

***Progressive Methods Presenter Abstracts & Bios***  
***Saturday, June 9<sup>th</sup>***  
***Music Building, Room 242***

**Nicole Waite**  
***The Fierce Urgency of Now: Equity in Music Education***  
***Culture & Society Strand***  
***9:00-9:30am***

Common, typical, basic...archetypal - when it comes to elementary music educators in Canada, I believe that I constitute just that - 'the norm'. I am female, I am white, I am middle class, I have been educated in the traditions of Western European musics and I can read notation. This reality of mine carries with it a need to unpack my own invisible knapsack of experiences. Within all aspects of education, when we decide to investigate our own practice under a critical lens, we will find that our personal histories are a threat in the alienation of those who may be different. Finding meaning in another's cultural, personal, or faithful musicking presents an obvious challenge, yet an encouraging one in this modern age. We have decided, as a nation, that we believe elementary students in every province deserve to learn music. This decision is based on the aesthetic and expressive qualities of the arts. Although these goals are well intended, there are still many students who feel a disconnect with school music class. How can we ensure that 21st century Canadian music educators are prepared to explore the art of musical expression with our diverse population? How can we ensure that ignorance does not turn to prejudice? It is no longer enough to include history classes involving diverse genres in our music education programs. We need to learn diverse music authentically, participate in it, and learn from those culture bearers who still carry their traditions.

**Nikki Waite** has been an elementary music educator in a rural community in Prince Edward Island for the past six years. She is currently completing my Masters of Education at Memorial University, focusing on music education under the direction of Dr. Andrea Rose and Dr. David Buley. Although she completed a Bachelor degree at the University of Prince Edward Island, focusing primarily on classical saxophone performance (in addition to education), she has had many experiences in popular, rock and jazz music. These experiences have shaped her as a performer, a musician and an educator. They led to the creation of Island Rock Camps ([www.islandrockcamps.com](http://www.islandrockcamps.com)), a music camp directed towards engaging young musicians through pop and rock music education.

**Christopher Cayari**  
***Everything I know about creating music videos, I've learned from YouTube(rs)***  
***Culture & Society Strand***  
***9:30-10:00am***

Digital music on the Internet is ubiquitous through social media sites and streaming services. The media and technology that affords the general population access to not only consume but also create music in virtual spaces have shaped the way music is made and perform. Multitrack music videos and recordings made in do-it-yourself studios located in bedrooms, basements, and classrooms abound on the Web. Dr. Christopher Cayari will share his research on how people are

using YouTube to share music performance and recordings. He will discuss how the idea of ensemble has expanded due to the way musicians are using digital media and how virtual communities are encouraging musical learning, collaboration, and innovation. Virtual music making on YouTube has allowed for global interactions and collaborations where people come together to perform, unbound by time and space. He will present examples of innovative music making on YouTube and give suggestions on how musicians within academia might apply virtual practices to the classroom, studio, and performance venue.

**Christopher Cayari** is an assistant professor of music education at Purdue University in West Lafayette, IN. He holds a Ph.D. and M.M.E. in Music Education from the University of Illinois at Urbana-Champaign. Christopher's research interests include mediated musical performance, YouTube, informal music learning, virtual communities, and online identity, and was a recipient of the Outstanding Dissertation Award from the Council of Research in Music Education. He is an avid YouTube video creator. Christopher regularly publishes online performances, tutorials, and vlogs. He enjoys collaborating with his students to make user-generated content for YouTube. His secondary research agenda addresses marginalized voices in music education, specifically LGBTQ+ individuals and Asian Americans. Christopher has presented across the United States and internationally in Canada, China, Norway, and the United Kingdom. His research has recently appeared in the *Oxford Handbook* series, *Music Education Research*, *Tech Trends*, *General Music Today*, and the *International Journal of Community Music*.

**Myrtle Millares**  
***Toward a Pedagogy of Deviance***  
***Culture & Society Strand***  
**10:00-10:30am**

My paper engages the narratives of three Toronto hip-hop artists --- a b-boy, an MC, and a DJ --- to explore the pedagogical possibilities revealed through a critical understanding of the processes of performance identity construction. Through years of immersion in hip-hop communities, artists learn ways of knowing and negotiating their place at the interstices of the normative frameworks that underlie their unique combinations of cultural contexts. Artists' stories, in conversation with Judith Butler's performative perspective on identity, reveal how they become "self-narrating beings" (*Giving an Account of Oneself*, 2003, p. 11) through movement and music. Narrative gestures of identity become indicative of an artist's hip-hop style through iterations that bring with it "the possibility of a failure to repeat, a de-formity," (*Gender Trouble*, 2007 ed., p. 192) that deviates from normative frames of intelligibility. It is not enough, however, to view these moments of creativity and identity expression as failures to satisfy normative demands. Hip-hop is embedded in a tradition of African-American expression that results from intentional "revision" (Gates, *The Signifying Monkey*, 2014 ed., p. 57), "a play of differences" (p. 67) on supposedly fixed forms and a consensus of meanings, crucial to the practice of "Signifyin(g)" (Gates, 2014). Conversations with hip-hop artists invite thoughtful reflection on what we could accomplish through a music education pedagogy that cultivates the sort of creative deviancy that impacts musical outcomes, and importantly, reveals, breaks open, and overturns limiting conventions.

**Myrtle D. Millares** is a pianist with an Honours BA in Philosophy, Music History & Theory, and French, as well as a Bachelor of Music degree. She is pursuing a PhD in Music Education with studies in piano pedagogy and performance while teaching at her music studio and at University of Toronto's Children's Piano Pedagogy Program. She has also been a faculty member at Toronto's Regent Park School of Music, which is committed to providing affordable music opportunities to youth. Myrtle's experiences in the b-boy/b-girl community have inspired focus on the development of hiphop artists in Toronto. Through narrative inquiry into artist identity construction she seeks to inform music education pedagogy. Other research interests include the role of Filipinos in the development of Toronto hip-hop, use of hip-hop-derived pedagogy in piano instruction, and an autoethnographic study of post-colonial effects on institutional music study and musician identity.

**Laura Benjamins**

***Evangelical Church Praise Bands and Popular Music: Influences on North American Music Education***

***Culture & Society Strand***

***10:50-11:20am***

Church music, specifically in terms of Evangelical church praise bands, can be seen to impact the musical learning of both leaders and participants. Informal music learning practices, attitudes, and values, as explored by Green (2001), can be understood to be present in church praise bands today with their focus on contemporary Christian music (CCM) based on popular music styles, yet minimal research has explored the role of the contemporary church in informal music learning practices. Literature suggests that Evangelical church praise bands have adopted popular music styles, instrumentation, and performance practices for the purpose of worshipping and evangelizing (Hartje-Doll, 2013; Jones & Webster, 2006; Risi, 2007). This study will investigate how worship leaders and praise band participants acquire and develop their popular musical skills within the church. It is expected that this process of informal music learning is similar to processes through which popular musicians acquire and develop their skills (Green, 2001). The research, however, will explore this in detail and also be alert to other contextual factors that may affect learning practice and processes. This paper will further contribute to the understanding of the church as a significant societal institution in North America where music learning takes place, influencing the music education of some young adults today. Furthermore, music educators will be encouraged to consider the relationship between CCM education and formal music education, both in terms of drawing upon the skills acquired in church praise bands and preparing students for this form of popular music education and participation.

**Laura Benjamins** is a PhD student in Music Education at Western University in London, Ontario. Laura completed her B.A. in piano performance and B.Ed. at Redeemer University in Hamilton, Ontario and also holds an ARCT in piano performance (first class honours). Laura teaches as a private piano and theory instructor while also teaching music in the private and public elementary school systems. Her experiences teaching and working with music curriculum contributed her interest in pursuing a M.Mus. degree at Western University in Music Education, graduating in 2017. With an avid interest in further researching popular music in the church and its connections to music education, Laura continues to be heavily involved in church music

including leading worship teams, planning services, and has been accompanying church services from a very young age.

**Gwen Moore**

***Just Play! Piloting the Musical Futures Approach in Irish Primary and Secondary Schools  
Practice Strand  
11:20-11:50am***

Dominant ideologies of musical values, knowledge and skills within Irish music education policy and practice have led to a perceived dualism between Western classical music and Irish traditional music in school and higher education. Despite the celebrated success of Irish popular musicians in public discourse (O’Flynn 2009), popular music education has only been incorporated into Irish school music curricula within the last two decades and tends to be overlooked in curricular revision and reform at all levels of education (Moore 2012; 2015). This paper reports on a pilot study of the Musical Futures approach in two primary schools and three secondary schools in Ireland using ‘Just Play’ and ‘In at the Deep End’. A mixed methods approach underpinned the methodology for the study which included a survey questionnaire of pupils in addition to in-depth semi-structured interviews with music teachers and focus groups with the pupils. Findings resonate with previous Musical Futures studies internationally, for example, enhanced motivation for learning, developing critical listening and ensemble skills, and enthusiasm for music as a subject. However, similarities in learning practices and associated skills (playing by ear, sense of ensemble) were found between popular and Irish traditional music with some pupils fusing both genres. Insights from participating teachers and pupils will provide key recommendations for incorporating Musical Futures in similar international contexts.

**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.

**Adam Kruse**

***Can’t Stop, Won’t Stop, Please Stop: Toward Thoughtful Hip-Hop Pedagogies for Music  
Education  
Practice Strand  
2:00-2:30pm***

As North American school music increasingly includes popular music, educators must continually reconsider whose popular music is deemed worthy of inclusion. Despite Hip-Hop’s dominance of popular culture in recent decades, many popular music education initiatives continue to privilege guitar-based rock music. Given Hip-Hop’s deep connections to numerous

marginalized populations, the arguable underrepresentation of Hip-Hop in popular music education rings disappointingly familiar within a profession steeped in white, patriarchal, heteronormative, upper middle class privilege. Increasing the diversity and relevance of popular music education requires expanding horizons beyond covers of classic rock songs and informal garage band models. Hip-Hop offers one of many potential expansions.

Hip-Hop has not been entirely absent from North American music education. A growing body of scholarship accompanies a wide range of inclusions, explorations, adaptations, and appropriations happening in music classrooms. At their best, these efforts may increase relevance, engagement, diversity, and equity within school music. However, these efforts also carry the potential for perpetuating racist and classist stereotypes, affirming capitalist goals of the recording industry, and frankly just being corny as fuck. This paper will critically consider current iterations of Hip-Hop in school music with the aim of informing thoughtful and responsible approaches to Hip-Hop pedagogies for music educators. I will argue that music educators need not limit their inclusion of Hip-Hop to specific songs, artists, or musical skills, but might embrace principles of Hip-Hop culture toward informing their practice.

**Adam Kruse** is Assistant Professor of Music Education at the University of Illinois at Urbana-Champaign where he teaches graduate and undergraduate courses in music education. Kruse has presented sessions at numerous conferences and symposia and his work has been published in many of the field's leading journals. His scholarship engages issues of diversity, justice, and vernacular musicianship focused on Hip-Hop. A recipient of a Creative Research Award from the University of Illinois at Urbana-Champaign's College of Fine + Applied Arts, Kruse also received an Excellence in Diversity Award, a Dissertation Completion Fellowship, and research enhancement awards from Michigan State University as a doctoral student. His dissertation, "They Wasn't Makin' My Kinda Music": Hip-Hop, Schooling, and Music Education, was awarded the 2014 Outstanding Dissertation Award by the Council for Research in Music Education. Most recently, Kruse was recognized with a 2017-2018 Technology Initiative Award from the College Music Society.

**Valerie Peters**  
***Musical Futures Project in an Instrumental Music Education Class***  
***Practice Strand***  
***2:30-3:00pm***

Preparing Pre-service music teachers to develop the necessary competencies to teach in multiple contexts is a colossal task. During the past few years, the secondary traditional music methods classes have been transformed to incorporate multiple pedagogical approaches and musical styles in order to adequately prepare students for diverse settings. To this end, informal and non-formal musical practices have influenced the pedagogical approaches in these classes. This paper will reflect on the inclusion of informal learning practices as part of an instrumental methods class for Pre-service music teachers. For the past few years, "Musical Futures : In at the Deep End" has become a significant project for music education students. They are encouraged to experience the same project that they might incorporate into their future teaching : (1) learn music they choose, enjoy, and identify with; (2) learn by listening and imitating recordings; (3) learn with their peers; (4) learn by themselves (not teacher-directed learning); and (5) learn by integrating

listening, playing, improvising and composing. This Paper will present : (1) the rationale for the project; (2) materials developed; (3) examples of student projects; and (4) student reflections on the learning process. Video excerpts of projects and reflections will be included.

**Valerie Peters** is currently a full professor of music education at Université Laval in Quebec City. She taught music classes at Rosemount High School in Montreal for 11 years. She is the recipient of a 3-year provincial government research grant to study intercultural music education. In addition, she has conducted collaborative research on music teacher working conditions in the province of Quebec. She has also been awarded a SSHRC Insight Grant in collaboration with three other Canadian researchers to study artistic learning and youth arts engagement in a digital age and a Social Innovation Grant (2015, Université Laval) to implement a knowledge mobilization plan for a community music organization. In 2017, she was awarded an Insight Development Grant (SSHRC, 2017-19) to study how musical learning acts as a protective factor, contributing to the development of socio-emotional competence for vulnerable populations.

**Julie Brook, Robb McKay, Chris Trimmer**  
***This is our music: Exploring an Elementary Rock-Based Music Program***  
***Practice Strand***  
***3:00-3:30pm***

The purpose of this research project was to examine the features of an informal elementary music program and to explore the ways in which the music teacher supports student learning and engagement. This case study was situated within an elementary school in a low SES neighbourhood in a medium-sized Eastern Ontario community. We collected interview data from the music teacher (n=1) and school principal (n=1) and questionnaire data from students in Grades 2-8 (n=69). This music program featured many components that reflected informal music education: students were able to select their own music and their groupings, and they could learn a variety of instruments simultaneously. Both an aural and visual representation of songs were employed where the teacher guided students' learning by circulating among the groups and, from time to time, playing with the groups. Underpinning this music-making process was the notion that students were expected to try their best and to respect and help one another. The teacher would suggest other repertoire or other performance venues to help students expand their notion of what is possible. The principles of providing a safe place for exploration and risk-taking aligned with the school's mission of offering a variety of programs so that students could explore their passions. Findings from this research illuminate a process-driven, informal music-making process wherein students' support for risk taking and support for sharing their ideas superseded a predetermined musical product.

**Julia Brook** is an Assistant Professor of Music Education at the Dan School of Drama and Music, Queen's University. Her research examines the intersections between music program and community settings and explores ways that we can provide equitable access to music education. Julia remains active as a collaborative pianist and studio music teacher.

**Robb MacKay** is an Adjunct Lecturer at the Dan School of Drama and Music, Queen's University, and a Special Education teacher in the Limestone District School Board. His research

areas include the effects of gender in music education and, more broadly, social justice issues in education. Mr. MacKay is primarily a drummer and percussionist.

**Chris Trimmer** is a PhD student in the department of Neuroscience at Queen's University where his research examines the development and testing of a musical Cognitive Behavioural Therapy (CBT-Music) group therapy intervention for individuals with symptoms of serious mental illness. Chris has also taught courses in Music Psychology at Queen's University. He has played in numerous bands including the Gertrudes and has worked as a Spoken-Word program manager at the community-radio station CFRC.

*Progressive Methods Presenter Abstracts & Bios*

*Closing Panel*

*Saturday, June 9<sup>th</sup>*

*3:40-4:40pm*

*von Kuster Hall*

**Andrea Creech**

(see bio in program)

**Maud Hickey** is an associate professor of music education in the Bienen School of Music at Northwestern University in Evanston, IL. Hickey's research interest lies in the teaching of, as well as assessment of, musical creativity as manifest through improvisation and composition, and most recently has connected this research interest with work with detained youth. She is a six-year recipient of a quarter of a million-dollar grant from the Chicago Community Trust to work with and research juveniles in the Cook County Juvenile Detention Center as they compose music. Her book *Music Outside the Lines: Ideas for Composing Music in K-12 Classrooms* was published by Oxford University Press in 2012. Hickey currently serves on the executive committee of the Society for Research in Music Education and on the editorial board of *Bulletin of the Council for Research in Music Education* journal. At Northwestern University, Hickey was appointed a member of the inaugural cohort of faculty fellows in Northwestern's Center for Civic Engagement and also serves on the Provost's Advisory Council on Women Faculty. She lectures on creative thinking in music around the United States and internationally, most recently in Singapore, Xiamen (China), and Mexico City.

**Dr. Jennifer Lang** is an Assistant Professor of Music Education and the Director of Choral Activities at the University of Saskatchewan. While completing her graduate studies at the University of Western Ontario, Jennifer was awarded a SSHRC Doctoral Fellowship and was an instructor at the Don Wright Faculty of Music and Faculty of Education and the Teaching Support Centre. Currently Jennifer serves as the president on the board of the Saskatchewan Choral Federation and is the Board Chair for Musical Futures Canada. Prior to completing her doctorate, Jennifer served as a program leader of vocal and instrumental secondary school music with the District of Niagara Arts Academy in the District School Board of Niagara. Jennifer is also active as a conductor, choral adjudicator, clinician and conference presenter with local, provincial, national, and international invitations.

**Susan O'Neill**

(see bio in program)

**Gareth Dylan Smith** is Manager of Program Effectiveness at Little Kids Rock, President of the Association for Popular Music Education, and Visiting Research Professor at New York University. Gareth's performance career extends from punk, hard rock and psycho-folk bands through jazz and musical theater to international folk-fusion. He has taught from Kindergarten to doctoral level in the UK and the US, and written for magazines including Rolling Stone and Rhythm. He is a founding editor of the Journal of Popular Music Education and is contributor to several encyclopedias including the Grove Dictionary of American Music. He was lead editor of 2017's Routledge Research Companion to Popular Music Education and Punk Pedagogies: Music Culture and Learning. His research interests include embodiment in performance, democracy and symbolic violence in pedagogy and curriculum, identity and eudaimonia. Gareth's first love is to play drums as loudly as he can with people who don't mind.