

**MayDay Presenter Abstracts & Bios**  
**Friday, June 8<sup>th</sup>**  
**Music Building, Room 227**

**Janet Barrett**  
***Fostering Critical Agency in Music Teacher Education***  
**9:30-10:10am**

Music teacher educators face a number of thorny dilemmas when considering how to approach the question of the standards in courses for preservice music teachers and graduate students enrolled in curriculum courses, among others. I identify a number of perspectives one might consider, eventually forwarding a critical stance that focuses on an ecological view of teachers' agency by employing heuristics to guide analysis and action. I also draw upon Apple's tasks of the public intellectual and Higgins' critique of instrumentalism in public education.

**Janet Revell Barrett** is the Marilyn Pflederer Zimmerman Endowed Chair in Music Education at the University of Illinois at Urbana-Champaign. Her research interests include the reconceptualization of the music curriculum, interdisciplinary approaches in education, and music teacher education. Recent publications include *Constructing a Personal Orientation to Music Teaching* (Routledge), *The Musical Experience: Rethinking Music Teaching and Learning* (Oxford University Press), and handbook chapters on case study and social justice. Barrett also served on the faculty of Northwestern University and the University of Wisconsin-Whitewater. She is the editor of the *Bulletin for the Council of Research in Music Education*.

**Kelly Bylica**  
***Subversive Rabble-Rousing: Interrupting School Silencing***  
**10:10-10:50am**

Growing diversity in classrooms can lead to an educative atmosphere where critical conversations on topics of sociocultural difference are subverted and silenced. In this presentation, I identify several potential causes for sociocultural silencing within the curriculum and explore a pilot study conducted with secondary school students in an urban setting where students created soundscapes based on lived experiences. Through these soundscapes, students developed dialogue that aimed to interrupt sociocultural silencing. I use this study to examine how students may come to recognize the systemic and institutional oppressions that have led to the inequities in their school, community, and personal lives.

**Kelly Bylica** is a PhD student and Trillium Scholar in music education at Western University in London, Ontario. Her current research focuses on student lived experience as a creative and critical pedagogy. Prior to her doctoral work, Kelly taught general music and choir in Illinois and Indiana. She holds a Bachelor of Music Education and Humanities from Valparaiso University and a Master of Music in Music Education with departmental honors and a specialization in choral curriculum from Northwestern University. She has presented nationally and internationally on her work.

**Jody Stark**  
***The Other Dewey: (Re)Framing Music Teacher Practice and Learning through the Lens of  
Dewey's Theory of Experience***  
**11:10-11:50am**

In this paper, I argue that Dewey's theory of experience provides useful philosophical and conceptual tools for understanding music teachers' experiences of teaching and professional growth throughout their careers. I also argue that such an understanding is key to facilitating meaningful change in the profession of music education. Using data from a recent qualitative case study informed by Dewey's theory of experience (Stark, 2018), this paper will discuss the kinds of insights a Deweyan-inspired framework has the potential to facilitate in scholarship that seeks to undertake a critical examination of music teacher learning.

**Jody Stark** is an Assistant Professor of Music Education at the Desautels Faculty of Music at the University of Manitoba. Prior to moving to Manitoba, Dr. Stark taught music education at Concordia University of Edmonton and the University of Alberta after teaching elementary general music in English and French Immersion schools for nine years. Her current research interests include music teacher education and professional learning, music education philosophy, and identity and music. A recent graduate of the University of Alberta, Jody's Ph.D. dissertation on the professional learning of elementary music teachers won a 2018 Canadian Association of Teacher Education Dissertation Award.

**Gwen Moore**  
***Cultural Capital, Curriculum & Neoliberal Education Policy: Reconciling the  
Structure/Agency Dialectic for Learning & Teaching in Higher Music Education***  
**11:50am-12:30pm**

In this provocation, I explore the curriculum in higher music education from a number of perspectives. First, I critique the interplay between ideology, musical value and the curriculum as structures that both students and lecturers co-construct and negotiate. Second, I examine theories of higher education curricula to contextualise the diversity of curricula within the sector and the ways in which the 'hidden curriculum' facilitates the reproduction of musical values. Finally, drawing from Bourdieu (1988) and Bernstein (1971), I present a theoretical model developed by the author that illustrates how curriculum in higher music education operates as a dialectic of structure/agency depending on how it classifies musical boundaries and frames the learning context through pedagogy.

**Gwen Moore** is Director of Teaching and Learning and Senior Lecturer in Music Education at Mary Immaculate College, Ireland where she has been lecturing in music education at undergraduate and postgraduate levels for over a decade. She is a member of the international editorial board of the *International Journal of Music Education* and the book series, *Popular Music Matters*. Gwen's doctoral research is the first international study to investigate the experiences of music lecturers and undergraduate students across eleven Irish higher education institutions and she has published these findings in peer reviewed journals such as *Irish Educational Studies* and *Music Education Research*. She is an awardee of research funding from

the Irish Research Council and served as Chair of the Society for Music Education in Ireland from 2013-2017.

**Iuri Soares**

***Music Education and the Dispute for Status Between Subjects in the School: A Sociological Approach***

***1:30-2:10pm***

This paper proposes analyzing disputes for status between subjects in the school curriculum, focusing on music education, by using an approach drawn from the sociology of education. In the neo-liberal hierarchy of school subjects, Music carries low-status. My argument is that in school this attribution of value occurs through what Bernstein termed *pedagogic discourse*. We argue that pedagogic discourse operates, firstly, at the level of the school as a whole and secondly within specific curriculum genres. Thus, this is the *field*, in the Bourdieusian terms, where the disputes take place, and teachers are the objective agents in this process.

**Iuri Soares** is a music educator from Porto Alegre, Brazil, where he is a PhD candidate at Universidade Federal do Rio Grande do Sul. Iuri has taught music for children for more than 20 years, formerly in regular schools, and since 2013, as a professor at Instituto Federal do Rio Grande do Sul. His research interests are in the intersection between sociology of education and music education, particularly in the school curriculum.

**Karen Howard & Sarah Minette**

***Music Educators' Perceptions of "Urban": The Deficit Mindset Persists***

***2:10-2:50pm***

In order to address the inherent complexity of the racialized environment in U.S. education, the purpose of this paper is to examine the impact and meaning of the label "urban" in music education. Using Gadsden and Dixon-Román's (2017) conceptualization of "urban" as human and social designation, we will examine common misperceptions and missed opportunities related to schooling in urban settings. Using posts from music educator social forums that reflect racism and classism, we will analyze effective strategies used to successfully tackle the prominence of deficit mindsets among music educators.

**Karen Howard** is an Assistant Professor of Music at the University of St. Thomas. She received her B.M. and M.Mus.Ed. from The Hartt School, and Ph.D. from the University of Washington. Karen taught elementary music for 20 years in Connecticut and Washington. She has extensive training in global vocal, instrumental, and dance traditions. Karen has presented at the national and international level helping music teachers around the world to make meaningful connections with music and dance of diverse cultures and navigating the creation of learning experiences that promote and celebrate equity. Her research interests and publications include works on ethnomusicology, activism in music education, and global singing traditions.

**Sarah Minette** is a Mid-West native who is passionate about learning and teaching. She has taught for 14 years in public schools. She spent 11 years teaching middle school band as well as jazz band, percussion ensemble, marching band and general music classes. She currently teaches

a variety of music classes at Minneapolis South High School. Sarah has presented her research at local and national venues, including the National Association for Music Education Research Conference, the Feminist Theory and Music Conference, the LGBTQ studies in music education symposium, the Society for Music Teacher Education Symposium, and the New Directions Conference. Sarah co-authored a chapter in “Women Bands in America: Performing Music and Gender” (2016). Additionally, Sarah is in demand as a guest presenter to undergraduate music education classes as well as graduate classes to share her experiences as a teacher.

**Brent Talbot & Juliet Hess**  
*A Talk to Music Teachers*  
2:50-3:30pm

In 1963--a highly racially-charged time--James Baldwin delivered “A Talk to Teachers,” urging teachers to engage youth in difficult conversations about surrounding events. We view music education as a means to not only have these conversations, but to offer creative musical responses to this political moment. Classrooms should not be viewed as apolitical; instead, as teachers, we need to recognize the political forces influencing our educational spaces. Looking to Baldwin’s words in 1963, we put forward a model of music education rooted in politics and deeply attentive to the systems and structures that shape the current national context.

**Brent C. Talbot** is an associate professor and the coordinator of music education at the Sunderman Conservatory of Music of Gettysburg College. He is the artistic director of the Gettysburg Children's Choir and the founding director of Gamelan Gita Semara. Brent’s research examines power, discourse, and issues of social justice in varied settings for music learning around the globe. He is the author of *Marginalized Voices in Music Education* (Routledge) and *Gending Rare: Children's Songs and Games from Bali* (GIA). Brent serves on the steering committee for the MayDay Group and is associate editor for its journal *Action, Criticism and Theory in Music Education*. For more, visit [www.brentctalbot.com](http://www.brentctalbot.com).

**Juliet Hess** is an assistant professor of music education at Michigan State University, where she teaches secondary general methods in music education, principles in music education, and philosophy and sociology of music education. Juliet received her Ph. D. in Sociology of Education from the Ontario Institute for Studies in Education at the University of Toronto. She previously taught elementary and middle school vocal, instrumental, and “world” music at a public school in the Greater Toronto Area. Her research interests include anti-oppression education, activism in music and music education, music education for social justice, and the question of ethics in world music study.

**Bina John & Nasim Niknafs**  
*Collaborative Improvisation*  
3:50-4:30pm

A fundamental need for youth in the criminal justice system is access to rewarding and rehabilitative activities that have the potential to redirect energies towards pursuits that will improve psychosocial functioning. However, there is a paucity of research on the effects of music making sessions on youth residing in juvenile centers in Canada. This pilot study reveals

the potential of collaborative group improvisation to enable these youth to develop a musical identity, as well as develop musical, social, and emotional strengths in order to redirect their focus that has broader implications for music teaching and learning.

**Dr. Bina John** teaches undergraduate and graduate courses in Piano Skills, Psychological Foundations, Curriculum Inquiry, and Music in Childhood at the Faculty of Music, University of Toronto. She received the Faculty of Music Excellence in Teaching Award in May 2014. Bina's current research involves a collaborative project, Of music and Social Justice, with the Regent Park School of Music and Turning Point Youth Services. Dr. John has also served as a judge for the JUNO awards. Bina is the Music Director at St. Gregorios Orthodox Church at Lakeview. Dr. John performs with the In Contra Ensemble and the Awaaz Ensemble in Toronto.

**Nasim Niknafs** the recipient of the *Connaught New Researcher Award*, *Faculty Mobility Grant*, and *OMEA's Agha Khan Initiative*, is an Assistant Professor of Music Education at the Faculty of Music, University of Toronto. Born and Raised in Iran, Nasim's selected publications have appeared in *Action, Criticism, & Theory for Music Education*, *Music Education Research*, *Bulletin of the Council for Research in Music Education*, *Philosophy of Music Education Review (in press)*, *Punk Pedagogies*, and *IASPM@Journal*. Nasim's interdisciplinary research interests include equity and politics of contemporary music education with special focus on Iran, cultural studies, popular music education, and anarchism and activism in music education. At the university level, Nasim has taught courses such as Multimodal Approaches to Music Teaching and Learning, Cultural Perspectives in Music Education, Introduction to Research in Music Education, and Advanced Topics in Research in Music Education. Nasim holds degrees from Northwestern University, New York University, Kingston University, London, and University of Art, Tehran.

**June Countryman & Leslie Stewart Rose**  
***Exploring Adolescents' Musicking as Play***  
**4:30-5:10pm**

Youth engage in self-chosen musical play—listening, performing and creating music, both alone and with others, real and virtual—as a means for managing stress, negotiating social demands and taking temporary control of a world that typically feels beyond their control. Based on theoretical analysis and a targeted qualitative research project of interviews with 35 youth, the authors suggest that musical play contributes to adolescent psychological wellbeing, and that there are qualities of musical play that can inform music education practice. These qualities have the potential to inspire pedagogy through influencing our attitudes toward engaging learners in shared musicking.

**June Countryman** is a retired educator with lengthy experience in K-12 music classrooms and as a professor of music education at UPEI. Her research interests include children's and adolescents' uses of music in play.

**Leslie Stewart Rose** is an associate professor at the Ontario Institute for Studies in Education. She is currently the director of the *Concurrent Teacher Education Program* at the University of Toronto. Her work orients around arts education, play, games, creativity, and teacher education.

She is currently exploring how teachers' personal play and creative lives inform their teaching. Her work is informed by a previous career as a school teacher. In her spare time, Leslie is a tree farmer.

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**MayDay Presenter Abstracts & Bios**  
**Saturday, June 9<sup>th</sup>**  
**Music Building, von Kuster Hall**

**Jennifer Mellizo**  
***Reimagining Music Curriculum in Outcomes-Based Educational Systems***  
**9:10-9:50am**

Through this provocation, I will discuss a curricular planning strategy I use to develop curriculum that fits within the parameters of my lived reality in an outcomes-based system while staying true to my values regarding teaching and learning music in a culturally diverse world. First, I use the Multi-faceted Music Curriculum Model (MMC) to select musical learning experiences (Leung, 2004). Next, I identify the unique knowledge, skills, and dispositions required to achieve a meaningful encounter with this music (Balistreri, 2012). Finally, I write several culturally sensitive action ideals (outcomes), which provide the basis for documenting/evaluating student learning (Regelski, 2004).

**Dr. Jennifer M. Mellizo** graduated from the University of Wyoming with a BM in Music Education in 2000 and has been teaching music in public schools for the past 18 years. She completed a MA in Music Education in 2006 and a PhD in Curriculum & Instruction, with a minor in quantitative research methods in 2016, also from the University of Wyoming. Currently, she teaches K-8 general music, band, and choir at the University of Wyoming Laboratory School in Laramie, WY. Jennifer's research interests include multicultural music education, world music pedagogy, early adolescent intercultural sensitivity, and the musical/cultural traditions of Benin, West Africa. She has published practical and research articles in journals such as: *General Music Today*, *Intercultural Education*, and *TOPICS for Music Education Praxis*.

**Jess Mullen**  
***Music Education for Some: Music Standards at the Nexus of Neoliberal Reforms and Neoconservative Values***  
**9:50-10:30am**

This provocation examines the central tensions between the National Association for Music Education (NAfME) universalist mission statement, "to advance music education by encouraging the study and making of music by all" and its publication of 2014 Music Standards. I argue that NAfME's 2014 Music Standards and other advocacy efforts work to rebrand music education to fulfil the demands of neoliberal educational reforms and codify neoconservative values. Rather than adapt to neoliberal ideologies that ultimately frame music as expendable, I discuss the possibilities for democratic music education as resistance to neoliberal reforms.

**Jess Mullen** is a doctoral candidate in music education at the University of Wisconsin-Madison where he teaches two courses on popular music pedagogy supervises student teachers. Prior to graduate school, Mr. Mullen taught high school general music and band in Chicago Public Schools. Mr. Mullen has presented research posters and papers at national and international conferences addressing a variety of equity related topics in music education. His research

interests include music teacher education, equity in music education, critical race theory, and education policy.

**Samuel Silva**  
***Gnosticism & Music Education Philosophy***  
***10:50-11:30am***

This presentation investigates lines of action in music education philosophy and argues their association with gnosticism (Voegelin, 1968). Through three examples, Gould (2004, 2006, 2010), Jørgensen (1993, 1994, 2008) and Allsup (2016) five gnostic strategies are addressed: (a) the substitution of the *ontologic* for the *ontic*, (b) the denial of the *Logos*, (c) the deification of *desire*, (d) the omission of main or peripheral concepts, and (e) the prohibition of the examination of premises. Overall, I suggest that the philosophical perspective implied by gnosticism may be associated with an intellectual framework limited to the *political*.

**Samuel Silva** is a public music teacher with experience in music literacy and choral music coming from the Brasilia School of Music (Brazil). He holds a degree in Arts Education with a major in music (Brazil, 1996), a Specialization in Brazilian Music (Brazil, 2004), and two master's degrees, one in Music, Creation and Expression (Brazil, 2009), and the other in Music Education (Canada, 2015). Presently in the second year of the music education graduate program at Western University, Samuel is interested in philosophical issues related to music and music education.

**Stephanie Khoury**  
***Cultivating Creative Musicianship in the 21<sup>st</sup> Century***  
***11:30am-12:10pm***

The manifesto published by the Task Force on the Undergraduate Music Major (TFUMM) posits that improvisation and composition constitute a more appropriate musical foundation than the interpretation of older works. Finding practical ways to transition music curricula and pedagogy towards prioritization of creative musicianship is a challenge that demands attention. An in-depth research-creation project was undertaken to advance knowledge and strategies for cultivating creative musicianship, resulting in the design of a framework and prototype for Creative Music Learning with Technology (CMLT). This discussion will explore the process, results, and implications of this work for future students.

For over 20 years as a performer and teacher, **Stephanie Khoury** has been passionately exploring and challenging the norms in music learning and teaching that emphasize notation and performing repertoire. Originally trained as a classical guitarist, she recently completed a PhD from McGill University in music education that sought to discover and develop alternative methods for learning improvisation and creative musicianship. She is a strong proponent of digital technology as a tool for democratizing music learning, cultivating critical thinking and emphasizing creativity in music. Her PhD work resulted in the development of Mübric, software for learning improvisation, which she is presently developing as a Post-Doctoral Fellow in Computer Science at the University of Victoria.