

Welcome from John F. Schwaller

President of SUNY Potsdam

It gives me great pleasure to greet you and welcome you to SUNY Potsdam for The Crane Symposium on Music Teacher Education. SUNY Potsdam was founded nearly 200 years ago to provide advanced educational opportunities to residents of Northern New York. Over the centuries that mission has remained unchanged. Through the work of Julia Crane, and the founding of The Crane School of Music, the same concern and energy that has been accorded to all of our programs was invested in the preparation of music teachers. We pride ourselves on the handcrafted education offered by the College, working as a team to provide unique learning opportunities to our students in scores of different majors.

I would like to welcome our distinguished guests, and I hope that you find the Symposium intellectually challenging as well as personally rewarding. We are so proud of the efforts of our students, faculty, staff, and alumni in helping to make this a reality.

Upon the conclusion of your time here, we hope that you will remember us and help to spread the word about the quality and strength of the programs here at SUNY Potsdam.

A handwritten signature in black ink that reads "John F. Schwaller". The signature is written in a cursive style with a long, sweeping underline.

Welcome from Michael Sitton

Dean of The Crane School of Music

On behalf of the faculty, staff, and students of The Crane School of Music, I extend a cordial welcome to all who are joining us for The Crane Symposium on Music Teacher Education.

Julia Ettie Crane's compelling vision that music education is a democratic necessity, requiring the strong development of intellectual capacities and personal qualities among teachers who serve the nation's schools, stands at the center of our enterprise in music teacher education. She believed that a successful music teacher not only has a well-reasoned approach to teaching based upon keen understanding and observation of students, but also possesses a strong sense of responsibility to the community, is motivated by personal initiative, has a passion for self-improvement, and displays a "continuous intellectual curiosity."

This vision of music teacher education, completely new for its time, established Potsdam as a significant locus for new ideas in music education. Today's Crane School, which just celebrated the 125th anniversary of Miss Crane's initiative, remains rooted in a "tradition of innovation" in music teacher education, while it encompasses a broad range of programs and activities, and continues its parallel commitment to excellence in musical performance. Our distinguished faculty, engaged students, and outstanding alumni continue to seek ways to bring our founder's vision into the varied and challenging contexts that the twenty-first century presents.

The Symposium on Music Teacher Education provides an excellent opportunity for us to recognize the participants and distinguished guests who will undoubtedly offer ideas, raise important questions, and inspire us in our quest to enliven and energize Julia Crane's vision.

It is my privilege to welcome all. I look forward to the conversations that will emerge and look forward to their "ripple effect" through our own School and the nation.



Music Teacher Education at Crane

...a tradition of innovation!

The Crane School of Music is home to one of the nation's oldest and largest music teacher preparation programs in North America.

From its founding in 1886 by Julia Ettie Crane, The Crane School of Music has been dedicated to preparing specialists in teaching music in the public schools. As a matter of fact, music teacher education at The Crane School is SUNY Potsdam's proudest legacy and greatest program.

At Crane, students encounter daily a faculty and staff who care deeply about their development as teachers. At Crane, students find a faculty who possess years of classroom teaching experience, advanced degrees from North America's most prestigious universities, active research interests, and a commitment to excellence in teaching and life-long learning. Graduates of Crane's teacher education program join generations of music educators who have held leadership positions in local school districts and in state and national organizations that shape our nation's musical future. At Crane, becoming an excellent music educator lies at the heart of our mission.

Whether you are a prospective student, a current undergraduate or graduate student, a college or university professor or administrator, or an active or retired member in the profession, Crane education faculty actively seek to connect with those who wish to build upon our rich heritage and participate in a community of ideas regarding innovative music teaching and learning.

It is in this spirit that the music education faculty welcomes you to The Crane Symposium on Music Teacher Education: Celebrating 125 Years of Music Teacher Education at The Crane School. Join us in our tradition of innovation!

Thursday, September 13, 2012

8:00–9:00	Registration
8:30–9:00	Welcome
9:00–10:30	Keynote and Response
10:30–10:50	Break with Beverages and Light Refreshments
11:00–11:50	Guest and Alumnus Paper Discussion
12:00–2:00	Lunch
2:00–2:50	Undergraduate Student Research Posters/Presentations
3:00–3:50	Practicing Music Teachers Panel 1
4:00–4:20	Break with Beverages and Light Refreshments
4:30–5:50	In Dialogue 1
	In Dialogue 2
6:00–8:00	Banquet
8:15–9:15	Open-Interactive Rehearsal Performance

Friday, September 14, 2012

8:00–9:00	Registration
9:00–10:30	Keynote and Response
10:30–10:50	Break with Beverages and Light Refreshments
11:00–11:40	Alumnus Paper Discussion
11:45–12:25	Guest Paper Discussion
12:30–2:00	Picnic Lunch
2:00–3:30	Keynote and Response
3:30–3:50	Break with Beverages and Light Refreshments
4:00–5:30	In Dialogue 3
	In Dialogue 4
5:45–6:15	Days 1 and 2 Summary
6:30–7:30	Reception

Saturday, September 15, 2012

8:00–9:00	Registration
9:00–10:30	Keynote and Response
10:30–10:50	Break with Beverages and Light Refreshments
11:00–11:50	Practicing Music Teachers Panel 2
12:00–12:50	School Board Panel
1:00–2:30	Box Lunch
2:30–3:00	Graduate Student and Alumni Research Posters/Presentations
3:00–4:30	In Dialogue 5 and Closing Remarks

Conference Registration

The Registration Desk is located in the lobby of Sara Snell Theater at The Crane School of Music. Staff will be available between 8:00AM-9:00AM each day to check in participants, distribute conference folders, and answer any questions you may have. If you need additional information regarding the conference, please call Lori Dillon at x2411 or 315.267.2411 between 8:00AM – 4:00PM.

Campus Telephone Numbers

University Police	x2222 or 315.267.2222
Emergency or Fire	911
The Crane School of Music	x2775 or 315.267.2775

Computer and Wireless Access

Campus wireless is accessible using the following information:

Login Credentials

Username	xguest1
Password:	potsdam1816

Transportation and Parking Information

Shuttle Service is provided to and from Clarkson Inn. You will need to sign-up for shuttle times upon check in.

Lot parking for guests is available with a Temporary Tag, obtainable upon registration.

SYMPOSIUM PROGRAM

Thursday, September 13, 2012

Registration

8:00–9:00 • Snell Lobby
Beverages and Light Refreshments

Welcome

8:30–9:00 • Snell Theater
Nancy L. Zimpher, Chancellor, *State University of New York*
John F. Schwaller, President, *SUNY Potsdam*
Margaret Madden, Provost, *SUNY Potsdam*
Michael Sitton, Dean, *The Crane School of Music*

Keynote and Response

9:00–10:30 • Snell Theater
“Converging on the New Realities of Teaching the Arts”
Jeffrey Kimpton, President, *Interlochen Center for the Arts*

What if The Crane School were to be created—brand new—in 2012? How would arts educators respond to the convergence of technologies, demographics, interchanging roles of teacher, creator and learner? What would a new model look like? What prevents us from doing this—today?

Respondents, Janet R. Barrett, *Northwestern University* and Michael Sitton, Dean, *The Crane School of Music*

Moderator, Mark Robin Campbell, *The Crane School of Music*
Co-Chairs, Peter McCoy and Matt Wexler
Student Facilitators, Will Sutton and Kim Callahan

Break

10:30–10:50 • Snell Lobby
Beverages and Light Refreshments

Guest and Alumnus Paper Discussion

11:00–11:50 • Snell Theater
“Provoking Change in Music Teacher Education”

Sandra Stauffer, *Arizona State University* and
Evan Tobias, *Arizona State University*

In this presentation Sandra Stauffer and Evan Tobias reflect on sustaining and fueling change in music teacher education. Three questions frame their inquiry: (a) Where do we look to think about change in music teacher education and what are those catalysts? (b) How might we acknowledge the potential for creating change and move beyond false barriers? and (c) How do we keep change continuous through the undergraduate program and into the lives of music educators and their students?

Co-Chairs, Marsha Baxter and Donald George
Student Facilitators, Heidi Crampton and Roslyn Brandes

Lunch

12:00–2:00 • On Your Own

Music Education Undergraduate Student Research Posters/Presentations

2:00–2:50 • Snell Lobby

“Tales from the City,” Brianna Benitz and Victor DeJesus

“Stories of Learning to Teach Music: Four Narratives in Search of an Audience,” John Bernstein, Genevieve Brigida, Nick Murray, and Benjamin Rybolt

“Great Expectations: Music Student Teaching,” Michael Oquendo

“Reflections on Music Teaching in a General Music Practicum: Lessons for Music Teacher Educators,” Will Sutton

“Revise, Reform and Replace: Reinventing Music Theory Teaching and Learning for Secondary Students,” Matt Wurtzel

“Developing Teacher Voices,” Kim Callahan and Andrew Tilles

“The Electronic Portfolio: A Learning Tool for Preservice Music Educators,” Nicole Mihalek

“Looking at Music Teacher Development: A Self-Study of Three Undergraduate Teaching Experiences,” Kathryn Hess

“Participant-Observation in a Middle School Chorus,” Daniel Donovan, Katherine Mueller, Christopher Oill, and Malissa Tong

“Lab Orchestra,” Nadine Cunningham, Katie Hess, Codi Ng, and Kristen Swift

“Curious Collaborative Creativity,” Ryan Bregaudit, Christina Silbermann, and Jonathan Somer
Co-Chairs, Caron Collins and Carleen Graham**Practicing Music Teachers Panel 1**

3:00–3:50 • Snell Theater

“Fostering Innovative Practices—Extending and Refining One’s Teaching Repertoire—Challenges and Rewards”

Shannon McCabe, *Peabody Public Schools, Peabody, MA*;
Christopher Santantasio, *Gateway Lab School, Wilmington, DE*;
Kevin Tims, *Brentwood Union Free School District, Brentwood, NY*; and
James Trybendis, *Madison High School, Brooklyn, NY*

In this panel discussion, four innovative practicing music educators share teaching strategies for building learners’ musical understanding of central aspects of musical experience. Dispositions for cultivating interactive and inquiry-oriented teaching strategies among practicing and preservice music teachers are explored.

Moderator, Tim Savage, *Canton Central Schools, Canton, NY*
Co-Chairs, Michael Schaff and Tim Sullivan
Student Facilitators, Will Sutton and Nadine Cunningham

Break

4:00–4:20 • Snell Lobby
Beverages and Light Refreshments

In Dialogue 1 and 2

(Simultaneous Sessions)

In Dialogue 1

4:30–5:50 • Schuette A311

“Selecting Music Literature and the Moral Ends of Band”

Randall Allsup, *Teachers College, Columbia University*

In this dialogue, participants explore important ideas related to aims, purposes and values of music education. Issues of curriculum, content, pedagogy, and schooling are used as vehicles for discussion. Ideas for music teacher education are drawn from group conversation.

Conversation – Break Out Groups

Co-Chairs, James Madeja and John McGinness
Student Facilitators, Nick Murray and Brandon Carroll

In Dialogue 2

4:30–5:50 • Schuette A323

“Musical Thinking and the Kinds of Schools We Need: What’s Student Teaching Got to Do with It?”

Betty Anne Younker, *Dean, Don Wright Faculty of Music, University of Western Ontario*

In this session, participants identify musical ways of knowing and how they are practiced in learning music. During the dialogue, this lens will serve as a way to inform music teaching within school environments and ultimately inform/shape aims and purposes of education. Ideas for music teacher education are drawn from group conversation.

Student Teacher Mentors’ Panel

Kent Burchill, Howard Cohen, Donald Goodness, Kathy Hubbard, Brenda Vredenburg, and Jeffrey Vredenburg

Conversation – Break Out Groups

Co-Chairs, Kathryn Sherman and Lonel Woods
Student Facilitators, Matt Wurtzel and John Bernstein

Banquet

6:00–8:00 • Thatcher

Open-Interactive Rehearsal Performance

8:15–9:15 • Thatcher

Marsha Baxter, *The Crane School of Music,*
Amy Swartelé, *Department of Art, SUNY Potsdam,* and *The Crane Latin Ensemble*

Chair, Heather Wheeler

Friday, September 13, 2012

Registration

8:00–9:00 • Snell Lobby
Beverages and Light Refreshments

Keynote and Response

9:00–10:30 • Snell Theater

“Reflections on How We Got There (and Why We Don’t Want to be There Anymore)”

Robert Cutietta, Director, *Thornton School of Music, University of Southern California*

In many people’s minds music education in the public schools isn’t as good as it used to be and never was. In this talk, Robert Cutietta examines the divergent paths that American music education followed for 200 years until congealing briefly near the end of the last century and how the profession has begun its natural divergence once again.

Respondents, Jeffrey Kimpton, President, *Interlochen Center for the Arts* and
John F. Schwaller, President, *SUNY Potsdam*

Moderator, David Heuser, Associate Dean, *The Crane School of Music*
Co-Chairs, Mark Robin Campbell and Doug Rubio
Student Facilitators, Cameron Brownell and John Marshall

Break

10:30–10:50 • Snell Lobby
Beverages and Light Refreshments

Alumnus Paper Discussion

11:00–11:40 • Snell Theater

“‘Music Education’ or the ‘Education of Music?’: Forging Dialogue with Other Disciplines”

Joseph Abramo, *University of Connecticut*

In this presentation, Joseph Abramo examines what music teacher education may learn from dialogue with other disciplines. This includes a critical review of some of the assumptions of music’s educational uniqueness and music education programs’ institutional and systemic attributes that create and reinforce these assumptions. Actionables that encourage finding commonalities with the pedagogy of other academic subjects are suggested.

Co-Chairs, Sarah Hersh and Ed Komara
Student Facilitator, Benjamin Rybolt

Guest Paper Discussion

11:45–12:25 • Snell Theater

“Reaching before Teaching: Social Justice in Music Education”

Marsha Kindall-Smith, *University of Wisconsin-Milwaukee, Emerita*

Music educators teach students how to perform, create, and respond to music, but diversity creates a gap between teachers and students. Social justice education bridges the gap by emphasizing equity, diversity, and excellence for everyone's children. Prospective music teachers in Marsha Kindall-Smith's university methods courses created social justice projects for "reaching" students before "teaching" students.

Co-Chairs, Robyn Hosley and Jess Tyre
Student Facilitator, Emily Widgett

Lunch

12:30–2:00 • Crane Plaza
Picnic Lunch

Keynote and Response

2:00–3:30 • Snell Theater

"Ensemble Experiences and the 21st Century Music Educator: A Motivation Perspective"

James Austin, *University of Colorado-Boulder*

In this keynote, James Austin responds to some of the current critique of traditional and alternative ensembles, and connects ensemble experience to the work of music educators through the lens of various motivation frameworks, including goal theory, expectancy-value theory and flow theory. Implications for music teacher socialization and identity development are also explored.

Respondent, Linda K. Thompson, *Lee University*

Moderator, Steven Marqusee, Dean, *School of Liberal Arts, SUNY Potsdam*

Co-Chairs, Michael Schaff and Caron Collins

Student Facilitator, Genevieve Brigida

Break

3:30–3:50 • Snell Lobby
Beverages and Light Refreshments

In Dialogue 3 and 4

(Simultaneous Sessions)

In Dialogue 3

4:00–5:30 • Schuette A323

"Teaching and Learning in the Musical World of Today"

David Gleason, *John Sayles School of Fine Arts at Schenectady High School, Schenectady, NY*

What does it mean to teach music in the 21st century? In this dialogue session, participants explore teaching and learning in the musical world of today. Issues of curriculum and pedagogy are specifically examined through the lens of critical skill development. Ideas for music teacher education are drawn from group conversation.

Conversation – Break Out Groups
Chair, Heather Eyerly
Student Facilitator, Nicole Frederick

In Dialogue 4

4:00–5:30 • Schuette A311

“Cultivating Dispositions as a Central Pillar in Music Teaching and Learning”

Phillip Greco, *Farmingdale School District*, Farmingdale, NY

What does curiosity, open-mindedness, respect for evidence, or thinking independently have to do with music teaching and learning? In this dialogue session, participants examine these dispositions and other “habits of mind” as necessary components of music teaching and learning. Ideas for music teacher education are drawn from group conversation.

Conversation – Break Out Groups
Co-Chairs, Nancy Conley and Raphael Sanders
Student Facilitators, Kathryn Hess and Andrew Tilles

Days 1 and 2 Summary

5:45-6:15 • Snell Theater

Janet R. Barrett, *Northwestern University*

Co-Chairs, Debra Campbell and Deborah P. Massell
Student Facilitator, Jean Goloski

Reception

6:30-7:30 • Dean Sitton’s Home

Dinner

On Your Own

Saturday, September 15, 2012

Registration

8:00–9:00 • Snell Lobby
Beverages and Light Refreshments

Keynote and Response

9:00–10:30 • Snell Theater
“Music Education for All: Problems, Possibilities, and Potentials in General Music”

Linda K. Thompson, *Lee University*

K-12 general music suffers from lack of definition, inequality of access, misconstrued perceptions of its role, and lack of relevance/presence. In this presentation, Linda K. Thompson addresses these issues by: examining problems from the perspectives of various stakeholders, imagining possibilities for curriculum and pedagogy, and exploring required shifts in teacher education that are needed to realize general music’s full potential.

Respondents, Robert Cutietta, Dean, *Thornton School of Music, University of Southern California* and
James Austin, *University of Colorado-Boulder*

Moderator, Peter McCoy, *The Crane School of Music*
Co-Chairs, Tracy Wanamaker and Nelly Case
Student Facilitator, Dave Bojanowski

Break

10:30–10:50 • Snell Lobby
Beverages and Light Refreshments

Practicing Music Teachers Panel 2

11:00–11:50 • Snell Theater
“Conceptual Frames and Dispositional Stances in Reform-Minded Music Teaching”

Krista Easton, *Brasher Fall Central School, Brasher Falls, NY*;
Brian Franco, *Weedsport Central Schools, Weedsport, NY*;
Phillip Greco, *Farmingdale School District, Farmingdale, NY*; and
Melissa Natale-Abramo, *North Salem School District, North Salem, NY*

Many current visions of professional development assume a “get” and then “apply” knowledge perspective on teacher learning. Neither is well suited for innovative practice. In this panel discussion, four reform-oriented practicing music educators explore conceptual parameters required for generating innovative practice. Examples from their own practices are used to illustrate connection between theory and practice within a dispositional stance of change agency.

Moderator, Teresa Smith, *Snell Farm Children’s Center*
Chair, Caron Collins
Student Facilitator, Kyle Sherlock

School Board Panel

12:00-12:50 • Snell Theater

*"Leveraging Uncertainty in a Changing Future"*Norman Chirco, *Weedsport Central Schools District, Weedsport, NY;*John W. Sutton, *Galway Central Schools District, Galway, NY;*Barbara Beekman, *Canton Central Schools District, Canton, NY*

In this panel discussion, three community members who have served on their local boards of education share their perspectives on the current state of music education in the public schools in relation to future visions of what music education could be. Issues of credibility, sustainability, changeability and lack of certainty regarding program viability serve as anchoring ideas.

Moderator, Peter Brouwer, Dean, *School of Education & Professional Studies and Graduate Studies, SUNY Potsdam*
 Co-Chairs, Jeffrey Francom and Andre Mount
 Student Facilitator, Codi Ng

Lunch

1:00-2:30 • Crane Plaza

Box Lunch

Music Education Graduate Student and Alumni Research Posters/Presentations

2:30-3:00 • Snell Lobby

*"Self Study as Professional Development," Krista Easton**"Teaching Music for the I-Generation: Re-Conceptualizing Music Teaching and Learning," Brian Franco**"Action Research for Empowerment and Improvement," Veronica Phillips**"Non-Musical People," Elizabeth Sterling**"The Potential of Telematics," Joshua Emanuel*

Co-Chairs, Jennifer Kessler and Carleen Graham

In Dialogue 5 and Closing Remarks

3:00-4:30 • Snell Theater

*"Toward a New Generation of Music Teacher Education"*Janet R. Barrett, *Northwestern University*

In this culminating session devoted to synthesizing conference ideas, Janet R. Barrett will chart various realms of action (as individuals, at the program level, and collectively across the profession) for change in music teacher education.

Respondent, Dean Michael Sitton, *The Crane School of Music*Moderator, Mark Robin Campbell, *The Crane School of Music*

Chair, Rebecca Reames

Student Facilitator, Matthew Wurtzel

About the Presenters

Joseph Abramo, Ed.D. is an Assistant Clinical Professor of Music Education in the Neag School of Education at the University of Connecticut where he teaches courses in instrumental methods and supervises student teachers. In 2011, he was the recipient of the Outstanding Emerging Researcher Award from the Center for Music Education Research at the University of South Florida. He is a co-chair of Gender Research in Music Education (GRIME) and a co-editor of its on-line, peer-reviewed journal *Gender, Education, Music, Society*. He is also the Chair Elect of the Philosophy Special Research Interest Group of the National Association for Music Education. His articles include publications in the *Journal of Research in Music Education*, *Music Education Research*, and *Music Education Research International* and his areas of research include popular music, gender, cultural studies, race and multiculturalism, disability studies, post-structuralism, and constructivism. Dr. Abramo's conference presentations include the American Education Research Association, New Directions in Music Education, Suncoast Music Education Research Symposium, the National Association for Music Education, International Association for the Study of Popular Music, and The International Conference on Social Justice in Music Education among others. He holds degrees from Teachers College, Columbia University, Michigan State University, and The Crane School of Music at SUNY Potsdam. He previously served as an Assistant Professor of Music Education at Hartwick College in Oneonta, New York.

Randall Everett Allsup holds degrees in music performance and music education from Northwestern University and Teachers College Columbia University. Currently Associate Professor of Music Education at Teachers College, he teaches courses in creativity and problem-solving; democracy and music education; and philosophies of music, education, and arts education. His research focuses on the problems and promises of pluralism, music teacher preparation, and democratic and moral philosophy. In 2009, Allsup was awarded a Fulbright grant to teach and conduct research at the Sibelius Academy, Helsinki, Finland. He is past chair of the International Society for the Philosophy of Music Education (ISPME) and the Philosophy Special Research Interest Group (SRIG) of the Music Education Research Council. He serves on the advisory boards of the *Bulletin of the Council for Research in Music Education* and *Music Education Research*.

James Austin is Professor of Music Education and Associate Dean for Undergraduate Studies at the University of Colorado Boulder. He currently teaches graduate courses and directs dissertations and theses. Dr. Austin received a Bachelor of Music degree from the University of North Dakota, and Master of Arts and Doctor of Philosophy degrees from the University of Iowa – all degrees were awarded with highest honors. Prior to his arrival at the University of Colorado, he taught instrumental music (grades 4-12) in Minnesota, served as a graduate teaching and research assistant at the University of Iowa, and was on the music education faculty at Ball State University in Muncie, Indiana. Dr. Austin's research interests include student motivation and self-concept development, teacher education, classroom-level assessment, and school/arts policy implications of educational reform. His publication record is extensive, including articles in the *Instrumentalist*, the *Music Educators Journal*, *Update*, *General Music Today*, *Contributions to Music Education*, the *Journal of Research in Music Education*, the *Bulletin of the Council for Research in Music Education*, *Psychology of Music*, the *American Educational Research Journal*, and the *British Journal of Educational Psychology*. He regularly presents papers at national and international conferences and currently serves on editorial boards for *Psychology of Music* and the *Journal of Research in Music Education*. From 2000 to 2005, he served as Program Chair and Chair of the Music Education Special Interest Group within the American Educational Research Association, and from 2004–2006 he was Chair of the MENC Measurement and Evaluation Special Research Interest Group. Dr. Austin remains active as a consultant, clinician, and guest speaker in public schools and on college campuses. He holds memberships in the Colorado Music Educators Association, the National Association for Music Education (MENC), and the American Educational Research Association. In 2004, he was awarded the Richard Bern Trego faculty fellowship by the College of Music at CU-Boulder.

Janet R. Barrett, Associate Professor of Music at the Bienen School of Music at Northwestern University, is a general music specialist and researcher. Her research interests are in curriculum studies, interdisciplinary approaches in music education, and professional development in music teacher education. She is the co-author of *Looking In On Music Teaching* (McGraw-Hill/Primis, 2000), *Sound Ways of Knowing: Music in the Interdisciplinary Curriculum* (Schirmer, 1997), and *Constructing a Personal Orientation to Music Teaching* (Routledge, 2010). She also served as editor for *Music Education as a Crossroads* (Rowman and Littlefield, 2009). She is a contributor to the *New Handbook of Research on Music Teaching and Learning*, the *International Handbook of Research in Arts Education*, the *Oxford Handbook of Music Education*, *Music Education Research*, *Bulletin of the Council for Research in Music Education*, and *Research Studies in Music Education*. She previously taught general and choral music in Iowa and Wisconsin. She is national chair of the Society for Music Teacher Education.

Barbara Beekman grew up in northwestern Connecticut, and graduated from St. Michael's College in 1979 with a degree in Biology. Her professional experience includes stints in operational analysis, computer software, and IT consulting. Ms. Beekman has lived in Canton NY for the last 23 years, joining the Canton Board of Education in January 1999. In July, she was re-elected to her seventh term as President. She is married to Peter Beekman and has two children, Erica (23) and Christian (20).

Norman Chirco graduated from Port Byron High School, Port Byron, NY in 1979. He earned a bachelor's degree from Hobart College in Geneva, NY in 1983 and obtained a Juris Doctor from Thomas Cooley Law School in Lansing, Michigan in 1986. He was admitted to the New York State Bar in 1987 after which he began his practice, focusing on criminal matters, family court matters, real estate, workers' compensation and social security disability. Chirco was elected to the Weedsport Central School Board of Education in 1995 and has served continuously since that date. He is presently in his 17th year on the Board of Education and has served four terms as President. He is married to Amy Fults Chirco and has four children, David (18), Elizabeth (16), Michael (14), and Robert (7).

Robert Cutietta is Dean of the Thornton School of Music at the University of Southern California. He has published a wide range of articles on many subjects related to music education. These have appeared in journals such as *The Music Educators Journal*, *Journal of Research in Music Education*, *The Bulletin of the Council for Research in Music Education*, *Psychology Today*, *The Psychology of Music*, *The American Music Teacher* and many others. He is also author, co-author or editor of four books and has contributed chapters to several others including *The Handbook of Research on the Teaching and Learning of Music*. He has sat on the editorial boards of the *Journal of Research in Music Education*, and *Contributions to Music Education*. His most recent book, *Raising Musical Kids: A Parent's Guide*, is published by Oxford University Press. Prior to his appointment as Dean, Dr. Cutietta had a successful career as a musician and researcher. He was Director of the School of Music and Dance at the University of Arizona and held faculty positions at Kent State and Montana State Universities. He received his doctorate in music education and psychology from Penn State University and his undergraduate and master's degrees from Cleveland State University.

Krista Easton, of Potsdam, New York, has been teaching music in the public schools for sixteen years. She holds her bachelor's degree in Music Education from the Eastman School of Music, and a master's degree in Music Education from The Crane School of Music at SUNY Potsdam. She has recently completed her master's thesis on the subject of democratic education and co-constructing curriculum in the high school guitar classroom. Her thesis employed action-based self-study methodology. She has taught general music, chorus, orchestra, music theory, world drumming and guitar classes in grades K-12 throughout New Hampshire (where she was named teacher of the year in the North Country in 2007), Connecticut, Maine, and New York. She is an Orff certified teacher, and has presented numerous workshops in Orff methodology and world drumming over the past 10 years. She currently teaches grades 7-12 at St. Lawrence Central School in Brasher Falls, NY, where she also acts as adviser of the Tri-M Music Honor Society.

Brian Franco is a music teacher in the Weedsport Central School District in Weedsport, NY, where his responsibilities include middle school general music, chorus, jazz band and the high school theater program. Over the last three years he has developed a secondary elective program focusing on the performance, creation and analysis of popular music called "Music Industry". This program has been widely successful and is part of a public school-university partnership that serves as a curricular model for preservice students at The Crane School of Music, SUNY Potsdam. Franco holds a B.M. in Music Education and is currently pursuing a master's degree at The Crane School of Music. He has presented at venues such as the NYSSMA Winter Conference and the New Directions in Music Education Conference in Michigan, and recently contributed to the book *Messengers of Music: The Legacy of Julia E. Crane* (Information Age Publishing, 2011). His curriculum can be found online at www.weedsportMI.com

David Gleason is a music educator, pianist, and composer living in New York's Capital Region. He received a M.A. from Tufts University where he studied ethnomusicology and composition. He has researched folk and popular music in Puerto Rico and Cuba and is a contributing ethnomusicologist to the Museo Del Barrio's permanent collection online. As a jazz and Latin pianist he has performed with ensembles such as RumbaNaMa, The Boston Latin Band, The Either/Orchestra, and The Empire Jazz Orchestra. He has also performed with Lee Konitz, Laurel Masse, Fred Wesley, Danilo Perez, and John Fedchock. He currently leads the Latin jazz ensemble, Sensemaya. Mr. Gleason studied music education and jazz studies at The Crane School of Music at Potsdam, New York. He has taught at the John Sayles School of Fine Arts in Schenectady High School at Schenectady, NY and Rensselaer Polytechnic Institute at Troy, NY. David Gleason is also the author of *The Total Blues Keyboardist* (Alfred 2011).

ABOUT THE PRESENTERS

Phillip Greco is a music educator in the Farmingdale Public Schools, Farmingdale, NY where he teaches K-7 general music. At Farmingdale, he has been instrumental in introducing constructivist-learning theory to the music education faculty and creating curricula focused on projects and technology integration. Mr. Greco is a frequent presenter at conferences and teacher workshops devoted to re-conceptualizing music education curriculum around personalized/collaborative learning and cultivating dispositions as learning goals in music education. Recent presentations include the Society for Music Teacher Education (SMTE), Suffolk County Music Educators' Association (SCMEA), the New York State School Music Association (NYSSMA), Westminster Choir College-Rider University, and various public school districts throughout New York State. Most recently he has worked with the Dade County Music Educators as a consultant for creating project-based curricula for the Dade County Schools, Dade County FL. In addition, Mr. Greco serves as a core member in the public school-university partnership program that serves the preservice music education students at The Crane School of Music at SUNY Potsdam. Mr. Greco is a founder and the coordinator for the Society for Ethics in Education, a non-profit organization that provides professional growth opportunities for educators and opportunities for learners to exhibit personal learning projects in music. He received both his undergraduate and graduate degrees in music education from The Crane School of Music at SUNY Potsdam. Mr. Greco is also a certified New York State public school principal.

Jeffrey Kimpton is President of Interlochen Center for the Arts, where he leads its distinguished portfolio of internationally recognized programs in arts education, public broadcasting and presentations. He is a graduate of the University of Illinois-Urbana with degrees in music education, school and arts administration. Mr. Kimpton has a 36-year record of innovative leadership, in teaching and administration in K-12 school districts in New York, Minnesota and Kansas, in for-profit work as Director of Education for Yamaha Corporation of America, in philanthropy as director of public engagement at the Annenberg Institute at Brown University, and as director and professor of music education at the School of Music at the University of Minnesota-Twin Cities. A frequent author, speaker and consultant, Mr. Kimpton brings his many experiences in arts leadership—as teacher, administrator, advocate and futurist—to organizations and new generations of leaders creating new thinking for changing times.

Marsha Kindall-Smith earned a B.A. at Oberlin College in piano and music education, M.A. at Ohio State University in piano and music education, and Ed.D. from Boston University in curriculum and teaching. During a forty-year career, she was a private piano teacher, general music teacher, choral director, and performing arts coordinator. She retired as co-chair of music education at the University of Wisconsin-Milwaukee where she taught undergraduate methods courses, graduate courses in arts assessment and mentoring music teachers, and supervised research. Her research interests are performance assessment, urban schools, social justice, and African-American spirituals that she performs. She received the 1997 Massachusetts Lowell Mason Award, the 2003-2004 University of Wisconsin-Milwaukee Distinguished Undergraduate Teaching Award, the 2009-2010 Oberlin College Distinguished Alumni Award in Music Education and a Brick on the National Association for Music Education Walk of Fame, and the 2011 Ambassador Award from the National Association for the Study and Performance of African-American Music. Her publications include a chapter in *Teaching Music in the Urban Classroom* (Rowman and Littlefield, 2006), articles in *International Journal of Music Education*, *Music Educators Journal*, *The Mountain Lake Reader*, *National Journal of Urban Education and Practice*, *Wisconsin School Musician*, *Massachusetts Music News* and *Journal of Music Teacher Education* (in print).

Shannon McCabe Aridgides has begun her fourth year as a music educator near Boston, Massachusetts. A native of Syracuse, New York, Ms. Aridgides participated in many local music ensembles including the Syracuse Symphony Youth Orchestra. Ms. Aridgides is a 2007 Crane graduate in music education and flute performance. Her interest in pursuing music education blossomed after participating her freshman year in a summer abroad teaching program in Puebla, Mexico lead by Marsha Baxter (of The Crane School of Music at SUNY Potsdam). Ms. Aridgides continued her love for world music by pursuing a master's in ethnomusicology at UCLA. Her research focused on Mexican Americans outside of Los Angeles who brought their community together through the teaching of son jarocho, a traditional folk music from Veracruz, Mexico. She presented a portion of her thesis, "Son Jarocho por El Centro: Pedagogy, Performance and Community in a Non-Formal Environment" at the Society for Ethnomusicology Southern Chapter conference in Los Angeles, 2009. After completing her M.A. in 2009, Shannon moved to Boston and currently teaches 6th -8th grade chorus and general music at Peabody Public Schools, Peabody, MA. She continues to look at student engagement in the classroom by making music relevant to student experiences and by creating activities designed around student-centered learning.

Melissa Natale-Abramo is a music educator and Department Chairperson for the Fine and Practical Arts at North Salem MS/HS in North Salem, NY. Dr. Abramo holds degrees from Teachers College, Columbia University, Northwestern University and SUNY Potsdam/The Crane School of Music. Her dissertation investigated the construction of instrumental music teacher identity from a post-structural perspective. She has presented at various conferences including the American Educational Research Association, the International Society for the Philosophy of Music Education, and *Establishing Identity: LGBT Issues and Music Education*, and published in the *Bulletin for the Council of Research in Music Education*, *Diverse Methodologies in the Study of Music Teaching and Learning* (2008, vol. 1) and *Situated Research in Music Education* (in press, vol. 5) of the American Educational Research Association Music Education SIG's book series, *Advances in Music Education Research*.

Christopher Santantasio received his Bachelor's degree in Music Education and Euphonium Performance in 2010 from The Crane School of Music. He currently teaches music at Gateway Lab School in Wilmington, Delaware, which opened its doors in the fall of 2011. Gateway Lab Charter School works with children in grades 3-7 who are struggling to achieve academic success in a traditional classroom environment. Mr. Santantasio oversees the development of the music department, teaching elementary and middle school general music, chorus, popular guitar class and the culinary arts program. The school's band program is currently in development and he hopes to have that up and running by the beginning of the 2012-2013 school year. In February 2012, only months after the opening of the school, the students under his creative direction offered the school's first performance. He has been elected as the teacher representative to the school's executive board, on which he oversees grant writing and fundraising efforts. His efforts earned Gateway its first grant from the Delaware Division of the Arts. Mr. Santantasio recently collaborated with Marsha Baxter (of The Crane School of Music at SUNY Potsdam) on an article "From the Bandstand to the Classroom: Thinking and Playing Grooves," slated to appear in *Music Educator's Journal* in the fall of 2012. Also an active musician, Mr. Santantasio is a member of the First State Symphonic Band and was recently invited to perform with the Greater New York Wind Symphony at the Anches d'Azure Music Festival in La Croix Valmer, France. Mr. Santantasio previously served as band director in the Syracuse City School District in New York State and is a native of Monroe, New York.

Sandra Stauffer is Professor of Music and Music Education at Arizona State University where she teaches both undergraduate and graduate courses. Dr. Stauffer's research interests include creativity, composition, music teacher preparation, narrative inquiry, arts-based educational research, and qualitative research designs. Her recent publications include a co-authored / co-edited book on narrative inquiry in music education, as well as research articles on children and adolescents as composers and music teacher education. Her creative activities include collaborations with various educators and musicians, including work with composer Morton Subotnick on the development of his music software programs for children. In addition to her research publications, Dr. Stauffer has written articles on music teaching and learning for various audiences, and designed and contributed to pedagogical publications and texts. She was a contributing author for *The Music Connection* textbook series, and she is a primary author for the *Silver Burdett Making Music* text series. Her work also includes education materials for orchestras and other performing arts organizations. She is a popular guest lecturer, clinician, and consultant for music education and arts education organizations throughout the United States and abroad. Dr. Stauffer was the first Evelyn Smith Professor of Music (2003-2006) at ASU, and she currently serves as coordinator of doctoral studies in music education. Prior to joining the ASU faculty, she was a faculty member and Coordinator of the Music Education Division at the Peabody Conservatory of Music in Baltimore. Dr. Stauffer has taught general, choral, and instrumental music in the public schools of Pennsylvania, Michigan, Virginia, and served as a volunteer teacher in Arizona. She is a graduate of West Chester University (PA) and the University of Michigan.

John W. Sutton is a lifelong resident of New York State residing in the Galway Central School District in western Saratoga County, and since 2004 has been serving as a member of the Galway Board of Education. During his tenure on the Board, he has served three terms as President. Outside of his service to Galway Central School, Mr. Sutton is an attorney maintaining a sole practice located in Galway. He is a graduate of SUNY Binghamton and Albany Law School. He is a member of the New York Bar Association and Saratoga County Bar Association. In addition to being a father of a music education student at The Crane School of Music, Mr. Sutton played both trumpet and baritone horn while attending Galway Central and has since enjoyed playing in several community bands organized by Galway instrumental music teacher and Crane music education graduate Gary Barrow. He is also the founder of the "Galway Little Theater" and takes special enjoyment from appearances in Neil Simon comedies, having recently appeared in "The Sunshine Boys" as Willie Clark and "The Odd Couple" as Oscar Madison.

ABOUT THE PRESENTERS

Amy Swartelé teaches courses in art studio-painting at SUNY Potsdam. She has exhibited in solo and group exhibitions throughout the USA, as well as in Belgium, France, Spain, Italy, India, and Canada. Her recent solo exhibits include Montreal's Kerozene Gallery and the SJS Gallery in Waterloo, Belgium; and group exhibits at the Grand Palais in Paris, France, and Lleida, Spain, where she was awarded the grand prize for Figurative Art.

Kevin Tims (B.M. in Music Education from The Crane School of Music at SUNY Potsdam in 2000; M.M. in Music Education from Ithaca College in 2004). Kevin Tims has taught music in the Brentwood Union Free School District in Brentwood, NY for the last twelve years. He has experience teaching music at every grade level (K-12), and for the past eight years has been teaching music theory at Brentwood High School. With a goal of making creativity a major part of the music curriculum, he hosts the annual district-wide "Student Composer Night"; this is where students can present their innovative and creative work for the public. Mr. Tims has given workshops in pedagogy including "Applying Technology to Music Teaching" in 2006 and "Unleashing the Power of Students' Minds through Project-Based Learning" in 2011 for the Suffolk County Music Educators' Association. In the winter of 2012, he was a founder of the Society of Ethics in Education and is currently a board member. Also active as a pianist, he performs numerous piano and chamber recitals throughout Long Island, NY.

Evan Tobias is Assistant Professor of Music Education at Arizona State University where he teaches both undergraduate and graduate courses and heads the Consortium for Digital, Popular, and Participatory Culture in Music Education (CDPPCME @ ASU), which he founded in 2009. He also serves as a faculty member of the HIDA Digital Culture Initiative. Prior to his appointment at ASU, Dr. Tobias taught a technology in music education course at DePaul University and middle school instrumental and general music in New York. A specialist in secondary general music, Dr. Tobias' recent research focuses on creative uses of technology, issues of social justice, expanding beyond traditional music curricula, and approaches to integrating popular culture and music in music classrooms. His work is published in the *Mountain Lake Reader* and *Collaborative Action for Change: Selected Proceedings from the 2007 Symposium on Music Teacher Education* edited by Margaret Schmidt. He is a frequent presenter at state, national, and international conferences including the Music Educators National Conference, Society for Music Teacher Education, International Society for Music Education, International Society for Improvised Music, Association for Technology in Music Education and others. Tobias holds a Ph.D. and Master of Music in Music Education from Northwestern University and Bachelor of Music in Music Education from The Crane School of Music at SUNY Potsdam.

Linda K. Thompson, Ph.D., is Associate Professor in Music at Lee University. Her Ph.D. in Music Education, from University of Arizona, included a minor in Teaching and Teacher Education. Prior academic positions include Assistant Professor at The Crane School of Music, SUNY-Potsdam, and at the University of Minnesota – Twin Cities. Thompson's research interests include preservice teacher development, particularly teacher beliefs and development. She has presented at local, state, national, and international conferences and is published in the *Journal of Research in Music Education*, the *Bulletin of the Council of Research in Music Education*, *Journal of Music Therapy*, *Music Educators' Journal*, and *General Music Today*. Thompson is immediate past-chair of the national Society for Music Teacher Education, and serves as co-editor of *Advances in Music Education Research*, the book series of the Music Education SIG of AERA. Thompson also serves on the advisory board of the Desert Skies Symposium for Music Education.

James Trybendis is an educator and musician living and teaching in New York City. After earning a B.M. in Music Education and Musical Studies from The Crane School of Music at SUNY Potsdam in 2004, James was awarded one of the four prestigious artist/teacher scholarships administered by The Crane School of Music at SUNY Potsdam to teach in New York City. The "Teach Music in New York City" project was a congressionally directed grant that involved the collaboration of the New York City Department of Education, VH1 "Save the Music Foundation" and The Crane School of Music music education department. It's primary purpose was to place exceptional artists/teachers in New York City public schools in order to build music education programs in the city. As a scholarship recipient, James began his teaching career at James Madison High School in Brooklyn, New York, where he continues to this day. At Madison High, James works with all levels of students interested in playing wind-band instruments—beginners through advanced; conducts the orchestra for musical productions; and directs an award winning marching band that performs throughout New York City. From 2005-2008 James held the position of assistant conductor of the New York City All-City Symphonic Band. James continues to be an active performer, playing trombone with the Brooklyn Conservatory Orchestra, New Amsterdam Symphony, and The Bach on Broadway Ensemble. In 2009 James completed his M.A. in Music and Music Education at Teachers College, Columbia University.

Betty Anne Younker, Ph.D. (Northwestern University) returns to the University of Western Ontario as Dean and Professor of Music Education of the Don Wright Faculty of Music. She was on faculty from 1997-2000 during which time she was awarded the Dr. Pedro Goldman Award Faculty of Music Students Council. In addition, she was awarded the distinguished Alumnus of the Year by Pennsylvania State University College of Arts and Architecture (2008). Before returning to University of Western Ontario, Younker was Associate Dean for Academic Affairs and Associate Professor of Music Education at the University of Michigan. Her research interests include critical and creative thinking within the disciplines of philosophy and psychology. Publications include articles in national and international journals and chapters in several books. Paper presentations have occurred at state, national, and international conferences. Before appointments at the university level, Dr. Younker taught in band, choral, and general music settings in the public school system as well as taught flute students from beginning to university levels of performance. Presently she serves on several editorial boards and committees for a variety of professional organizations.

Music Education Faculty

Marsha Baxter teaches undergraduate courses in music education and directs the Latin ensemble La Garza at The Crane School of Music, where her teaching and research interests center upon global music pedagogy and urban education. Her fieldwork projects include the study the zaponas [panpipes] with an Ecuadorian subway performer; dizi [bamboo flute] with a former professor of the Beijing Conservatory; and cedar flute with a Native American storyteller and musician. Additionally, she studied pre-Columbian music with a Huichol Indian in Guadalajara, Mexico. Her documentary film project, *For the Love of the Mambo*, explores music teaching and learning of the Afro-Cuban tradition through a partnership with New York City's Mambo Legends Orchestra (composed of former members of the Tito Puente Orchestra) and La Garza. Marsha strives to create cross-cultural experiences for students, such as the winterim travel course to study dance and instrumental traditions with master musicians in Chennai, India; the Spanish immersion – music-teaching practicum in Puebla, Mexico; and The Crane Latin ensemble performances throughout Mexico, of particular note, in Monterrey, where the student musicians were featured young artists at the International SAT Festival. Marsha is a contributing author to the *International Journal of Education and the Arts*, *Music Education Research*, and *Music Educators Journal*. She received the SUNY Chancellor's Internationalization Award for her design of the Spanish immersion – music teaching practicum project; and most recently, the SUNY Potsdam's President's Award for Excellence in Research and/or Teaching Relating to Cultural Diversity. Prior to accepting her position at Crane, she taught general music at PS 87 on Manhattan's Upper Westside, where her classroom was the principal site for student teachers at Teachers College, Columbia University. Marsha holds a M.M. in Performance from New England Conservatory and Ed.D. in Music Education from Teachers College.

Kent S. Burchill is a Pennsylvania native earning an undergraduate degree in music education from Indiana University of Pennsylvania. Master's degrees in music education and administration were received from the University of Illinois at Urbana-Champaign. Additional graduate work has been taken at Towson University, Eastern Illinois University, and the College of St. Rose. His career included teaching in Pennsylvania and Illinois prior to moving to New York. From 1983 to 2005, Mr. Burchill was Director of Music Education for the Niskayuna Central School District in New York State where he was responsible for the administration and supervision of the K-12 program of music education. Active in New York State School Music Association (NYSSMA) activities, Mr. Burchill has been a NYSSMA certified brass adjudicator and chairperson for numerous solo-ensemble and major organization festivals. He has presented clinics and workshops for NYSSMA, the Illinois Music Educators Association, the New York State School Band Directors' Association, BOCES, Capitol Area School Development Association, Vander Cook College, and The College of Saint Rose. Mr. Burchill was involved in active-duty and reserve military bands of the U.S. Air Force and U.S. Army from 1970 until his military retirement in 2007. Currently, he is Off-Campus Supervisor of student teachers in the Hudson Valley Region.

Debra Campbell is Assistant Professor of Music Education where she teaches both undergraduate and graduate courses and chairs the campus Graduate Affairs Committee. Prior to her appointment at Crane, Dr. Campbell taught music at The Pennsylvania State University, Shippensburg University and in K-12 Public Schools. In addition, for 25 years she performed and directed choirs in churches. In a recent research project, Dr. Campbell worked with graduate students to critically analyze the use of time by undergraduate college music education students. Additional research focuses on creative approaches to applying Educational Psychology theories in music teaching and learning. She has presented at local, state, national, and international conferences including the Music Educators National Conference, Mountain Lake Symposium, International Society for Music Perception and Cognition, and others. Dr. Campbell holds a Ph.D. and Master of Music Education from Penn State University and Bachelor of Science Degree in Music Education from West Chester University.

Mark Robin Campbell teaches undergraduate and graduate courses in music education, specializing in teaching and learning, philosophy, and curriculum and instruction. His research interests center on preservice music teacher education and issues of professional development. Author projects include *Constructing a Personal Orientation to Music Teaching* (Routledge 2010), *On Musicality and Milestones: Selected Writings of Marilyn Pflederer Zimmerman with Contributions from the Profession* (University of Illinois, 2002) and *Advances in Music Education Research*, Book Series of the Music Education SIG of AERA (Information Age Publishing). He is contributor to *Bulletin of the Council for Research in Music Education*, *Journal of Research in Music Education*, *Music Educators Journal*, *Journal of Aesthetic Education*, *Oxford Handbook on Qualitative Research in Music Education*, among others. In addition to presenting at local, state, national and international conferences, Dr. Campbell has held both service and leadership positions in the profession, including Chair of the Music Education SIG of AERA, Editorial Board member of the Bulletin of the Council for Research in Music, member on the Research Council of the New York State School Music Association, and adviser to The Crane School's Collegiate Chapter of NAFME. His public school teaching includes working in rural, suburban and urban schools in Illinois and New York at all levels of general, instrumental and choral music education. While teaching in Illinois, Campbell received the Outstanding Teacher of the Year award in the "Those Who Excel" Program of the Illinois State Board of Education. For nearly 20 years Campbell ran a private piano studio working with students of all ages, and served various churches as music director. Campbell holds master's and doctoral degrees in music education from the University of Illinois at Urbana-Champaign.

Howard R. Cohen is a graduate of Music and Art High School and The Crane School of Music, with graduate degrees from the City University of New York. As past-president of the Nassau County and Suffolk County Chapters of the New York State Council of Administrators of Music Education, he served on the NYSCAME executive board for ten years. As the author of "An Introductory Course in Electronic Music," Mr. Cohen pioneered classroom utilization of electronic music synthesizers. His professional career included teaching in the Liverpool Central School district in New York State and the New York City Schools. While in this last assignment, he was director of the Staten Island Boro-Wide Band and conducted this group at Carnegie Hall. Mr. Cohen became the Director of Music and Art in the Spotswood, New Jersey Public Schools later returning to New York as Director of Music and Art in the Locust Valley School District and finally as Director of Music, Art, and Cultural Arts in the Patchogue-Medford Schools. Mr. Cohen currently supervises music education student teachers and performs as a freelance trumpet player in the Long Island region.

Caron L. Collins teaches undergraduate courses in instrumental and general music methods as well as online graduate music courses in action research and learning styles. She is director of the Campus-Community Band, a collaborative, inquiry based instrumental ensemble. Currently, she serves as music education liaison for early field experience at St. Mary's School in Canton, NY. Dr. Collins earned her Ph.D. in music from The Ohio State University (2007), the Master in the Art of Teaching (2002) from Marygrove College, and her Bachelor of Music Education (1978) from Indiana University. With 25 years teaching experience in the Diocese of Columbus (Ohio), she has taught instrumental and general music in grades K-12, designed and coordinated the Diocesan-wide music events, supervised instrumental music teachers, and earned the Romana Hemmelgarn Outstanding Teacher of the Year Award (1995). She has published articles and presented clinics for the Ohio Music Educators Association, New York State School Music Association, and the National Catholic Band Association. Her book, *Messengers of Music: The Legacy of Julia E. Crane* (Information Age Publishing 2011), shares the inspirational stories of graduates of The Crane School of Music paired with the innovative philosophy of the school's founder. Dr. Collins is a member of Pi Kappa Lambda, Phi Kappa Phi, The National Catholic Band Association, New York State Band Directors Association and NAFME.

Nancy Conley is an Instructor of Music Education with an emphasis on String Music Education. A native of Syracuse, NY, she received the B.M. in music education and performance from Ithaca College, the M.M. in music performance from Binghamton University, and is a candidate for the Ph.D. in music education with a viola performance cognate at Michigan State University. Ms. Conley completed teacher training for Suzuki Violin Level One in Atlanta, GA in 2010, and plans to continue her Suzuki training in the future. Prior to pursuing her doctoral degree, Ms. Conley was a public school music educator in upstate New York, where she taught elementary, middle, and high school instrumental music for seventeen years. In addition, she maintained a large private studio for all string instruments, and was on the faculty of the New York-American String Teachers Association String Institute at Ithaca College for five years. An active performer while teaching, Ms. Conley played with the Binghamton Philharmonic, Tri-Cities Opera Company, and the Edgewood String Quartet. Ms. Conley has served as a clinician for school music group festivals, presented workshops at the Michigan Music Conference, and has presented research posters in North Carolina, Ohio, Wisconsin, and Missouri. Upcoming presentations include the 2012 American String Teachers Association Conference in Atlanta, GA. Her main area of research is the use of improvisation as a tool for teaching and life-long learning, and she is interested in urban education, alternative music styles, and musician wellness.

Heather E. Eyerly joined the choral music education faculty at The Crane School of Music in 2003 and currently serves as the Coordinator of Choral Programs. She is the Children's Chorus of Crane Founder and Artistic Director. In addition to the Children's Chorus, Dr. Eyerly also teaches courses in general music education, choral music education and conducts the Hosmer Choir. Dr. Eyerly completed two degrees at the University of Toronto, including the Ph.D. in Music Education and M.M. performance (conducting) in 2007 and 2001 respectively, and is a 1994 graduate of Stetson University (B.M.E.). In 1999, Dr. Eyerly was honored as the first recipient of the Elmer Iseler Canadian National Fellowship in Choral Conducting. Also in 1999, Rotary International awarded her an Academic Ambassadorial Scholarship to attend the University of Toronto. Dr. Eyerly remains a highly sought after clinician/guest festival honor choir conductor and adjudicator.

Jeffrey Francom directs The Crane Chorus, Men's Ensemble, and Potsdam Community Chorus; and teaches Conducting and Secondary Choral Methods. He holds degrees in choral conducting from Stony Brook University (D.M.A.) and the University of Florida (M.M.); and in piano performance and pedagogy from Utah State University (B.M.). Prior to joining Crane in 2009, Dr. Francom resided on Long Island where he directed the Babylon Chorale, Stony Brook Camerata Singers, Suffolk Singers, Stony Brook Opera, Bellport High School Performing Arts, and the Lynn Clark Summertime Players. He taught at Suffolk County Community College. In the past three years, he has directed choirs in Broome, Clinton, Franklin, Monroe, St. Lawrence, Suffolk, Oneida, and Warren counties. From 2004-2007, he was Director of Choral Activities at Mandarin High School in Jacksonville, Florida. As a pianist, Dr. Francom has been a concerto soloist with five orchestras, including the New West Symphony, Conejo Symphony Orchestra, and Pepperdine University Orchestra. Dr. Francom was the 2008 recipient of the Ralph Vaughan Williams Fellowship sponsored by Charterhouse in Godalming, England. Much of his current research is dedicated to the choral music of Vaughan Williams, and the folk music of Argentina.

MUSIC EDUCATION FACULTY

Donald Goodness began supervising student teachers for The Crane School of Music at SUNY Potsdam for intern placements in the Syracuse/central region of New York State in 2006. He holds a Master's of Music degree from The Catholic University of America, Washington, D.C. and has done advanced study at The Eastman School of Music, Rochester, NY. Goodness is an active performer and serves as Principal Trumpet for The Onondaga Civic Symphony Orchestra. He is also the leader of and plays first trumpet for the seventeen-piece Do Good Swingband. Along with his wife, Linda, he shares Director of Music duties at Liverpool First Presbyterian Church in New York State where he directs the choir and Linda is organist. In addition, Mr. Goodness conducts The Musicians Union of Oswego County Summer Concert Band. He is a NYSSMA adjudicator certified to evaluate All-State Brass and Jazz Solos and Major Organizations. Mr. Goodness is a native of Oswego, NY where he resides with his wife, and stepchildren Elizabeth and Patrick.

Carol Heinick is an Associate Professor and Coordinator of Group Keyboard Instruction, joined The Crane School faculty in 1989. She holds degrees from the Eastman School of Music and the Catholic University of America. She performs regularly with David Heinick as a piano duet, presenting recitals and workshops throughout the northeastern United States. The Heinicks have also performed as a two-piano team with the Orchestra of Northern New York and The Crane Symphony Orchestra. Additionally, Ms Heinick is active as an adjudicator for piano student and teacher organizations, and a member of the State Certification Board of the New York State Music Teachers Association.

Sarah Hersh is Associate Professor of String Education and Violin at The Crane School of Music. She directs the National String Project, a service-learning program through which university students and community children share music through the violin, viola, cello, bass, and harp. Dr. Hersh studied with Dr. Shinichi Suzuki for three years. A graduate of the Oberlin Conservatory, Dr. Suzuki's Research Institute in Japan, and the University of Minnesota, she is a designated Teacher Trainer for the Suzuki Association of the Americas. She has presented over 25-juried sessions at national conferences of the Suzuki Association of the Americas, the National Association for Music Education, and the American String Teachers Association.

Robyn Hosley has been a faculty member at The Crane School since 1997. She has been a public school teacher, music department supervisor, and an assistant principal. Dr. Hosley holds an Ed.D. from Nova Southeastern University, a M.S. in Music Education from the College of Saint Rose and a B.M. from The Crane School of Music. She has presented music education workshops and research sessions at conferences including NYSSMA and NAFME (MENC) Eastern Division. Dr. Hosley holds memberships in NAFME: The National Association for Music Education, ASCD, and Phi Delta Kappa.

Kathleen A. Hubbard is a Crane School of Music graduate — piano concentration — who grew up on Long Island but became enchanted with the North Country and decided to stay. She spent 31 years as the vocal teacher in Madrid-Waddington Central Schools in Madrid, NY, grades 6-12, responsible for not only the choruses and general music but filling the role as musical director for over 25 musicals. While at Madrid she began a very successful guitar program and an auditioned select singing group, "Stardust," which went on to participate and take home honors in Jazz Choir Festivals around New York State. Kathy was very involved in New York State Union of Teachers (NYSUT) and served as President of Madrid-Waddington Teachers' Association for many years. In 1994 she obtained an Administration Degree from St. Lawrence University in Canton, New York. Hubbard is Adjunct Instructor of Music Education and mentors student teachers and beginning teachers in music education.

Jennifer Kessler received the Bachelor of Music degree in Violin Performance from The Crane School of Music and the Master of Arts degree in Elementary Education from the College of William and Mary in Williamsburg, VA. At Crane, she currently teaches foundations courses in Music Education and is a supervisor for the General Music Practicum. Before coming to Crane, Mrs. Kessler's professional career included teaching in Williamsburg, VA for 5 years as the first teacher/director for a new elementary strings program. While in this position, she maintained a private violin studio, was a member of the Williamsburg Youth Orchestra Board of Directors and worked as a free-lance violinist around the Hampton Roads/Tidewater area. After relocating to New York State, she directed the 5th grade strings program for the Warwick Valley Central School District in Orange County and then worked in Potsdam, directing the strings program for grades 5-12. Her career also includes teaching four years of General Music to grades PK-6. Her writing has been published in the *American Strings Teacher Association* (ASTA) journal.

James T. Madeja teaches studio trumpet and conducts The Crane Brass Ensemble in addition to teaching graduate and undergraduate courses in research methods, curriculum development and instrumental music education. A member of the faculty of The Crane School of Music since 1985, he received his B.S., M.S. and Ed.D. degrees in Music Education from the University of Illinois at Urbana-Champaign. He currently serves as conductor of Skyline Brass and performs with the Orchestra of Northern New York and the Potsdam Brass Quintet. Dr. Madeja is also Associate Editor of *The Journal of the International Trumpet Guild*.

Peter McCoy teaches courses in music technology, instrumental music, and general music. He has taught in public and private schools, performed, conducted, and adjudicated nationally since 1985. Dr. McCoy received the Bachelor of Music Education degree from Iowa State University and the Master of Music and Ph.D. degrees from Northwestern University. He is a regular presenter and clinician at national and regional conferences on the topics of technology in music education, classroom-based composing, and portfolio development. Dr. McCoy holds membership in the International Trombone Association, National Association for Music Education, International Society for Music Education, College Music Society, Center for Black Music Research, and Technology Institute for Music Educators. Dr. McCoy currently serves as Coordinator of Music Technology for Crane.

Rebecca R. Reames teaches courses in music education and conducting, plus conducts two choirs. Under the direction of Dr. Reames, The Crane Touring Choir performed at the 2007 Beijing International Choral Festival, the Eastern Division American Choral Directors Association (ACDA) Conference in New York City, and for the Eastern Division National Association for Music Education (NAfME/MENC) in Baltimore. Dr. Reames has guest conducted and adjudicated festival ensembles in more than a dozen states and Canada. Recently she conducted in Connecticut, Maine, Montreal, New York, Texas, Toronto, and Virginia. She has also presented choral interest sessions at regional and national music education and choral conferences, and has papers published in three major music education journals. A native of Virginia, she taught middle and high school music in Northern Virginia for over fifteen years prior to receiving the Ph.D. in Music Education/Choral Conducting from Florida State University. Dr. Reames is a Past President for New York ACDA and served as the Assistant Program Chair for the Miami National ACDA Conference. Her research interests include selecting appropriate literature for middle and high school choirs and “singers in motion.”

Michael Schaff conducts The Crane Concert Band and teaches conducting and music education courses. Additional conducting assignments have included The Crane Spring 1999 opera production, Puccini's *La Boheme* and the faculty new music ensemble NUMA. Dr. Schaff holds degrees in music education, horn performance and wind conducting from Ohio State University, The University of Texas at Austin and Indiana University respectively. He previously taught public school music in Texas for six years and was on the faculty at Colorado State University where he was Director of Bands and Instructor of Horn for four years.

Kathryn Sherman, Assistant Professor of Piano Pedagogy, directs the undergraduate and graduate programs in piano pedagogy and teaches keyboard skills courses. A Nationally Certified Teacher of Music through the Music Teachers National Association, Dr. Sherman also serves as Co-Director of the biennial Crane Piano Pedagogy Conference. She frequently adjudicates for local festivals and auditions, and her teacher workshops have been presented throughout the United States. In summers, Dr. Sherman has taught pre-college students at the Midwestern Music Camp (KS), Midwestern Piano Academy (KS), Norman Piano Day Camp (OK), and Crane Youth Music Camp (NY), and she previously served on the faculty of Oklahoma City University, teaching collegiate class piano, applied piano, and piano pedagogy. In addition to teaching, Dr. Sherman regularly performs with Crane colleagues and guest artists; recent engagements have included playing at the International Double Reed Society Conference, The Crane Clarinet Summit, and in the Orchestra of Northern New York. Dr. Sherman earned a DMA in piano performance with an emphasis in piano pedagogy from the University of Oklahoma, where she was awarded a prestigious campus-wide Graduate Teaching Award through the Office of the Provost. She also holds an MM from the University of Kansas and BM and BA degrees from the University of Nebraska-Lincoln.

Brenda Vredenburg is a graduate of The Crane School of Music, SUNY at Potsdam where she majored in music education and organ performance, and was the recipient of the coveted Julia Crane Award in 1973. Her master's degree ('76) was completed in curriculum and instruction from SUNY in Albany with concentration in reading. She retired in 2005 after completing 32 years of teaching in the Saratoga Springs City Schools in New York State where during her tenure as orchestra director, the Saratoga Springs Junior and Senior High School Orchestras and select Chamber Orchestra received the highest ratings at NYSSMA competitions and national music festivals all along the eastern seaboard, in Canada, and in Italy. She had the privilege of being a sponsor teacher for many student teachers from The Crane School of Music. She has conducted orchestras for elementary, middle and senior high school county music and Area All-State festivals in New York State and Massachusetts, served as a clinician for school professional development seminars and CASDA workshops, and is a solo and major organization certified judge for NYSSMA festivals. In addition to her private studio, she works as a college supervisor of student teachers in the Capital District. Her family, including six grandchildren (three grandsons and a granddaughter in Buffalo and a granddaughter and grandson in Houston), brings her life's greatest joys and blessings!

MUSIC EDUCATION FACULTY

Jeffrey Vredenburg is a graduate of The Crane School of Music, State University of New York at Potsdam where he majored in music education, voice and piano. His post-baccalaureate education includes a master's degree in curriculum and instruction from the State University of New York in Albany and choral conducting seminars with Donald Neuen, Dale Warland, Robert Page, Gregg Smith and Margaret Hillis. Mr. Vredenburg retired after 33 years as the music department head at the Saratoga Springs City Schools in New York State where he taught music theory and directed three choruses in the high school. The Choraliers, his most select group, received the highest ratings at NYSSMA competitions and national music festivals all along the eastern seaboard and Canada. He has been a guest conductor for junior and senior high school choral festivals and Area All-State festivals in New York State and Massachusetts and is a major organization judge for NYSSMA competitions. Currently, he is working for The Crane School of Music as a college supervisor of student teachers in the Capital District. Jeff lives in Saratoga Springs, New York with his wife, Brenda.

Tracy S. Wanamaker, MT-BC is an Adjunct Instructor who coordinates the Music in Special Education Program and Crane Music Education Field Experience. Ms. Wanamaker received a Bachelor of Music in Music Therapy from Shenandoah University in Winchester, VA and a Master's of Science in Special Education from SUNY Potsdam. Ms. Wanamaker is a board-certified music therapist with 20 years of experience working in a wide range of clinical areas including special education, adults with developmental disabilities and gerontology settings. In addition to her duties at The Crane School of Music, she currently works with clients in both private and group settings in Northern New York. Ms. Wanamaker is also the founding director of the Northern Notes Chorus, a choir for teenagers and adults with developmental disabilities. Active as a guest music therapy supervisor for the Jamaican Field Service Project, Ms. Wanamaker has supervised music therapy students from across the United States in providing music therapy services in Schools of Hope and infirmaries in multiple locations around Jamaica. Ms. Wanamaker is active as a consultant and clinician for professionals, teachers and parents across the United States, and has presented her research at many local, state, and national conferences including the American Music Therapy Association National Conference, and the Mid-Atlantic AMTA Regional Conference.

Heather Wheeler holds a bachelor of music degree in piano performance from the Catholic University of America where she studied under Bela Nagy and Fernando Laires. She received her M.M. in Music Education from The Crane School of Music, SUNY at Potsdam. Her performance experience includes a wide range of styles and has taken her to Asia and Central America as well as across the southern and northeastern United States. Heather has taught band and chorus at the high school level as well running a private piano studio. Currently, she teaches group piano and introductory music classes for both adults and toddlers.