**John Kratus**

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Education

1985 Ph.D. Music Education

Northwestern University

Dissertation: *Rhythm, melody, motive, and phrase characteristics of original songs by children aged five to thirteen.* (Advisor: Bennett Reimer)

1979 M.F.A. Music Education

State University of New York at Buffalo

1975 B.A. Music Education

State University of New York at Buffalo

Employment

2015- **Independent Scholar**

Professor Emeritus of Music, Michigan State University

1994-2014 **Michigan State University**

Professor of Music

Chair of Music Education Area (1995-2006)

*Graduate courses*: Advanced Studies in the Philosophy of Music Education, Seminar in Sociology of Music Education, Seminar in Psychology of Music Education, Seminar in Philosophy of Music Education, Seminar in Music and Creativity, Advanced Research in Music Education.

*Undergraduate courses*: Teaching Secondary Classroom Music, Principles of Music Education, Introduction to Music Education, Songwriting, Understanding Music.

1984-94 **Case Western Reserve University**

Associate Professor of Music

Director of Music Education, Director of Teacher Certification

*Graduate courses*: Research in Music Education, Measurement and Evaluation in Music, Philosophical Foundations of Music Education, Learning Theories and Curriculum Development in Music, Creativity and Music, College Teaching Seminar.

*Undergraduate courses*: Elementary General Music Methods, Secondary General Music Methods, Introduction to Music, Foundations of Music Education.

1981-84 **Bowling Green State University**

Assistant Professor of Music Education

*Graduate courses*: Psychology of Music, Source Readings in Music Education, Building Instructional Programs in Music, Directed Research in Music Education.

*Undergraduate courses*: Junior High General Music Methods.

1977-79 Emmet Belknap Junior High School and John Pound Elementary School

General/choral music teacher

Lockport Public Schools, Lockport, New York

1975-77 Nativity, Holy Angels, and Annunciation Grammar Schools (pre-K - 8th grade) General/choral music teacher; and guitarist and choir director at Nativity Church

Diocese of Buffalo Schools, Buffalo, New York

Additional Teaching and Visiting Positions

2020-21 **Covid-19 Project**

During a time when college campuses were locked down due to Covid-19, I agreed to speak (gratis) via Zoom to music education classes at the following schools:

* Arizona State University
* California State University - Long Beach
* College of St. Benedict
* Duquesne University
* East Carolina University
* Georgia State University
* Illinois State University
* Indiana University
* Ithaca College
* Kansas State University
* Katholieke Universiteit Leuven, Belgium
* Loyola University
* Luther College
* Millikin University
* Montclair State University
* New York University
* Oregon State University
* St. John’s University
* St. Cloud University
* Simon Fraser University, British Columbia, Canada
* State University of New York at Fredonia
* Universitat Mozarteum, Austria
* Université Laval, Montreal, Canada
* University of Florida
* University of Hull, United Kingdom
* University of Limerick, Ireland
* University of Louisiana
* University of Manitoba, Canada
* University of North Texas
* University of Queensland, Australia
* University of South Florida
* University of Toledo
* University of Wisconsin – Whitewater
* Virginia Polytechnic Institute and State University
* Westminster Choir College

2019 **Ithaca College**

Visiting Lecturer

2018 **Loyola University, New Orleans**

Music Education Scholar in Residence

2018 **Duquesne University**

Visiting Lecturer, Contemporary Musicianship Residency

2017 **University of Southern Maine**

Visiting Artist, Contemporary Musicking Residency

2017 **University of Florida**

Visiting Lecturer

2013 **University of Michigan**

*Summer course*: Teaching Musicianship that Your Students Can Use After Graduation

2013 **James Madison University**

Visiting Scholar in Music

2004 **United States Department of Defense Education Activity**

Provided in-service instruction on curriculum development and contemporary pedagogical techniques to all music educators working in schools on U.S. military bases. Week-long workshops conducted in Tokyo, Japan; Atlanta, Georgia; and Bingen, Germany.

1997 **Westminster Choir College**

*Summer course*: Fostering Creativity in Elementary and Middle School General Music

1996 **University of St. Thomas**

*Summer seminar*: Teaching Students to Think Creatively with Music

1995 **University of Washington**

*Summer course*: Essential Music Making for Junior High School

1993 **Northeast Ohio Comprehensive Arts Education Partnership**, Cleveland, OH

Music coordinator and teacher for a two-week summer program for music, art, and classroom teachers.

1982-88 **Arts Unlimited**, Bowling Green, OH

Music coordinator and teaching artist for an arts education program for elementary and secondary students and their teachers. The program won the 1986 Mitau Award for Innovation and Change in Higher Education and the 1989 Ohio Governor’s Award for Excellence in Arts Education.

1981 **Northwestern University**

*Graduate course*: Psychology of Music

Publications (single author unless otherwise indicated)

In preparation. Highly influential articles in music education: An analysis of journals, authors, and institutions. *Journal of Research in Music Education.*

In preparation. Songwriting class as a place for healing. In C. Randles and P. Burnard (Eds.), *The Routledge companion to creativities in music education.* Routledge.

In press. The music no one has heard yet. In M. Kaschub (Ed.), *The Oxford handbook of music composition pedagogy.* Oxford University Press.

In press. Fear and embrace of students’ original compositions. In W. Perine (Ed.), *The future of the wind band: Philosopher and practitioner in dialog.*  G.I.A.

In press. Teaching lyric writing in a songwriting class. In S. Holley, K. Reinhert, & Z. Moir (Eds.). *Action-based approaches in popular music education.* McLemore Ave Music.

2019 A return to amateurism in music education. *Music Educators Journal*, *106(*1): 31-37.

2019 Powell, B., Smith, G. D, West, C., & Kratus, J. Popular music education: A call to action. *Music Educators Journal,* *106*(1): 21-24.

2019 The McDonald’s metaphor: The case against assessing standards-based learning outcomes in music education. In D. Elliott, M. Silverman, & G. E. McPherson (Eds.), *The* *Oxford handbook of philosophical and qualitative assessment in music education*, pp. 187-201. Oxford University Press.

2019 Forward. In S. Holley, *Coaching a popular music ensemble*, pp. viii-ix. McLemore Ave Music.

2019 On the road to popular music education: The road goes on forever. In Z. Moir, B. Powell, & G. D. Smith (Eds.), *The Bloomsbury handbook of popular music education*, pp. 455-463. Bloomsbury Publishing.

2017 Music listening is creative. *Music Educators Journal, 103(*3), 46-51.

2016 Songwriting: A new direction for secondary music education. *Music Educators Journal, 102*(3), 60-65.

2014 The role of subversion in changing music education. In C. Randles (Ed.), *Music education: Navigating the future*, pp. 340-346*.* Routledge.

2014 Assessment: Reflection. In M. Hickey & J. Richmond (Eds.), *Coming about: A retrospective view of, and reflections on, the writings of Peter Webster*, pp. 101-105. <http://www.peterrwebster.com/>pubs/ComingAbout.pdf

2012 Preparing music educators to facilitate songwriting. In M. Kaschub & J. Smith (Eds.), *Composing our future: Preparing music educators to teach composition* (pp.237-252)*.* Oxford University Press.

2012 Consider democracy: An ideal in music learning. In A. J. Palmer & A. De Quadros (Eds), *Tanglewood II: Summoning the future of music education.* (pp. 95-111). G.I.A.

2012 Nurturing the songcatchers: Philosophical issues in the teaching of music composition. In W. Bowman & A. L. Frega (Eds.), *The Oxford handbook of philosophy in music education* (pp. 367-384). New York: Oxford University Press.

2011 Randles, C., Burnard, P, & Kratus, J. Composition learning in music education. In N. M. Seel, (Ed.) *Encyclopedia of the sciences of learning, vol. 2*, (pp. 686-688). Springer.

2007 Music education at the tipping point. *Music Educators Journal, 94*(2), 42-48.

2001 Effect of available tonality and pitch options on children’s compositional processes and products. *Journal of Research in Music Education*, *49*, 294-306.

1997 Reform in education. In P. T. Tallarico, (Ed.), *Reform in education: The Bowling Green State University Symposium on Music Teaching and Research* (pp. 29-31). Bowling Green State University.

1995 A developmental approach to teaching music improvisation. *International Journal of Music Education*, *26*, 27-38.

1995 The effect of composing tempo on the musical characteristics of children’s compositions. *Contributions to Music Education*, *22*, 40-48.

1994 Relationships among children’s music audiation and their compositional processes and products. *Journal of Research in Music Education*, *42*, 115-130.

1994 The ways children compose. In H. Lees, (Ed.), *Musical connections: Tradition and change, Proceedings of the 21st World Conference of the International Society for Music Education* (pp. 128-141). University of Auckland.

1993 A developmental study of children’s interpretation of emotion in music. *Psychology of Music*, *21*, 3-19.

1993 Eminence in music education research as measured in the *Handbook of Research in Music Teaching and Learning. Council for Research in Music Education*, *118*, 21-32.

1993 A letter to the next generation of music education researchers. *Contributions to Music Education*, *20*, 7-24. (Solicited and edited responses from 38 researchers.)

1992 Subjects in music education research, 1961-1990. *The Quarterly Journal of Music Teaching and Learning*, *3*(4), 50-54.

1991 Characterization of the compositional strategies used by children to compose a melody. *Canadian Music Educator* (*Special ISME Research Edition*), *33*, 95-103.

1991 Growing with improvisation. *Music Educators Journal*, *78*(4), 35-40. [Reprinted in D. L. Hamann (Ed.), *Creativity in the music classroom: The best of MEJ* (pp. 49-56). Music Educators National Conference, 1991.]

1991 Orientation and intentionality as components of creative musical activity. *Perspectives in Music Education*, *2*, 4-8. [Reprinted in C. Doane & J. W. Richmond (Eds.), *Proceedings of the 1989 Suncoast Music Education Forum* (pp. 93-104). University of South Florida, 1989.]

1990 Essays on *American Music Teacher*, *College Music Symposium*, *The Musician*, *Psychology of Music*, and *Music Perception*. In L. M. Fidler and R. S. James (Eds.), *International Music Journals* (pp. 18-21, 90-93, 281-284, 348-351, 464-465). Greenwood Press.

1990 Structuring the music curriculum for creative learning. *Music Educators Journal*, *76*(9), 33-37. [Reprinted in D. L. Hamann (Ed.), *Creativity in the music classroom: The best of MEJ* (pp. 43-48). Music Educators National Conference, 1991.]

1989 A time analysis of the compositional processes used by children ages 7 to 11. *Journal of Research in Music Education*, *37*, 5-20. [Reprinted in H. L. Price (Ed.), *Music Education Research: An Anthology from the Journal of Research in Music Education* (pp. 689-704). Music Educators National Conference, 1998.]

1988 Evaluating children’s creative processes and products in music. In J. A. Braswell (Ed.), *Proceedings of the 1988 Southeastern Music Education Symposium* (pp. 10-22). University of Georgia.

1986 Children as composers: A review of recent research and some suggestions for teaching. *Triad*, *54*(3), 18-20.

1985 Learning to speak music: Relationships between language development and music development. In J. A. Braswell (Ed.), *Proceedings of the 1985 Southeastern Music Education Symposium* (pp. 29-39). University of Georgia.

1985 The use of motives in the original songs of children aged five to thirteen. *Contributions to Music Education*, *12*, 1-8.

1984 Musical characteristics of children’s original songs. In P. T. Tallarico (Ed.), *Contributions to Symposium/83: The Bowling Green State University Symposium on Music Teaching and Research* (pp. 124-152). Bowling Green State University.

Published Reviews

2013 Introduction to special issue on New Directions in Music Education. *Visions of Research in Music Education.* http://www-usr.rider.edu/~vrme/v23n1/index.htm

1996 Staying up-to-date with *Update. Sforzando*, *9*(1), 7-8.

1993 What’s new: A summary of research in *Contributions to Music Education, No. 20.* *Triad*, *61*(3), 35-36.

1993 What’s new: A summary of research in *Contributions to Music Education, No. 19.* *Triad*, *60*(4), 14-15.

1991 What’s new: A summary of research in *Contributions to Music Education, No. 18.* *Triad*, *59*(2), 13.

1989 What’s new: A summary of research in *Contributions to Music Education, No. 16.* *Triad*, *57*(2), 33-34.

1988 Review of *Measurement and Evaluation of Musical Experiences* by J. D. Boyle and R. E. Radocy. *Contributions to Music Education, 15*, 64-66.

1983 Review of *Music Teaching and Learning* by G. D. Peters and R. F. Miller. *Contributions to Music Education*, *10*, 39-40.

Articles on John Kratus’s Work

2014 Owens, J. T. An analysis of the most influential music education articles in the first decade of the 21st century. *Contributions to Music Education, 40,* 177-180.

1998 Mishra, J. Getting started: Thoughts on publishing music education research. *Contributions to Music Education*, *25*(2), 79-84.

1994 How do children compose? *Teaching Music, 2*(3), 38-39.

Papers and Presentations — National and International

4/21 *What I learned teaching virtual classes to music education students from 35 colleges and universities during the pandemic.* Presented at the International Research in Music Education conference. Virtual conference.

2/21 *The McDonaldization of music education.* Presented at the NAfME National Music Research and Teacher Education Conference. Virtual conference.

1/21 *Songwriting class as a place for healing.*  Presented at the Suncoast Music Education Research Symposium. Virtual conference.

4/19 *Has music education philosophy lost its zeitgeist?* (keynote speech) and *Expanding the space for improvisation pedagogy in music* (panel member). Presented at the International Research in Music Education conference, Bath, England.

2/19 *Fear and embrace of students’ musical creativity.* Presented at the Suncoast Music Education Research Symposium, Tampa, FL.

7/18 *A new kind of musicianship for a new era in music education.* Presented at the Modern Band Colloquium, Fort Collins, CO.

6/18 *Popular music education as an antidote to McDonaldization*. Presented at the Association for Popular Music Education Conference, Murfreesboro, TN.

9/17 *Degree tracks in music education: An impediment to the future*. Presented at the Symposium on Music Teacher Education, Minneapolis.

4/17 *Martin Buber in the music classroom.* Presented at the European Association for Music in Schools and the European ISME (International Society for Music Education) Regional Conference, Salzburg, Austria.

2/17 *Reconsidering assessment in music education.* Presented at the Suncoast Music Education Research Symposium: The Human Factor in Music Teaching, Learning, and Transmission, Tampa, FL.

7/16 *An analysis of the most influential scholarship in music education in the 21st century*, and *Beyond praxialism: Preparing music educators to teach the unknowable.* Presented at the 32nd World Conference of the International Society for Music Education, Glasgow, Scotland.

6/16 *Traditional music curricula: An analysis*, and *Teaching vernacular musicianship.* Presented at the College Music Society Summit: 21st Century Music School Design, Columbia, SC.

3/16 *Identifying influential scholarship in music education.* Presented at the NAfME Music Research and Teacher Education Conference, Atlanta.

11/15 *Assessing students’ creative work in a popular music class.* Presented at the Ann Arbor Symposium IV, Ann Arbor, MI.

6/15 *Fostering musical creativity in an age of insecurity.* Presented at the International Symposium on the Sociology of Music Education, New Orleans.

6/15 *Assessing student work in a popular music class.*  Presented at the Association for Popular Music Education Conference, Miami.

10/14 *Conflicting communities of global musicians: A way ahead for music education.* Presented at the Committee for Institutional Cooperation (C.I.C.) annual meeting in music education, State College, PA.

7/14 *Teaching songwriting.* Presented at the Modern Band Symposium, Fort Collins, CO.

4/14 *Beyond praxialism: Preparing music educators to teach the unknowable*; *Are we obsessing over music teacher education?*; and *Music listening as “in the moment” creativity*. Presented at the National Music Educators Biennial Conference, St. Louis.

3/14 *I-Thou and songwriting: Martin Buber in the music classroom.* Presented at the New Directions in Music Education Conference: Teaching Composition, Improvisation, and The New Musicianship, East Lansing, MI.

2/13 *Post-praxial music education.* Presented at the Suncoast Music Education Research Symposium: Navigating the Future, Tampa, FL.

7/12 *Teaching 21st century musicianship to 21st century music teachers.* Presented at the 30th World Conference of the International Society for Music Education, Thessaloniki, Greece.

6/12 *Songwriting: A creative vehicle for achieving musical and personal goals* (panel member). Presented at the MayDay Group Colloquium 24: The Aims of Music Education, East Lansing, MI.

3/12 *The age of YouTube: Media immediacy, philosophical thinking* (panel member). Presented by the Special Research Interest Group in Philosophy at the National Music Educators Biennial Conference, St. Louis.

10/11 *Transitioning to Music Education 3.0.* Presented at the joint conference of the C.I.C. in Music Education and New Directions in Music Education: Revitalizing Middle and High School Music, East Lansing, MI.

9/11 *Preparing music teachers for Music Education 3.0*, and *Developing students’ vernacular musicianship in a music methods course.* Presented at the Symposium on Music Teacher Education, Greensboro, NC.

6/11 *The band movement in American schools: Rewards and consequences.* Presented at the 7th International Symposium on the Sociology of Music Education, East Lansing, MI.

6/11 *Music Education 3.0.* Presented at the MayDay Research Colloquium: The End of Music Education?, Salt Lake City, UT.

2/11 *Developing vernacular musicianship among undergraduates in a music methods course*, and *The role of personal expressiveness in the formation of identity among beginning songwriters.* Presented at the Suncoast Music Education Research Symposium: Popular Music Pedagogy, Tampa, FL.

8/10 *Music education in a time of exponential change: How the internet is transforming musical experience and music education*, and *What music educators should know about the internet.* Presented at the 29th World Conference of the International Society for Music Education, Beijing, China.

6/10 *Music education’s social responsibility to musical amateurism.* Presented at the MayDay Research Colloquium: Music Education and Ethics, Montclair, NJ.

6/10 *Comprehensive music teacher education.* Presented at the Northwestern University Conference on Rethinking Education and the Musical Experience, Evanston, IL.

2/10 *A biological theory of the origins of musical expression.* Presented at the 1st International Music Education Conference in the Middle East, Cairo, Egypt.

9/09 *Subverting the permanent curriculum in music education.* Presented at the Symposium on Music Teacher Education, Greensboro, NC.

7/09 *Musical communities in cyberspace: Their power to transform musical experience and music education.* Presented at the 6th International Symposium on the Sociology of Music Education, Limerick, Ireland.

4/09 *The audacity of change in music education.* Keynote address presented at the Symposium for Research in Music Teaching and Learning, Denton, TX.

2/09 *Music from the heart: A theory of the origins of musical expression (with teaching implications)*. Keynote address presented at the Suncoast Music Education Research Symposium: Understanding Musical Expression, Tampa, FL.

9/08 *Cultural clashes in musical performance: Implications for formal music education*, and *Teaching songwriting in secondary schools and colleges.* Presented at the 28th World Conference of the International Society for Music Education, Bologna, Italy.

4/08 *Songwriting in secondary schools.* Presented at the MENC Biennial National Conference, Milwaukee, WI..

11/07 *Teaching songwriting.* Keynote address presented at the Joint Conference of the College Music Society and National Association of Schools of Music on Music in General Studies, Salt Lake City.

10/07 *Songwriting and identity.* Presented at the New Directions in Music Education Conference on Teaching Elementary and Secondary General Music, East Lansing, MI.

7/07 *“Now that I am a songwriter”: The development of musical identity among students in a collegiate songwriting class.* Presented at the 5th International Sociology of Music Education Symposium, St. Johns, Newfoundland, Canada.

6/07 *Music education and democracy.* Presented at the Tanglewood II Symposium on Music Learning in the 21st Century, Williamstown, MA.

6/07 *Music learning in 21st century virtual communities: A response to Sidsel Karlsen’s “Broadening the third environment: The music festival as an arena for informal music education/musical learning.”* Presented at the International Philosophy of Music Education Conference, London, Ontario, Canada.

7/06 *Songwriting in the secondary music curriculum.* Presented at the 27th World Conference of the International Society for Music Education, Kuala Lumpur, Malaysia.

4/06 *Songwriting: A new direction for secondary general music*, and *Unanswered questions: What interesting avenues of research in creativity and music are waiting in the wings?* (panel member). Presented at the MENC Biennial National Conference, Salt Lake City.

11/05 *Rethinking ensemble teaching: Ideas from the garage.* Presented at the Conference on Music Learning and Teaching, Oakland, MI.

11/05 *Nurturing the songcatchers.* Presented at the New Directions in Music Education Conference on Teaching Composition and Improvisation, East Lansing, MI.

7/05 *Music education at the tipping point.* Presented at the MayDay Group Colloquium: Discourses and Practices of Hegemony, Power, and Exclusion in Music Education, Vancouver, British Columbia, Canada.

7/05 *Fear and embrace of students’ original compositions.* Presented at the5th Asia-Pacific Symposium on Music Education Research, Seattle, WA.

5/05 *Critique of Elanie Lapidaki’s views of creativity in music education.* Presented at the International Philosophy of Music Education Conference, Hamburg, Germany

8/04 *Development of a measure of creative music listening.* Presented at the International Conference on Music Perception and Cognition, Evanston, Illinois.

4/04 *Leadership and ownership in informal music ensembles.* Presented at the Musical Collaboration Conference of the Society for Education, Music, and Psychology Research, Milton Keynes, England.

4/04 *What music educators can learn from garage bands and other informal music ensembles*, and *Starting a songwriting class.* Presented at the Music Educators National Conference biennial conference, Minneapolis.

6/03 *Music education theory in a new light.* Presented at the International Philosophy of Music Education Symposium, Lake Forest College, Highland Park, Illinois.

4/03 *When musical cultures clash: Lessons for music education.* Presented at the Sociology of Music Education Symposium, University of North Texas, Denton.

9/00 *Why compose music?* Presented at the New Directions in Music Education: Teaching Composition and Improvisation Conference, Michigan State University, East Lansing.

6/00 *The role of composition in a child’s music education.* Presented at the Music Education Leadership Seminar on Teaching Composing in the Schools, Northwestern University, Evanston, IL.

10/99 *Composing lessons from children* (keynote address) and *Teaching composers to teach composers.* Presented at the Mid-America Composers Festival, Grinnell, IA.

9/99 *Investigations in the compositional processes of children.* Presented at the International Symposium of the Research Alliance of Institutions for Music Education, London, Ontario, Canada.

5/97 *The roles of work and play in music education.* Presented at the Philosophy of Music Education International Symposium III, Los Angeles.

9/96 *Creating conditions for creating music.* Presented at the Society for General Music’s Creativity and Community: Keys to a Musical Future national symposium, Chicago.

4/96 *The promises and perils of curriculum integration.* Presented at the Music Educators National Conference biennial conference, St. Louis.

2/95 *Composing is work, composing is play.* Presented at the Symposium on Research in General Music, Tucson, AZ.

7/94 *The ways children compose* (keynote address), and *A developmental approach to teaching music improvisation.* Presented at the Biennial World Conference of the International Society for Music Education, Tampa, FL.

4/94 *Evaluating students’ musical compositions: Is all creative work equally good?*, and *The effect of different types of melodic materials on children’s musical compositions.* Presented at the Music Educators National Conference biennial conference, Cincinnati.

2/93 *The relationships among music audiation and the compositional processes and products of 9-year-olds.* Presented at the Symposium on Research in General Music, Tucson, AZ.

4/92 *Measuring creative listening.* Presented at the Music Educators National Conference biennial conference, New Orleans.

10/91 *Composition as a means of understanding: A process oriented approach to music appreciation.* Presented at the International Society for Exploring Teaching Alternatives annual conference, Cocoa Beach, FL.

7/90 *Characterization of the compositional strategies used by children to compose a melody.* Presented at the Research Seminar of the International Society for Music Education, Stockholm, Sweden.

7/90 *Response to Philip Alperson’s ‘What Can One Expect from a Philosophy of Music Education?’* Presented at the Philosopher/Teacher in Music Symposium, Bloomington, IN.

4/90 *Using children’s musical composition as a means to study emergent creative problem solving.* Presented at the Conference on Creativity, Athens, OH.

3/90 *Elementary children’s musical compositions.* Presented at the Music Educators National Conference biennial conference, Washington, DC.

3/89 *Orientation and intentionality as components of creative musical activity.* Presented at the Suncoast Music Education Forum on Creativity, Tampa, FL.

5/88 *Evaluating children’s creative processes and products in music.* Presented at the 1988 Southeastern Music Education Symposium, Athens, GA.

4/88 *Developmental studies of children’s musical compositions.* Presented at the National Association for Creative Children and Adults annual conference, Las Vegas.

4/85 *Learning to speak music: Relationships between language development and music development.* Presented at the 1985 Southeastern Music Education Symposium, Athens, GA.

4/83 *Musical characteristics of children’s original songs.* Presented at the Bowling Green Symposium on Music Teaching and Research, Bowling Green, OH.

Papers and Presentations — Statewide and Regional

2/14 *An analysis of the most influential music education articles published in the first decade of the 21st century* presented as the featured speaker at the Graduate Research Forum of the Ohio Music Education Association, and *A return to amateurism in music education* presented at the Ohio Music Education Association State Conference, Columbus, OH.

1/14 *Teaching music listening as a creative activity*, and *Preparing Michigan music teachers for K-12 certification* (panel member). Presented at the Michigan Music Conference, Grand Rapids, MI.

4/13 *Music of the heart: A biological theory of the origins of musical expression.* Presented as a public lecture for the Visiting Scholars Program, James Madison University, Harrisonburg, VA.

1/13 *Teaching songwriting in middle school and high school.* Presented at the Michigan Music Conference, Grand Rapids, MI.

1/12 *Teaching musicianship that students will use after graduation.* Presented at the Michigan Music Conference, Grand Rapids, MI.

1/11 *Using adolescents’ natural ways of learning to improve the ensemble experience*, and *Take two:* *Using composition and improvisation to spark creativity in your classroom* (co-presenter). Presented at the Michigan Music Conference, Grand Rapids, MI.

1/10 *Music from the heart: A theory of the origins of musical expression*, *Creative composing with your students using technology* (co-presenter), and *Using composition and improvisation to spark creativity in your classroom* (co-presenter). Presented at the Michigan Music Conference, Grand Rapids, MI.

1/09 *Starting a songwriting class*, and *Is music education at a tipping point?* Presented at the Missouri Music Educators Association In-Service Workshop/Conference,

Tan-Tar-A.

1/09 *Music education at the tipping point.* Presented at the Michigan Music Conference, Grand Rapids.

11/07 *Songwriting: A new direction for secondary music education*, and *Music education at the tipping point.* Presented at the Nebraska Music Educators Association In-Service Conference/Clinic, Lincoln.

1/06 *Interviews with young composers.* Presented at the Michigan Music Conference, Grand Rapids.

10/05 *What can we learn from garage bands?* and *Songwriting: New opportunities for high school music.* Presented at the Wisconsin Music Educators Association annual conference, Madison.

1/05 *Interviews with young composers.* Presented at the Michigan Music Education In-service Conference, Ann Arbor.

1/04 *Interviews with student composers.* Presented at the Michigan Music Education In-service Conference, Ann Arbor.

1/03 *Getting started composing with middle school students.* Presented at the Michigan Music Education In-service Conference, Ann Arbor, MI.

1/01 *Creating a climate for music learning.* Presented at the Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, MI.

1/00 *What does research tell us about the benefits of music education?*, and *Surviving and thriving in the first years of teaching.* Presented at the Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, MI.

1/99 *Research review: How do novice teachers become expert teachers?,* and *Teaching improvisation from preschool to high school.* Presented at the Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, MI.

1/98 *Helping your music students to think critically and creatively: Some suggestions from research* (panel chair), and *Songwriting for middle school students.* Presented at the Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, MI.

1/98 *25 years of Contributions to Music Education: Editors panel.*  Panel presentation at the Ohio Music Education Association annual conference, Columbus.

2/97 *Where students do their best work: Creating climates for music learning*, and *Music listening can be creative.* Presented at the New Jersey Music Educators Association annual conference, Perth Amboy.

2/97 *Improvisation for young children (and older ones), Can my second graders really compose?, Songwriting for grades 4-6,* and *Composing with sounds for grades 4-6*. Presented at the Utah Music Educators Association annual conference, St. George.

1/97 *Developing students’ musicianship in an era of “life-centered curriculum.”* Presented at the Ohio Music Education Association annual conference, Toledo.

1/97 *Teaching students to listen to music creatively.* Presented at the Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, MI.

11/96 *Curriculum integration and the arts* (keynote address). Presented at the Utah Arts Education Leadership Conference, Salt Lake City.

10/96 *Answering the research question: Quantitative inquiry, qualitative inquiry, or a blend?* (chair of panel presentation). Presented at the Committee for Institutional Cooperation in Music Education annual meeting, Ann Arbor, MI.

1/96 *Creative activities for middle school to meet national standards.* Presented at the Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, MI.

10/95 *Improvisation.* Presented at the Michigan Orff-Schulwerk Association and the Michigan Music Education Association combined annual meeting, East Lansing, MI.

10/95 *National Standards and the implications for research* (panel presentation). Presented at the Committee for Institutional Cooperation in Music Education annual meeting, Bloomington, IN.

1/95 *Teacher education and the national standards* (panel presentation) and *The effect of composing tempo on the musical characteristics of children’s compositions* (poster). Presented at the Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, MI.

10/93 *Review of the 1993 Northeast Ohio Comprehensive Arts Education Partnership.* Presented at the Ohio Music Education Leadership Conference, Columbus.

3/92 *Practical approaches to creativity in music education.* Presented at the Ohio Alliance for Arts Education annual meeting, Lakewood, Ohio.

1/92 *Teaching improvisation from preschool to grad school*, and *Teaching to individual differences among music education majors.* Presented at the Ohio Music Education Association annual conference, Columbus.

2/91 *Integrating creative activities in the general music curriculum.* Presented at the Ohio Music Education Association annual conference, Cleveland.

2/90 *A new approach to teaching music perception.* Presented at the Ohio Music Education Association annual conference, Dayton.

9/90 *Descriptive approaches to the study of children’s musical creativity.* Presented at the University of Illinois Doctoral Music Education Seminar, Champaign-Urbana.

10/88 *Music educators’ perceptions of the role and function of the Music Educators National Conference.* Presented at the Ohio Music Education Leadership Conference, Columbus.

2/88 *Can elementary children compose?*, and *Creative activities for junior high general music.* Presented at the Ohio Music Education Association annual conference, Toledo.

10/86 *Inconsistencies in the Holmes Group Report on teacher preparation.* Presented at the Ohio Music Education Leadership Conference, Columbus.

2/85 *The use of motives in children’s original songs.* Presented at the Ohio Music Education Association annual conference, Cleveland.

11/80 *Problems in the study of musical creativity.* Presented at the Committee for Institutional Cooperation in Music Education annual meeting, Minneapolis.

11/79 *Recent research in music education for young children.* Presented at the Committee for Institutional Cooperation in Music Education annual meeting, Columbus.

Editorial Positions

2020- Editorial board, *Music Educators Journal*

2019- Editorial board, *Journal of Popular Music Education*

2016- Editorial board, *International Journal of Music Education*

2008-14 Editorial board, *Music, Technology, and Education*

2004-10 Editorial board, *Action, Criticism, and Theory in Music Education*

1997-2002 Research section editor, *Michigan Music Educator*

1992-2004 Editorial reviewer, *Psychomusicology*

1988-93 Editor, *Contributions to Music Education*

1984-88 Editorial board, *Contributions to Music Education*

Served as ad hoc reviewer for manuscripts submitted to *Psychology of Music, Music Education Research,* and *Creativity Research Journal.*

Served as external, pre-publication reviewer for books by Schirmer Books, Prentice-Hall, Oxford University Press, Routledge, G.I.A., and Indiana University Press.

Performances of Original Music

11/09 *Small acts of subversion.* A concert of original songs on political/personal themes. Accompanied by 38 university students and local musicians. Michigan State University.

2/06 *Stars in our bones.* A concert of original songs on humans’ connection to the natural world. Accompanied by 50 university students, blending the styles of classical, jazz, pop, and folk music. Michigan State University.

2/02 *Earth prayers.* A concert of original songs on the theme of the environment. Accompanied by 35 university students, blending the styles of Korean drumming, classical orchestra, rock, rap, Caribbean, and jazz. Michigan State University.

2/01 *ArythmiA.* A concert of original songs on the theme of healing the heart. Accompanied by 25 university students from classical and rock traditions. Michigan State University.

10/98 *Dark passage.* A concert of original songs on the theme of surviving a midlife crisis. Accompanied by ten student musicians from the School of Music. Michigan State University.

4/94 *As You Like It.* Composer and musical director for a contemporary musical version of Shakespeare’s play produced by the Department of Theater. Case Western Reserve University.

Awards

2013 The 2013 Award of Merit from the Michigan Music Education Association for service in the cause of music education in the State of Michigan.

2001 Recipient of the Mortar Board Award for Excellence in Teaching, Michigan State University.

1991 Recipient of the 1990-91 Undergraduate Teaching Excellence Award for the Humanities and Social Sciences, Case Western Reserve University.

Other Professional Activities

2018-19 Advisor for Little Kids Rock Effectiveness Committee.

2018 Advisor for the University of Melbourne (Australia) Creative Education project.

2017 Co-organizer (with David Elliott) of the Small Acts of Subversion Symposium, held concurrently with the Society for Music Teacher Education conference, Minneapolis, MN.

2016-18 Chairperson and Founder, Special Research Interest Group in Popular Music Education, National Association for Music Education

2013-15 North Central Division representative on the Council on Music Composition, National Association for Music Education.

2012 Program chair and coordinator for MayDay Colloquium 24, Michigan State University, East Lansing.

2011 Program chair and coordinator for the 7th International Symposium on the Sociology of Music Education, Michigan State University, East Lansing.

2009 On-site consultant to the Provost of the University of Nebraska regarding a proposed Ph.D. in Music Education.

2006-08 Chairperson, Special Research Interest Group in Philosophy, Music Educators National Conference. Nominated Bennett Reimer for the MENC Senior Researcher Award.

2003 Consultant and team member for developing new standards for Michigan music teacher certification, Michigan Department of Education, Lansing.

2002-04 Chairperson, Special Research Interest Group in Creativity, Music Educators National Conference.

2002-08 Coordinator and founder of the Michigan Honors Composition Concert, statewide competitions and performances for young composers in K-12.

1997-2014 Program chair and coordinator for New Directions in Music Education conference series, Michigan State University, East Lansing (1997, 2000, 2003, 2005, 2007, 2011, 2014).

1997-2002 Coordinator of research poster sessions at the Midwestern Conference on School Vocal and Instrumental Music (Michigan’s statewide music education conference).

1995 Author of a brochure on the benefits of music education, which was distributed statewide by the Michigan School Band and Orchestra Association (MSBOA). Was made an honorary member of MSBOA.

1994 Consultant for an in-school, nationwide assessment of Metropolitan Opera Guild’s “Creating Original Opera” program. Contracted by Dennie Wolf of Harvard University’s Graduate School of Education to conduct the assessment.

1993-94 Representative of Ohio teacher education institutions on the Ohio Department of Education’s Arts Education Advisory Committee.

1993 Served as one of three reviewers for American proposals for presentations and performances at the 1994 International Society for Music Education conference, Tampa.

1992-93 Fine arts consultant to Cleveland Public Schools’ Vision 21, a project to improve educational opportunities in Cleveland’s schools.

Ph.D. Dissertations Chaired

2010 Randles, Clinton A. *Creative identity in music teaching and learning.*

2008 Garberich, Mark D. *The nature of inspiration in artistic creativity.*

1998 Snow, Sandra L. *Rehearsing in the choral context: A qualitative examination of undergraduate conductor/teacher planning processes and relationships to emergent pedagogical knowledge evidenced in teaching.*

1997 Salinas-Stauffer, Monique. *Works and worlds of art: The philosophy of Nicholas Wolterstorff and its implications for music education.*

1995 Auh, Myung-Sook. *Prediction of musical creativity in composition among selected variables for upper elementary students.* (A paper based on this dissertation was one of only 25 worldwide to be accepted for presentation at the International Society for Music Education’s Biennial Research Seminar, Rome, Italy.)

1995 Taylor, Mark L. *The implications of the biblical references to music for music education in evangelical Christian schools.*

1992 Laycock, Randolph P. *The relationship of musical experience, music aptitude, self concept, age, and academic achievement to the musical problem solving abilities of high school students.*

1992 Venesile, John A. *The relationships among personality characteristics, self-esteem, and music teaching behaviors in prospective elementary classroom teachers.*

1991 Lane, Deforia L. *The effect of a single music therapy session on hospitalized children as measured by Salivary Immunoglobulin A, speech pause time, and a patient opinion Likert scale.*

1991 Levi, Raymond G. *A field investigation of the composing processes used by second grade children creating original language and music pieces.*

1990 Reinhardt, Deborah A. *The effect of repeated composition experience on the tonal structure of fifth-grade children’s musical compositions.*

1986 Hepler, Lowell E. *The measurement of teacher/student interaction in private music lessons and its relation to teacher field dependence/field independence.*