



COLLEGIATE

Active Music Making

for the Next Generation of Music Education

9 a.m. - 4 p.m. Saturday, February 1, 2020

UW-Stevens Point, 1800 Portage Street, Stevens Point, Wis.



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

SESSIONS FOR cNAfME SUMMIT

- 8 a.m.** **Registration, coffee and pastries**
Refreshments compliments of UWSP Delta Omicron and Phi Mu Alpha chapters.
- 9 a.m.** **Dean's Welcome** - Dr. Valerie C. Cisler NFAC 221
- 9:30-10 a.m.** **KEYNOTE A** - Dr. Maud Hickey NFAC 221
"Composition and Improvisation for EVERYONE! Just Do It!"
- 10:05-10:50 a.m. BREAKOUT SESSION I**
- Dr. Lois Veenhoven Guderian NFAC 201
"Teaching and Learning in Soprano Recorder: A Comprehensive, Interconnected and Multiage Approach to Musicianship and Social Music Making in School and Community" Bring your recorder!
- Dr. Amorette Languell NFAC 250
"Ukulele for the Other 80%" Bring your ukulele!
- Dr. Patrick Lawrence, moderator NFAC 221
Thriving during student teaching and beyond
A panel discussion with new teachers in their first three years.
- Dr. Anna Cromwell NFAC 240
"String Basics in the Orchestra Classroom"
- 11-11:30 a.m.** **KEYNOTE B** - Leyla Sanyer NFAC 221
"Walking the Talk: Embedded Advocacy in 2020 and Beyond"
- 11:30 -12:30 p.m.** **LUNCH** NFAC 240-250
- 12:30-1 p.m. KEYNOTE C** - Brad Schneider NFAC 221
"Advocacy - Extending Your Reach"
- 1:05-1:50 p.m.** **BREAKOUT II**
- Dr. Judy Bond NFAC 201
"Explorations in Orff Schulwerk: Fostering Imagination, Curiosity, Creativity, and Collaboration"
- Dr. Brian Baldauff NFAC 240
"Rhythmic Counting"
- Dr. Myles Boothroyd NFAC 250
"Beyond the Blues: Helping Beginning Improvisers Take Their First Steps"
- Leyla Sanyer NFAC 221
"Thinking Small for Big Results: The Beauty of Chamber Music in All It's Forms"

1:55-2:40 p.m.	BREAKOUT III	
	Dan Fee	NFAC 240
	<i>“You’ve Never Read a Book Like This”</i>	
	Dr. Timothy Buchholz	NFAC 250
	<i>“Vocal Jazz for the Choral Music Educator”</i>	
	Dr. Maud Hickey	NFAC 201
	<i>“Getting Right to It...”</i>	
	Dr. Benjamin Heninger	NFAC 221
	<i>“NEVER Stop Making Music”</i>	
	Kurt Van Tiem	NFAC 290
	<i>“Sword fighting with aliens on the Kreisler Highway: Explore some new and old teaching techniques to add creativity and motivation in the string classroom”</i>	
2:40-2:55 p.m.	BREAK	
	Refreshments compliments of UWSP Delta Omicron chapter.	
2:55-3:40 p.m.	BREAKOUT IV	
	Dr. Lois Veenhoven Gudierian	NFAC 201
	<i>“Teaching and Learning in Soprano Recorder: A Comprehensive, Interconnected and Multiage Approach to Musicianship and Social Music Making in School and Community”</i> Bring your recorder!	
	Dr. Matthew Markham	NFAC 221
	<i>“The Bottom Line”</i>	
	Dr. Sarah Manasreh	NFAC 240
	<i>“Vulnerability and Acknowledgement: Mental Health in Music Education”</i>	
	Brad Schneider	NFAC 250
	<i>“Advocacy - Extending Your Reach”</i>	
3:45-4:15 p.m.	KEYNOTE D - Dr. Judy Bond	NFAC 221
	<i>“Honoring the Past, Responding to the Present, Imagining the Future”</i>	
4:15-4:30 p.m.	Q & A / Closing Remarks	NFAC 221
	Dr. Rachel Brashier	

State cNAfME Advisor: Ms. Jacki Thering

Room monitors:

201 Jane Ryder 240 Lauren Seidl
221 Rachel Jacobson 250 Louella Derrico

Snacks: Emily Jones

Logistics: Phi Mu Alpha chapter

Registration: Courtney Buss

UWSP Student Planning Committee Members: Courtney Buss, Jane Ryder, Alexandra Gordon, Emily Jones, Lauren Seidl, Dr. Rachel Brashier

SESSION DESCRIPTIONS

DEANS WELCOME - Dr. Valerie C. Cisler

9:30-10 a.m. KEYNOTE A - Dr. Maud Hickey

NFAC 221

“Composition and Improvisation for EVERYONE! Just Do It!”

In this presentation Dr. Hickey will provide not only practical ideas for composition and improvisation in music classrooms, but compelling reasons for making these activities central to all music experiences as well.

10:05-10:50 a.m. BREAKOUT SESSION I

Dr. Lois Veenhoven Guderian

NFAC 201

“Teaching and Learning in Soprano Recorder: A Comprehensive, Interconnected and Multiage Approach to Musicianship and Social Music Making in School and Community”

Experience a comprehensive, interrelated and interconnected approach to teaching and learning in soprano recorder playing, music reading, singing, ensemble playing and composing through teaching and learning strategies and materials effective for use in upper elementary and middle school general music, adult self-teaching and community groups. Guderian will present this interactive workshop on her soprano recorder program written for the National Association for Music Education (NAfME). A social music making experience! No prior experience in recorder playing necessary. Bring your recorders!

Dr. Amorette Languell

NFAC 250

“Ukulele for the Other 80%”

Engaging your music classes that are not band, choir, or orchestra can be a struggle. This session will share ideas on reaching and teaching the remaining 80% of students not enrolled in a traditional performing ensemble through active music making and song writing. No ukulele experiences is necessary as we will learn basic chord progression to perform pop songs and write and perform our own parody songs.

Thriving during student teaching and beyond

NFAC 221

(moderated by **Dr. Patrick Lawrence**)

A panel discussion with new teachers in their first three years.

Panel Members include: Austin Bolden, Sam Erickson, Aly Evans, Rachel Harder, Emily Schultz, Kayla Wenos and Keaton Galezio.

Dr. Anna Cromwell

NFAC 240

“String Basics in the Orchestra Classroom”

Finding enjoyable ways to prolong the amount of time spent on fundamentals in the beginning paves the way for faster progress in the years to come. This session will focus on improving posture, fundamentals, pitch, and performance. Release tension and improve intonation using games like picky partner, ghostly scales, buzzing fingers, and droning games. Experiment with beginning vibrato and shifting exercises that all string instruments can practice together.

11-11:30 a.m. KEYNOTE B - Leyla Sanyer

NFAC 221

“Walking the Talk: Embedded Advocacy in 2020 and Beyond”

This keynote will cover ideas on how to maximize your advocacy efforts through vocabulary considerations, collaborations, strong curriculum writing, student-centered practices and good teaching. Participants will be asked to consider how they can plan to be the best possible music educator by considering how we speak about music education as well as how we act on our knowledge of teaching and learning every day in the school setting.

12:30-1 p.m. KEYNOTE C -Brad Schneider

NFAC 221

WMEA Government Relations Chair

“Extending Your Reach”

Advocacy for your students and their music education will be a part of your daily life as a music educator. Because policy decisions, funding needs, school day scheduling and a myriad of other issues will affect your student's education, it is often necessary to advocate with broader groups of stakeholders and decision makers. This address will discuss how parents, administrators and public officials all view music education from unique perspectives. Advocating with each of these groups must take these perspectives into account and first and foremost communicate the needs of your students.

1:05-1:50 p.m. BREAKOUT SESSION II

Dr. Judy Bond

NFAC 201

“Explorations in Orff Schulwerk: Fostering Imagination, Curiosity, Creativity, and Collaboration”

Description: In this session we will “sing, say, dance, and play”, with an Orff-inspired experience in making music (performing an Orff classic from Schulwerk Vol. 3) and making up music (creating variations on the original piece). To close, we will reflect on how the four key words in the session title were experienced, and the importance of each concept in music teaching and learning.

Dr. Brian Baldauff

NFAC 240

“Rhythmic Counting”

A hands-on learning experience focused on introducing the basics of rhythmic counting skills. Elements of South Indian solkattu and takadimi combine to help you engage learners in a fun and challenging method of counting rhythms with increased musicality and precision.

Dr. Myles Boothroyd

NFAC 250

“Beyond the Blues: Helping Beginning Improvisers Take Their First Steps”

Young jazz improvisers are often overwhelmed in their quest to find the “right” notes. Many turn to a common musical formula—the minor blues scale—as a safe haven. This presentation will offer an alternative approach to initiating players into the world of improvisation, a framework in which the blues scale is just one color in an accessible, yet varied, palette.

Leyla Sanyer

NFAC 221

“Thinking Small for Big Results: The Beauty of Chamber Music in All It’s Forms”

This session will help pre-service teachers to consider their own interests in classical, jazz, rock, bluegrass and Celtic music, as well as how to incorporate composition and improvisation into small ensemble study. Standards will be discussed, as well as how to begin work on creative unit study for your own students. We will briefly cover ideas for research, grant writing, and student centered decision-making.

1:55-2:40 p.m. BREAKOUT SESSION III

Dan Fee

NFAC 240

“You’ve Never Read a Book Like This”

Children’s book will come alive as we learn ways to effectively add recorded classical music, singing, creative movement, and instrument playing to classic and significant children’s literature. Integrating with your school’s language arts curriculum will be natural and effective while using the literature and music activities featured in this session. Your students will have new and lasting appreciation for: Brown Bear, Brown Bear by Eric Carle, Where the Wild Things Are by Maurice Sendak, What a Wonderful World by George David Weiss and Bob Thiele and several other children’s books. Attendees will be encouraged to participate in the book-related activities.

Dr. Timothy Buchholz

NFAC 250

“Vocal Jazz for the Choral Music Educator”

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.

Dr. Maud Hickey

NFAC 201

“Getting Right to It...”

In this session participants will partake in practical and playful improvisation and composition activities that they can do with their students. Participants will improvise and compose and discuss the merits of these hands-on activities. She will offer examples of exercises she has done with students of all ages, and prompt participants to imagine how these activities could be applied to any music education setting.

Dr. Benjamin Heninger

NFAC 221

“NEVER Stop Making Music”

Has anyone ever asked you what your life will be like in 5-10 years? Looking back over the past 5-10 years, it has become abundantly clear that my perchance for prognosticating future events in the world of K-12 education is ‘Still Developing’ (at least in the context of Educator Effectiveness). Regardless of my current role as a school administrator, I have discovered great enjoyment exploring new and creative ways to reach out and share a lifelong love of music with others.

Kurt Van Tiem

NFAC 290

“Sword fighting with aliens on the Kreisler Highway: Explore some new and old teaching techniques to add creativity and motivation in the string classroom”

This session will focus on fun and exciting ways that you can foster motivation and

creativity in every rehearsal. While geared for string educators, this session has application for every rehearsal setting.

2:55-3:40 p.m. BREAKOUT SESSION IV

Dr. Lois Veenhoven Gudierian

NFAC 201

“Teaching and Learning in Soprano Recorder: A Comprehensive, Interconnected and Multiage Approach to Musicianship and Social Music Making in School and Community”

Experience a comprehensive, interrelated and interconnected approach to teaching and learning in soprano recorder playing, music reading, singing, ensemble playing and composing through teaching and learning strategies and materials effective for use in upper elementary and middle school general music, adult self-teaching and community groups. Guderian will present this interactive workshop on her soprano recorder program written for the National Association for Music Education (NAfME). A social music making experience! No prior experience in recorder playing necessary. Bring your recorders!

Dr. Matthew Markham

NFAC 221

“The Bottom Line”

Whenever you sing something, you should say something.” Have an opinion. Do business with the music. Every note is important, and nothing should be taken for granted. In this session focused on the communication of vocal text when singing, we will use group activities to focus on getting to the bottom line when singing text through incorporating the idea of “sehnsuch,” searching for the deepest layer of meaning that comes from the core. Whether you want to sing alone or teach text to a choir, in this session you will learn techniques for creating an honest sound through honest singing, and always finding honesty in what you’re saying.

Dr. Sarah Manasreh

NFAC 240

“Vulnerability and Acknowledgement: Mental Health in Music Education”

An exploration into how mental health affects music education, and how we can make a seemingly insurmountable and increasing matter more manageable. Focusing on vulnerability and acknowledgement, we will look for ways our actions, stories, and experiences can be used to help ourselves and our students in an age of social media, increasing diversity, and fear.

Brad Schneider

NFAC 250

“If I Only Knew Then What I know Now:” - How to Get the Most Out of Your Student Teaching Experience”

This session will feature an open conversation on what to expect, and how to be successful in your student teaching experience. Present student teachers are especially welcome to share their day-to-day challenges and successes. We will discuss skills and experiences that you can do NOW to prepare for this all-important part of your teacher preparation.

3:45-4:15 KEYNOTE D - Dr. Judy Bond

NFAC 221

“Honoring the Past, Responding to the Present, Imagining the Future”

As music educators we have great traditions to uphold, and we have the joy of living, teaching, and making music in the present. What do we imagine for the future in a world so torn by chaos and division, yet full of unlimited promise? It's a big question, with no definite answer, which means that we have a golden opportunity, if we choose to take it.

BIOGRAPHIES



Dr. Valerie C. Cisler

Dr. Valerie C. Cisler is Dean of the College of Fine Arts and Communication and Professor of Music at the University of Wisconsin-Stevens Point. She holds the Bachelor of Music from Silver Lake College, the Master of Music from Eastern New Mexico University, the Doctor of Musical Arts in Piano Performance and Pedagogy from the University of Oklahoma, with graduate studies in Arts Administration from the University of Connecticut.



Dr. Amorette Languell

Dr. Amorette Languell is an Assistant Professor of Music Education at Northern Michigan University. She teaches courses focused in elementary music education, classroom instruments, aural skills, and music and society. She holds a PhD from the University of Arizona, an MS from Western Connecticut State University, and a BS from Central Connecticut State University.



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. He holds a DMA from Arizona State University, a MM from The University of Arizona, and Bachelors of Music Education and Performance from The University of Mary in Bismark, ND.



Dr. Anna Cromwell

Dr. Anna Cromwell is Assistant Professor of Violin and Viola at the University of Wisconsin at Stevens Point. Dr. Cromwell earned both her M.M. and D.M.A. under Sally O'Reilly at the University of Minnesota where she was a Dahl Fellowship recipient. She studied at Rice University under Kathleen Winkler, and graduated summa cum laude from Vanderbilt University where she was a student of Christian Teal. She studied violin pedagogy with Sally O'Reilly and completed long-term Suzuki training with Mark Bjork.



Dr. Brian Baldauff

Dr. Brian Baldauff is Assistant Professor of Percussion at the University of Wisconsin-Stevens Point where he teaches applied lessons, percussion methods and pedagogy, and directs the UWSP Percussion Ensemble. He holds the Doctor of Music degree from The Florida State University, Master of Music in Percussion Performance from the University of Michigan, and a Bachelor's degree in Music Education from the University of Central Florida.



Dr. Myles Boothroyd

Dr. Myles Boothroyd teaches as Assistant Professor of Saxophone and Music Theory at the University of Wisconsin-Stevens Point. Boothroyd holds a PhD in Saxophone Performance and Literature and a MA in Music Theory Pedagogy from the Eastman School of Music. Boothroyd holds a Bachelor's degree in Music Education, with minors in Instrumental Music and Secondary Mathematics Education, from Central Michigan University.



Leyla Sanyer

Leyla Sanyer received BM and MM degrees in music education from UW-Madison and most recently taught orchestra and music composition at Oregon High School. Sanyer has 41 years of teaching experience. She is past president of the National Association for Music Education North Central Division and the Wisconsin Music Educators Association, and is currently WMEA Standards Chair. As a violinist Sanyer has performed with the Camerata String Quartet, the Oakwood Chamber Players, the Madison Symphony and Wisconsin Chamber Orchestras.



Dan Fee

Dan Fee taught music in Wisconsin for 34 years, the last 26 as an elementary music specialist in his hometown of Fond du Lac. An alumnus of UWSP, Fee has taught at UW-Oshkosh, Lakeland College, Marian University, and Silver Lake College. His book, *Listening Fun!* features rhythmically expressive movement routines to classical music using scarves and tennis balls. His second book, *MORE Listening Fun*, uses paper plates and parachutes in a similar fashion.



Dr. Timothy Buchholz

Dr. Timothy Buchholz is an Associate Professor of Music at UW-Stevens Point where he directs three vocal jazz ensembles, a concert choir, and teaches classes in ear training and sight-singing. Buchholz received his DMA from the Frost School of Music at the University of Miami, his MM from California State University in Long Beach, and his Bachelor of Music from Western Michigan University.



Dr. Maud Hickey

Dr. Maud Hickey is Associate Professor Emeritus of Music Education from Northwestern University in Evanston, IL. Hickey recently retired after 25 years of collegiate teaching and research. Her book, "Music Outside the Lines: Ideas for Composing in K-12 Classrooms" contains practical ideas for teachers to apply creative lessons in their classrooms. It is published by Oxford University Press.



Dr. Benjamin Heninger

Dr. Benjamin Heninger currently serves as the Junior/Senior High School Principal of the Gresham Community School District. Prior to joining the staff in Gresham, he has been a Dean of Students and Director of Bands for the Parkview School District and an Instrumental Music Teacher for the La Crosse and Oconomowoc Area public schools.



Mr. Kurt Van Tiem

Kurt Van Tiem is the founding Music Director and Symphony Orchestra Conductor for the Central Wisconsin Youth Symphony Orchestra Program. Van Tiem is chair of the music department at P.J. Jacobs Junior High in the Stevens Point Public School District. He holds degrees in music education and horn performance from the University of Michigan (Ann Arbor) and the University of Massachusetts (Amherst).



Dr. Lois Veenhoven Guderian

Dr. Lois Veenhoven Guderian is a professor and the Music Education Coordinator at UW-Superior. Lois enjoys a multifaceted career as a music educator, composer, author, choral conductor, performer, researcher, clinician, arts program designer and implementer for schools and communities, and a designer/educator of online music courses for higher education. Guderian holds a PhD in Music Education, Music Composition & Musicology from Northwestern University, a MM from Western Michigan University, and BM Degrees in Piano Performance and Music Education from Hope College.



Dr. Matthew Markham

Dr. Matthew Markham joined the voice faculty at UW-Stevens Point in the fall of 2012 and was promoted to Associate Professor of Voice in the spring of 2017. Markham received a UWSP Excellence in Teaching Award for the 2017-18 academic year. He teaches applied voice, vocal pedagogy, song literature, diction, a wellness course in vocal technique, and opera workshop. Markham holds a BM in Voice Performance from The Florida State University College of Music, a MM in Voice Performance and Pedagogy from Westminster Choir College, and a DMA in Voice Performance from Florida State.



Dr. Sarah Manasreh

Dr. Sarah Manasreh is Lecturer of Clarinet and Music Theory at the University of Wisconsin – Stevens Point where she teaches applied clarinet, first year music theory and aural skills, and single reed methods for music education students. Manasreh completed her Bachelor of Music at Florida State University under the instruction of Frank Kowalsky, and her Master in Music from the Royal Northern College of Music in Manchester, England. In the fall of 2016, she completed her Doctor of Musical Arts from Michigan State University under the guidance of Dr. Elsa Ludwig-Verdehr.



Brad Schneider

Brad Schneider is a music educator with 38 years of experience in the Wisconsin and Iowa public schools. Schneider received his undergraduate degree from Luther College in Decorah, Iowa and his Master of Music degree from the UW-Madison. He is an active member of the Wisconsin Music Educators Association having served as Regional Vice-President in 1997-99, and as brass coach and band coordinator for the State Honors Project from 2002-06. Currently he is the Government Relations Chairperson for the WMEA. Brad enjoys rock climbing, golf, and following his dog around the fields of Wisconsin.



Dr. Judy Bond

Judy Bond, PH.D., is Professor Emerita, UWSP, a past-president of AOSA, and Chair of the Alliance for Active Music Making Leadership Team. She is a nationally and internationally known presenter, teacher of Orff Levels I, II, and III, and an author of two K-8 textbook series published by McGraw-Hill.



Jacki Thering

Jacki Thering currently serves as the Wisconsin NAFME Collegiate Advisor. She teaches elementary orchestra in New Berlin and is concertmaster of the Concord Chamber Orchestra.



Dr. Rachel Brashier

Dr. Rachel Brashier is the Director of Music Education at the UW-Stevens Point. Originally from Illinois, she earned her Bachelors in Music Performance and Education at Eastern Illinois University and then taught K-12 music (general, vocal, and instrumental) full time in the Chicago area for over 12 years. She also holds Masters degrees in Musicology from Southern Illinois University Carbondale and in Ethnomusicology from the Eastman School of Music, and completed her PhD in Music Education at the Eastman School of Music.

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