This year the University of Michigan and the Music Education Department bids farewell to a legend in the field. After thirty-three years of service to the University and its students, Professor Robert Culver will officially retire after this school year. Prof. Culver has conducted 36 all-state orchestras and is renowned as one of the preeminent string pedagogues in the field. His charismatic presence will be missed. He has touched the lives of many people, among them recent graduate Dr. Kristen Pellegrino and current Ph.D. student Erin Hansen. They have written the following tributes to this great man and teacher.

Although I have just completed my PhD requirements this month, I have been working with Bob Culver for almost twenty years. As a master's student, I enrolled in two of his courses and then became his graduate student assistant for the infamous 7:30 a.m. strings class! I was inspired by his clarity of thought, sense of humor, and insight into what makes a great string teacher and a great string program. I used the many games and stories he shared, the prioritization list, and the energy profile as the foundation for my rehearsals. Enrolling in his classes improved my personal practice sessions, my teaching, and it helped me realize the connection between my own music making and teaching, which I have dedicated the last two years to exploring in depth as the topic of my dissertation.

Although he has impacted me personally in many ways, his impact on string education and group process teaching is widespread. He has impacted the string profession in America and abroad profoundly. He has codified eclectic string pedagogy into a usable form for group process teachers, developed and refined the concepts of delivery (Master Teacher Profile), developed pride in string teaching throughout the nation, developed and furthered national and international string and conducting workshops, and cultivated present and future leaders in the field. He has a contagious enthusiasm for string teaching and has made students believe they could be successful. He also professed the benefits of networking, and worked to connect people from far and wide.

Professor Culver's journey to becoming a string professor was not a direct one. A clarinetist first, he took his first string teaching position because that was the only job available. He decided that he could stay one step ahead of his students and he learned to play the viola. He taught in the public schools in the Corvallis, Springfield and Salem, Oregon Public Schools, was a violist in the Rochester Philharmonic Orchestra and Detroit Symphony Orchestra, and conducted a youth orchestra while teaching at Ohio State University. Finally, he has been at the University of Michigan inspiring students for thirty-three years. He has served as president for the American String Teachers Association from 1990 to 1992 and was awarded the ASTA Distinguished Service Award in February 2010. Few people have impacted their field as much as Professor Robert Culver has and, as his former student and member of the profession, I am one of the many who are eternally grateful for his vision, leadership, and mentorship. -Kristen Pellegrino

Continued on page 4
Greetings from the Chair

As the academic year winds down and we look forward to a change of pace and activity in the summer months ahead, we reflect on the academic year gone by and celebrate the achievements of students, alumni, and faculty in this issue of the newsletter. Congratulations and very best wishes to all students who are graduating and leaving campus. A special word of congratulations to Dan Bluemental, Bachelor of Music Education (Saxophone and Violin), who received an Earl V. Moore Award at the recent Commencement ceremony for his outstanding achievements in performance and music education. To all graduates, ‘Hail to the Victors’ wherever life takes you. We wish you continued success in your studies and a fulfilling career. Please keep in touch and share your stories—they continue to be a source of inspiration for students, faculty and alumni. We maintain an alumni database and very much want you to be part of that network. Send contact updates to Regina Ferguson at rcferg@umich.edu.

A special word of thanks and congratulations goes to the Graduation Assistant who are leaving. Chad West (Ph.D.) was recently hired as Assistant Professor of Music Education at Ithaca College. Kristen Pellegrino (Ph.D.) served as GSI in the past and was hired as Assistant Professor of Music Education at Christopher Newport University in Newport News, VA. Percussion DMA student Jeff Barudin and choral conducting DMA student Mark Marotto have also served as GSI and will graduate this year. We thank you all for your dedication to undergraduate teaching and wish you well as you graduate and move on to the next phase of your careers.

Thanks also to GSIs who will continue their work here next year – Scott Edgar, Lisa Furman, Erin Hansen, and Michael Palmer. We will be joined next year by two new GSIs who are entering the program—George Huff (Ph.D.) and Elizabeth Crabtree (M.M.). The Outreach assistantship filled by Carolyn Priebe this year will be taken on by Lisa Furman. Scott Edgar and Michael Palmer deserve a big thank you for their fine work in coordinating this issue of the newsletter.

This semester we had two special receptions for Alumni. The first was held in conjunction with the Michigan Music Conference in January and the second took place during the MENC Biennial Conference in Anaheim, CA, in March. The spirit of Michigan was truly present as alumni celebrated their Michigan roots, renewed friendships, and chanted ‘Go Blue!’

We are excited to launch this year’s Summer M. M. program on June 28. We have planned several professional development workshops that range from music technology and African drumming to action research and listening and creating. For a complete listing of the workshops, see http://www.music.umich.edu/departments/mused/mmus_summer.htm

If you have questions regarding registration, contact Regina Ferguson at rcferg@umich.edu The registration deadline for workshops is June 15!

I invited Dr. Carolee Stewart to write a guest column for this issue. Carolee received a Hall of Fame award from the School of Music, Theatre & Dance Alumni Society last fall. Her story is an inspiring one and reminds us of the different ways we can serve as music educators—teachers, teacher educators, and administrators, and how those roles can be interwoven in a life story of service to youth and music education. Her story also gives us a sense of pride knowing that we belong (or will belong) to that special group called Music Education Alumni and friends of the University of Michigan.

In my role as Department Chair, it has been an honor and a privilege to coordinate the activities of the Department over the past four years. I extend a special word of gratitude to my colleagues who have been fantastic collaborators in steering the ship and guiding the vision—Colleen Conway, Bob Culver, Kate Fitzpatrick, Julie Skadsem, and Betty Anne Younger. Regina Ferguson has provided excellent administrative support for our endeavors and for that we are most grateful. We say goodbye to our esteemed colleague Bob Culver, and send our very best wishes as he takes up ‘retirement’.

Here’s to a summer filled with memorable adventures, safe travels, and exciting opportunities for professional growth!

Marie McCarthy
**Department News**

**Undergraduate News**

CMENC has just completed a great academic year of meetings, conferences, and social events. This semester, they organized a trip to the Michigan Music Conference, which seventeen music education undergraduate students attended! They also held a "Music Ed. 101" meeting- a panel of upperclassmen and recent graduates to speaking to undergraduates about "what to expect" in their years to come at the University. Our chapter of CMENC won this year's "Improvement Award" from MENC for a significant increase in membership from past years. Elections for CMENC executive board positions were held recently. Please welcome our new CMENC executive board for 2010-2011:

President- Alexandra Kozak  
Vice President- Kelly Zimba  
Treasurer- Zachary Stern  
Secretary- Erin Mernoff  
Publicity Manager- Jonathan Larson  
CMENC State Representative- Maureen Conway

**Earl V. Moore Award Winner Dan Blumenthal**

The Earl V. Moore Award was established in memory of Dr. Moore, Dean of the School of Music from 1923-1960. This year, five Moore awards were awarded: two in Music, one in Musical Theatre, one in Dance, and one in Theatre. The award is given to undergraduate and graduate students in recognition of their outstanding musical achievement. Nominations are submitted to the office of the Associate Dean for Academic Affairs and reviewed by the Scholarship Committee (six elected faculty members) who selects the winners. While at the University of Michigan, Dan has been the Collegiate Music Educators National Conference State Representative for Michigan, has performed with the Detroit Symphony Orchestra, and won 3rd prize at the North American Saxophone Alliance’s Quartet Competition, and the silver medalist at the Fischoff National Chamber Music Competition with the Yersinia Saxophone Quartet. Congratulations, Dan for earning this distinct honor. We are proud of you!

**Music Education Department Sponsors Chamber Music Day for Area Students**

On Saturday, February 20, the Department of Music Education co-sponsored the University of Michigan Chamber Music Day. During this event, which took place in McIntosh Theatre and was coordinated by Dr. Kate Fitzpatrick, 21 local public school string quartet student musicians visited campus from Saline High School (Saline), Frost Middle School (Livonia), Skyline High School (Ann Arbor), and Pioneer High School (Ann Arbor). These students were welcomed to campus for a day of chamber music coaching with the renowned Phoenix Quartet, the School of Music, Theatre, and Dance’s string quartet in residence, and UM Professor of String Bass Diana Gannett. In addition, there were performances by the school groups as well as the Phoenix Quartet, and sessions on ensemble playing and score reading. This project was intended to unite the tremendous resource of our in-house quartet with the needs of local public school programs. Congratulations to all of the student musicians who were involved!

**Jazz Festival**

On Saturday, February 13, the University of Michigan hosted its 2010 Jazz Festival featuring the Detroit Jazz Festival Orchestra, the Second Ebenezer Majestic Voices, and guest artist, bassist Christian McBride and his quintet. An annual event, the Jazz Festival is a day dedicated to jazz education and performance. Several middle school, high school, and university jazz ensembles from throughout the State of Michigan, as well as university ensembles from outside Michigan participated in adjudicated performances. This year’s guest adjudicators were pianist/composer Matt Harris and trumpeter Terell Stafford. UM jazz faculty members Andrew Bishop (saxophone) and Robert Hurst (bass) also adjudicated performances.

Under the leadership of Associate Professor of Jazz Studies Dennis Wilson, this year’s Jazz Festival celebrated the legacy of bassist, composer and bandleader Charles Mingus (April 22, 1922 – January 5, 1979). An individual known for his fiery temperament and outspokenness, Mingus was a prodigious composer of music that spoke of raw emotion often depicting his turbulent experience as a Person of Color in American society. As a tribute, Christian McBride and Robert Hurst held a panel discussion about
Mingus and later that evening, performed along with bassist Rodney Whitaker a trio version of the Haitian Fight Song. All three bassists displayed virtuosic technique and dynamic musicianship of this well-known Mingus standard.

Throughout the day, members of the jazz faculty presented master classes on their respective instruments for the students in attendance. Chad West (PhD Candidate in Music Education) presented a class on “Beginning Improvisation”, while Michael Palmer (PhD student in Music Education) performed with the Jazz Trombones and with the University of Michigan Jazz Ensemble.

The evening concert was a spectacular finish to a day dedicated to one of America’s greatest cultural legacies. The University of Michigan Jazz Ensemble, under the direction of Dennis Wilson and Ellen Rowe opened the concert with a tribute to Congressman John Conyers (D-MI), who was recognized for his legislation officially proclaiming jazz a national treasure. This was followed by the highlight of the performance of Christian McBride’s The Movement Revisited, featuring Mr. McBride and his Quintet, as well as the Detroit Jazz Festival Orchestra and Second Ebenezer Majestic Voices. This multi-movement work documents the story of the Civil Rights Movement through the voices of Dr. Martin Luther King, Jr., Malcolm X, Rosa Parks, and Mohammed Ali. An inspirational work reminiscent of the multi-movement historical compositions by Marcus Shelby, The Movement Revisited had the audience standing, singing, and clapping by the end of the concert.

The purpose of the UM Jazz Festival is to provide educational opportunities for young musicians as well as concerts featuring some of the best jazz musicians living today. The success of this year’s Festival and fulfillment of its purpose is reflected in the words of Dennis Wilson:

...We congratulate and sincerely thank the band directors and their students for coming to our festival. Collectively our 22 participating schools traveled over 3,894 miles to participate in this event. They performed for 13 hours and 42 minutes of the American indigenous art jazz and spent over 12 hours in music education classes, seminars and master classes. We trust you have had a quality day filled with educational opportunities and ending with a great concert performance.

Department News

Tribute to Professor Culver

I first knew Professor Culver as the father of Ben Culver, while I pursued my undergraduate degree in music education at Michigan State University. The closer I became to entering the field of music education, the more I heard of this wonderful resource that the University of Michigan students left with called, affectionately, “The Culver Bible.” This notebook/compilation of all things strings was legendary and I itched to get my hands on one. Years later, I discovered that every student enrolled in the 7:30 a.m. strings class created their own “Culver Bible,” full of Professor Culver’s insights, games, prioritization of skills list, and the Master Teacher Profile. As an example of its merit, Michael Hopkins, professor at the University of Vermont, used his “String Pedagogy” class notes to begin his award-winning String Pedagogy Notebook website: http://www.uvm.edu/~mhopkins/string.

After graduating from MSU, I began teaching for Saline Area Schools in Saline, Michigan. I felt fortunate to know that I had a colleague, such as Professor Culver, just minutes away to offer advice, support, and educational ideas as I began my career as a string educator. Our relationship came full-circle, this year, when I began my Master’s in Music Education degree at the University of Michigan. Again, I felt privileged to work with Professor Culver during his last year of instruction at the University of Michigan. Although I was his assistant for the class MUSED 370, string pedagogy, I was also grateful to be learning from such a legendary teacher. Still, after 33 years of teaching for the university, Professor Culver is insightful, precise, and passionate about music making and string education. As a student and colleague, I want to say “Thank you” and “Congratulations” to Professor Culver.

~Erin Hansen
Guest Column

Weaving Our Professional Stories

Carolee Stewart (Ph.D., 1991)
Dean of the Peabody Preparatory
The Johns Hopkins University

Last September I received the tremendous honor of being elected to the Hall of Fame of the School of Music, Theatre & Dance Alumni Society, for which I am extremely grateful and humbled. I have to admit that I was taken by surprise when I realized that I am at the point in my career when something like this might occur. Since receiving notice of this honor, I have given a lot of thought to my career and the twists and turns it has taken, and why. Some of my reflections are shared here.

Recently I finished reading and then viewing the film based on the book *Inkheart*, by Cornelia Funke. This is a fascinating story in which characters enter into and emerge from books and, in doing so, they alter their stories and those of other characters. It led me to think about how our professional stories evolve—what characters, events and ideas influence our stories, and how we influence the stories of others. In other words, as we make our way through our careers, other events and individuals (e.g., teachers, mentors, colleagues) come into our lives and shape our work as educators, and we sometimes affect the choices that others make (e.g., students, colleagues).

I have worked as a music educator since 1972, so a good bit of my story is already finished. Very simply, my career has been defined by three roles I have played: 1) teacher; 2) teacher educator; and 3) administrator. The kind of character I became in the first two roles was influenced very much by some Orff-Schulwerk workshops and classes I took as an undergraduate in Massachusetts. The philosophy and teaching approach of Orff-Schulwerk, along with the remarkable teachers and colleagues I met, resonated profoundly with me. My experiences as a student and a teacher of Orff-Schulwerk have guided major life and career decisions. It is hard to imagine what my story (both my career and my personal life) would have been like had I not been in those first compelling workshops or known those particular inspiring teachers.

My Michigan education came between roles as teacher and teacher educator, when I entered the music education doctoral program after fourteen years of middle and high school teaching. Leaving the daily routine of the music classroom I had the opportunity to reflect on and evaluate what I had been doing and what I might do next—to stop and ‘read’ the first part of my story and consider if I wanted to change the way it would end. At U of M, I was in a safe and supportive environment to explore how to do that.

During my four years at Michigan, 1987-1991, I was particularly drawn to discussions, readings and research about the roles of music in a child’s education and how children do or do not have access to music education in schools. My story changed course as I considered this theme, and it has been woven into various aspects of my professional life since my Michigan years. My dissertation attempted to address the question, “Who takes music in high school?” I concluded that, for the most part, the smarter and more economically advantaged students enroll in music lessons, ensembles and classes. While this probably comes as no surprise to anyone reading this, it is also disturbing. What this basically means is that, for most children, lifelong involvement in music is pre-determined by their academic success and their socioeconomic status. Further, if they have not been engaged in music prior to high school, students are unlikely to take it up during their teenage years. This, of course, leads to the question: How can we change students’ access to music and ensure that music is a part of their stories?

After completing my degree at Michigan, I was fortunate to be offered a position with the music education faculty at the Peabody Conservatory of The Johns Hopkins University in Baltimore. I assumed role #2, teacher educator, training future K-12 music teachers and teaching graduate classes. It is quite daunting to have the responsibility for preparing future music teachers. They know a great deal and yet, at the same time, they know very little. They frequently enter a degree program knowing exactly what they want their stories to be. Most tend to want to be high school band, choir or orchestra directors. As they acquire the skills and knowledge
I would like to think that during my classes I influenced the career paths of at least a few students after their encounters with new ideas, children or other educators.

Nearly ten years ago I was presented with the opportunity to change my story by taking on responsibilities as dean of the Peabody Preparatory, the non-credit division of the Peabody Institute that enrolls music and dance students from early childhood to senior citizens. This seemed to be a natural progression from teaching children, to training future teachers, to overseeing a faculty of 100 and a student body of approximately 1,600. The music and dance aspect of the school connects somewhat to my Orff-Schulwerk background, and this type of administrative work ties back to some of the leadership roles I held throughout the first and second phases of my professional journey as teacher and teacher educator.

My job in role #3 as administrator (where I am today) covers a tremendous range of responsibilities in which I oversee a broad spectrum of programs, and I engage in various activities and committees within Peabody and Johns Hopkins. In one aspect of my work, I have found some important and gratifying ways to circle back and address my keen interest in increasing access to high quality and intensive music and dance education for serious youth who cannot otherwise afford to pay the tuition of a community school like Peabody Preparatory. With the support of several foundations and individuals, the collaboration of Baltimore City music teachers and an enthusiastic Peabody staff, we have developed a program that offers free lessons and ensembles to motivated teenage musicians from Baltimore City public schools. In addition, this year we received funding to begin a free dance program that provides inner-city boys with ballet training. These young musicians and dancers attend Peabody Preparatory alongside all our other students and have access to the same training and instruction. It is a privilege for us to be able to impact their stories. While we are very pleased with what we have accomplished with these two programs, we also recognize that we still have to do much more toward opening our doors even wider and becoming an even more integral part of the urban neighborhood in which our campus is situated.

It is very gratifying on a personal level that the two faculty members who manage the music program are former music education students of mine. They are both deeply committed to providing quality music instruction for these inner-city teens, allowing them access to people and opportunities that we hope will enrich their lives and impact their futures. I am also proud to say that several other former music education students are working in other programs and schools where they are having a strong influence on children who have fewer advantages that many in our state. While the content of the instruction is music, the effect on the stories of their students and even the students’ families is much broader. It is hard to say whether or not anything I may have expressed regarding the challenges around providing access to music education influenced these young music educators, because they may have arrived in my classes with personal goals to address this problem. What is most important is that my story, along with the stories of former students (some who are now my colleagues) and those of the students in these programs are positively changed.

As I approach retirement in a few years, I am grateful that mid-way through my career I had the opportunity at Michigan to connect with professors and students who impacted the progression of my story. The final pages are still unwritten, however. Like the characters in Inkhart who enter into and emerge from books, I expect that people, events and ideas will continue to influence my story and steer me in directions that are productive and fulfilling. I might even pop into someone else’s story. In the meantime, I appreciate this opportunity to share some of mine here.
Faculty Fanfare

Dr. Colleen Conway

Dr. Colleen Conway is working on several studies that are follow-ups to her original beginning teacher studies that were conducted in 1998-2000. The first of these studies (Mid-career music teacher reflections on teaching journals from the first two years of teaching) will be presented for the Research on Teacher Induction Special Interest Group (SIG) of the American Educational Research Association (AERA) in Denver in May. At AERA in Denver Dr. Conway will also serve as a discussant for both the Mentoring SIG the Music SIG and will chair the Music SIG Business meeting. After teaching the summer session here in June and July, Dr. Conway will teach for a week at Vandercook College in Chicago (Designing Curriculum and Assessment in Music Education).

Dr. Kate Fitzpatrick

Dr. Kate Fitzpatrick has enjoyed a productive second year at the University of Michigan. She began the year by presenting a paper at the biennial meeting of the Society for Music Teacher Education, Greensboro, NC entitled “The challenge and the promise of effective urban music teacher education.” At the annual meeting of the CIC Big Ten Music Educators’ Conference in Columbus, OH, Dr. Fitzpatrick was invited to contribute to a panel discussion entitled “Reflections of early, mid, and late career faculty.” At the annual Michigan Music Conference in Grand Rapids, Dr. Fitzpatrick presented a session entitled “Less Can be More: Fostering student musical independence from the podium.” This spring, she coordinated the University of Michigan Chamber Music Day for area student musicians, and was proud to be invited to serve as the featured “Women in Music” speaker at the Tau Beta Sigma and Kappa Kappa Psi Honorary Band Fraternity North Central Division Conference. At the biennial MENC National Conference, held in Anaheim, California, Dr. Fitzpatrick was elected Chair-Elect of the Social Sciences Special Research Interest Group by her peers. In May, she will be presenting a paper along with graduate student Erin Hansen at the Establishing Identity: LGBT Studies and Music Education, held at the University of Illinois. In June, she will present a paper on the fostering of creativity within rehearsal settings at the 25th anniversary celebration of Northwestern University’s Center for the Study of Education and the Musical Experience. Dr. Fitzpatrick also remains active as a clinician and guest conductor, having this year worked with the bands at Northwest High School, East Jackson Middle School, and the Detroit School for the Arts.

Dr. Marie McCarthy

Dr. Marie McCarthy presented papers at the 2010 Biennial Music Educators National Conference in Anaheim in March. Her most recent publications appear as a book chapter in Music in Compulsory Schooling: Comparative Historical Perspectives, and in The Finnish Journal of Music Education. She has contributed several entries for the Second Edition of The Grove Dictionary of American Music. In February, she served on a panel at the Michigan Celebrates Motown: The Symposium, and traveled to Ireland to serve as extern examiner in music education at the Irish World Academy of Music and Dance, University of Limerick. Her summer plans include presentations at conferences in Helsinki, Birmingham (UK), and Beijing.

Dr. Betty Anne Younker

Dr. Betty Anne Younker continues to provide service to the profession as President of the Michigan Music Educators Association; as a member of the International Society for Music Education, North American Regional Meeting Committee and of a Working Group for the National Association of Schools of Music; and member of the editorial board for Music Education Research International. This winter she presented on several panel sessions at the Music Edu-
Faculty Fanfare and Graduate Student News

cators National Conference in Anaheim and this spring presents a paper at the Lesbian, Gay, Bisexual, and Transgender Conference at the University of Illinois. Meetings include Seven Springs (representing Dean Kendall), MENC, NASM (working committee) while adjudication included Solo & Ensemble District 10. Finally, Dr. Younker will serve as an external reviewer for the University of Western Ontario’s Faculty of Music.

Graduate Student News

On March 12th, PhD student Michael Palmer presented his research on “Music Education in California Independent Schools” for the California Music Educators Conference in Sacramento. In attendance was Dr. John Eros (Ph.D., 2009), Assistant Professor of Music Education at CalState University East Bay.


The Council of the Bulletin for Research in Music Education has also agreed to publish Michael’s review of Minds on Music: Composition for Creative and Critical Thinking by Michele Kaschub and Janice Smith. This new book will serve as a valuable resource for music educators interested in incorporating music composition in their curriculum.

Finally, Michael has been selected to participate in a writing workshop on music education philosophy in Helsinki, Finland in June. He will subsequently attend the Eighth Conference of the International Society for the Philosophy of Music Education held at the Sibelius Academy.

Scott Edgar is completing his first year in the Ph.D. program in music education. This past January he presented a session at the Ohio Music Education Association’s conference with Dr. Ed Duling (University of Toledo) and Dr. Linda Hartley (University of Dayton) entitled Are Music Teachers Using the Standards? based partly on his research. He also presented a poster entitled Principals’ Expectations of Music Teachers at the 2010 Michigan Music Conference. Celebrating the 50th anniversary of Motown Music, Scott presented with Erin Hansen Growing Up Motown: Stevie Wonder, Michael Jackson and the Making of Motown, “Going to School on Motown: A Student Panel” at the University of Michigan. He has published a review of Dr. Estelle Jorgensen’s The Art of Teaching Music in the Michigan Music Educator, and a review of Music Education at a Crossroads: Realizing the Goal of Music for All, in Arts Education Policy Review. He, along with Lisa Furman and Michael Palmer has been appointed editors of the Students for Change E-Column, associated with the Mayday group. Scott has also been a guest trumpet/conducting clinician at Stockbridge High School, Saline High School, and he is the current junior high band director at St. Francis of Assisi School in Ann Arbor.

Chad West plans to defend his mixed methods dissertation on middle school jazz education this summer and then move to Ithaca, NY to begin his new appointment as Assistant Professor of Music Education at Ithaca College. Earlier this semester he presented sessions at the Michigan Music Conference on arranging techniques for band directors and teaching beginning improvisation. Recently, he presented a session with Colleen Conway and Kristen Pellegrino on case study research design at the Music Educators National Conference (MENC) in Anaheim, CA. In May, Chad will present his research on music teachers teaching in schools not meeting adequate yearly progress (AYP) at the American Educational Research Association (AERA) Conference in Denver, CO. He recently had a book review published in the Bulletin of the
Council for Research in Music Education (CRME) with Colleen Conway and has co-authored a study with Colleen Conway and Kristen Pellegrino now in press with the *Journal of Research in Music Education* (JRME) that examines undergraduate music education identity development. He has an article in press with the *Michigan Music Educator* on the history of the Michigan Music Conference, and one to come out in *Arts Education Policy Review* on action research.

Kristen Pellegrino has successfully defended her dissertation, “The Meanings and Values of Music-making in the Lives of String Teachers: Exploring the Intersections between Music-making and Teaching.” She has just completed her one-year position at Central Michigan University and will be teaching music education courses and conducting the orchestra at Christopher Newport University in Newport News, VA. She has presented at numerous conferences this semester: Michigan Music Conference, American String Teachers Association, MENC, and American Educational Research Association. She conducted the Rhode Island Junior High School Orchestra in March. A co-authored research article is in the current publication of *Bulletin of the Council for Research in Music Education* and two articles have been accepted in the *Journal of Research in Music Education* and *Arts Education Policy Review*.

Lisa J. Furman is completing her second year of the Ph.D. program. She will be presenting her research at the Establishing Identity: LGBT Studies and Music Education symposium, to be held on the campus of the University of Illinois at Urbana-Champaign, May of 2010. Lisa also presented a session at the 2010 Michigan Music Educators Conference on strategies for introducing singing into the instrumental music classroom and continues to be an active guest clinician and MSBOA adjudicator.

Erin Hansen is completing her Masters in Music Education at the University of Michigan. During her year of study, Erin organized and conducted a collaborative string-teaching project between students of the University of Michigan and Saline Area Schools called Strings Go Blue! (SGB). Currently, Erin is working with Dr. Fitzpatrick on a research project on the reflections of lesbian, gay, and bisexual undergraduates on their experiences within high school music programs which they will present at the Establishing Identity Conference this May at the University of Illinois. Erin will also serve as a guest clinician for two orchestra festivals in Ashland, Ohio and in the Upper Peninsula. In Fall of 2010, Erin will pursue a doctorate in music education at the University of Michigan.

Congratulations Graduates!

**DECEMBER 2009**

BM
David Alcorn
Graham Heise
Yasas Jayawardena
Stephanie Kirwan
John Leahy
James Naigus
Daniel Pesick
Kelly Ritter
Jenna Stamper

MM
Timothy Cibor
Edward Doyle
Grant Lee
Blake Leister
Darel Middaugh
Andrew Palmentieri
Ann Reinhard
Heather Shouldice
James Shouldice
Erica Vettese

**APRIL 2010**

BM
Daniel Blumenthal
Janelle Berry
Christina Gurne
Audrey Kline
Paul Trapkus
Michael Tyszko
John Vovak
Sara Zeglevski

MM
Elisa Balon
Erin Hansen
Timothy Krohn
Andrew Putnam

PhD
Kristin Pellegrino