

MayDay Presenter Abstracts & Bios
Wednesday, June 6th
Music Building, Room 227

Lori-Anne Dolloff, Laurel Forshaw, Scott Jones, Cynthia Peyson-Wahl
Musical Communities in Conversation
6:30-7:10pm

This presentation provides an opportunity to interrogate the practices of 4 music educators in response to MayDay Action Ideal VII. The “robust communities” that we seek to create and nurture in each of our various contexts are problematized with reference to the additional call to action to decolonize our educational practices. Rather than eschewing the differences that exist between school music, faith-based music and community music contexts, we find insights from the synergy created when programmes are set in conversation with each other. We will articulate these insights and make suggestions for moving forward in the increasingly diverse mandate of music education curriculum.

Lori-Anne Dolloff is Associate Professor and Coordinator of Music Education at the Faculty of Music, University of Toronto. She has taught undergraduate choral conducting, graduate courses in Narrative methodology, Responding to the Truth and Reconciliation Commission, and directed Faculty choirs. Early in her career she founded the Mississauga Festival Choir, which she conducted for 22 years. Her current passion is working in the schools in Nunavut. She has published two book chapters on these experiences, including the forthcoming “To honor and inform: Addressing cultural humility in intercultural music teacher education in Canada,” in *Visions for Intercultural Music Teacher Education*.

Laurel Forshaw holds a Master of Arts in Music Education (Choral Conducting) and Kodaly and Orff-Schulwerk certification from the University of St. Thomas, MN. She is currently a PhD in Music Education candidate at the University of Toronto and conductor of the Strata Vocal Ensemble in Hamilton, ON. In Thunder Bay, Laurel was the Artistic Director of the Dulcisono Women’s Choir, founder of the Rafiki Youth Choir, facilitated professional development for the Lakehead Public School Board, and taught Lakehead University. Laurel created a program, Raising Voices, for women to learn music literacy and vocal skills in a supportive choral setting.

Scott Jones is a musician, educator, and activist from Nova Scotia. Scott earned a Bachelor of Music from Mount Allison University before studying choral conducting at the University of Manitoba. Inspired to break down social barriers through music and artistic expression, Scott launched VOX: A Choir for Social Change and Don’t Be Afraid, an anti-homophobia/transphobia campaign. His work has taken him to South Africa, where he presented at the Pathways to Resilience Conference in Cape Town. Scott continues to explore choir as an agent for social change and is pursuing a PhD in music education at the University of Toronto.

Cynthia Peyson Wahl holds a Bachelor of Music Education (University of Regina) and an M.A. in Music Education (University of Toronto). She has taught vocal music at Daniel McIntyre Collegiate Institute in Winnipeg for fourteen years. Cynthia became interested in music as a vehicle for social justice while learning about the rich tradition of political action music in

Trinidad. She was inspired to use choral music and community building to work towards a more just society with the young musicians she teaches. In 2018 Cynthia's chapter "A Choral 'Magical Negro'" will be published in the Palgrave Handbook on Race and the Arts in Education. She is currently working on her PhD in Music Education at the University of Toronto.

Vincent Bates

Standing at the Intersection of Race and Class in Music Education

7:10-7:50pm

Race and class are integral to MayDay Group Action Ideal VII in "understanding the context of music curriculum and education." Both represent axes of power and oppression, calling for critical analysis intended to mitigate human injustices. Race, however, has received much more attention than class. In this presentation, I critique this imbalance and explore intersections between these two important social justice considerations in music education scholarship.

Vincent Bates teaches elementary arts integration and foundations of education at Weber State University in Ogden, Utah. Most of his scholarship relates to social class and rural music education. He is currently serving as editor of *Action, Criticism, and Theory in Music Education*, and as director of the Weber Snow Music Licensure program that adds teaching licensure courses to the Snow College Bachelors in Commercial Music degree. Vincent has earned degrees from Brigham Young University (BM in music education and MM in orchestral conducting) and from the University of Arizona (PhD in music education). He lives in Layton, Utah, with his wife and four children.

(scroll down for Thursday abstracts and bios)

MayDay Presenter Abstracts & Bios
Thursday, June 7th
Music Building, Room 227

Adam Patrick Bell, Amanda Antwi-Nsiah, Helen Pethrick
Hacking, Disability, Music Education, and Hacking
8:30-9:10am

In this paper presentation we will discuss our preliminary findings of an ethnographic study on Monthly Music Hackathon New York City (MMHNYC). MMHNYC is a re-occurring non-competitive event where coders, software\hardware designers, educators, and musicians gather to engage in the process of “hacking,” which means that participants form small groups and work together to try and come up with a solution to a problem in a short span of time (~7 hours). Of particular interest to our research team is how participants at these events conceptualize “disability in music” and how, if at all, they design for disabled persons. Our preliminary findings suggest that the ethos and processes of hacking observed at MMHNYC could benefit music education practices by making them more accessible and inclusive to a diverse population of learners.

adam patrick bell is an Assistant Professor of Music Education in the School of Creative and Performing Arts at the University of Calgary, Canada. He is the author of *Dawn of the DAW: The Studio as Musical Instrument* (Oxford University Press, 2018), and has written several peer-reviewed articles and chapters on the topics of music technology in music education, and disability in music education. Prior to his career in higher education, Bell worked as a kindergarten teacher, elementary music teacher, and support worker for adolescents with disabilities. Bell has also worked as a freelance producer, creating commercial music for clients including Coca-Cola.

Amanda Antwi-Nsiah is currently a student in her final year at the University of Calgary working to complete a Bachelor of Arts in Geography. She hopes to pursue a Bachelor of Education after completing her undergraduate degree. In terms of her musical interests, Amanda enjoys choral singing and she recently joined the University Chorus at the University of Calgary. Amanda also enjoys taking piano lessons and trying to teach herself piano in her spare time. Some of Amanda’s other hobbies include watching sports, watching YouTube videos, doing track and field, playing basketball, and swimming.

Helen Pethrick is an Honours undergraduate student studying Health Sciences and Anthropology at the University of Calgary. She is a Research Assistant for the Hacking Disability in Music Education study.

Cathy Benedict & Jared O’Leary
Ethical conceptualizations of functional and critical literacies: Music technology in the curriculum
9:10-9:50am

In many music education contexts, musicians continue to engage with music through practices that met the societal demands of prior decades or centuries. The relatively recent inclusion of music technology within music education curricula and standards may signal an increased awareness of filling current and future job markets as a musician. However, these approaches to education conflate the social function of education with "jobs" while ignoring leisure pursuits. In this paper, we problematize the social function of literacies and propose ways of ethically conceptualizing music curricula that embraces both functional and critical literacies.

Cathy Benedict is Director of Research for the Don Wright Faculty of Music, University of Western Ontario. As a professor of music education, she has presented multiple workshops to national/international audiences on topics such as elementary pedagogy, discourse analysis, philosophical interrogations of pedagogy and curriculum, ethics of functional literacy, socially just engagements and the representation of reality. She has written numerous chapters and published in journals such as *Canadian Music Educator*, *Philosophy of Music Education Review*, *Music Education Research*, and *Research Studies in Music Education*, co-edited the journal *Theory Into Practice*, and most recently co-edited *The Oxford Handbook of Social Justice and Music Education* (Oxford University Press).

Jared O’Leary is a multiplicity whose research interests include music engagement and learning through video games and interactive audio; affinity, hybrid, and participatory music engagement and learning; and the intersections between music engagement, learning, and computer science. Visit JaredOLEary.com to stay up to date with his latest research.

Terry Sefton & Danielle Sirek
Musical self-portraits of preservice generalist teachers: Performing the “good teacher” and encouraging spaces for deviation
9:50-10:30am

Researchers have investigated musical identity and preservice teachers (Adler 2012; Talbot 2013). However, few studies have used musical identity to examine the link between the idea of “good teacher” and how preservice teachers construct their professional identity. Using identity theory and visual sociology, we analyzed over 150 musical self-portraits of preservice generalist teachers. When we completed our own musical self-portraits, we discovered self-censorship in how we depicted our musical and professional identities. This research is significant to understanding how preservice teachers may feel compelled to self-edit their identities to conform to a perceived idea of the “good teacher”.

Terry Sefton has performed as a chamber musician in Canada, the US, Britain, and France. She works with contemporary composers and artists in developing and performing new works. Dr. Sefton is Associate Professor at the University of Windsor where she teaches music and arts pedagogy in the Bachelor of Education program; and qualitative and arts-based research theory

and methodology in the graduate programs. In addition to her performance-based creative work, she has published in academic journals and books. Her research interests include Institutional Ethnography, identity of the artist, the arts in higher education, music education, and sociology of the arts.

Danielle Sirek is a sessional instructor in the Faculty of Education and School of Creative Arts at the University of Windsor, Canada. Prior to teaching in higher education, she taught preschool through grade 12 music in Canada and Grenada, West Indies. Sirek received her PhD from the Royal Northern College of Music, UK. Her teaching and research interests include music teacher education, intersections between music education and ethnomusicology, and sociology of music education. Danielle also sings with the Canadian Chamber Choir.

Scott Goble & Anita Prest

Tsawalk & Music: Toward establishing a praxial vocabulary for music education
10:50-11:30am

In 2015, the British Columbia Ministry of Education mandated the infusion of local Indigenous knowledge into all school curricula by 2017-2018 in order that all K-12 students would henceforth be introduced to these perspectives. This change has opened the door to consideration of the “subjective vocabularies” of Indigenous people—which they use to describe the personal and social effects of musical engagement—in the province’s schools. Introduction of the principle of *Tsawalk* and its attendant vocabulary in schools may be useful for praxial music educators and students, and it has implications for music education curricula in all democratically governed nations.

J. Scott Goble is Associate Professor of Music Education at the University of British Columbia, where he teaches graduate and undergraduate courses and supervises work of M.Ed., M.A., and Ph.D. students. A specialist in vocal/choral music and philosophy of music education, his current research focuses on Indigenous knowledge and musical practices. His book *What’s So Important About Music Education?* is published by Routledge.

Dr. Anita Prest is Assistant Professor of Music Education in the Department of Curriculum & Instruction at the University of Victoria (British Columbia, Canada). Prior to her appointment, Anita taught K-12 music for 20 years in rural and metropolitan settings. Her current research, funded by the Social Sciences and Humanities Council of Canada (SSHRC), examines the ways in which public school music educators in rural British Columbia, together with First Nations community members, facilitate the appropriate embedding of local Indigenous knowledge, pedagogy, and cultural practices in music classes.

Shoshana Gottesman

הון אִחַנָּא – כְּאֵן אִנְחִנּוּ – We are Here

Within the same binational educational process, but in differing intersectional power dynamics... so where are we?

11:30am-12:10pm

What is needed or is missing within our critical pedagogies, anti-oppressive curricula, and practice in binational music education spaces? Within the intergroup oppression complex of Israel-Palestine, there is an intermingling web of factors of occupation, systemic injustice, minority marginalization, patriarchy, and colonialism, enabling the Israeli-Palestinian conflict to continue in complex ways, affecting race, gender, sexual orientation, ethnicity, and religious affiliations circuitously. Challenging this requires dually making space for curricula development alongside dialectic conversations about how co-creation through dialogical musical spaces and musicking (Small, 1999) compliments educational dialogue as they both revolve around interpersonal and intergroup dynamics, requiring employing intersectionality.

Shoshana Gottesman devotes her time to the exploration and development of dialogical musical spaces as locations for youth-led conflict transformation. By combining her years of experience in the fields of music education and values-based education with her studies in peacebuilding and human rights education from Teachers College, Columbia University, Shoshana has enjoyed invaluable experiences in teaching budding musicians, teacher and facilitator preparation courses, program and curriculum writing, and publishing. The cross-section of critical pedagogy, music education, values-based education, education philosophy, and curriculum writing are her current exploratory spaces of play. Shoshana has worked with Israeli-Palestinian music education – encounter dialogue programs, such as Heartbeat and The YMCA Jerusalem Youth Chorus, in addition to Cultures in Harmony-Atlas Music Festival, and the Nawa Music Center in Taybieh. The methodologies she uses are continuously being developed and explored as a violist and music educator – activist.

Carol Frierson-Campbell & Lubna Taha

Curriculum counterpoints: Diverse voices on conservatory music education in occupied Palestine

12:10-12:50pm

Action Ideal VII commits the MayDay Group to “engaging in a discussion which reframes all musical learning...as a lived and diverse set of practices that encourages practitioners to be critically reflexive towards concepts of music pedagogy and curriculum as well as those practices represented in local, national, and global paradigms in education” (2012). This paper presents one such discussion: interpretations of curriculum via the Palestine Music Academy. Borrowing from Said (1994) and Hess (2016), we use a contrapuntal methodology to “take into account all sorts of spatial or geographical and rhetorical practices” (Said, 1994, p. 318) regarding various curricular roles.

Carol Frierson-Campbell, Ph.D., professor of music, teaches undergraduate and graduate courses in instrumental music education and research and coordinates the music education program at William Paterson University. Her scholarly interests include music education in

marginalized communities, instrumental music education, and research pedagogy. Previous projects include the co-authored textbook *Inquiry in Music Education: Concepts and Methods for the Beginning Researcher* (with Hildegard Froehlich), the edited 2-volume *Teaching Music in the Urban Classroom*, and articles in *Music Education Research* and *Arts Education Policy Review*. During the 2015-2016 school year she served as Scholar in Residence at the Edward Said National Conservatory of Music in the occupied Palestinian Territories. Dr. F-C (as her students know her) also directs the Music After School project, providing music enrichment for children in Paterson, New Jersey.

Lubna Taha was born and raised in Hebron, Palestine. She graduated from Birzeit University with a degree in English Language and Literature and a minor in sociology. In addition to literature, she studied classical music and cello playing in Edward Said National Conservatory of Music. After graduation, she worked as a translator for several cultural and international organizations. Now she is working to finish her master's degree in Cultural Studies at Queens University.

Ed Sarath

Black Music Matters: Jazz and 21st Century Transcultural Musicianship
1:50-2:30pm

In this talk, I use Black Music in general, and jazz in particular, as a lens to distinguish between prevailing multicultural approaches to diversity and what I call an integral transcultural model. Whereas multiculturalism is predicated on engagement with cultural categories as discrete entities in a fundamentally segmented musical worldview, the transcultural model—embodied by jazz—shifts the locus of inquiry and engagement to the creative processes that are central to contemporary musical syncretism. A jazz-based, transcultural paradigm has the capacity to promote excellence in conventional areas, robust global exploration, and address social justice concerns that elude both conventional and multicultural discourse.

Ed Sarath is Professor of Music at the University of Michigan, director of the U-M Program in Creativity and Consciousness Studies, and active nationally and internationally as performer, composer, recording artist, and scholar. He is founder and president of the International Society for Improvised Music, and has recently launched the Alliance for the Transformation of Musical Academe. His most recent book is *Black Music Matters* (Rowman and Littlefield 2018). His prior book, *Improvisation, Creativity, and Consciousness* (SUNY/Albany, 2013) is the first to apply principles of Integral Theory to music. An earlier book *Music Theory Through Improvisation: A New Approach to Musicianship Training* (Routledge, 2010) is based his innovative approach to core curriculum musicianship. He is lead author of the widely-read CMS Manifesto, which appears in a co-authored book *Redesigning Music Studies in an Age of Change* (Routledge 2016). His recording *New Beginnings* features the London Jazz Orchestra performing his large ensemble compositions.

Gabriela Ocadiz
Mirrors and Crystals: Reflecting light on immutable music traditions
2:30-3:10pm

In times of liquid transformation caused by global instability and immigration (Bauman, 2016), music education cannot rely on the teaching and learning of classical music literacy. In this article, I continue to challenge the belief that teaching music in contexts of increasing immigration and asylum-seeking means including multiple musical traditions in the curriculum (Bradley, 2009; Bradley, 2015). Drawing from literature that highlights the importance of meaningful curricula (Benedict, 2009; Benedict et al., 2015) I propose pedagogical adaptation through personal reflexive practices as a possibility to adapt to the challenges presented to us by the social world.

Gabriela Ocadiz is a PhD candidate in Music Education at Western University. Her doctoral work examines pragmatically and philosophically the experiences of music teachers interacting within highly diverse socio-cultural contexts, particularly within Canada. In the past, her research varied among the collection and transcription of children's singing games from Mexico, to the critical understanding of the implications of teaching music from multiple traditions within Kodály approaches for music teaching. Gabriela received her Bachelor in Music Education from the National Autonomous University of Mexico, and her Master in Music Education with Kodály Emphasis from Colorado State University.

Matias Recharte
Doing away with music: 'Sound education' and the rhetoric of cultural production
3:30-4:10pm

In this paper I reflect on the consequences of eschewing "music" as the main focus of music education. In order to do so, I problematize two concepts crucial to traditional music education: *appreciation* and *musicianship*. Then I propose the notion of 'sound education' and the related terms *listening* and *sound-making*. I then frame these two terms within the concepts of cultural production and 'acoustemology' as a way to redirect attention to the relationships between space and human and non-human beings as well as to the everyday symbolic practices and materials through which students make sense of themselves and of society.

Matias Recharte is a second-year PhD student of Music Education at the University of Toronto. His research focuses on popular and traditional/folkloric tertiary-level music education and its relationship to issues of race, gender and class in Latin America. He is also a percussionist working in Toronto, most recently with Kune (Canadian Global Orchestra), a project of the Royal Conservatory.

Kevin Psolka-Green
The Work: Anti-Racist Protest Music in Elementary General Music
4:10-4:50pm

In recent years, the conversation surrounding multiculturalism in music education has intensified. Educators such as Hess and Bradley have identified a need for an explicitly anti-racist framework that addresses white supremacy. They call for an approach that identifies, and dismantles white supremacist power structures. In this provocation, I address the role that music has played in resisting white supremacy in the United States. I draw from my experience to discuss how anti-racist protest music is taught in K-8 curriculum. I propose an approach that foregrounds communities and practices that dismantle white supremacy, rather than a focus on atomistic musical works.

Kevin Psolka-Green received his bachelor's degree in music education from Gettysburg College in 2013, with trombone as his primary instrument. His research interests include anti-racist education, and avant-garde music. He taught Pre-K through 8th grade general music and choir in several schools in the Chicagoland area for four years. He also sang professionally and served on the board of the Community Renewal Chorus, a Chicago based group. He currently teaches kindergarten through 5th grade general music at Jerabek Elementary in the San Diego Unified School District, and serves as the general music representative on the district's Visual and Performing Arts advisory council.

Roger Mantie
Play that ~~Artful~~ Funky Music, Mayday!
4:50-5:30pm

I provide in this paper a brief historical examination of the play and playground movements of the early twentieth century. My aim is not to suggest it as a cure-all to the problems of the National Core Arts Standards, but rather, to remind the contemporary music educator of its importance—symbolically, culturally, and pedagogically—as a way of pushing back against the dominant discourse of “work” in education. I conclude with a discussion of play and work in education, ultimately arguing that the current National Arts Standards may be overlooking a crucial aspect of what makes the arts educationally valuable.

Following appointments at Boston University and Arizona State University, **Roger Mantie** is currently Associate Professor in the Department of Arts, Culture and Media at University of Toronto Scarborough. His teaching and scholarship, informed by his fourteen years as a school music educator, emphasizes connections between learning and participation, with a focus on lifelong engagement in and with music and the arts. A widely published author, he is co-editor of the *Oxford Handbook of Music Making and Leisure* and the *Oxford Handbook of Technology and Music Education*.