director of Programs for Preservation Hall Foundation. Today, she works with numerous arts organizations, including Artist Corps New Orleans, Upbeat Academy Foundation, New Orleans Jazz Museum, and Trombone Shorty Foundation. Ashley also serves as the Vice President of the Jazz Education Network, Board Member for Folk Alliance International, and Board Chair for the Music and Culture Coalition of New Orleans (MaCCNO).		Dr. Scott Burstein (he/him) is the Director of Teaching and Learning with Little Kids Rock, where he manages all musical content of the organization, including training, professional development, and curriculum. He taught traditional and popular music at a high school in the Los Angeles public school system for twelve years. Scott completed his dissertation, "Transformation of Habitus and Social Trajectories: A study of a popular music program", and received his DMA from the Thornton School of Music at the University of Southern California.
Becky Bennison	Dr Becky Bennison is currently Head of Music at Macarthur Anglican School in Sydney Australia. She previously taught as an Associate Lecturer in the Department of Contemporary Music at Macquarie University, and she is a practising recording artist in the Australia independent music industry. Dr Bennison's areas of research interest include music pedagogy, music technology and retrospective trends in popular music.		

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Ben Konen	Born in Luxembourg on February 8th 1991, Ben studied professional music at Berklee College of Music and Jazz composition at Queens College in New York. Currently he is writing a PhD in the field of music education focusing on how to practice groove-based music and improvisation. As a teacher at an International Primary and High School, Ben educates his students by teaching them how to operate launchpads and Daws, especially focusing on Ableton. His innovative ways teaching music raised the demand for workshops, allowing Ben to create and be involved with different educational programs throughout Luxembourg.		
Bill Boris	Bill Boris is a jazz guitarist and educator who performs throughout the Chicago area. Bill attended Berklee College of Music and received his B.A. from Notre Dame University. He has performed with Fred Wesley, Tony Monaco, Arthur Prysock, Eric Alexander, Charles Earland and Irene Reid. Bill has released two cds, "Bright Moments" and "Hold Back" which feature original compositions. Bill is associate chair at Columbia College Chicago, Coordinator of Guitar and Bass Studies, and the director of the Fusion Ensemble. The Fusion Ensemble won "Best Small Jazz Combo" in the 2019 DownBeat Student Music Awards.		
Bob Haberstat	Bob Habersat is a high school teacher and co-founder of shedthemusic.com. The Shed specializes in resources for the general music and performance classrooms. He has presented clinics on music technology, guitar, and jazz at conferences and festivals across the country and he has written articles for NAFME, Noteflight, JEN, and Soundtrap. Bob is the author of the Modern Musicianship Guitar Method and the Production Through Performance music technology curriculum. He is also the host of The Shed's Spotlight podcast where he interviews and collaborates with artists, educators, and other notable figures in the music education orbit. When he is not teaching, Bob loves going on adventures with his wife Kristin and their children Lee and Brooke.		
Candice Davenport Mattio	Candice Davenport Mattio is Assistant Professor of Music Education at Florida International University. She holds degrees from the University of Miami (Ph.D.), Northwestern University (M.M.), and the University of South Alabama (B. M.). Candice was previously Chair of Fine Arts and taught secondary general music, electronic music and studio production, and contemporary ensembles in Chicago Public Schools. Candice currently serves on the FMEA Contemporary Media and Research Committees, Florida All-State Popular Music Collective Committee, Research Perspectives in Music Education editorial review board, and is reviewer for the Journal of Popular Music Education, and Routledge for Music Education.		
Carla Becker	Dr. Carla Becker is an Associate Professor of Music/Music Education and the Program Coordinator of Music Education at Delaware State University. Her passion is to offer creative learning environments embedded in a global context of popular music making activities.		
Carlos Rodriguez	Carlos Xavier Rodriguez is a general music specialist who teaches secondary general methods courses, student teaching seminar, music technology, and international perspectives in music education. A leading authority on the intersections of popular music and music education, he has published articles and presented conference papers nationally and internationally on musical development, musicality, musical expression, creativity, and popular music and culture. He has recently edited a new book entitled "Coming of Age: Teaching and Learning Popular Music in Academia."	Patrick Hernly	Patrick Hernly is a drummer/percussionist whose unique personal style has been shaped by his work with artists from around the globe. Patrick earned his Master's degree in percussion performance from Indiana University, where he was awarded the performer's certificate. He earned his Ph.D. in Music Education from the University of South Florida under the advisement of multicultural music education expert C. Victor Fung. His research has been published in national and international journals, and he has presented at national and international conferences.
Cassandra O'Neal	Cassandra O'Neal has seven years' worth of stories from her time playing keyboard for legendary musician Prince. Today, as practitioner-in-residence at Columbia College Chicago, O'Neal teaches her students lessons from more than 20 years of working as a musician alongside artists like Mary J. Blige, LeAnn Rimes, Macy Gray, and, of course, Prince. In her music theory courses, O'Neal teaches her students a mix of classic and contemporary musicians like Adele, Donna Summer, and Prince. At Columbia, O'Neal finds the hustle students need to cut it in the music industry.		

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Che-Jui Liu	Che-Jui Liu is currently a 12th-grade student studying at the North American International School in Shanghai, China. His research interests include music history, philosophy, and business. Che-Jui has been writing program notes and concert critiques for NAIS music events since 2019. He is also currently pursuing online professional development programs at e-Cornell with a focus on diversity and inclusion.	Nikita Mamedov	Nikita Mamedov received his Ph. D. with a music theory concentration and minor in musicology from Louisiana State University. He also holds undergraduate and graduate degrees in music theory, composition, and piano pedagogy from Rider University. His research appeared in the International Journal of Inspired Education, Science and Technology, International Journal of Music Science, Technology and Art, International Journal of Information and Education Technology, and Musicology and Cultural Science. His research interests include music theory pedagogy and e-learning in music education. He currently works at the North America International School in Shanghai, China.
Christine Beamer	In her position at Michigan State University, Christine Beamer has created and developed MSU's Running Start music entrepreneurship program, including residencies, workshops, pitch competitions, classes, and a graduate certificate in music career development. She also serves as faculty for several career courses at MSU. When not at MSU, Christine performs as a violist with the Flint, Lansing and Midland symphonies as well as a chamber collective, the Contempus Initiative.		
Christopher Burns	Christopher Burns is currently the Fine and Performing Arts Resource Specialist in Osceola County, Florida. He received his B.M.E. from the University of Central Florida and his M.M. E. from Boston University and is currently working towards a PhD in Music Education from the University of South Florida with interests in New Media and Modern Band integration as well as Learner-Centered Education. Christopher has taught Arts Integration and been an adjunct for Elementary Music Methods at UCF as well as presented workshops in several states around the country.		
Christopher Cayari	Christopher Cayari's (he/they; Twitter: DrCayari) research focuses on mediated musical performance, YouTube, informal music learning, virtual communities, video game music, and online identity. Their research agenda addresses marginalized voices in music education, specifically sexuality- and gender-diverse individuals (LGBTQIA+) and Asian Americans. They work at blending traditional and innovative research methodologies, particularly working with internet inquiry, performance-based research, autoethnography, and case study. They is an avid YouTube video creator. Christopher regularly publishes online performances, tutorials, and vlogs. He enjoys collaborating with students to make user-generated content for YouTube.		
CJ DeAngelus	CJ DeAngelus is the Visual and Performing Arts Coordinator for the Sacramento City Unified School District. He has over 20 years of experience teaching K-12 music throughout California. For the last year he has been helping his teachers survive distance learning by developing lessons, providing technology training, and creating partnerships with arts organizations. His other hobbies include playing bass, hosting trivia, and (eventually) traveling.		
Clay Stevenson	Clay Stevenson is a Senior Lecturer in Music at Elon University in Elon North Carolina, where he is the Music Production and Recording Arts program coordinator. At Elon he teaches courses in live sound, music production, critical listening, and directs Techtronica (a sample-based student ensemble). As a creator he crafts original music underscore for regional and national ad agencies, most recently for the UN-AIDS international ad campaign. Stevenson is also a music director at Front Street United Methodist Church in Burlington, NC.	Fred Johnson	Fred Johnson has enjoyed a career that includes teaching, live recording, broadcast, audio consulting, video editing and animation production. He earned a BS in Music and a MS in Recording Arts from the University of Colorado-Denver and served on their faculty. He has worked with the Colorado Symphony, the Takacs String Quartet, the Colorado Music Festival, the Boulder Bach Festival, the International Trombone Society and others. His work has been heard on NPR's "Performance Today" and several television networks. He has also produced audio/video projects with groups in France, Lithuania and Senegal.
Corin Anderson	Corin Anderson is the Lead Music Tutor on Edinburgh Napier University's Creative Musicianship programme. Corin is currently working towards his practice-based PhD, titled "A Compositional Exploration of Auditory-Visual Synaesthesia", and is undertaking an internship with the Association of Popular Music Education.		
Courtney Powers	Courtney Powers is the Music Director at South Philadelphia High School in Philadelphia, Pennsylvania. Originally from a small rural town Leon, Kansas she began playing French horn in middle school. She graduated from Berklee in 2007 with a Bachelor's Degree in Music Education and from Villanova in 2015 with a Master of Arts in Education. Courtney is a VH1-Save the Music grant facilitator, 2019 Give a note grant Semifinalist- 2020 Grant winner and a 2020 Grammy Music Educator Semi Finalist and 2021 Quarterfinalist		

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Dan Pinkston	Educator and composer Dan Pinkston began his musical education as a child in Africa (Cote D'Ivoire), where a diversity of cultural and musical expressions profoundly impacted his love for the broad range of human expression in music. He is active in many fields of music—composing classical music, teaching at Asbury University and playing rock and blues guitar. His many composition awards include the 2000 ACDA composition contest. His primary objective as a composer is to fuse his many musical influences into works that are accessible to the average listener as well as stimulating to the discerning musician.		
Dan Ripke	Dan Ripke is a professional musician and educator. He is the owner and director of Ripke Studio, providing music performance and educational experiences to people of all ages and abilities. Dan offers a wide variety of musical offerings at Ripke Studio, including private-studio lessons, workshops, retreats, school music classes, performance, recording, songwriting, and composition. He has collaborated with education venues from Pre-K to the University level.		
Dan Walzer	Daniel Walzer is an Assistant Professor of Music and Arts Technology at Indiana University Purdue University of Indianapolis (IUPUI). Originally trained as a percussionist, Walzer maintains an active career as a composer, performer, and audio production specialist. Walzer's research and writings on music technology appear in Leonardo Music Journal, Journal of Music, Technology & Education, Music Educators Journal, and in numerous edited collections. He is the co-editor of Audio Education: Theory, Culture, and Practice (w/ Dr. Mariana Lopez) on Focal Press.		
Daniel Gohn	Daniel Gohn is a faculty member at the University of Sao Carlos (UFSCar), Brazil. He holds Master's and Doctor's degrees from the University of São Paulo and a Bachelor's degree from the University of Campinas. He is currently the coordinator for the distance education program in music at UFSCar and is the author of "In the World of Drumming: A Brazilian Perspective" (2019), "Music Education and Distance Learning: approaches and experiences" (2011) and "Music self-learning: technological alternatives" (2003).		
Daniel Strange	Daniel Strange has performed with critically acclaimed artists including Michael Feinstein, Ann Hampton Calloway, Jacob Collier, Michael McDonald, Mandy Gonzalez, Noel Paul Stookey, Joshua Henry, Norm Lewis, Lindsay Mendez and Sutton Foster. He is the program director of the M.A.D.E. degree as well as the assistant professor of contemporary keyboard at the University of Miami's Frost School of Music. Daniel is the director of the award-winning Coral Gables UCC Community Arts Program's All-Star Jazz Ensemble, a three-time finalist in Jazz At Lincoln Center's Essentially Ellington Competition and Festival.		
Dave Leve	Dave Leve has been enveloped in music since childhood. Having started at a young age with simple piano lessons, he grew to obtain degrees in music from the University of Michigan and the Longy School of Music of Bard College. He's taught at numerous collegiate institutions and has worked in a variety of roles throughout his career. Leve has worked in almost every aspect of the music industry from management, education, performance, production, recording, sound engineering, composition and arranging, conducting, history, reviewing, business, and even law. He prides himself on being a walking and talking encyclopedia of music.		
David Cosby	David Allen Cosby is an educator and musician who is extremely passionate about teaching and performing Jazz and Popular Music. David graduated with honors with a Bachelor's degree in Jazz Guitar from Rutgers University. At Rutgers, David was under the musical tutelage of Ted Dunbar, Kenny Barron, Larry Ridley, and Louis Porter. David also holds a Master's Degree in Historical Musicology from The University of Virginia, where he studied with Scott DeVeaux. David is currently the Department Chair of Music at Besant Hill School and a doctoral student in Music Education at Boston University.		
David Dockan	David has received his B.M. in Music Education from West Virginia University and his M.M. in Music Education from Kent State University. David is also an Orff Schulwerk Certified Teacher from the Eastman School of Music. Currently, David is teaching Music in his fifth year in Prince George County Public Schools, VA. In Prince George County as the middle school choir director, and assistant high school marching band director. David also acts as a liaison to the School Board for Music and Fine Arts. Previous experience included teaching elementary music and choir in Prince George.		

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Donna Gallo	Donna Gallo is an Assistant Professor of Music Education at the University of Illinois, Urbana-Champaign where she teaches courses in elementary music, curriculum, teaching students with exceptionalities, and quantitative research designs in music settings. Her research has been published in Music Education Research, Journal of Research in Music Education, International Journal of Music Education, Music Educators Journal, and the Bulletin of the Council for Research in Music Education. Previously, she was on faculty at Westminster Choir College and taught K-6 general/choral music in Fairfax County Public Schools (VA) and in Simsbury Public Schools (CT).	Emily Kuchenbrod	Emily Kuchenbrod is the music teacher at Kenwood Elementary School in Champaign, Illinois. Concurrently, she is working towards her Masters of Music Education degree at the University of Illinois, Urbana-Champaign. Emily received her Bachelor in Music Education degree from Illinois State University, where she graduated summa cum laude, and she recently earned Kodály Certification from the Summer Kodaly Institute at Indiana University (Bloomington, IN).
Donna Hewitt	Dr. Hewitt is an Assistant Professor of Music at the University of Wisconsin-Parkside where she teaches preservice educators and coordinates the music education program. As a general music specialist with 13 years of public school experience, she teaches undergraduate courses such as Music In Childhood, Interdisciplinary Teaching and Learning,, and World Music. Her research interests include popular music education, professional development, and culturally responsive teaching. Her dissertation examined the impact of a professional development program in popular music on a music teacher's beliefs and practices.	Ryan Zellner	Dr. Zellner serves as the Strategic Programs Director for the GRAMMY Music Education Coalition (GMEC). He oversees national strategic educational efforts, local and national partnerships, district efforts and curriculum development. Prior to his work with GMEC, he spent 7 years as National Program Director for Little Kids Rock, a national music education non-profit. Prior to LKR, he served as Director of Instrumental Activities and K-12 Music Department Chair for the Tunkhannock Area School District (1998-2012). Dr. Zellner has a Ph.D. in educational psychology, master's and bachelor's degrees in music education, and masters degrees in educational management, and technology.
Donna Weston	Donna Weston is Deputy Director, Learning and Teaching, at the Queensland Conservatorium, Griffith University and Head of Popular Music. She chairs the Conservatoriums' Equity and Diversity Committee as well as the Musical Livelihoods focus area of the Queensland Conservatorium Research Centre. Her research focusses on popular music education, livelihoods and ecomusicology, particularly intersections between these areas.		
Dylan Strand	As a young adult from Bradenton, Fl, Dylan Strand made his living as a gigging musician, guitar teacher, and motorcycle mechanic, among other jobs. He had already completed an education at Motorcycle Mechanics Institute before becoming a certified EMT/Firefighter, though he experienced a physically traumatic accident that made firefighting unfavorable. He is now completing his music education degree at the University of Kentucky with a focus on classical guitar studies. He is using his opportunities as part of the UK Bluegrass Ensemble and his access to UK's extensive libraries to learn more about American music and culture.		
Edward Castro	Dr. Edward Castro has been teaching instrumental music since 1998 and has been a faculty member of Eastside Preparatory School since 2017. In addition, he is a lecturer and affiliated artist at Pacific Lutheran University and Seattle Pacific University. Ed is a founding member of the Mosaic Brass Quintet, a member of the Lyric Brass Quintet and regularly performs as a freelance trumpeter for groups such as the Tacoma Opera, Tacoma Symphony and Seattle Symphony. Ed lives with his wife, his young daughter and Sammy the poodle.		
Elizabeth Ann Benson	Dr. Elizabeth Ann Benson is an Associate Professor at Auburn University, where she serves as the music theatre singing specialist for the Department of Theatre. Her research has been published in the Journal of Singing, Voice and Speech Review, and American Music Teacher. Her book, Training Contemporary Commercial Singers provides detailed perspectives on the field of CCM voice pedagogy, and analyzes pedagogical trends according to topic (Compton Publishing). She is trained in several CCM voice methodologies and holds an MM from New England Conservatory and a DMA from The City University of New York Graduate Center.	Dr. Marisa Lee Naismith Dr. Trineice Robinson-Martin	Dr. Marisa Lee Naismith has been commercially active in the Contemporary Commercial Music (CCM) industry for over 45 years as an award-winning vocalist, singing teacher, voice researcher and industry mentor. Marisa is presently employed as a Singing Teacher in the Bachelor of Music (Popular Music) program at Queensland Conservatorium, Griffith University. In 2019, she was awarded a PhD and as a result of this research, Marisa has identified a foundational pedagogical framework for the training of CCM singers. Marisa has presented her research findings at numerous international voice conferences and she has an academic textbook scheduled for publication in early 2021. Internationally recognized as one of the leading pedagogues in voice training for African American folk-based music styles, Dr. Trineice Robinson-Martin holds faculty position at Princeton University where she teaches jazz voice and directs the Jazz Vocal Collective ensemble. In addition to her academic appointments, Dr. Robinson-Martin runs a private voice teaching studio, serves on the national faculty of Gospel Music Workshop of America and the LoVetri Institute of Somatic Voicework™, is the executive director of the African American Jazz Caucus, Inc., is a board director for the Jazz Education Network, and a member of the distinguished American Academy of Teachers of Singing.

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Emmett O'Leary	Emmett O'Leary is an assistant professor of music education in the School of Performing Arts at the Virginia Polytechnic Institute and State University. He teaches courses in instrumental music education and teacher education. His research interests include competition in music education, instrumental music pedagogy, popular music pedagogy, phenomenology, technology in music instruction, and creativity. His research has appeared in the Bulletin of the Council for Research in Music Education, Journal of Music Teacher Education, Journal of Band Research, Journal of Popular Music Education, and College Music Society Symposium.		
Eric Songer	Eric Songer has been a music educator in Chaska, Minnesota for 24 years where he conducts middle school concert, jazz and marching bands. For the past 17 years, he's built a popular music program that includes six middle and high school rock bands, a country/bluegrass band, a hip hop ensemble, a pop ensemble, a Mariachi band, various progressive chamber ensembles and elective courses including music/video production and music technology. Eric is active in Minnesota Music Educators Association and National Association for Music Education in teaching popular music education and bringing people together who have similar school programs.	Scott Prescott Maggie Zeidel	Scott Prescott is in his 31st year as a music educator. He has taught elementary, middle school, and high school in Minnesota, Iowa, and Michigan, and has worked as a graduate assistant helping music education majors and observing student teachers. He holds degrees in music education from the University of Minnesota and the University of Michigan and was named Teacher of the Year by the Minnesota Middle School Association in 2009. Mr. Prescott teaches at Pioneer Ridge Middle School in Chaska and assists with the Chanhassen High School marching band. He lives in Minneapolis with his wife and two sons. Maggie Zeidel grew up in Stillwater, Minnesota and is a graduate of the University of Wisconsin-Eau Claire. She has taught in the Eastern Carver County School District for three years where she teaches concert bands and lesson groups. She is actively involved in the after school program including jazz, rock, pop, and marching band and the introductory rock band program. She has worked to help create a modern music curriculum that includes a diverse composer of the month program, composition, music theory, music history and music technology. Ms. Zeidel has presented at the Wisconsin and Minnesota State Music Conferences.
Erica Dickson	Erica Dickson is a Vocal Music Teacher at the Lehigh Valley Charter High School for the Arts in Bethlehem, PA. She is currently pursuing her PhD in Music Education at Temple University. Erica also earned her MM in Music Education from Temple and completed her undergraduate work at West Chester University with degrees in Music Education and Music Theory & Composition. Erica has taught in diverse school settings K-12 and has conducted research involving informal music practices. She believes that music education should give a voice to all students, while fostering empathy and a larger commitment to social missions.		
Erika J. Knapp	Erika J. Knapp is a Ph.D. student in Music Education at Michigan State University and is an Orff pedagogy teacher for the American Orff Schulwerk Association. A Texas native, Erika holds a B.A. in Voice from Austin College and earned a double master's degree in Choral Conducting and Music Education from Central Michigan University. She taught K-8 music in Michigan for 13 years and is a regular clinician and guest conductor across the United States and Canada. Her research interests include disability studies, teacher professional development and creativity in instructional design.		
Eva J. Egolf	Eva Egolf teaches in the City School District of New Rochelle. She earned a PhD from New York University in Music Education. Her research interests include electronic dance music culture, DJing, and informal learning practices.		
Fernando Jones	Fernando Jones is an internationally known musician and educator on faculty at Columbia College Chicago as founding Blues Ensemble director. He is also the founder of Blues Camp. This free international music camp for youths ages 7 to 18 gives like-minded student musicians a nurturing environment to experiment, learn and grow as individuals and players.		
Fred Johnson	Fred Johnson has enjoyed a career that includes teaching, live recording, broadcast, audio consulting, video editing and animation production. He earned a BS in Music and a MS in Recording Arts from the University of Colorado-Denver and served on their faculty. He has worked with the Colorado Symphony, the Takacs String Quartet, the Colorado Music Festival, the Boulder Bach Festival, the International Trombone Society and others. His work has been heard on NPR's "Performance Today" and several television networks. He has also produced audio/video projects with groups in France, Lithuania and Senegal.		

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Gareth Dylan Smith	Gareth Dylan Smith is assistant professor of music (music education) at Boston University. His research interests include drum kit studies, popular music education, sociology of music education, and punk pedagogies. His first love is to play drums. Recent music releases include progressive smooth jazz tracks with The New Titans, the Sun Sessions EP with Stephen Wheel, and the Ignorant Populists EP with Build a Fort. Gareth is working on an album of duets titled Permission Granted. His recent scholarly publications include Eudaimonia: Perspectives for Music Learning (with Marissa Silverman) and an essay titled "Rap, Racism and Punk Pedagogy".	Martin Urbach	Drummer / Percussionist Martin (pronounced mar-TEEN) Urbach is a Latino Immigrant, educator, activist and youth organizer. He holds a BA in jazz performance from the University of New Orleans, a MA in jazz arts from the Manhattan School of Music, an Advanced Certificate in Music Education from Brooklyn College. Martin is a doctorate candidate in Music Education at Teachers College, Columbia University. He teaches music and coordinates the Restorative Justice program at Harvest Collegiate High School in New York City. Martin lives in Brooklyn and he loves eating ramen, drinking bougie coffee and baking chocolate chip cookies.
Holly Smith	Holly Smith is a regular presenter at music education conferences and workshops across the United States. She has taught grades P3–12 general music, band, choir, and musical theatre. She is a Ph.D. candidate and teaches bassoon at Asbury, Campbellsville, and Transylvania University and Centre College, and teaches at the Dalcroze Summer Institute at the University of Kentucky. She is certified in Dalcroze, Orff-Schulwerk, and Kodaly approaches and actively pursues training in other methods and approaches. Holly is a LKR teacher and advocates for Modern Band in the music classroom.		
J. Thomas Link	J. Thomas Link is a musician and educator living in Memphis, TN. He holds an MA in Jazz Composition and Improvisation and is currently an Artist-In-Residence at St. George's Independent School. Tom has played with an A-List of artists, and can be heard on Morgan James' upcoming album I Don't Mind Waking Up (To a Love This Good). Mr. Link has developed curriculum focussed on the music of Memphis and the Delta for several Memphis schools, including Downbeat Award-winning St. Benedict and St. George's.		
Jacqueline Secoy	Dr. Jacqueline J.R. Secoy is an Assistant Professor of Music Education at Longwood University. She holds a BM in music education (Bowling Green State University), MM in music education with an emphasis in Kodály methodology (Capital University), and a PhD in music education and a post-baccalaureate certificate in ethnomusicology (University of North Carolina at Greensboro). Her research interests include informal music learning, ukulele instruction, and musician identity development. She has experience teaching private lessons, public school (4th-8th grade general music, beginning band, guitar classes), and music education and ethnomusicology courses at the university level.	Raychl Smith	Dr. Raychl Smith is Associate Professor of Music Education at East Carolina University. She has previously served as Program Coordinator of Music Education at Minnesota State University Moorhead and Instructor of Music Education at Elon University. Prior to teaching in higher education, she taught in the public schools of North Carolina as a general music teacher and middle school band director. Her research interests include popular music education, informal music learning, culturally responsive teaching, and the mental health needs of music educators. Raychl is a recipient of the North Carolina Board of Governors Distinguished Professor for Teaching Award.
Jake Hertzog	Jake Hertzog is an award-winning guitarist, composer, songwriter and educator. He has seven critically acclaimed jazz records as composer and leader. Jake also co-founded the rock band The Young Presidents and his recordings have made it onto the charts in the jazz, rock (AAA) and pop/dance genres. Jake's rock songwriting and production work has been featured on MTV and Vh1. Jake toured as the musical director for Nickelodeon stars Nat and Alex Wolff, and he has performed and recorded with Randy Brecker, Ivan Neville, Mike Clarke, Barry Altschul, Dave Liebman, Blondie Chaplin, and Anton Fig.		
Jeffrey Apruzzese	Jeff Apruzzese has over a decade of experience in the music industry and is a graduate of Berklee College of Music. Upon receiving his diploma, he became the bassist of Passion Pit (signed to Columbia Records) and was a member of the band for 8 years. During his time in Passion Pit, he toured the world extensively, performed at some of the largest festivals in the world and played on some of the highest profile late night shows including Saturday Night Live. He is currently the Program Director of the Music Industry Program at Drexel University.	Ulf Oesterle	Dr. Ulf Oesterle has spent his career at Syracuse University earning his Masters (2001) and Ph.D. (2007) from the S.I. Newhouse School of Public Communications at Syracuse University where he remains. Oesterle was the first full-time faculty hire for The Bandier Program, a specialized music business major launched in 2007. He primarily teaches courses focused on the future of music technology, social media strategy and the rights and royalties of record labels and music publishers. Outside of teaching, Oesterle worked in radio, ran an independent record label and managed recording artists and songwriters.
Jessica Muniz-Collado	Jessica Muñoz-Collado is an award-winning composer, music producer, and sound designer who's worked for numerous production companies and music libraries including MundoFOX, PBS, IMAX, and Universal Production Music. Additionally, Jessica composes for theater and dance mediums, and is a published and commissioned composer with both national and international performances of her work. Currently, Jessica is an Assistant Professor of Music at Nova Southeastern University in Fort Lauderdale, Florida and is the founder of NIZCO MUSIC – a music career coaching business that helps musicians compose their careers to their own B.E.A.T.		

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Jill Wilson	Jill Wilson is Associate Professor and Director of Music Education at Luther College. She is currently serving as vice-president of ICDA and recently co-chaired the Iowa Fine Arts Standards writing committee. Current research interests include curricular change in music teacher education, mentor programs, popular music pedagogy, and music literacy pedagogy. Her work is published in Research Issues in Music Education, Gender Research in Music Education, Visions of Research in Music Education, Choral Journal and Journal of Music Teacher Education. Jill is a proud Modern Band Fellow thanks to Little Kids Rock!		
John Churchville	Two time Grammy nominated music educator John Churchville is an award winning performer, producer, and educator. He holds a BFA in World Music Performance from California Institute of the Arts and a Masters in Music Education from the University of Michigan. John is a national presenter for the Bureau of Education Research and a member of the Michigan Music Education Association's New Directions Committee. He is also the founding member of Indian fusion group Sumkali and continues to work as a Music Education Consultant all over the USA.		
Johnny TooNice	I am a public school teacher in Ontario Canada. My program has revolved around the research of popular music. I have been inspired to pursue my doctoral studies and am a first year student at Western University in London ON. I am interested in pursuing popular music research and immerse myself within this field.		
Jon Bell	Jon Bell teaches songwriting, music production and music theory at Levine Music in Washington D.C. and holds a B.M. in Music Theory and Composition from New York University. For over 15 years he has been a music educator in the public, private and community school settings in New York City and the Greater Washington D.C. metropolitan area. Jon is an accomplished composer and songwriter, with international radio and commercial placements, multiple national tours, and was named one of Apple Music's Top New Independent Artists of 2015 and 2016.		
Jonathan Allentoff	Jonathan Allentoff is the founding music director of the Brockport Symphony and Temple Beth El Orchestras, music director of the GPAS Greece Community Orchestra, associate conductor and principal arranger for the Brighton Symphony Orchestra, President of the Greece Performing Arts Society, and founder and manager of Allentoff Music (ASCAP). He holds a Master of Arts degree specializing in Music, Interdisciplinary Arts, Education, and Technology with Honors from Stony Brook University. His works have been performed by ensembles across the globe, and he is an active member of APME, ASCAP, ASMAC, ASTA, CODA, NAFME, and NYSSMA.		
Kat Reinhert	Dr. Kat Reinhert is an accomplished vocalist, songwriter and educator. She has released five independent albums and is the author of several book chapters and journal articles on contemporary voice and songwriting. Reinhert is currently the president of APME and is a free-lance artist and entrepreneur based out of NYC.	Sarah Gulish	Dr. Sarah Gulish holds a Ph.D. in music education from Temple University. Since 2007, Sarah has taught at Lower Moreland High School located in Pennsylvania in the U.S.A. She serves as an Adjunct Professor of Music Education at SUNY Buffalo State and Temple University. Her teaching centers on creativity, and she is an active researcher, writer, presenter, and clinician at the state, national, and international levels.
Kathy Bullock	Dr. Kathy Bullock is a Professor Emerita of Music, Berea College, Berea, KY and, currently, an Adjunct Professor of Music, University of KY, School of Music. She earned the Ph. D. and M.A. in Music Theory from Washington University, MO, and a B.A. from Brandeis University, MA. For over thirty years she has designed and taught courses in music and general and international studies. She currently conducts workshops in African American Music throughout the U.S., Europe, and Africa. Her scholarly work includes co-editing a compilation of Art Songs and Spirituals by Contemporary African American Composers.		
Katie Chatburn	Katie Chatburn trained at the Royal Academy of Music followed by an MMus at the Royal Northern College of Music. She works primarily as a professional composer, arranger/orchestrator and lecturer. Katie is passionate about bringing together diverse musicians and is conductor, arranger and manager of Ignition Orchestra. The orchestra has performed to sell out audiences at venues including The Barbican, Eventim Apollo and the Royal Albert Hall as part of the Garage Classical project with artists including Paloma Faith, Mike Skinner, Ms Dynamite and Craig David. The project signed to Sony and Garage Classical the album is now available.		

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Kevin Droë	Kevin Droë, Ph.D. is Associate Professor of Music Education at the University of Northern Iowa. He teaches and researches music education and founded the UNI Spectrum Project, a music, movement, drama and art opportunity for children with differing abilities. Since coming to UNI, Kevin started UNI's Modern Bands program, Open Door Music Project, and is the director of AmpCamp, a Summer modern band camp for ages 9-18.	Martina Vasil	Martina Vasil is Assistant Professor of Music Education and the Director of the Orff Schulwerk and Dalcroze Summer Institute at the University of Kentucky. She teaches undergraduate courses in general music methods and graduate courses in research and popular music in music education. Her primary research interests are in culturally relevant and popular music pedagogies, Orff Schulwerk, and marginalized populations in higher education.
Kristian Wahlström	Kristian Wahlström is an established guitarist and has played professionally for approximately 20 years in the Finnish music scene, in different bands and with various leading artists. As a freelancer, he has performed live with, to name a few, Michael Monroe (Hanoi Rocks) and Perttu Kivilaakso (Apocalyptica) as well as recorded with Darude among others. He has taught guitar and bands now for 18 years at the Pop & Jazz Conservatory in Helsinki, the main institution for popular music in Finland. Currently he also teaches guitar pedagogy. Based on this experience, he conducts doctoral studies at the University of Helsinki.		
Kristina Kelman	Dr Kristina Kelman is an academic, teacher, community music facilitator and jazz musician from Brisbane, Australia. In her recent book, 'Music Entrepreneurship: Professional Learning in schools and the industry', Kristina designs an experiential music curriculum model for student-run enterprise. Since 2015, with successful grant funding, Kristina has coordinated an intensive recording program and music education project in Chennai, India, which produces an album of original music by emerging independent artists each year. Kristina is currently a senior lecturer in music, music education and music industry at the Queensland University of Technology.		
Lance Beaumont	Lance Beaumont is an Associate Professor of Music and Associate Dean of Graduate Studies and Program Development at California Baptist University. Lance is the author of the best-selling book, The Capo Chord Book, published by Mel Bay Publications and a Hill Guitar Co. artist. Lance is a graduate of Texas Christian University, holding a BM and MM in guitar performance, and Boston University, holding a DMA in music education.		
Laura Ferguson	Laura Ferguson, Ed.D is an Associate Professor of Music and the Coordinator of Music Education at Indiana University of Pennsylvania where she teaches music methods at the undergraduate and graduate levels and does outreach vocal jazz coaching for collegiate and high school singers. Dr. Ferguson is also an accomplished jazz vocalist and performs frequently in the Western Pennsylvania region in the USA.		
Lucy Heyman	Lucy Heyman is a vocal and performance coach, musician and lecturer. Her PhD at the Royal College of Music focuses on the health and wellbeing support of popular musicians and she has original research published in the Journal of Popular Music Education. She gives lectures on the health support of popular musicians at institutions including the Institute of Contemporary Music Performance and Birmingham City University and has recently co-authored 'Sound Advice', a health-focused career guide for musicians. Lucy is a member of the BRIT Awards voting academy and a fellow of the Royal Society of Arts.		
Luis F. Zapata, MA	Luis holds a BA and Master's of Arts degrees from the University of Texas at Austin, in topics that had nothing to do with what he ended up doing professionally. He owns specialeventslive.com which produces massive events that entertain close to half a million people a year. UT Libraries holds the Luis Zapata Collection, which includes rare musical recordings. Luis served several years as Austin Music Commissioner and gets volunteered to several social causes. Currently, he enjoys traveling to summits and conferences that will have him present on any topic stated in rocklectures.com		
Marisa Lee Naismith	Dr Marisa Lee Naismith has been commercially active in the Contemporary Commercial Music (CCM) industry for over 45 years as an award-winning vocalist, singing teacher, voice researcher and industry mentor. Marisa is presently employed as a Voice Teacher in the Bachelor of Music (Popular Music) at Queensland Conservatorium, Griffith University. In 2019, she was awarded a PhD based on her investigation into the emerging field of Contemporary Commercial Music Singing Voice Pedagogy. As a result of her research, Marisa has identified a foundational pedagogical framework for the training of CCM singing voice.		

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Marjoris Regus	Marjoris Regus is a doctoral student in music education and Rackham Merit Fellow at the University of Michigan, Ann Arbor. Her research interests include ethnomusicological studies, Latina/o studies, hip hop pedagogy, and the functions of reggaetón music in the lives of Latinx youth. Her current research is on codeswitching- the switching and navigation of language, race, and ethnicity- in the music classroom among Latinx students. Marjoris taught high school band, jazz, orchestra, choir, piano, music history, and music theory in Salt Lake City, Utah for four years. In her spare time, she enjoys traveling, cooking, and zumba.	Richie Saps	From London, U.K. artist Richie Saps began producing music and playing the French Horn at the age of 13. His music is defined as "alternative rap", a combination of rap, hip hop, rhythm and blues, afrobeats, and neo soul. His style is also heavily rooted in UK garage, grime, jazz, and electric. He is currently a member of the collective Rhythm and Reason. In his spare time, Richie enjoys muay tai, reading Japanese literature, and learning Japanese language.
Marta Kondracka-Szala	Affiliation/education: University of Wroclaw, Institute of Pedagogy, assistant professor, PhD in social sciences in the field of pedagogy, musician, early childhood teacher. Her research interests focus on children and teachers in preschool education, with a special interest in the area of (popular) music education and entrepreneurship as a key competence. She is the author and co-author of several publications, including. Currently, she is the manager of the grant from the National Science Center entitled: Popular music in formal educational practices of preschool children - Polish – American comparative study.		
Matthew Clauhs	Matthew Clauhs is an Assistant Professor of music education at Ithaca College where he teaches courses in band methods, modern band pedagogy, and an introduction to music education. Dr. Clauhs serves on the editorial review board of Music Educators Journal and is chair of the New York State School Music Association (NYSSMA) Research Committee. He has received grants and honors from Mr. Holland's Opus, the NAMM Foundation, Little Kids Rock, Guitar Center, NYSSMA, the Ithaca College Center for Faculty Excellence, and the Surdna Foundation. Many of these awards helped to provide quality music education to students in underserved communities.		
Matthew Clauhs	Matthew Clauhs is an Assistant Professor of Music Education at Ithaca College where he teaches instrumental methods and popular music education. Matthew is a co-author of Popular Music Pedagogies: A Practical Guide for Music Teachers (Routledge) and his research on creativity and inclusion has been published in MEJ, Choral Journal, Urban Education, JMTE, and Arts Education Policy Review.		
Mia Ibrahim	Mia is a queer, Lebanese music educator and department head in the south Bronx. She graduated with her Master's in Music Education from Teachers College, Columbia University and has a long history of working with marginalized communities, starting with a music therapy apprenticeship at rehabilitation centers and brain injury centers in California. Her work with Gender Sexuality Alliances in the Bronx, coupled with her vast music field experiences ranging from Carnegie Hall to principal clarinetist and orchestra manager of the Downtown Symphony Orchestra, have all helped round her into a knowledgeable asset in the progressive music education community.		
Misty Jones Simpson	Misty Jones Simpson is an Assistant Professor in the Department of Recording Industry at MTSU in Tennessee, and one of the few female Ableton Certified Trainers in the United States. She received her Bachelor's Degree in Music Education from Baylor University and studied Music Technology Innovation at Berklee Valencia, achieving a Master of Music degree. Specializing in Ableton Live and pop/electronic music, Misty teaches synthesis and music production. Misty has presented at various festivals and conferences including the Association for Popular Music Educators Conference, Ableton's Loop Summit, and the Music and Entertainment Industry Educator's Association Summit.		
Nate Olson	Nate Olson is an associate professor in the Bluegrass, Old-Time, and Country Music Studies program at East Tennessee State University, where he teaches bluegrass and progressive acoustic bands, music theory, career seminars, private lessons, and teacher education courses. He earned his doctorate in music and music education from Teachers College, Columbia University and his dissertation focused on the institutionalization of fiddle music in higher education. He has presented at ISME, ASTA, NAFME, CDIME, CMS, and other national and international conferences and published in American String Teacher and Strings Magazine.		

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Nicholas Matherne	Nick Matherne is a music educator in Honolulu, Hawai'i, where he currently serves as an instrumental music teacher at Kaimukī High School. He is also an adjunct instructor at the University of Hawai'i at Mānoa where he teaches University Chorus and Brass Techniques. Nick holds a B.M. in Music Education and a B.A. in Spanish from James Madison University and an M.A. in Music Education from the University of Hawai'i at Mānoa. (Continued in next box--special characters confused word count)		
Nicholas Tremulis	Nicholas Tremulis and his group the Nicholas Tremulis Orchestra or NTO as they're known affectionately in the Chicagoland area, has recorded over 8 albums starting in 1986 on Island Records and has played and recorded with a trainload of legendary artists, such as Keith Richards, Billy Corgan, David Amran, Marianne Faithful, Richard Hell, Kurt Elling, Ian Hunter, David Johansen, Maceo Parker, Ronnie Spector, Jim Lauderdale, Hubert Sumlin, Mavis Staples, Ivan Neville, Rick Danko, Sir Mac Rice, Willie Nile and Wilco. Always rocking, surprising and challenging himself, this is one of the must see live artists Chicago has to offer.	Gary Yerkins	As principle singer/songwriter for the Insiders (1985-1996), Gary's music has received both critical acclaim and nationwide air play. The Insiders first CD for EPIC/Sony in 1987 yielded a top-10 single on the radio charts (#8 AOR), and heavy rotation on MTV as well as international radio and video outlets. Subsequent releases on the indie label Monsterdisc label received additional acclaim. Gary's songs have appeared in a number of major studio films and his voice featured on several TV and radio commercials. His recent CD, Compass, was produced by Peter Droge for Puzzle Tree records.
Nikita Mamedov	Nikita Mamedov received his Ph. D. with a music theory concentration and minor in musicology from Louisiana State University. He also holds undergraduate and graduate degrees in music theory, composition, and piano pedagogy from Rider University. His research appeared in the International Journal of Inspired Education, Science and Technology, International Journal of Music Science, Technology and Art, International Journal of Information and Education Technology, and Musicology and Cultural Science. His research interests include music theory pedagogy and e-learning in music education. He currently works at the North America International School in Shanghai, China.		
Peter Povey	Dr. Peter Povey is Violin Teaching Assistant Professor at Sewanee, the University of the South. He received his Bachelor of Music from the Royal College of Music in London, his MM from Yale University and his DM from Northwestern University. At Sewanee, Dr. Povey teaches violin, viola, chamber music, and commercial music He founded Live Music Sound Nation© - a new performing multimedia music ensemble that merges the worlds of classical, movie and rock music with high-end software and hardware for live arena-style performances. As well as teaching, Dr. Povey continues his busy performing, masterclass, and recording schedule.		
Raina Murnak	Dr. Raina Murnak is Associate Professor of Contemporary Voice and Performance Artistry for Frost School of Music at the University of Miami where she has been innovating in higher education for the past 17 years. She directs the Frost Summer Institute of Contemporary Songwriting. She is a multi-talented performer, vocalist, songwriter, producer, coach and choreographer. Additionally, she is an online educator and instructional designer for FrostOnline. Dr. Murnak holds both a BM and MA degree in Vocal Performance and Composition from the SUNY at Stony Brook and a DMA in Music Theory/Composition and Vocal Pedagogy from UM.		
Rhiannon Simpson	Rhiannon Simpson is a teacher, PhD student and blues guitarist from Ballarat, Australia. After a successful career as a popular musician, she began teaching music in Australian high schools. Finding that the learning processes associated with popular musicianship engaged students from disadvantaged backgrounds, she turned her attention towards researching this phenomenon. She is currently completing her PhD at the University of Western Ontario focusing on the ways in which teacher habitus impacts pedagogical choice.		
Rick Palese	Rick Palese is a lecturer in the School of Music at The Ohio State University in Columbus, Ohio. Palese holds a PhD in Music and Human Learning from the University of Texas at Austin, and BMed and MMed degrees in Music Education from VanderCook College of Music in Chicago, Illinois. Dr. Palese's research focuses on how musicians approach, acquire, and demonstrate thoughtful music practice habits, and he is interested in how educational psychology and popular music intersect. As an active performer Rick has performed, recorded and toured across the country, most notably with the orchestral folk ensemble, American Dreamer.		

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Robert Bryant	Dr. Robert L. Bryant III serves as Music Education Coordinator at Tennessee State University. A native of Lake Charles, Louisiana, Dr. Bryant has an established record of excellence in both K-12 and higher education. As a high school and middle school band director, ensembles under his leadership consistently earned ratings of distinction at numerous music performance assessments, festivals, and competitions throughout the United States. Dr. Bryant teaches music teacher preparation courses and music education master's degree courses. His research interests include teacher preparation and music technology. Dr. Bryant has presented research sessions at state, national, and international conferences.		
Russell Biczo	Russell Biczo is a Visiting Instructor of Music Education at the Crane School of Music at SUNY Potsdam and is pursuing a PhD at Arizona State University. His previous experience includes teaching and directing secondary music programs and has received a M.M. in Music Education. His current research interests are digital badges in a music education context and the barriers of using digital technology in the music education classroom.		
Ryan Shaw	Ryan Shaw is assistant professor of music education at Michigan State University's College of Music, where he teaches Introduction to Music Education, Teaching Instrumental Music, and a variety of graduate courses. Shaw received his Ph.D. in Music Education from Michigan State University and earned master's and bachelor's degrees in music education from the University of Michigan. His scholarly interests include arts education policy and the ways that policy affects music teacher stress, planning, and instructional practices.		
Ryan Van Bibber	Ryan Van Bibber teaches music and audio production at the Fort Hayes Metropolitan Education Center in Columbus City Schools and at Columbus State Community College. He is an Avid Certified Instructor and regularly presents clinics and workshops in Ohio and around the US, with topics ranging from sound systems for schools, to using social media in class, to integrating production software into the music curriculum. He started the Columbus chapter of Beats By Girlz to give more opportunities to aspiring female and non-binary producers in Central Ohio.	Shaunna Heckman, Cas Bur	Shaunna Heckman is an American singer, songwriter, and producer based in Duluth, MN. Her sound combines keyboards, synths, electronic beats, and an array of vocal effects that create rhythmic soundscapes and unique atmospheric tones. Her 2016 EP 'Spotlight', recorded at The Terrarium studio in Minneapolis, led her to her first international vocal feature with electronic producer Yppah, released in early 2020. Shaunna has also developed the Duluth chapter of Beats By Girlz, teaching music production to girls and trans/non-binary youth. She is currently a student at Berklee Online, crafting her next release while continuing to seek out additional collaboration opportunities. Cass Burgin is a hip hop producer and lyricist from the Twin Cities, MN. A lover of funk, jazz, soul, and hip hop, helps create the unique style of beats from her production company Burgin Beat. As a lyricist she is Soul Reflect, and delivers powerful messages in her songs. She has also organized many hip hop events bringing in top artists Rah Digga, and the founder of hip hop Grand Master Caz. Whether performing, producing, or teaching, Cass is always putting her community first and empowering women to create their visions and dreams.
Sandra Adorno	Sandra Adorno is an assistant professor at Florida International University. She attended the San Francisco International Orff Course 1-3 and is certified in Smithsonian Folkways World Music Pedagogy. Sandra serves as a clinician and mentor for in-service and pre-service music educators around the country and has presented at national and international conferences including the International Conference on Musical Cultures and the American Orff Schulwerk Association National Conference. Dr. Adorno serves on the editorial board of The Orff Echo and president-elect of Florida Collegiate Music Educators Association.		
Sara Munson	Sara Munson is a vocal and general music teacher from the great state of New Jersey. She studied music education as an undergrad at Westminster Choir College and recently received her Masters in Music Education from Montclair State University. This will be her first time presenting this research.		
Scott Hall	Mr. Hall is currently Professor of Instruction and Coordinator of Contemporary Musicianship and Jazz at Columbia College Chicago. Scott Hall began his association with Ramsey Lewis in 2007 arranging Lewis' compositions for Ravinia Festival collaborations such as the Joffrey Ballet, Turtle Island Quartet, and the Abraham Lincoln celebration "Proclamation of Hope".		

PRESENTER	BIOGRAPHY	CO-PRESENTER/S	BIOGRAPHY OF CO-PRESENTER/S
Shane Colquhoun, Ph.D.	Shane Colquhoun, Ph.D., is a Grammy-nominated music educator with a diverse musical background in both music education and music production. Shane currently serves as the band director at Loachapoka High School where he teaches band and general music. He has published in General Music Today, the Media Journal in Music Education, and has co-authored a book chapter, "Creativity and Non-Traditional Approaches for Middle-Level Music Education", in the International Handbook of Middle-Level Education, Theory, Research, and Policy.		
Simon Glenister	I'm the founder and CEO of Noise Solution. I've spent the last 10 years researching and testing approaches to digital youth work (utilising music tech, Self Determination Theory and digital storytelling). This work draws on an MEd that I completed at Cambridge University (2018), investigating well-being in a digital youth work context. My specialism in music technology comes from a lifelong career playing in numerous bands with recording deals with companies such as Arista and 4AD, extensive international touring and many major festival appearances.		
Stephen J Gleason	Stephen Gleason a New York-born and bred musician. As an accomplished guitarist and vocalist with heavy roots in both jazz and popular music, he has carved out a unique career of performing, composing, producing, and teaching music. As a college professor for over twenty years, he has served as musical director for many jazz and popular vocal ensembles in New York and Miami. He remains active in his duties as a faculty member at the Frost School of Music, where he serves as music director of the Contemporary Vocal Ensemble and maintains a devoted private student roster.		
Steve Hadley	I started my undergraduate degree in 1988 at Columbia College with no prior musical training and I couldn't play an instrument. A month after graduating in 1993, I was hired by Libman Music as a Composer for Commercial Music. I spent 7 years composing for cadvertising before I took the job at Columbia as Technical Director. I wanted to work at Columbia to help students the same way Columbia helped me. I thought my composing career was over, but I have composed for every major Columbia event over the last 20 years, including their first TV Commercial.		
Steve Holley	Grammy-nominated music educator Steve Holley was Producer of the Commercial Music Program at the Kent Denver School in Colorado for 19 years. During his tenure the bands of the CMP were recognized by the DownBeat Magazine Student Music Awards 15 times. He has published dozens of articles, authored Coaching a Popular Music Ensemble, and has presented on a variety of topics at dozens of national and international music conferences. In addition to being a board member of the Association for Popular Music Education, he is currently pursuing a Ph.D. in Music Learning and Teaching at Arizona State University.	Kat Reinhert, Zack Moir	Dr. Kat Reinhert is an accomplished vocalist, songwriter and educator. She has released five independent albums and is the author of several book chapters and journal articles on contemporary voice and songwriting. Reinhert is currently the president of APME and is a free-lance artist and entrepreneur based out of NYC. Zack Moir is an Associate Professor of Music and the Director of the Applied Music Research Centre at Edinburgh Napier University, Scotland. Zack's research interests are in popular music in higher education, popular music composition pedagogy, music education and social justice, and the teaching and learning of improvisation. He has published on the topics of popular music pedagogy, music in higher education, popular music making and leisure, popular music songwriting/composition, and real-time interactive networked performance. Zack is also an active composer and musician performing as a soloist and in bands internationally. Zack is the lead editor of 'The Bloomsbury Handbook of Popular Music Education: Perspectives and Practices' (2019), and co-editor of 'The Routledge Research Companion to Popular Music Education' (2017)
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Steven Potaczek	Steven Potaczek is focused on helping students discover and express their potential as creative careerists. As a music producer, he has worked with some of the top names in the industry (The Band Perry, Josh Garrels, MTV, and National Geographic), has received numerous industry accolades, and has toured nationally as a major label artist with a Billboard Top 40 hit. As an educator, Professor Potaczek has taught at the collegiate level for over a decade and been a guest speaker at various music and film conferences. He is currently an Assistant Professor and Director of Commercial Music at Samford University.		
Storm Gloor	Storm Gloor is an associate professor of Music and Entertainment Industry Studies. He was the recipient of CU Denver's 2018 Excellence In Teaching award. In 2014, Gloor developed and instructed what is considered to be the first Music Cities course offered in higher education. He is the immediate past president of the Music and Entertainment Industry Educators Association. He has presented at numerous conferences, including SXSW.edu, SXSW Music, MoPop, the Music Cities Convention, the MEIEA Music Educators Summit, the Future of Music Summit, and many others. He was also the co-organizer of the 2020 Amplify Music Conference.		
Tamara Thies	Tamara T. Thies, PhD, is Coordinator of Music Education for the Bob Cole Conservatory of Music at California State University, Long Beach where she teaches undergraduate and graduate music education courses. She earned her BME and MA from the University of Northern Iowa, a Conducting Diploma with Honors from the Liszt Academy in Budapest, Hungary, and her PhD in Music Education from the University of Iowa. She presents professional workshops, sessions, and research at state, national, and international conferences. Her creative and research interests focus on music education at the intersection of creativity, technology, and cultural relevancy.		
Taylor Smith	Taylor Smith is the Chair of Performing Arts at Cuyamaca College in El Cajon, California. In addition to directing the college's Rock, Pop, and Soul Ensemble, he teaches classes in music technology, industry, and history. He earned a PhD in musicology and an MA in music (historical performance practice) at Claremont Graduate University. He plays double bass, electric bass, and viola da gamba throughout Southern California.		
Tom Zlabinger	Dr. Tom Zlabinger is Assistant Professor of Music at York College / CUNY and is the director of the York College Big Band and the York College Summer Jazz Program. He is a professional bass player and an ethnomusicologist. Tom has performed with a wide range of musicians including Marshall Allen, Glenn Branca, Lukas Foss, Eddie Gale, William Hooker, Lukas Ligeti, Emeline Michel, Butch Morris, Bern Nix, William Parker, and Sarah Weaver.		
Virginia Davis	Virginia Wayman Davis is Professor of Music Education at the University of Texas Rio Grande Valley. She received her Ph. D. from the University of Arizona in 2005 and has taught public school music at all levels. Dr. Davis is published in the Bulletin of the Council for Research in Music Education, General Music Today, The Journal of Popular Music Education, The Journal of Music Teacher Education, Visions of Research in Music Education, and several others. Dr. Davis plays percussion with the Valley Symphony Orchestra in south Texas and in her faculty pop/rock band The Minor Revisions.	Gareth Dylan Smith	Gareth Dylan Smith is Assistant Professor of Music (Music Education) at Boston University. His research interests include drum kit studies, popular music education, sociology of music education, and punk pedagogies. His first love is to play drums. Recent music releases include progressive smooth jazz tracks with The New Titans, the Sun Sessions EP with Stephen Wheel, and the Ignorant Populists EP with Build a Fort. Gareth is working on an album of duets titled Permission Granted. His recent scholarly publications include Eudaimonia: Perspectives for Music Learning (with Marissa Silverman) and an essay titled "Rap, Racism and Punk Pedagogy".
Vittorio Marone	Vittorio Marone is an Associate Professor and the Coordinator of the Instructional Technology Program at The University of Texas at San Antonio. He earned his doctorate in Education in a dual-degree program at the University of Padua and The University of Tennessee. He also holds a doctorate in Languages, Cultures, and Societies from Ca' Foscari University of Venice. His research interests include youth cultures, humor, and playful learning.	Ruben C. Rodriguez	Ruben C. Rodriguez is an Assistant Professor at San Antonio College. He studied both music and instructional technology earning a Bachelor of Arts in Music, a Master of Arts in Education, and a Doctorate in Interdisciplinary Learning and Teaching, all from The University of Texas at San Antonio. His research interests focus on multimodal learning and technology in music education as well as the role of technology in K-12, higher education, and informal settings.
Whitney Mayo	Whitney Mayo is a student and graduate assistant at Michigan State University pursuing a PhD in music education. She taught PreK-3 through 3rd grade music for six years on Fort Hood in Texas, and continues teaching early childhood music at the Community Music School in East Lansing and Detroit. Her research interests include early childhood and elementary music, musical play, rural music education, and barriers to access for music teacher education.		

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Zack Moir	<p>Zack Moir is an Associate Professor of Music and the Director of the Applied Music Research Centre at Edinburgh Napier University, Scotland. Zack's research interests are in popular music in higher education, popular music composition pedagogy, music education and social justice, and the teaching and learning of improvisation. He has published on the topics of popular music pedagogy, music in higher education, popular music making and leisure, popular music songwriting/composition, and real-time interactive networked performance. Zack is also an active composer and musician performing as a soloist and in bands internationally. Zack is the lead editor of 'The Bloomsbury Handbook of Popular Music Education: Perspectives and Practices' (2019), and co-editor of 'The Routledge Research Companion to Popular Music Education' (2017)</p>		