

# Rebecca M. Rinsema

## CURRICULUM VITA

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Northern Arizona University  
College of Arts and Letters  
Kitt School of Music  
Flagstaff, AZ 86001

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## APPOINTMENTS

Northern Arizona University, Associate Professor, School of Music, 2022-present  
Northern Arizona University, Assistant Professor, School of Music, 2019-present  
Northern Arizona University, Lecturer of Music in General Studies, 2013-2019

## EDUCATION

- Ph.D. Music. **University of South Florida**, Tampa, FL, 2009-2012. Concentration music education. Minor musicology. Dissertation *Listening in Action: Students' Mobile Music Experiences in the Digital Age*. Advisor: Clint Randles. Mentor: Maria Cizmic.
- Musicology. **Cornell University**, Ithaca, NY, 2007-2008. Funded Graduate Student.
- M.A. Music. **Northeastern Illinois University**, Chicago, IL, 2005-2007. Concentration vocal performance and vocal pedagogy. Thesis *Women and Music: Where History and Mythology Meet*. Advisor: Phyllis Hurt.
- B.A. Music, Sociology. **Gordon College**, Wenham, MA, 1999-2003. Instrument voice.

## RESEARCH/CREATIVE ACTIVITY

### PUBLICATIONS

#### Books

*Listening in Action: Teaching Music in the Digital Age* (New York: Routledge/Ashgate, 2017).

#### Websites & Organizations

Founder/Creator/Organizer, [Sound, Meaning, Education](http://www.soundmeaningeducation.com) (SME), 2019-present

SME is a resource for all educators, artists, scholars, researchers, and students who are interested in how sounds (music included) make up our world and experiences with it. We are a community open to exploring all ontologies

and epistemologies surrounding sound, with a particular interest in how these ways of knowing and being might inform teaching and learning. We have held conferences biennially since 2021.

### Edited Special Issues and Anthologies

SME 23 special issue in the journal *Critical Studies of Improvisation/Études Critiques en Improvisation*, forthcoming.

### Chapters and Articles

Chapter. 'Interpretation and Listening in the Domain of Music and Sound Creativity.' in *Understanding Creativities in Music Education*, eds. Clint Randles and Pamela Burnard (New York: Routledge, 2022).

Article. 'Exploring Sonic Meaning and Embodiment in Human Cultural Transmission,' topic *Songs and Signs: Interdisciplinary Perspectives on Cultural Transmission and Inheritance in Human and Nonhuman Animals*, ed. Julia Hyland Bruno. *Frontiers in Culture and Communication*, May, 2021.

Article. 'Toward an Ecological View of Musical Creativity.' *Journal of Aesthetic Education*. Spring 2021.

Chapter. 'Beyond the Aesthetic: The 'Sensory Turn' and Models of Music Listening Today.' *Listening Experience Database Project, Book II*. Milton Keenes, UK: The Open University, July 2019, ISBN: 9781473028647.

Article. 'De-sacralizing the European: Music Appreciation (then) and Music Listening (now).' *Music Education Research*. February, 2018.

Chapter. 'Opening the 'Hermeneutic Window' in Popular Music Education,' in *Coming of Age: Teaching and Learning Popular Music in Academia*, ed. Carlos Rodriguez (Ann Arbor, Michigan: Maize Books, University of Michigan, 2017).

Article. 'Music Listening, Music Media, and Music Education Today.' *Illinois Music Educator*. December, 2017.

Article. 'Music Listening and the Identities of Pre-service Music Educators.' Proceedings of the 2011 Symposium on Music Teacher Education.

### PRESENTATIONS

Paper. Turning our Attention to 'Attention': in Music and Sound Listening, as part of the panel: *Sustaining Resonance: Reorienting our Relationship to Music Education Via Sound and Sensuous Practices*. With Jashen Edwards, Laura Menard, and Antia Gonzalez Ben. International Society of Music Education. August 2024.

Conclusion. SME 23: CONVERSATIONS & *Improvisations*. University of Guelph, IISCI, Guelph, Ontario. October, 2023.

Soundwalk. SME 23: CONVERSATIONS & *Improvisations*. University of Guelph, IISCI, Guelph, Ontario. October, 2023.

Introduction. SME 23: CONVERSATIONS & *Improvisations*. University of Guelph, IISCI, Guelph, Ontario. October, 2023.

Paper. Revisiting 'Attention' in Music Listening: Ethical Considerations for Sound Educators. Music Education Speaker Series, University of Toronto. October, 2023.

Paper. The Sound of Innocence? Mapping a Generational Shift in Pop Music Aesthetics. University of Cologne Music Education Colloquium, Cologne, Germany, June 2023.

Paper. When Words Get in the Way: Exploring the Affordances of the Term 'music' in Curriculum. Desert Skies Music Teaching and Learning Symposium, Arizona State University. February 2023.

Paper. The Sound of Innocence? Mapping a Generational Shift in Pop Music Aesthetics. AFEA, Dijon, France, University of Bourgogne, May 2023.

Paper. Exploring Attention, Embodiment and Meaning in Music Listening. Musik lehren und lernen. Philosophische Perspektiven. Delmenhorst, Germany. March, 2023

Panel with Jasmine Henry, Jashen Edwards, Patrick Schmidt, and Antia Gonzalez Ben. 'Sounding (in)Visible Voices In Music Education: Recalibrating Music "Fundamentals,"' International Society of Music Education. July 2022.

Paper with Jashen Edwards. "When words get in the way: Exploring the affordances of the term "music" in curriculum,' International Society for the Philosophy of Music Education. Virtual, June 2022.

Workshop with Jashen Edwards. 'Exploring Sonic Meaning and Embodiment in Human Cultural Transmission,' Music Cognition Workshop, Western University. March 2022.

Paper. *Critical Listening and the Embodiment of Musical Creativity*. Sound, Meaning, Education: Conversations, Northern Arizona University. Flagstaff, AZ, July 21 2021.

Workshop. *Tuning into the Sonic Commons with an 'Ear' toward Equity and Diversity*. European Association for Music in Schools. Freiburg University of Music, Freiburg, Germany, March, 2021.

Paper. *Interpretation as Creativity: Sound and Meaning in the Classroom*. Desert Skies Symposium, Arizona State University, Tempe, AZ. February 2021.

Paper. *Interpretation as Creativity: Sound and Meaning in the Classroom*. Suncoast Music Education Symposium, University of South Florida, Tampa, FL January, 2021.

Paper. *The Politics of Coming of Age: Nostalgia for Innocence in Youth Music*. Pop Con, Museum of Pop, Seattle, Washington/Virtual, September, 2020.

Podcast. *After WWII: Television, Teenagers, and the Nuclear Family*. IASPM-US, Pedagogy Repository. August, 2020.

Book Workshop. [\*Popular Music and Meaning in the Classroom\*](#). Popular Music Books in Process Series. IASPM-US, PopCon, Journal of Popular Music Studies, Virtual, August, 2020.

Panel. *(Re)hearing music education through the senses – Cross-disciplinary Creative Critical Approaches to Sound and Listening*. International Society of Music Education. Sibelius Academy, Helsinki, Finland, August, 2020. (cancelled-COVID)

Workshop. *Tuning into the Sonic Commons with an ‘Ear’ toward Equity and Diversity*. International Society of Music Education. Sibelius Academy, Helsinki, Finland, August, 2020. (cancelled-COVID)

Paper. *The Politics of Coming of Age: Nostalgia for Innocence in Youth Music*. Pop Con, Museum of Pop, Seattle, Washington, April, 2020. (rescheduled-COVID)

Paper. *The Politics of Coming of Age: Nostalgia for Innocence in Youth Music*. CMS-Southwest Pacific, Northern Arizona University, March, 2020.

Grant Proposal. *Summer Institute: Sound, Meaning, Education*. National Endowment for the Humanities Grant Writing Workshop. University of Arizona, September, 2019.

Paper. *Toward an Ecological View of Musical Creativity*. College Music Society International Conference. Brussels, Belgium, July, 2019.

Paper. *The Politics of Coming of Age: Nostalgia for Innocence in Millennial Music*. International Society for Popular Music-US (IASPM-US), New Orleans, LA. March 2019.

Paper. *Towards an Expansion of Music Literacy: How to Explore ‘Meaning’ in the Music Classroom*. Mayday Symposium, 2019. Mary Immaculate College, Limerick, Ireland. July 2019.

Paper. *Nostalgia, Wellbeing, and Ethical Considerations for Teaching Popular Music in the Digital Age*. University of Wisconsin, Madison, February 2019.

Paper. *A New Music Literacy: How to Explore ‘Meaning’ in the Music Classroom*. Desert Skies Symposium, Arizona State University, Tempe AZ. February 2019.

Paper. *Listening in Action: Modeling Digital Music Listening and Simultaneous Activities*. International Conference on Communication and Media Studies. University of California, Berkeley, Berkeley, CA. October, 2018.

Paper. *The Politics of Coming of Age: Nostalgia for Innocence in Millennial Music*. University of South Florida, Graduate Seminar. University of South Florida, Tampa, FL. September, 2018.

Paper. *The Politics of Coming of Age: Nostalgia for Innocence in Millennial Music*. Future Present: Current Practices in Pop Music Studies. Uppsala University, Uppsala, SE. July, 2018.

Paper. *Listening in action: modeling digital music listening and simultaneous activities*. The experience of listening to music: methodologies, identities, histories: Listening experience database conference. The Open University, Milton Keynes, UK. March, 2018.

Paper. *The Politics of Coming of Age: Millennials, Media, and Ethics in Music Teaching*. International Symposium for the Sociology of Music Education. Institute for Contemporary Music Performance, London, UK. June, 2017.

Paper. *An Alternative to Peter Webster's Musical Creativity? An Ecological Approach*. Suncoast Music Education Research Symposium. University of South Florida, Tampa, FL. February, 2017.

Paper. *An Alternative to Peter Webster's Musical Creativity? An Ecological Approach*. Desert Skies Symposium. Arizona State University, Tempe AZ. February, 2017.

Paper. *De-sacralizing the European: "Artistic Listening," Music Appreciation, and Music Listening Today*. Graduate Seminar. University of Michigan, Ann Arbor, Michigan. July 2016.

Paper. *De-sacralizing the European: "Artistic Listening," Music Appreciation, and Music Listening Today*. MayDay Colloquium 28, Arizona State University. June, 2016.

Response. Michael Palmer. *Intuition, the Mysterious and Insightful Dimension of Creative Thought: An Analysis of Contemporary Understanding of Intuition in Creative Musical Practices*. Suncoast Music Education Research Symposium. Tampa, FL. February, 2016.

Poster. *Title, Artist, Playlist: How Students Organize their Mobile Music Listening Experiences*. Arizona Music Educators Association, Mesa, AZ. January 2016.

Response. Maria Spychiger. *Teaching toward the Promotion of Students' Musical Self-Concept: A Psychological Approach to the Philosophy of Music Education*. 10th International Symposium for the Philosophy of Music Education, Frankfurt, Germany. June, 2015.

Paper. *Opening the 'Hermeneutic Window' in Popular Music Education*. Ann Arbor Symposium IV. University of Michigan, Ann Arbor, MI. November, 2015.

Paper. *Praxialism and 'Just Listening' in a Postperformance World*. 10th International Symposium for the Philosophy of Music Education, Frankfurt, Germany. June, 2015.

Paper. *Hermeneutic Inquiry: A Crucial (but missing?) Link in Music Education*. ASU Music Education Graduate Seminar. Arizona State University, Mesa, Arizona. April, 2015.

Poster. *Title, Artist, Playlist: How Students Organize their Mobile Music Listening Experiences*. 2014 Summit of the College Music Society: Music, Science, Society. University of Washington, Seattle, Washington. May, 2014.

Paper. *Modeling Critical Thinking in Blended Courses: Ways to Bring Students' Ideas into Focus Outside and In the Classroom*. CAL E-Learning Retreat. Northern Arizona University, Flagstaff, AZ. April, 2014.

Paper. *iPods and Adolescence: How Students Utilize Music to Mature to Adulthood*. New Directions in Music Education, Michigan State University. March, 2014.

Paper. *Meaningful Listening: An Inclusive Concept?* International Symposium on the Philosophy of Music Education. Columbia Teachers College, New York, NY. June, 2013.

Paper. *Title, Artist, Playlist: How Students Organize their Mobile Music Listening Experiences in the Digital Age*. Suncoast Music Education Research Symposium. University of South Florida, Tampa, FL. February, 2013.

Poster. *Making Our Methods More Explicit: Linking Qualitative Results on Music Experiences to Pedagogical Practice*. Suncoast Music Education Research Symposium. University of South Florida, Tampa, FL. February, 2013.

Paper. *Music Listening and the Identities of Preservice Music Educators*. Symposium on Music Teacher Education. University of North Carolina, Greensboro, NC. September 2011.

Paper. *Preservation and Community in the Sacred Harp Tradition*. History of Music Education Conference University of Tennessee, Chattanooga, TN. June, 2011.

Poster. *Understanding Extra-Scholastic Music Listening: YouTube User Responses to Male and Female Pop Singers*. Suncoast Music Education Research Symposium. University of South Florida, Tampa, FL. February, 2010.

Paper. *Preservation and Community: Two Defining Moments in the Sacred Harp Tradition*. McGill-CREOR Graduate Students' Conference McGill University, Montreal, Quebec, CA. June, 2009. (accepted only)

Conference Delegate

Social Impact of Music Making. *SIMMposium 3*. Porto, Portugal. April 2018.

## RESEARCH ASSISTANTSHIPS

Northeastern Illinois University, Chicago IL. Graduate Research Assistant. 2006-2007.

## TEACHING

### HIGHER EDUCATION

#### Northern Arizona University

##### *Curriculum Development*

Popular and Global Music Studies Undergraduate Certificate, approved by SOM faculty and CAL

##### *Courses Developed and Instructed*

MUS485C: Bachelor of Arts in Music Capstone: Philosophies of Music, hybrid course (COVID). spring 2021

MUS490: Popular Music and Meaning in the Classroom, online course (COVID). fall 2020.

MUS293: Understanding Music: Sound, Context, Meaning. Undergraduate, hybrid course. fall 2013, spring 2014, fall 2014, spring 2016. (now titled Experiencing Music in the Digital Age)

MUS294: Birth and Development of Rock Music: 1940's – 1970's. Undergraduate, hybrid and online course. fall 2013-present.

MUS295: Cultural Study of Popular Music: 1970's – present. Undergraduate, hybrid course and online. spring 2014-present.

## **University of South Florida**

### *Courses Developed and Instructed*

MUS 4930: Music and Meaning in an iPod World. Undergraduate, online course. spring 2012.

MUE 3930: Innovations in Music Teaching and Learning. Undergraduate, traditional course. spring 2011.

MUE 3930: Research Methods in Music Education. Undergraduate, traditional course. fall 2010.

### *Courses Co-Instructed*

MUL 3012: Music Appreciation. Undergraduate, online course. fall 2011.

MUL 3011: Music Appreciation. Undergraduate, online course. spring 2012.

## **Cornell University**

### *Courses Developed and Instructed*

Voice. Undergraduate, traditional course. spring 2008, fall 2008, spring 2009.

## **Guest Lectures**

*Reaching the Many: Using Music Listening Identities to Build Connections.* Undergraduate. NAU. October/November, 2021, 2022, and 2023

*Ethics of Music Teaching and Learning.* Music, Society, and Education. Graduate. University of Michigan, July 2020.

*Belief Systems and Music Teaching.* Music, Society, and Education. Graduate. University of Michigan, July 2020.

*Listening Identity and Music Education.* Introduction to Music Education. Undergraduate. University of Wisconsin--Madison, February 2019.

*Alperson's Robust Praxialism.* History and Philosophy of Music Education. Graduate. University of Michigan, June 2016.

*Listening Identity--What it is and how it should Affect Music Teaching and Learning.* Introduction to Music Education. Undergraduate, Arizona State University, April 2015.

*Listening in Action.* Music, Machines, and Performance. Undergraduate and graduate, University of South Florida, December 2012.

*Form in Popular Music.* Dreams, Simulations, Virtual Worlds. Undergraduate, Cornell University, March 2012.

## **PRE-K AND ELEMENTARY LEVEL TEACHING**

### *Preschool General Music Teacher*

Bright Horizons, Glen Ellyn, IL, 2005-2006  
Bright Horizons, Lisle, IL, 2005-2006  
Bright Horizons, Itasca, IL, 2005-2006  
Nalco Preschool, Winfield, IL, 2005-2006

### *Kindergarten and Elementary General Music Teacher*

Brookwood Elementary School, Manchester, MA, 2002-2003  
Bright Horizons, Glen Ellyn, IL, 2005-2006  
Bright Horizons, Lisle, IL, 2005-2006  
Bright Horizons, Itasca, IL, 2005-2006  
Private Instruction, Ithaca, NY, 2008-2009

### *Children's Choir Director*

Tremont Temple Baptist Church, Boston, MA, 2000-2003

## **SECONDARY LEVEL TEACHING**

### *Voice Teacher*

Private Studio, Ithaca, NY, 2008-2009, 2011-2012  
Chicago Christian High School, Palos Heights, IL, 2005-2006  
Wheaton High School, Wheaton, IL, 2005-2006

## **PERFORMANCE**

“Ein Feste Burg” Cantata, Bach, Soloist. October 2017.

Stabat Mater, Pergolesi. Faculty Recital. Soloist. March 2016.

Excerpts from “Le Bourgeois Gentilhomme,” Dean Michael Vincent’s French Class. Soloist. November 2013.

Recording: Florida Pro Musica CD. Released January 2014.

Florida Pro Musica, 2010-2012. Member and soloist. Professional vocal ensemble based in Tampa, FL. Repertoire primarily Renaissance and Baroque music. Performances in central Florida.

Ensemble Mir, 2010-2011. Member and soloist. Professional choral ensemble based in Tampa, FL. Repertoire includes Bulgarian and French choral works, Performances in central Florida.

Mignarda, 2007-2009. Member and soloist. Professional early music group based in Ithaca, NY. Repertoire included 16<sup>th</sup> century chanson and English lute songs. Performances in Ithaca, Syracuse, Binghamton, and C200and, OH.

Cornell University Chamber Singers, 2007-2009. Member and Soloist. Repertoire included Liebeslieder Waltzes, Neue Liebeslieder Waltzes, and Sehnsucht (Brahms), Die Mit Tränen Sehen (Schein), Musicalisches Exequien (Schütz), Justorum Animae (Lassus), Jesu, Meine Freuden and Lobet den Herrn (Bach).

Concert: Featured Soprano Soloist, April 2008. Stabat Mater (Pergolesi) with period instruments. St. Luke's Episcopal Church, Ithaca, NY.

St. Luke's Episcopal Church Choir, 2007-2008. Paid member and soloist. Repertoire included works by Fauré, Handel, and Bach.

Northeastern Illinois University Chorus, 2006. Member and soloist. Repertoire included Rutter's Requiem.

*Citta di Thiene*, 2003. Member and soloist. Chamber Choir based in Thiene, Italy. Repertoire included Italian folk songs arranged by the director.

Tremont Temple Baptist Church Choir, 2001-2003. Paid member, soloist, and assistant to the director. Assisted director with weekly rehearsals. Chorales and anthems performed every Sunday; cantatas with full orchestras performed during the Christmas and Easter seasons.

Gordon College Chamber Singers, 2000-2003. Member and soloist. Toured central Europe, the Eastern United States, and Canada with repertoire ranging from Renaissance motets to 20<sup>th</sup> century American folk songs.

Gordon College Choir, 2000-2003. Member and soloist. Toured central Europe, the Eastern United States, and Canada with repertoire ranging from Renaissance motets to 20<sup>th</sup> century American folk songs.

## **SERVICE**

NAU College of Arts and Letters Mentor, fall 2023-spring 2024

Career Readiness Fellow, summer 2023-fall 2023

Theory Search, KSOM, fall 2023-spring 2024

KSOM FSC/ARC, fall 2022-spring 2024

Article Reviewer: Mayday/ACT, spring 2023

CAL Staff Search, fall 2023

SME Book Club Leader, fall 2022-spring 2023

Founder/Creator/Organizer, Sound and Sense, 2020-present

Music Education Collab, KSOM, fall 2020-present

History/Theory/Gen Studies Collab, KSOM, fall 2020-present

IDEA Committee, KSOM, fall 2020-spring 2022

Chair of the Council on Learning, NAU, fall 2020-spring 2021

Trumpet Search, KSOM, 20/21

IASPM Sanjek Award Reviewer, May 2021

Faculty Advisor, Karaoke Club, Northern Arizona University, fall 2019-present.

Organizing Committee, CMS-Pacific Southwest Conference, Northern Arizona University, spring 2020.

Director of Choral Studies Search Committee, KSOM, 19/20

Faculty Senator, Northern Arizona University, fall 2019-spring 2022.

Health and Safety Committee, NAU, fall 2019-2020t.

Scholarship, Research, and Pedagogy Subcommittee. CMS International Conference Belgium, summer 2018.

Article Reviewer (blind), *Journal of Popular Music Education*. 2018

Book Reviewer, Oxford University Press, David Brackett, *Pop, Rock, and Soul Reader*, fall 2016.

Book Reviewer, Oxford University Press, Fernando Orejuela, *Rap and Hip Hop Culture*, fall 2016

Book Reviewer. Bloomsbury, Keith Negus, *Stories and Songs*. fall 2016.

Book Reviewer, Routledge, Theo Cateforis, *Rock History Reader*, spring 2016.

Article Reviewer, International Society for the Philosophy of Music Education, 2014-2015, 2016-2017.

Author unknown, *Teaching toward the Promotion of Students' Musical Self-Concept: A Psychological Approach to the Philosophy of Music Education*.

Author unknown, "You Have to Hear this Song:" *Talking About Music*.

Presentation Presider, AMEA, Mesa, Arizona, spring 2015.

Nominee for Collegiate Vice President, AMEA, spring 2015.

NASM Preparations Assistant, Northern Arizona University, spring 2015.

Ethnomusicology Search Committee, Northern Arizona University, 2014-2015.

Philosophy in the Public Interest, Salon Leader, Northern Arizona University, spring 2014.

Masters Thesis Committee Member, Northern Arizona University, spring 2014.

Faculty Advisor, Highlanders, Northern Arizona University, fall 2014-2018..

SOM Undergraduate Curriculum Committee, Northern Arizona University, 2013-2019.

Society for Music Teacher Education, Areas for Strategic Planning and Action (ASPA). Member. 2011.

St. Andrews Episcopal Church Choir, Tampa, FL, 2009-2012. Member and soloist.

Illinois High School Association (IHSA), March 2005. Solo and Ensemble Adjudicator, Voice.

## **AWARDS/FELLOWSHIPS/GRANTS**

SSHRC, Canadian Government Grant, 8000 CAD, 2023-2024

Northern Arizona University Startup Fund, 2019-2022.

Northern Arizona University. School of Music Research Travel Award (50-60% costs), 2019-2020.

Northern Arizona University. School of Music Research Travel Award (50-60% costs), 2018-2019

Northern Arizona University, College of Arts and Letters Research Award (\$750), 2017-2018

Northern Arizona University. School of Music Research Travel Award (50-60% costs), 2017-2018

Center for International Education NAU Travel Award (\$700), Summer 2017

May Teaching Seminar NAU, 'Promoting and Assessing Engaged Learning,' (\$1,000), Summer 2017

Northern Arizona University. Summer Research Award (\$4,000), Summer 2017

Northern Arizona University. School of Music Research Travel Award (50-60% costs), 2016-2017

Northern Arizona University. School of Music Research Travel Award (50-60% costs), 2015-2016

Northern Arizona University. School of Music Research Travel Award (50-60% costs), 2014-2015

Nomination: Northern Arizona University. NEH Summer Research Grant, Summer 2014

Northern Arizona University. Summer Research Award (\$6,000), Summer 2014

Northern Arizona University. School of Music Research Travel Award (50-60% costs), 2013-2014

University of South Florida. Conference Grant, September 2011

University of South Florida. G.A. Tuition Waiver/Stipend, 2011-2012

University of South Florida. CMER Travel Grant, June 2011

University of South Florida. Virginia Bridges Scholarship, 2010-2011

University of South Florida. G.A. Tuition Waiver/Stipend, 2010-2011

University of South Florida. Graduate University Fellowship, 2009-2010

Cornell University. Visiting Student Full Tuition Fellowship, 2007-2008

Northeastern Illinois University. R.A. Tuition Waiver/Stipend, 2006-2007

Gordon College. Dean's Scholarship, 1999-2003

Gordon College. Challenge Scholarship, 1999-2003

Gordon College. Music Scholarship, 1999-2003

## REFERENCES

**Dr. Carlos Xavier Rodriguez**

Associate Professor of Music Education  
School of Music, Theater, and Dance  
University of Michigan  
[cxr@umich.edu](mailto:cxr@umich.edu)

**Dr. Julie Hedges Brown**

Associate Professor of Musicology  
School of Music  
College of Arts and Letters  
Northern Arizona University  
[Julie.Brown@nau.edu](mailto:Julie.Brown@nau.edu)

**Dr. Clint Randles**

Assistant Professor of Music Education  
School of Music  
College of The Arts  
University of South Florida  
[randlesc@usf.edu](mailto:randlesc@usf.edu)

**Dr. David Williams**

Associate Professor of Music Education  
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University of South Florida  
[dwilliams@arts.usf.edu](mailto:dwilliams@arts.usf.edu)

**Dr. Maria Cizmic**

Associate Professor of Humanities  
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**Dr. Andrew Berish**

Associate Professor of Humanities  
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**Dr. Leon Garcia Corona**

Assistant Professor of Ethnomusicology  
School of Music  
College of Arts and Letters  
Northern Arizona University  
[Leon.Garcia-Corona@nau.edu](mailto:Leon.Garcia-Corona@nau.edu)

**Dr. James Leve**

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School of Music  
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