



AIME
Active & Integrative
Music Education

2022 | Cultivating Curiosity

Saturday, January 29, 2022



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



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

HELLO MUSIC EDUCATORS AND FUTURE MUSIC EDUCATORS!

Welcome to the second AIME Conference at UWSP. We are excited to have you join us in person at UWSP.



We here at the University of Wisconsin at Stevens Point are proud of our dedication to Music Education and empowering future music. We don't take this commitment and are thankful to share through this conference encouragement, insight, and hopefully inspiration. We are so proud of our faculty and alumni accomplishments and are constantly working to incorporate best practices in our own teaching.

"Cultivating Curiosity" is powerful mindset for today's obstacles. The need for engaging and pedagogically rich music education has never been more apparent. Today's students are ruining for the musical experiences in today's education.

I continue to be inspired by the creativity, empathy, resourcefulness, and pluck of our faculty, students, and future educators during this time. We all need the kind of boost that this conference will impart. Sharing best practices, incorporating new integrative procedures, and mapping out our own growth through research will create the impact and excitement we all aspire to impart through our teaching.

Welcome to AIME at UWSP!

Brent Turney

Chairperson, Department of Music
School of Performing Arts

SESSIONS FOR AIME CONFERENCE 2022 | Cultivating Curiosity Saturday, January 29, 2022

8 a.m. REGISTRATION - Atrium

8:15-8:30 a.m. UWSP SAXOPHONES - Horizon Quartet - NFAC 221

8:30 a.m. OPENING REMARKS - Dr. Valerie C. Cisler - NFAC 221

9-9:45 a.m. SESSION A

Dr. Sarah Manasreh
Teaching Students with Performance Anxiety
Lecture Hall - NFAC 221

Laurie Woltman
**Music For All: Teaching Music to Students with
Diagnosed Learning Differences**
Music Ed. Lab - NFAC 201

Dr. Myles Boothroyd
Saxophone Masterclass: Practice Strategies and Developing Musicality
Michelsen - NFAC 270

Dan Gilanyi
**I Played That in College! Using Post-Secondary Band Experience
to Shape Repertoire Decisions for Young Bands**
Instrumental Rehearsal Room - NFAC 240

Lisa Carroll
**Creating Original Recorder Repertoire For Your
Elementary Music Classroom**
Choir Rehearsal Room - NFAC 250

10-10:45 a.m. SESSION B

Dr. Ben Heninger
HELP: What do I look like to a prospective employer in WECAN?!?!
Lecture Hall - NFAC 221

Stephanie Kapsa
Engaging Adolescents in the General Music Classroom
Music Ed. Lab - NFAC 201

Dr. Cody Miller
Teaching Vocal Technique in Choir
Michelsen - NFAC 270

Dr. Laura Dunbar and Dr. Shelly Cooper
***When Rhythm is Lost in Translation: The Transition from
Elementary to Middle School***

Instrumental Rehearsal Room - NFAC 240

Josh Barker

***Practical Application of Technology in the
Choral Classroom***

Choir Rehearsal Room - NFAC 250

11-11:45 p.m. SESSION C

Dr. Matthew Markham

Freeing Your Voice - A Voice Masterclass with Dr. Matthew Markham

Lecture Hall - NFAC 221

Dr. Judy Bond

Moving Forward with the Alliance for Active Music Making

Music Ed. Lab - NFAC 201

Dr. Danielle Breisach

Flute Masterclass: Practice Strategies and Developing Musicality

Michelsen - NFAC 270

Becky O'Brien

***How to Help Them Through This?: CLT (Culturally Responsive Teaching)
and SEL (Social Emotional Learning) Methods for Music Teachers***

Instrumental Rehearsal Room - NFAC 240

Dr. Chris Durall

***Overuse Injuries in Musicians: A Physical Therapist's Perspective
on Prevention & Mitigation***

Choir Rehearsal Room - NFAC 250

11:45 a.m.-12 p.m. Members of the UWSP Concert Choir - NFAC 221

12-12:30 p.m. KEYNOTE SPEAKER 1

Dan Fee

This I Believe: Successfully Crossing the River of Teaching

Lecture Hall - NFAC 221

12:30-2 p.m. LUNCH - Courtyard

12:30-1 p.m. Combo Coltrane - Courtyard

1-2 p.m. POSTER SESSION - Courtyard

Mitchell Weiss

Fostering Intrinsic Motivation During Practice in the Instrumental Music Classroom for Middle School

Louella Derrico

Wear to Make Change: Inclusivity of Concert Attire

Alex St. Louis

An Exploration of General Music Curricula Throughout Our Region

Dr. Rachel Brashier and Dr. Laura Dunbar

Removing Barriers to Auditions for Music Education programs

Anna Raber

Teaching Beginner Orchestra Students in a Virtual Environment

Emily Scheidegger

Pedagogical Approaches in the Virtual Beginning Orchestra Classroom: Best Digital Resources for the Beginning Virtual Orchestra Classroom

2-2:15 p.m. UWSP String Quartet - NFAC 221

2:15-2:45 p.m. KEYNOTE SPEAKER 2

Dr. Teryl Dobbs

***Curiosity, Care, Music Learning and Teaching:
"Poking and Prying with a Purpose"***

Lecture Hall - NFAC 221

3-3:45 p.m. SESSION D

Emma Bassett

Proven strategies for Success in the Beginning Choir (virtual)

Lecture Hall - NFAC 221

Megan Willis

Pitch, Processing, and Proficiency

Music Ed. Lab - NFAC 201

Dr. John Lynch

What Master Teachers Do/Movement Fundamentals For Expressive Performance

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Positive and Productive Habits for Strings
Choir Rehearsal Room - NFAC 250

Dr. Rachel Brashier and Dr. Patrick Lawrence
Lesson Planning Strategies for the Busy Music Educator
Jazz Room - NFAC 340

4-4:45 p.m. SESSION E

Dr. Lois Guderian
**Nurturing Children's Curiosity and Ability to Create Music during
Content-Rich Teaching and Learning in General Music (virtual)**
Lecture Hall - NFAC 221

Samantha Krueger
**Teaching Pitch in First-Grade Music using Solfege
and Curwen Hand Signs**
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**Where is everyone? How Students Perceptions Affect
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Dr. Molly Roseman
**"Fake It till You Make It" - Strategies and Tips for
Piano Skills in the Classroom**
Piano Lab - NFAC 377

4:45-5 p.m. UWSP CLARINETS - Ahrk Quintet - NFAC 221

5-5:45 p.m. CLOSING REMARKS - Dr. Judy Bond - NFAC 221

SESSION DESCRIPTIONS

8:15-8:30 a.m. UWSP SAXOPHONES - Horizon Quartet - NFAC 221

Ensemble Members:

Jason Van Zeeland, Claire Weydt, Abbey Paddock, Marcus Welander

Repertoire:

Andante et Scherzo by Eugène Bozza

8:30 a.m. OPENING REMARKS - Dr. Valerie C. Cisler - NFAC 221

9-9:45 a.m. SESSION A

Dr. Sarah Manasreh

Teaching Students with Performance Anxiety

Lecture Hall - NFAC 221

This presentation will be an exploration of teaching and assisting students to take musical risks despite performance anxiety. I will examine using a student-tailored approach while subverting unhelpful platitudes and stereotypical responses as well as detail the unique physical and mental ways performance anxiety affects musicians. Finally, I will discuss talking points to help open-up students to new ways of looking at their anxiety.

Laurie Woltman

Music For All: Teaching Music to Students with Diagnosed Learning Differences

Music Ed. Lab - NFAC 201

The Elementary General Music Classroom should be an environment where all students are welcomed and included. Today's students enter the classroom with any number of challenges such as: physical conditions, learning and processing challenges, emotional and behavioral disabilities, and mental health concerns. I will discuss methods and strategies for assisting music teachers in learning about and supporting all students as they engage in active music making. Participants will take part in immersive, hands-on activities that involve visual, auditory, and kinesthetic learning modalities.

Dr. Myles Boothroyd

Saxophone Masterclass: Practice Strategies and Developing Musicality

Michelsen - NFAC 270

I will work with two area high school students as they prepare solo repertoire in advance of the WSMA Solo & Ensemble Festival and/or collegiate auditions. The focus of the masterclass will be on practice strategies, developing musicality, and refining the presentation of students' solo repertoire.

Dan Gilanyi

I Played That in College! Using Post-Secondary Band Experience to Shape Repertoire Decisions for Young Bands

Instrumental Rehearsal Room - NFAC 240

The world of band music and its established repertoire core saw a monumental shift in the mid 20th century due to the good work of commissioning projects and composers alike taking the time to invest in the wind band as a medium for art music. However, a large portion of what we now perform in post-secondary ensembles is often not the same music available to us as high school teachers due to a growing gap in philosophy and publishing; so we must find the best ways to sort through the catalogs and websites filled with music that lacks the quality our students deserve since our performance experiences may no longer provide the same crossover literature it once did. This session aims to highlight historically

significant points in the evolution of band music as art music, where and when the division of repertoire is most evident, and how we as educators can use our own post-secondary experiences to enhance our teaching and repertoire choice with younger age groups.

Lisa Carroll

Creating Original Recorder Repertoire For Your Elementary Music Classroom

Choir Rehearsal Room - NFAC 250

I will be demonstrating how to create original recorder songs (with accompaniment) to enable music teachers to compose their own customized literature for their classrooms!

10-10:45 a.m. SESSION B

Dr. Ben Heninger

HELP: What do I look like to a prospective employer in WECAN?!?!

Lecture Hall - NFAC 221

Unlike the 'good old days' (where resumes, cover letters, recommendations, licenses, etc. were submitted on paper), the information age has allowed for the possibility of putting you just one click and an interview away from the teaching job of your dreams! This question and answer session will show you what school districts are looking for as you navigate the challenges of pursuing your first (or subsequent) teaching position.

Stephanie Kapsa

Engaging Adolescents in the General Music Classroom

Music Ed. Lab - NFAC 201

In this session, I will be teaching how to implement music centers and gamifications into the general music classroom. Participants will learn practical techniques and strategies that they can begin to use in their classrooms THIS WEEK.

Dr. Cody Miller

Teaching Vocal Technique in Choir

Michelsen - NFAC 270

Join singers from UW-Stevens Point for an informative, live session on building vocal technique with your singers! We will focus on tone and how to help singers in each section.

Dr. Laura Dunbar and Dr. Shelly Cooper

When Rhythm is Lost in Translation: The Transition from Elementary to Middle School

Instrumental Rehearsal Room - NFAC 240

Rhythm reading is often taught using mnemonics in elementary music classrooms for a variety of reasons. However, students moving into ensembles in the middle school are often expected to count using numbers. This sudden change can lead ensemble directors to believe their students cannot count rhythms accurately. The other consequence of this sudden change can cause students confusion when they are expected to change systems, often losing access to the information they knew and making incorrect connections to the new system. This presentation will address the transition of rhythm reading from elementary to middle school so that their rhythm reading abilities are not lost in translation.

Josh Barker
**Practical Application of Technology in the
Choral Classroom**

Choir Rehearsal Room - NFAC 250

How to use free resources such as Soundtrap, Flipgrid, VSDC, Chromebooks, midi keyboard and basic microphones to create virtual performances and align to your curriculum. During the 2020-2021 school year my students used these free resources to create an entire musical from the ground up. Come see what can be made with free resources, planning, and a curriculum aligned to composition, whether it be a Musical, Virtual Choir Performances, or composition projects. In light of COVID era teaching, these resources and skills will always be useful to have access to!

11-11:45 p.m. SESSION C

Dr. Matthew Markham

Freeing Your Voice - A Voice Masterclass with Dr. Matthew Markham

Lecture Hall - NFAC 221

Do you want to find more freedom in your singing? Voice teaching is like mining for gold. To discover one's authentic voice is the ultimate form of freedom and expression.

Dr. Judy Bond

Moving Forward with the Alliance for Active Music Making

Music Ed. Lab - NFAC 201

Current challenges in music education make the need for collaboration between organizations, groups, and individuals devoted to different pedagogical approaches essential. This session will raise questions and open the door to new ideas about how the AAMM can build on foundational principles to serve music educators in an uncertain era of change.

Dr. Danielle Breisach

Flute Masterclass: Practice Strategies and Developing Musicality

Michelsen - NFAC 270

I will work with two area high school students as they prepare solo repertoire in advance of the WSMA Solo & Ensemble Festival and/or collegiate auditions. The focus of the masterclass will be on practice strategies, developing musicality, and refining the presentation of students' solo repertoire.

Becky O'Brien

**How to Help Them Through This?: CLT (Culturally Responsive Teaching)
and SEL (Social Emotional Learning) Methods for Music Teachers**

Instrumental Rehearsal Room - NFAC 240

With regard to bias and infrastructure, how do music teachers address equity and inclusivity of all students? As a possible journey for answers, I will discuss inquiry and instructional methods related to CLT (Culturally Responsive Teaching) and SEL (Social Emotional Learning). Participants will become familiar with strategies to guide learners and help teachers ensure the music classroom allows all students to see themselves as musicians.

Dr. Chris Durall

**Overuse Injuries in Musicians: A Physical Therapist's Perspective
on Prevention & Mitigation**

Choir Rehearsal Room - NFAC 250

In this presentation, Dr. Durall will discuss overuse injuries in musicians including injury risk factors, common symptoms, prevention strategies, & Physical Therapy treatment options.

11:45 a.m.-12 p.m. Members of the UWSP Concert Choir - NFAC 221

Repertoire:

Weep O Mine Eyes – John Bennet
O Dulci Jublio – arr. Matthew Culloton

12-12:30 p.m. KEYNOTE SPEAKER 1

Dan Fee

This I Believe: Successfully Crossing the River of Teaching

Lecture Hall - NFAC 221

12:30-2 p.m. LUNCH - Courtyard

12:30-1 p.m. Combo Coltrane - Courtyard

Ensemble Members:

Jessie Crandall, Colton Maichle, Kadin Yach, Hunter Krolow, Duncan Cofell

1-2 p.m. POSTER SESSION - Courtyard

Mitchell Weiss

Fostering Intrinsic Motivation During Practice in the Instrumental Music Classroom for Middle School

In this project, I hope to increase the motivation and engagement of students, specifically during the act of practicing. I understand practicing an instrument can be hard work and bring down a student's love of music. I sent out a survey to gain an understanding of their perspective of this. By the end of my project, I wish to implement strategies that reduce frustration and increase enjoyment of practicing instruments.

Louella Derrico

Wear to Make Change: Inclusivity of Concert Attire

In our rapidly changing world, we must continue to educate ourselves and recognize where change must be made in our policies. Concert attire has remained the same traditional style, leading to the exclusion of many individuals. Through research and a detailed survey, this poster may help educators recognize what needs to be changed and how.

Alex St. Louis

An Exploration of General Music Curricula Throughout Our Region

An Exploration of General Music Curricula Throughout Our Region gains insight on the variety of curricula used within different school districts across rural, urban, and suburban areas in Wisconsin. Topics explored include the presence of a district mandated curriculum, brief descriptions of curricula used, and classroom activities that are beneficial to the students.

Dr. Rachel Brashier and Dr. Laura Dunbar

Removing Barriers to Auditions for Music Education programs

The university audition process serves as a gateway through which students enter into the music education major. Research suggests that this process can present barriers of access to historically underrepresented populations due to unspoken rules, heavy reliance on Western European traditions, complex application processes, and access to resources. While some universities are reconceptualizing their audition processes to be more holistic, there is need to examine stated audition requirements to identify potential barriers, especially as it relates to historically underrepresented populations. This study draws on the extant research to examine stated audition requirements across the University of Wisconsin System to identify

potential barriers of access in the hopes of increasing opportunities in music education for historically underrepresented students.

Anna Raber

Teaching Beginner Orchestra Students in a Virtual Environment

I would like to present a poster to summarize my thesis findings regarding teaching beginning string orchestra students in a virtual format. The poster will explain my research question, methodology, and findings.

Emily Scheidegger

**Pedagogical Approaches in the Virtual Beginning Orchestra Classroom:
Best Digital Resources for the Beginning Virtual Orchestra Classroom**

During the COVID-19 pandemic, educators across the world found themselves teaching in either a fully virtual or hybrid classroom. This thesis research aims to answer the research question: what are the best digital tools for teaching beginning string players in a fully virtual format? This research administered a survey to string educators in the United States and internationally. This study concludes with a discussion of the findings from the survey and several main takeaways from the research study.

2-2:15 p.m. UWSP String Quartet - NFAC 221

Ensemble Members:

Havilah Vang, Lauren Harvath, Jesse Hansen, Paterjah Lo

Repertoire:

American Quartet–Antonín Dvořák

2:15-2:45 p.m. KEYNOTE SPEAKER 2

Dr. Teryl Dobbs

**Curiosity, Care, Music Learning and Teaching:
“Poking and Prying with a Purpose”**

Lecture Hall - NFAC 221

3-3:45 p.m. SESSION D

Emma Bassett

Proven strategies for Success in the Beginning Choir (virtual)

Lecture Hall - NFAC 221

Learn the building blocks of beginning choir at the elementary or middle school level. Organization, management, rehearsal strategies, and simple rules for repertoire selection will help you and your 3rd-6th grade students succeed from day one!

Megan Willis

Pitch, Processing, and Proficiency

Music Ed. Lab - NFAC 201

I will be presenting my findings for the data collected for my master's thesis research regarding pitch discrimination ability and auditory development in children in grades Kindergarten, 1, and 2. The driving question for this research was: "Is a child's ability to discriminate pitch affected by their age, and can their proficiency improve over time?" I intend to promote why this type of research is necessary, statistical proof of what I discovered, and offer suggestions of ways these findings can be applied by other elementary general music teachers.

Dr. John Lynch
**What Master Teachers Do/Movement Fundamentals For
Expressive Performance**

Michelsen - NFAC 270

This interactive session will explore two interrelated topics: what master teachers have in common and nonverbal communication that forges a connection between musicians and audience. Please join us!

Dan Fee

Moving to Music Makes Me Smile

Instrumental Rehearsal Room - NFAC 240

Bring your smile as we add expressive movements to classical music using scarves, tennis balls, paper plates and a parachute. If time, we'll also create movements as we interpret a children's book. Prepare to have fun!

Dr. Anna Cromwell

Positive and Productive Habits for Strings

Choir Rehearsal Room - NFAC 250

This session will present exercises, concepts, and strategies to encourage productive and positive practice habits in both the orchestra classroom and the practice room.

Dr. Rachel Brashier and Dr. Patrick Lawrence

Lesson Planning Strategies for the Busy Music Educator

Jazz Room - NFAC 340

Whether you are new to lesson planning or in a lifelong pursuit of trying to refine lesson plans you will enjoy this approach to lesson design that structures content using "sonata form". This refreshingly different approach incorporates the Wisconsin State Standards for Music Education as a springboard. The two seasoned music educators and music teacher educators presenting this session have nearly fifty years of music teaching experience between them in all areas including general, instrumental, and choral music education in school settings and are both music education professors at UWSP. You will leave this session with a template for creating well-designed, well-paced lessons that are not only student centered and standards based, but help you focus on objectives to make assessment easy.

4-4:45 p.m. SESSION E

Dr. Lois Guderian

**Nurturing Children's Curiosity and Ability to Create Music during
Content-Rich Teaching and Learning in General Music (virtual)**

Lecture Hall - NFAC 221

Some educator-centered instruction is necessary for children to learn musical skills and knowledge. However, to develop children's curiosity and ability to create music, it is essential that students are consistently provided with opportunities to apply what they are learning in creative ways. In this session, Guderian provides information and examples on how to design content-rich instruction with embedded assessment that supports both domain learning in music and the development of creative music abilities in music improvisation and composition.

Samantha Krueger
***Teaching Pitch in First-Grade Music using Solfege
and Curwen Hand Signs***

Music Ed. Lab - NFAC 201

This presentation will be on the teaching and learning of pitch in first-grade music using solfege syllables and curwen hand signs. My research found three main themes from the data collected; Curwen hand signs help all students, finding mi is more challenging than finding sol, and students have many ways to fix mistakes. These themes will be discussed about the reasons behind why mi is more challenging to find than sol and how the song selections and classroom implementation impacts students' ability to match pitch accurately. Lastly, the presentation will focus on the constructivist approach I use in my teaching and how applying that approach to your teaching may benefit students' musical experience.

Dr. Tim Buchholz
Vocal Jazz for the Choral Music Educator

Michelsen - NFAC 270

This session is designed to give directors the skills, tools, and resources necessary to run a successful vocal jazz ensemble. This will be an interactive clinic, encouraging attendees to sing and participate in written, aural, and improvisatory examples. Key issues will be discussed and a variety of teaching techniques will be presented.

Maria Baumann
***Where is everyone? How Students Perceptions Affect
Secondary Ensemble Enrollment***

Instrumental Rehearsal Room - NFAC 240

My thesis research has examined how external barriers and student-perceived barriers affect a student's likelihood of joining a secondary school music ensemble. 7th and 9th grade students were surveyed on what factors influenced their choice to join or not join an ensemble for the current school year. The survey revealed interesting patterns within social, racial, and socioeconomic groups. I will present this qualitative data within the context of the Wausau School district. I will then offer examples of possible change with steps for implementation.

Dr. David Potter
***"Refreshing" and "Unorthodox:" Exploring the Role of
Feedback in Songwriting***

Choir Rehearsal Room - NFAC 250

This session explores the role of feedback through the narratives of nine undergraduate students who took a university-level songwriting course in a hybrid setting. Using a combination of class recordings, student interviews, and journal entries, students offer a variety of insights regarding feedback, including perceptions of safety and discomfort, community, and classroom structure. Implications for future songwriting practices and studies will be discussed.

Dr. Molly Roseman
***"Fake It till You Make It" - Strategies and Tips for
Piano Skills in the Classroom***

Piano Lab - NFAC 377

This presentation is for the general and choral music educator who wants to gain more confidence with piano skills in the classroom. Strategies and tips will be discussed on creating and "faking" accompaniments, approaches to playing open score, and overcoming common technical barriers to increase confidence at the piano.

4:45-5 p.m. UWSP CLARINETS - Ahrk Quintet - NFAC 221

Ensemble Members:

Alex Falcetta, Dylan Bonn, Earl Bischoff, Phoenix Bartels, and Samuel Barrett

Repertoire:

Sakura Song-Five by Yosuke

Variations on a Theme by Kazuhiro Morita

5-5:45 p.m. CLOSING REMARKS - Dr. Judy Bond - NFAC 221

A special thanks to Morning Coffee and Heid Music for supporting the AIME 2022 conference.

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BIOGRAPHIES

Josh Barker



Josh Barker has been the Choral Director, Music Theory Teacher, and Musical Director at Wautoma High School for the past five years, and has recently graduated with his Masters in Music Education from UWSP. Previously Josh has taught k-8 general music and band on the Rosebud Indian Reservation in South Dakota and has taught in the private studio sector and has conducted the Milwaukee Mens Chorus. Originally a graduate of Carroll University with a triple certification in Instrumental, Choral, and General education.

Emma Bassett



Emma Bassett is a graduate of The University of Wisconsin Stevens Point with a Bachelor of Science in Psychology. Upon graduation, she moved to Texas to begin her career in Music Education. While growing up in Milwaukee she found her love of music through Piano lessons and is a proud 10 year alum of the Milwaukee Children's Choir. Since beginning her career, Mrs. Bassett has taught all levels and genres of Music in grades K-8 including Choir, Band, Orchestra, and General Music. Currently, she is the Music Specialist at Pomona Elementary where she also directs the award winning Pomona Pirate Choir, an Invited Performing Group for the 2022 Texas Music

Educators Association Convention. Mrs. Bassett was a top 10 finalist for the Alvin ISD District Teacher of the Year award in 2020.

Maria Baumann



Maria Baumann is a middle school choir and general music teacher in the Wausau School District. She is passionate about the pursuit of equity in the choral and music classroom and works to instill this in each of her students. Maria obtained her Bachelor's degree at the College of Saint Benedict/Saint John's University. She is currently pursuing her Masters in Music Education at the University of Wisconsin - Stevens Point.

Dr. Myles Boothroyd



Myles Boothroyd teaches as Assistant Professor of Saxophone and Music Theory at the University of Wisconsin-Stevens Point, where he also serves as Associate Director of the Very Young Composers program. He was formerly the Adjunct Professor of Saxophone at Roberts Wesleyan College in Rochester, NY. Boothroyd holds a Doctor of Musical Arts degree (Saxophone), a Master of Music degree (Saxophone), and a Master of Arts degree (Music Theory Pedagogy) from the Eastman School of Music. He is a sought-after artist, clinician, and educator in the classical and jazz communities, providing numerous annual clinics at universities and public schools

each year. He serves as assistant editor for The Saxophone Symposium, a scholarly, peer-reviewed journal of saxophone literature, performance, and pedagogy. His publications include articles for Nota Bene and The Eastman Case Studies, and recent conference presentations include the Wisconsin Music Educators Association State Conference and the AIME Conference at UWSP.

Judy Bond



Judy Bond, PH.D., is Professor Emerita, University of Wisconsin Stevens Point, a past-president of AOSA, and Chair of the Alliance for Active Music Making Leadership Team. Judy has taught workshops, courses, and Orff Levels I, II, and III across the U.S. and in several other countries. Since retiring in 2015, she has continued as an active music educator, advocating for collaboration and deeper understanding between teachers of Orff Schulwerk and other active music making approaches. Judy is an author of two K-8 textbook series published by McGraw-Hill.

Dr. Rachel Brashier



Rachel Brashier is the Director of Music Education at the University of Wisconsin Stevens Point where she teaches music methods courses, graduate seminars focused on critical pedagogy and social justice in music education, and advises graduate research. Brashier taught K-12 music in the Chicago area for 12 years, and holds Masters degrees in Musicology from Southern Illinois University and in Ethnomusicology from the Eastman School of Music, where she also completed her PhD in Music Education. Brashier is currently doing research in the areas of music teacher identity development, informal music learning, and embodied musicking in

communities of praxis. Dr. Brashier was awarded the T. Temple Tuttle Prize (Society for Ethnomusicology), and in addition to her dissertation *Identity Politics and Politics of Identity: A Semiotic Approach to the Negotiation and Contestation of Music Teacher Identity among Early Career Music Teachers* (2019), has published in *ACT* (2016) and *Ethnomusicology Review* (2014).

Dr. Danielle Breisach



Dr. Danielle Breisach's exuberance and compassion permeate her performing and teaching. In demand as a collaborative musician and teacher, Dr. Breisach has performed all over the United States as well as in Canada, Asia and Europe. In addition to teaching as Associate Lecturer of Flute at the University of Wisconsin-Stevens Point, she maintains a private studio of over 30 highly successful students in Madison, WI. In the summer, Dr. Breisach teaches at the University of Wisconsin-Madison's Summer Music Clinics and the University of Wisconsin-Whitewater Flute Camp. She has adjudicated competitions for the National Flute Association, the Florida Flute

Association and the Wisconsin Flute Festival.

As Co-Artistic Director of the Madison Flute Club since 2012, Dr. Breisach has extended the reach of the organization through founding the Chamber Ensemble, which gave its debut performance at the National Flute Association's annual convention in 2014. Additionally, Dr. Breisach founded the Middle School and High School Flute Ensembles in 2013, giving young, Madison-area flutists the opportunity to collaborate with one another and gain experience on piccolo, alto flute and bass flute.

Dr. Breisach has appeared in performances, masterclasses and festivals in United States, Canada, Italy, and China including the Bay View Music Conservatory, Le Domaine Forget, and the Banff Centre. She has performed with the Madison Symphony Orchestra, Wisconsin Chamber Orchestra, and Kalamazoo Symphony Orchestra, among others, and has been a concerto soloist with the Western Michigan University Symphony Orchestra. In addition to modern flute, she is a baroque flute and celtic flute enthusiast, and has participated in baroque masterclasses with Kim Pineda and Barthold Kuijken.

Previously, Dr. Breisach has been on the faculty at Western Michigan University, Middleton High School, and the West Michigan Flute Association. She lives in Madison, WI with her husband Jeff and their two dogs and three cats. In her free time, she enjoys traveling to Bay View, MI, kayaking, hiking, and reading.

Dr. Tim Buhholz



Dr. Timothy Buchholz is an Associate Professor of Music at the University of Wisconsin-Stevens Point where he directs three vocal jazz ensembles and a concert choir. Dr. Buchholz's published vocal jazz arrangements have been used throughout the country in high school and college vocal jazz ensembles and for numerous all-state choirs. He has presented on the topic of vocal jazz pedagogy at both state and national choral conventions and has directed a number of high school all-state vocal jazz ensembles. Dr. Buchholz has previously directed ensembles and taught classes at the University of Miami Frost School of Music, Miami Dade College, and California State University at Long Beach. He is currently the Wisconsin ACDA vocal jazz all-state coordinator, and director of the UWSP Wausau Vocal Jazz Festival.

Lisa Carroll



Lisa Carroll graduated with a BME degree from UWSP in 1989 and an MEPD from UWEC in 2016. She taught K-12 choral and general music in public schools throughout central Wisconsin for 28 years before retiring in 2019.

Dr. Valerie C. Cisler



Dr. Valerie C. Cisler is Dean of the College of Fine Arts and Communication and Professor of Music at UWSP. As a pianist and pedagogue, she has had an international career as a performer, presenter, clinician and author, including several books with Alfred Publishing, Los Angeles, a forthcoming publication with Oxford University Press, NY (2022 release), and performance premiers of eight state-commissioned works for MTNA including Ghosts of Old Pianos by Grammy Award Winner, Libby Larsen. Dr. Cisler previously held teaching positions at Eastern New Mexico University and the University of Nebraska-Kearney, where she served as Professor

of Piano/Pedagogy and Chair of Music and Performing Arts and was elected to numerous roles with the Nebraska Music Teachers Association including President. Award highlights include campus-wide Leland Holdt/Security Mutual Life UNK Faculty Award for Superior Teaching, Scholarship, and Service, the Pratt-Heins Foundation Faculty Award for Research/Scholarship, and the UNK Creative Teaching Award, along with the University of Nebraska System-Wide Outstanding Teaching and Instructional Creativity Award.

Dr. Shelly Cooper



Dr. Shelly Cooper is an Associate Professor at University of Nebraska at Omaha where she coordinates the Music Education program. Cooper has been an active music educator for 38 years. As a researcher and general music specialist, she has presented at numerous local, state, and national music and general education conferences and in-service workshops. At the University of Nebraska at Omaha she teaches undergraduate and graduate courses in music education and coordinates the Nebraska Kodály Certification Program. Cooper has choral arrangements published with Hal Leonard and Colla Voce Music, and is a contributing author for the Silver Burdett music textbook series (2005) and Interactive music Powered by Sliver Burdett with Alfred (2012). Her co-authored textbook titled, *Becoming a Music Teacher*, is published with Oxford. She served as the editor of *General Music Today* for 8 years.

Dr. Anna Cromwell



Dr. Anna Cromwell is Assistant Professor of Violin and Viola at the University of Wisconsin at Stevens Point. She has been on faculty at Eastern Illinois University, Western Kentucky University, Minnesota State University, Bravo! Summer String and Keyboard Institute, and the Tennessee Valley Music Festival. As an avid teacher and lecturer, Dr. Cromwell has given numerous presentations at the Music Teachers National Association Conference, the American String Teachers Association National Conference, and the Illinois, Kentucky, and Indiana Music Educators State Conferences. Cromwell can be heard performing on several Albany CDs featuring new music by living composers. In addition, Dr. Cromwell is a reviewer for the American String Teacher, and her articles have appeared in the NCASTA online journal and the Illinois ASTA journal.

Louella Derrico



Louella Derrico is a senior Music Education major and Graduate student at UWSP. She has directed and led a variety of music extracurriculars, including the Playhouse Theatre Group Children's Choir and the Central Wisconsin's Very Young Composers Project. After graduation, she hopes to get a job in the Central Wisconsin area and continue her education through the UWSP Master of Music Education Program.

Dr. Teryl (Teri) Dobbs



Teryl (Teri) L. Dobbs is Professor and Chair of Music Education in the Mead Witter School of Music, University of Wisconsin-Madison. She holds affiliate faculty positions in the Department of Curriculum and Instruction (School of Education), Mosse/Weinstein Center for Jewish Studies, Center for Russia, East Europe, and Central Asia (CREECA), Disabilities Studies Initiative, and the Division of the Arts. She earned the Ph.D. in Music Studies—Music Education from Northwestern University as well as the Master's in Music Education. She holds the Bachelor's of Fine Arts from the University of South Dakota. Before arriving at UW-Madison in 2006, Dr. Dobbs taught for 17 years in Highland Park, Illinois; Yankton, South Dakota; and Colorado Springs, Colorado. Prior to her teaching career, she performed professionally as a flutist and singer, including her service in the United States Air Force Academy Band.

Her publications have appeared in the *Philosophy of Music Education Review*, *Bulletin of the Council for Research in Music Education*, *Music Educators Journal*, and *Mountain Lake Reader* as well as contributing several chapters to multiple edited volumes; she often serves as a peer reviewer.

Dr. Dobbs teaches undergraduate courses in music learning and teaching for pre-service music educators and in Jewish Studies. Her graduate courses include foundational and topic courses in Music Education, pedagogy for arts performers, and music and genocide. Her scholarly/research interest areas include interrogating the roles of music within genocides, particularly the Shoah; trauma and Music Education; the roles that space and place play in music making, and musical creativity; education policy and theory within Music Education in/equities; human difference and disability studies; and conceptualizing just action and ethics in Music Education. Dr. Dobbs' research and teaching reflect her deep commitment to just, ethical action and transformative thinking within a critical, culturally relevant, and empathic approach to music learning and teaching.

Laura Dunbar



Laura Dunbar is Associate Professor of Music Education, Elementary Specialist at the University of Wisconsin-Eau Claire where she serves as Music Education Coordinator and teaches music education courses, as well as a research methods course and a statistics and assessment course for the Master of Education in Professional Development (MEPD) program. Dr. Dunbar has presented at local, state, and national conferences and in-service workshops including Wisconsin Music Education Association, National Association for Music Educators, Society for Music Teacher Education, Mountain Lake Colloquium, Desert Skies Symposium, Arizona Music Education

Association, and the Interdisciplinary Society for Quantitative Research in Music and Medicine (ISQRMM). She has also served as webmaster for ISQRMM and technology columnist for *General Music Today*. She is currently serving as a council member for Wisconsin Music Educators Association, and she also teaches Level II Pedagogy and Materials for the summer Kodály Program at the University of Nebraska at Omaha.

Dr. Chris Durall



Dr. Chris Durall, PT, DPT, SCS, LAT, CSCS is a Clinical Associate Professor in the Doctor of Physical Therapy Program at UW-Stevens Point. Prior to his current position at UWSP, Dr. Durall was the Director of the UW-La Crosse Student Health Center Physical Therapy clinic for 18 years. A practicing outpatient orthopedic/sports clinician since 1993, Dr. Durall earned baccalaureate and Advanced Master's degrees in Physical Therapy from UW-La Crosse. He earned a Doctorate in Physical Therapy from Creighton University while serving as an Assistant Professor in their DPT program. He is a graduate of the year-long Gundersen-Lutheran Sports Physical Therapy Residency

program, a board-certified Sports Physical Therapist, a licensed Athletic Trainer, and has been a Certified Strength and Conditioning Specialist since 1997. Dr. Durall has published 38 articles in rehabilitation and exercise/sports-science journals and authored or co-authored 12 textbook chapters.

Dan Fee



Dan Fee is a retired elementary general music teacher from Fond du Lac. He has presented workshops in fifteen states and is the author of *Listening Fun* and *MORE Listening Fun*, activity books using props and classical music. He taught *Music Methods for Classroom Teachers* at four Wisconsin universities and twice on a Native American reservation in Wyoming.

Dan Gilanyi



Dan Gilanyi is the current band director at West De Pere High School in De Pere, Wisconsin. Dan graduated from UWSP in 2012 after studying instrumental music education and trumpet and is currently pursuing his Masters of Music Education with a conducting emphasis from UWSP. Under his leadership, the band program at West De Pere High School has seen an increase in enrollment, creation of new ensembles, a new focus on meaningful and real student leadership. These growth points all stem from the focus and attention on a culture of love and respect centered around the students in the program and what will serve them and their musical journeys in the

most positive way possible.

Dr. Lois Veenhoven Guderian



Dr. Lois Veenhoven Guderian, PhD Professor of Music and Music Education Coordinator Emerita, University of Wisconsin-Superior Professor, University of Minnesota-Duluth University for Seniors Program Composer, Author, Educator, Performer. Arts Program Designer, Clinician Music Worship Coordinator, Educator, Musician, NAC Chicago Metro MTNA National Professional Certification: Piano, Voice, Composition Lois' efforts in research, publication, and education have resulted in new models of arts education, teacher preparation, and international programs. Awards for her work in music education include the Music Educators PhD Fellowship (2001-2004) from Northwestern University, a University of Wisconsin-Superior Teaching Fellows and Scholars Research Fellowship (2012-2013) and Academic Service-Learning Award in 2012 for her commitment to community schools. Lois has served arts organizations in various roles including WMEA Research Chair (2012-2016) and adjudicator for the NAFME National Student Music Composition Competition (2006-2018). An internationally published author and composer, her scholarly works and compositions are published in 29 countries. Publishers include NAFME, Rowman and Littlefield; Sage Publications, Oxford University Press; Corwin Press; NAC USA and NAC International.

Dr. Benjamin Heninger



Dr. Benjamin Heninger is the High School Principal of the Gresham School District. Prior to joining the staff in Gresham, he was the Dean of Students and Band teacher for the Parkview School District, and an Instrumental Music educator for the La Crosse and Oconomowoc Area public schools. His doctoral dissertation, *Instrumental Music-Study and Student Achievement*, has been cited in music journals and academic publications. Dr. Heninger is honored to serve as a State Arts Advocate on the Wisconsin School Music Association executive board.

Stephanie Kapsa



Stephanie Kapsa is a graduate of UW-Platteville and has 20 years experience teaching music at the Elementary and Middle School levels. She is a candidate for the MME at UWSP, in May of 2022 and her thesis is entitled: Creating a 'Catchy' Hook: Engaging students in the general music classroom. Stephanie's research interests include arts integration, community partnerships through the arts and equity and inclusion in music education.

Samantha Krueger



Samantha Krueger is an elementary general music teacher currently teaching for the Hartland-Lakeside School District in Hartland, Wisconsin. Samantha attended the University of Wisconsin-Whitewater where she earned a bachelors in Choral and General Music Education in 2016. She earned her master's in Music Education from the University of Wisconsin-Stevens Point in 2021. Samantha started her teaching career as a high school choir and musical director. In 2019, she decided to pursue an elementary music teaching position in Hartland where she currently works. She has a strong passion for musicals and recently started an elementary

musical program with her district. She hopes to continue to grow the elementary musical program and allow students performance opportunities within the community.

Dr. Patrick Lawrence



Dr. Patrick Lawrence, Associate Professor of Trombone, Euphonium, and Tuba at the University of Wisconsin-Stevens Point, maintains a vibrant low brass studio and hosts the yearly UWSP Tuba Christmas Concert.

A passionate educator, he enjoys teaching students of all skill levels, elementary through college-age. He is active in educational outreach, working with students across the state in clinics and honor bands. He is the recipient of the 2013 UWSP Excellence in Teaching Award. Prior to accepting a position at UWSP, he taught middle school band and orchestra in Arizona where his student groups received superior and excellent ratings at local, state and national music festivals. Dr. Lawrence teaches two hands-on summer instrument maintenance and repair courses for students and band directors to prepare them for the inevitable wear and tear on their school instruments.

His recently published book, Solo Literature for Low Brass and Organ, is an extension of his doctoral study and is now available from Amazon.com. A reference to over 220 solos for trombone, euphonium and tuba, it is intended to encourage interest in this rich collaboration of instruments. He has authored articles and music reviews published in the International Trombone Association Journal, the International Tuba and Euphonium Association Journal, and Wisconsin School Musician. An active performer, he is principal trombonist with the Central Wisconsin Symphony Orchestra and conductor of the Wausau Symphonic Band. He completed the Doctor of Musical Arts degree from Arizona State University in 2009. He also holds a Master of Music Degree from the University of Arizona and Bachelor degrees in Secondary Music Education and Performance from The University of Mary, Bismarck, North Dakota.

Dr. John Lynch



John Lynch is a leading international wind conductor and a dual citizen of the United States and Australia. He is currently the interim Director of Bands at the University of Wisconsin-Stevens Point. He was formerly Director of Bands at the Sydney Conservatorium of Music and Director of Bands and Professor of Music at the University of Georgia and the University of Kansas, and Associate Director of Bands at Northwestern University. He is the founder and artistic director of Sydney's professional chamber orchestra: Verbrugghen Ensemble, and was the conductor of Chicago's Northshore Concert Band, the Atlanta Youth Wind Symphony, and founder of the Greater New York Wind Symphony and the KU/Kansas City Youth Wind Symphony. Dr. Lynch has performed throughout the United States, Canada, Europe, South America, Asia, and Australia including the national conferences of CBDNA, ABA and nafme, WASBE, the Australian National Band and Orchestra Conference, Midwest, and Interlochen. A passionate advocate for new music he has commissioned, recorded, and premiered works from around the globe with a focus on diversity. He is a recording artist with Naxos and Klavier Records. Dr. Lynch is the recipient of the American Prize, the Georgia Creative Research Medal, the Stanbury Award for outstanding teaching and conducting, and a Northwestern University Searle Fellow for Teaching Excellence. He holds degrees from Indiana University, the Eastman School of Music and the Cincinnati College-Conservatory of Music.

Dr. Sarah Manasreh



Dr. Sarah Manasreh is Assistant Professor of Clarinet and Music Theory at the University of Wisconsin – Stevens Point and principal of the La Crosse Symphony Orchestra. As a solo performer, she often pushes the boundaries of traditional clarinet performance – engaging in commissions, premieres, and unusual programs – most notably with pieces for clarinet and electronics. Sarah is an active member of the International Clarinet Association (ICA) – most recently as the editor for The Clarinet Online. In addition to her duties with ICA, she has formed several student-led groups at UWSP that promote wellness and equity in music. Specifically, she established the Student

Coalition for Equity in Music which engages students in discussion and sparks action for diversity, equity, and inclusion in music. She received her DMA from Michigan State under the tutelage of Elsa Ludwig-Verdehr, MM from the Royal Northern College of Music, and BM from Florida State University.

Dr. Matthew Markham



Matthew Markham is Associate Professor of Voice at the UW-Stevens Point and was recently a winner of the University Excellence Award in Teaching. He has enjoyed an active performing career and has performed in concert venues including Weill Hall in NYC and Suk Hall in Prague. In the field of music research, Dr. Markham was a national recipient of the Theodore Presser Grant which supported his research on the compositions of Czech composer Petr Eben. Dr. Markham was published in the January/February 2015 NATS Journal of Singing: "Petr Eben's Písňe z Těšínska: A Guide for Singers, Teachers, and Coaches." He holds the Doctor of Music and Bachelor of Music

degrees in Voice Performance from Florida State University and the Master of Music degree in Voice Performance and Pedagogy from Westminster Choir College. Dr. Markham spends his summers teaching on the voice faculty at the International Lyric Academy in Italy.

Dr. Shawn Cody Miller



Dr. Shawn Cody Miller is the Director of Choral Activities and Assistant Professor at the University of Wisconsin – Stevens Point, where he leads a choral program of nearly 200 singers, conducts Concert Choir, Choral Union, and Campus Choir, and teaches undergraduate and graduate courses. Most recently, he was Assistant Professor of Music at Indiana University South Bend where he led both the choral and music education areas. Prior to his university work, Dr. Miller spent several years working in K-12 education in Texas as Director of Choirs at Texas Christian Academy – Waco and Associate Choir Director at Milstead Middle School in Houston.

Dr. Miller has been invited to present sessions in over a dozen states on choral excellence, rehearsal planning, and performance practice. As part of his D.M.A. degree at Michigan State, he created a modern, performing edition of Johann Albrechtsberger's *Missa Solennis pro Coronatione Francis II: di Regis Hungariae* — a work which was never published, and until 2020, was last performed 1807. He was subsequently invited to present the work in a poster session at the 2018 Central/North Central Region ACDA conference in Chicago.

In 2019 he became the third Artistic Director of the Monteverdi Chorale – a sixty-voice auditioned community choir located in Stevens Point. Founded in 1987, the Monteverdi Chorale has performed large works with the Central Wisconsin Symphony Orchestra, toured five countries, performed at the Kennedy Center, and been invited to sing at three WCDA conferences. He has previously held multiple posts with community and church ensembles, including Assistant Conductor of the acclaimed Houston Children's Chorus and Conductor of the Ingham Festival Chorale – a community ensemble that primarily performs choral-orchestral works. In demand as a guest conductor and clinician, he has worked with collegiate, high school, junior high, church, and community choirs, and frequently adjudicates district and state contests.

Dr. Miller received his B.M. in Vocal Music Education from St. Olaf College, M.M. in Conducting from Baylor University, and D.M.A. in Choral Conducting from Michigan State University. He currently serves on the board of the Wisconsin Choral Directors Association as Central Representative.

Becky O'Brien



Becky O'Brien received a bachelor's degree in General Music Education, Choral Education and Music with a Piano Performance Emphasis from UW-LaCrosse in 1993. She is currently pursuing her master's degree in Music Education from UW-Stevens Point. Upon graduation from UW-LaCrosse, she taught Elementary General Music, Choir and Band in the Arcadia School District and then K-5 General and HS choral music in the LaCrosse Public School District from 1994-2002. After moving to northeastern Wisconsin, Becky taught Elementary General Music in the Kaukauna Public School District, Middle School Band at St. John Sacred Heart, and Early Childhood Music at the Lawrence Community Music School from 2003-2011. From 2011-2013 Becky taught Choral and General Music at Clintonville Middle School. And then returned in 2011-2018 to teach HS Choir at Kaukauna High School. This is Becky's fourth year teaching Elementary General Music in the Appleton Area School District.

David Potter



David Potter holds the position of Assistant Professor/Coordinator of Music Education at the University of Wisconsin-Superior, where he teaches courses in music education and songwriting. Before coming to UW-Superior, David taught courses in music education and songwriting at Michigan State University, where he earned his Ph.D. in music education. Before earning his Ph.D. in Michigan, David taught elementary music in Memphis, Tennessee, where he also directed community bands and choirs. During his time in Memphis, he was named Teacher of the Year. David also holds degrees in music education from the Eastman School of Music in Rochester,

New York, and the Crane School of Music in Potsdam, New York.

Anna Raber



Anna Raber is in her sixth year of teaching and currently instructs string orchestra grades 5-6 and 9-12 for the School District of Marshfield. Anna completed her undergraduate Music Education degree at Indiana Wesleyan University, and her Master of Music Education at University of Wisconsin Stevens Point. She enjoys playing her violin in a local community orchestra. Outside of teaching music, Anna enjoys time with her husband, reading, swimming, baking, and exploring the great outdoors.

Dr. Molly Roseman



Dr. Molly Roseman, whose playing has been described as “authoritative and artistic”, is a versatile performer taking on active roles as a soloist, chamber musician, and collaborative pianist. Her performances have taken her across the state, regional, and national venues. She has been a soloist with various regional orchestras including the Central Wisconsin Symphony Orchestra and the Wisconsin Chamber Orchestra. In addition, she has performed numerous times on Wisconsin Public Radio. Other appearances include the International Saxophone Symposium, the National Flute Association Conventions, and flute festivals in Wisconsin and Florida.

Her interests include French piano music where she has studied with the distinguished Debussy/Ravel scholar, Paul Roberts of the Guildhall School of Music and Drama of London. She holds degrees from Florida State University, the Eastman School of Music, and the University of Missouri-Kansas City Conservatory of Music. She is Professor of Piano at the University of Wisconsin-Stevens Point.

Emily Scheidegger



Emily Scheidegger is currently in her 8th year teaching elementary and middle school strings for the School District of Marshfield in Marshfield, WI. She recently completed her Masters in Music Education through the University of Wisconsin Stevens Point, where she also attended for her undergrad. She began taking violin lessons in 5th grade in her hometown of Wisconsin Rapids through her public school music program. As a Central Wisconsin native, she is proud to be teaching in the area she grew up in.

Alex St. Louis



A senior Music Education student and trombonist at the University of Wisconsin-Stevens Point, Alex aspires to one day work in higher education to share his passion for music and inspire a new generation of students. In his free time, he enjoys playing disc golf, attending car shows with his 1925 Ford, and hanging out with his five-year-old pup, Fritz.

Mitchell Weiss



My name is Mitchell Weiss, and I am currently enrolled in the 4+1 graduate program at UWSP hoping to earn my Master of Music Education degree. I have only one semester left before I earn my bachelor's degree in music education. I am spending it student teaching at Wild Rose middle/high school. My primary instrument is percussion, and outside of music, I like outdoor activities such as camping and hiking.

Megan Willis



Megan Willis is an elementary music educator from the Green Bay Area and has been teaching for 13 years. She received her Bachelor of Music Education degree from UWSP in 2008. Currently, she is finishing her Master of Music Education degree at UWSP and plans to graduate this May. In addition to her work in elementary general music, Willis is also a highly respected private voice instructor and has served as the vocal director for the productions of "Newsies" and "Mamma Mia!" She is passionate about teaching elementary age students and is currently writing her master's thesis about childrens' pitch discrimination ability and its potential relationship to

their stages of auditory development. Outside of teaching, she most enjoys her role as a mom to her two boys, who are 9 and 19 years old.

Laurie Woltman



Laurie Woltman is from Appleton, Wisconsin and received a bachelor's degree in General Music Education and Choral Education from Lawrence University Conservatory of Music in 1994. She is currently pursuing her master's degree in Music Education from UW-Stevens Point. Upon graduation from Lawrence University, she taught Elementary General Music in the Prairie du Chien Public School District from 1994-1996. In 1996 Laurie began teaching Elementary General Music in the Appleton Area School District. This is Laurie's twenty-fifth year teaching Elementary General Music in the Appleton Area School District. Laurie has directed the Primo Girl

Choir and has taught early childhood music classes for children (ages 6 months through 6 years) and their parents at the Lawrence Community Music School of Music. Laurie is passionate about making music education accessible to all, including students with diagnosed learning differences.

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