

Health Promotion in Schools of Music Conference

On behalf of the University of North Texas System and the Performing Arts Medical Association, it is my pleasure to welcome you to the first Health Promotion in Schools of Music conference. We are truly delighted and honored that you are here to share your knowledge and experiences while participating in this important event.



Educating college music students about health issues is a daunting task that requires involvement from several disciplines and perspectives. Success will depend on our ability to create and sustain working collaborations that help challenge, redefine, and expand what is currently known and accepted.

Whether you are participating as a presenter, member of a working group, or as the representative for your school or professional organization, please consider yourself as a vital member of this process. Because of your involvement, we can look forward to both immediate and long term advances, including those from future generations.

My thanks go out to all organizations and foundations that have sponsored this project and the many people who have worked hard to make this event a reality. I hope you enjoy your visit and leave with great memories and an increased passion for continuing this process and following through with our plans to bring health promotion practices into schools of music.

Kris Chesky, Ph.D
Director of Research & Development
Texas Center for Music & Medicine

On behalf of the members and officers of the Performing Arts Medicine Association, I welcome you to this, the first Health Promotion in Schools of Music Conference.

PAMA hopes that by merging the experience and dedication of music teachers, music school administrators, and health care providers, we can promote long and healthy careers for our music students.

PAMA was created in 1989 to help improve the health care of performing artists through communication, research, and educational programs such as this. We plan on this being the beginning of a long and fruitful relationship.



Stephen A. Mitchell, MD, FACS
President
Performing Arts Medicine Association

Sponsors

The Health Promotion in Schools of Music Conference would like to thank the sponsors of this program who, by recognizing the importance of our vision, have made this event and its future outcomes possible.

The Grammy's
www.grammy.com



National Association of
Music Merchants
www.namm.com



International Foundation for
Music Research
www.music-research.com



National Endowment
for the Arts
www.nea.gov



Scott Foundation

Conference Organizers

The Health Promotion in School of Music project represents a unique collaboration between The Texas Center for Music & Medicine at the University of North Texas, the Performing Arts Medicine Association (PAMA), and the University of North Texas Health Science Center's (UNTHSC) Office of Professional and Continuing Education.

Texas Center for Music & Medicine

Kris Chesky, Ph.D, University of North Texas
Bernard Rubin, D.O., UNTHSC

Performing Arts Medical Association

Alice Brandfonbrener, M.D., Northwestern University
Richard Lederman, M.D., Ph.D., Cleveland Clinic Foundation
Ralph Manchester, M.D., University of Rochester
Steve Mitchell, M.D., Nashville, T.N.

Steering and Consulting

Robert Blocker, Dean, Lucy & Henry Moses School of Music, Yale University
Robert Cutieta, Dean, Thornton School of Music, University of Southern California
John Deal, Dean, School of Music, University of South Carolina, Greensbrough
Jim Forger, Director, School of Music, Michigan State University
Samuel Hope, Executive Director, National Association of Schools of Music
John Piersol, Dean, School of Music, Florida State University
James Scott, D.M.A., Dean, College of Music, University of North Texas
Dan Sher, Dean, College of Music, University of Colorado, Boulder

Logistics and Publicity

Rachel Clarke, Graduate Assistant, Texas Center for Music & Medicine
Mary Fletcher, Executive Director, PAMA
Kelley Reese, Office of Communication and Marketing
UNTHSC, Office of Professional and Continuing Education
UNT Center for Media Production

Special Events

Thursday Evening

A welcoming reception sponsored by UNT College of Music and UNTHSC Texas College of Osteopathic will begin around 5:00 pm, Thursday.

Friday Evening

Friday evening's banquet, sponsored by the Fort Worth Convention & Visitors Bureau, will include:

- Photography session for presenters, groups, and liaisons
- Comments by Alice Brandfonbrener and James Scott
- Concert with master of ceremonies by Pamela Mia Paul

Concert programming will feature 5 graduate students from the UNT College of Music that have selected Music & Medicine as their optional field of study. New to the UNT graduate program at UNT and perhaps the first of its kind, the Music Medicine optional field is designed to expose graduate performance majors to issues in music medicine and to encourage and train them to become active scholars in a selected area of interest. Using the interdisciplinary network of the Texas Center for Music & Medicine, students are learning from and collaborating with non-music faculty.

Featured students:

Juan Arenas, MM – percussion

Major Professor, Mark Ford

Research Area: Sound Exposure Levels Associated with Percussion Ensembles

Interdisciplinary Team: Miriam Henoeh, Staci Smith, Kris Chesky

Michael Adduci, DMA – oboe

Major Professor: Charles Veazey

Research Area: Intra-Oral Pressure and Vocal Track Changes during Oboe Performance

Interdisciplinary Team: F. Ling Lu, George Kondraske, Kris Chesky

Eri Yoshimura, DMA – piano

Major Professor: Pamela Mia Paul

Research Area: Effects of Small Keyboard on Small Handed Pianists

Interdisciplinary Team: Pamela Mia Paul, Cyriel Aerts, Bernard Rubin, Kris Chesky

Staci Miller, DMA – clarinet

Major Professor: James Gillespie

Research Area: Performance Anxiety

Interdisciplinary Team: John Hipple, Scot Martin, Kris Chesky

Awarded the 2003 Alice G. Brandfonbrener Young Investigator Award

LeeAnne Skul, DMA – flute

Major Professor: Terri Sundberg

Research Area: Biomechanics of Flute

Interdisciplinary Team: George Kondraske, Kris Chesky

Schedule Overview

<i>Times</i>	<i>September 30</i>	<i>October 1</i>	<i>October 2</i>
7:00	Breakfast/Registration/Networking		
8:00		Mental Health	Campus Resources
9:00	Opening Session		
10:00	Vocal Health	Standards	Music Education
11:00			
12:30	Lunch		
1:30	Case Law Review	Neuro-musculoskeletal Health	Consensus Building
2:30	Hearing Health		
4:00			Adjourn
5:00	Reception	Banquet	
6:00			

Meals: Breakfast will be provided each morning. Please wake up and arrive early to meet other delegates, network, and exchange ideas. Box lunches will be provided on Thursday and Friday. Location of group meetings during lunch times will be announced. Saturday's farewell lunch will feature a Southwest menu.

Sessions will be facilitated by the Coordinating Group

Members: Marc Brodsky, Andy Crim, Cathy Hammond, George Kondraske, Donald Michel

The goal of the coordinating group is to help focus and translate the information from the discipline-specific sessions into a form that is suitable for implementation into one or more possible health promotion methods suitable for college music students. Comprised of experts in health, science, music, and education, the group will listen and respond to specific recommendations forwarded by the various groups, manage the delegate's comments and questions before, during, and following each session, and supervise the consensus building process. The group will consider and help resolve disputed content, make certain that various perspectives are considered, and ensure that language is not a barrier to full understanding and agreement.

Throughout the conference, the coordinating group will supervise the process while helping to ensure discussions are focused, to the point, and resolved. Throughout the conference, comments and questions will be welcomed and considered through a "Suggestion Box" format managed by this group. Inputs will be gathered throughout the conference and integrated into a document that can be addressed in the final consensus building session.

Session Overviews - Thursday

VOCAL HEALTH

Chair: Stephen A. Mitchell

Contributing Members: Fang-Ling Lu, Christine Sapienza, Robert T. Sataloff, C. Richard Stasney, Ingo R. Titze, Kittie Verdolini

Assisting: Ryan Branski

Music students, musicians and music educators who sing and use their voice during performance and instruction are exposed to a variety of hazards. Dr. Stephen Mitchell, President of the Performing Arts Medicine Association, has established and engaged a world class group of medical professionals, voice experts, and speech-language pathologists to determine what music students should know about vocal health in order to minimize the potential risks for injury. In addition to offering specific recommendations for college music students, this group session will characterize;

- anatomy and physiology of the voice
- prevention oriented general health practices
- voice problems, including both organic and functional disorders

CASE LAW REVIEW

Presenter: John Richmond

Music executives must manage the risks of music-related injuries to which their faculty, staff, and students may be exposed. They have what the courts call “duty of care.” This session, developed and delivered by Dr. John Richmond, will examine what the courts have had to say about the liability of institutions regarding music-related injuries to which faculty, staff, and students have been exposed. Case law which examines these questions directly and indirectly will serve as the source material for the discussion.

HEARING HEALTH

Chair: Miriam Henoeh

Contributing Members: Elliot H. Berger, Marshall Chasin, Ross Roeser, Jennifer Tufts, Laura Ann Wilber

Assisting: Staci Smith

Noise induced hearing loss is a major public health problem. Loudness levels associated with learning and performing music, including what students experience in school-based ensembles, can contribute to problems with hearing. Preventing irreversible hearing loss among music students and professionals is a major challenge to all educators, including those preparing for or working with student musicians in public schools. Dr. Miriam Henoeh, Associate Professor of Audiology at the University of North Texas, is leading a highly notable team of experts that will provide recommendations for educating music students and for positively influencing college music programs. In addition, the session will include information about;

- structures of the ear and how they are damaged by noise exposure
- Occupational Health and Safety Administration (OSHA) standard for noise exposure as written for industry
- available strategies for reducing the risk of noise exposure

Session Overviews - Friday

MENTAL HEALTH

Chair: Susan Raeburn

Contributing Members: John Hipple, Eric Maisel, Louise Montello, Julie Nagel, Ken White, Lisa Willis

Advisory Members: Harold Owens, Kyle Pruett

Assisting: Keri Barnett

The mental health of a music student is of great importance and often contributes to problems with physical health. Music students face a complex set of psychosocial challenges due to the nature of their chosen profession. Dr. Susan Raeburn, Clinical Psychologist from Berkeley, California is chairing a group of mental health professionals who have collaborated over several months to pinpoint the most pressing mental health issues facing music students today. Presentations will cover areas such as;

- Common mental health problems: anxiety & stress, performance anxiety, depression, and substance abuse
- Self-care and self-management
- Relationships
- Career issues

STANDARDS OF CARE

Presenter: Bill Meinke

The task of formulating effective standards and guidelines for any activity that involves the protection and promotion of artistic expression, in whatever form, is fraught with peril. Too strict and confining, we risk quashing the spark of inspiration in our charges long before it has had the chance to blossom. Yet, too loose and permissive, and that same spark may dissipate in the resulting chaos into something that is a mere ghost of the glory it might have been. This talk is about a way of thinking about, and working with, concepts and behaviors that underlie the activities of all professionals whose work involves the “care and feeding” of artists. In the process of this discussion, Dr. William Meinke hopes that a method for arriving at effective standards and guidelines for such activities will simply and naturally “fall into place.” This analysis recognizes that the most fundamental standards for any such endeavor relate to basic perceptions, values and beliefs with respect to the specific activity in question – in this case, music education. It recognizes that a second level of standards relates to behaviors that either do or do not serve the basic impulse behind the previously identified basic perceptions, values and beliefs. Once these fundamental principles have been articulated, it will be possible to create Guidelines that distill the experience of generations of educators into a tool that truly guides rather than coerces future educators.

NEUROMUSCULOSKELETAL HEALTH

Chair: Ralph Manchester

Contributing Members: Alice Brandfonbrener, William Dawson, Mark Hallett, Richard Lederman, Bernard Rubin

Learning and performing a musical instrument is physically demanding and can lead to medical problems. The neuromusculoskeletal health working group will provide an overview of these problems and specific recommendations for educating college music students. Dr. Ralph Manchester, Past President of Performing Arts Medicine Association, is chairing a group of esteemed medical professionals who have collaborated to highlight the most critical issues regarding physical health including;

- Relevant anatomy and physiology of the upper extremity
- Muscle and tendon problems of instrumentalists
anatomy and physiology of muscle-tendon problems
- Neurologic problems of instrumentalists

Session Overviews - Saturday

COLLEGE CAMPUS RESOURCES

Presenters: Ralph Manchester, Jeffrey Cokley, Donald Rosen

Music students, faculty and administrators should be aware of, and encouraged to utilize, existing resources for the prevention and treatment of potential neuromusculoskeletal, speech and hearing, or mental health concerns. To develop an increased understanding of these vital resources for music students, Drs. Ralph Manchester, Jeffrey Cokely, and Donald Rosen will provide detailed overviews of college health centers, speech and hearing clinics, and counseling centers.

MUSIC EDUCATION

Chair: Don Hodges

Contributing Members: Peggy Bennett, Christian Bernhard, Elaine Bernstorf, David Circle, Karendra Devroop, Jana Fallin, John Flohr, Hildegard Froehlich, Rhonda Fuelberth, Janet Jensen, Kathleen Hovarth, Jody Kerchner, Bob Lawrence, Clifford Madsen, Gwen McGraw, John Nix, Douglas Owens, Judy Palac, Laurie Scott, Patricia Sink, David Sogin, Leon Thurman, Valerie Trollinger, Roger Warner, Stephen Zdzinski

The relationships between medical problems associated with music and when and how music performance practices are introduced and taught in pre-college institutions are not clear. In order to establish a proactive strategy for music education and teacher training programs, Dr. Donald Hodges is chairing a large group of music education faculty to develop a call for action and specific recommendations for music education. In addition to addressing the potential need for new or revised foundational principals for music education that recognize risk associated with learning and performing music, this group will provide suggestions and recommendations for:

- Changes in teacher education programs
- In-service and other professional development programs to inform and support teachers in the field
- Expanded research agenda that includes the study of music performance and associated risk
- Specific national projects that encourage awareness and the adoption of prevention oriented practice

Partner Organizations

Alexander Technique International

www.ati-net.com

Cathy Madden, Executive Committee Chair

James Brody, HPSM Representative

The study of the Alexander Technique is a life long process characterized by continual learning, awareness and self-development. Teachers certified by Alexander Technique International are committed to continually improving their understanding of the Technique and their teaching skills. ATI was formed in 1992 with a charter membership of 28 teachers. From the beginning membership has been open to all, whether they are teachers or not. Now, ATI has 11 regional offices in USA, United Kingdom, France, Sweden, Australia, Germany, Switzerland, Ireland, Norway, Austria and Israel, serving over 320 members in 19 countries.

American Choral Directors Association

www.acdaonline.org

Mitzi Groom, President

Gene Lawton, HPSM Representative

Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching. In addition, ACDA strives through arts advocacy to elevate choral music's position in American society. Membership: ~18,000 (U.S.)

American College of Health Association

www.acha.org

Nancy Allen, MA, CHES, President

Ralph Manchester, HPSM Representative

The American College Health Association (ACHA) is the principal advocate and leadership organization for college and university health. The association provides advocacy, education, communications, products, and services, as well as promotes research and culturally competent practices to enhance its members' ability to advance the health of all students and the campus community. Membership: >900 institutional members, >2,400 individual health care providers

American Guild of Organists

www.agohq.org

Frederick Swann, President

Jesse Eschbach, HPSM Representative

The American Guild of Organists (AGO) is the national professional association serving the organ and choral music fields. The Guild serves more than 20,000 members in more than 340 local chapters throughout the United States and abroad. Founded in 1896 as both an educational and service organization, the Guild sets and maintains high musical standards and promotes the understanding and appreciation of all aspects of organ and choral music. Membership: >20,000 (U.S. and Internationally)

American Music Therapy Association

www.musictherapy.org

Louise Montello, HPSM Representative

Founded in 1998, AMTA's purpose is the progressive development of the therapeutic use of music in rehabilitation, special education, and community settings. Predecessors to the American Music Therapy Association included the National Association for Music Therapy founded in 1950 and the American Association for Music Therapy founded in 1971. AMTA is committed to the advancement of education, training, professional standards, credentials, and research in support of the music therapy profession.

American Society for the Alexander Technique

www.alexandertech.org

Claire Creese, Board of Directors Chairman

Amy Likar, HPSM Representative

The American Society for the Alexander Technique is the largest professional association of certified Alexander Technique teachers in the United States. The Alexander Technique is a proven, effective way to promote wellness and optimize functioning by eliminating body misuse in everyday activities. AmSAT's mission is to define, maintain, and promote the Alexander Technique at its highest standard of professional practice and conduct.

Partner Organizations

American String Teachers Association

www.astaweb.com

Robert Gillespie, President

Kathleen Hovarth, HPSM Representative

The American String Teachers Association is a membership committed to advancing string education and performance. Our members include teachers, faculty, performers, string industry representatives, students, and string enthusiasts. To strengthen our commitment to education and performance and to marshal the resources needed to bring the joy of string playing and teaching to more children, ASTA has established the *National Foundation to Promote String Teaching and Playing*. This division of ASTA administers all of the grants, awards, and competitions. The ASTA also publishes the *AST Journal*.

Andover Educators

www.bodymap.org

Barbara Conable, President

Heather Buchanan, HPSM Representative

Andover Educators is a network of teachers saving, securing, and enhancing musical careers with accurate information about the body in movement. Andover Educators present the course *What Every Musician Needs to Know about the Body* all around the country, trains musicians to be Certified Teachers, keeps and distributes a list of Certified Teachers of the course, maintains a web site, provides referrals for students who need additional instruction, and provides referrals, when possible, to music teachers who teach on a secure somatic foundation. Membership ~80

Association for University and College Counseling Center Directors

www.aucccd.org

Jaqui Resneck, President

Donald Rosen, HPSM Representative

The AUCCCD is a non-profit organization whose primary purpose is to promote the institutional and practice needs and interests of university and college counseling centers. The AUCCCD promotes adherence to the highest standards of professional practice in the operation of college and university counseling centers; identifies, discusses, and clarifies professional issues to the membership; provides members with continuing professional education that contributes to the delivery of

effective counseling services; supports quality training in counseling centers where it is both desired and feasible; encourages engagement in counseling related research in those same views to relevant groups. Membership: 650 college and university counseling centers

College Band Directors Association

www.cbdna.org

Gary Hill, President

The members of CBDNA are devoted to the study, teaching, and performance of music, with a particular focus on music created for the numerous kinds of wind bands found throughout today's musical landscape. Consequently, CBDNA is an organization committed to serving as a hub connecting its members and other individuals to an array of profession-specific ideas and information through a cohesive set of access points. In order to more effectively accomplish that mission, the College Band Directors National Association sustains a persistent and purposeful evolution. While maintaining its core values, particularly the notion that meaningful musical experiences carry the potential to transform individuals and communities, CBDNA embraces a wide variety of musical values.

Feldenkrais Guild of North America

www.feldenkrais.com

Andrea Wiener, Assistant Director

Mary Spire, HPSM Representative

The Feldenkrais Guild® was incorporated in 1978, later becoming Feldenkrais Guild® of North America (FGNA). FGNA currently has over 1400 members, residing primarily in the US and Canada. The primary activities of FGNA include accrediting training programs, certifying practitioners and educational staff, and providing continuing education opportunities for practitioners through annual conferences and other events. FGNA's mission includes supporting the Feldenkrais community's participation in the development of social and scientific thought. To this end, FGNA actively seeks opportunities to collaborate with other organizations and participate in projects and activities of mutual concern. FGNA is affiliated with and supports Feldenkrais Educational Foundation of North America (FEFNA) which focuses on public education and research. In 2004, FEFNA sponsored the first multidisciplinary symposium on research and the Feldenkrais Method in North America, with the theme of "Movement and the Development of Sense of Self."

Partner Organizations

International Association of Jazz Education

www.iaje.org

David Caffey, President & HPSM Representative

The mission of the International Association for Jazz Education is to assure the continued worldwide growth and development of jazz and jazz education. As a part of that mission, the Association initiates programs which nurture and promote the understanding and appreciation of jazz and its heritage, provide leadership to educators regarding curricula and performance, assist teachers and practitioners with information and resources, and take an active part in organizing clinics, festivals and symposia at local, regional, national and international levels.

Founded in the United States in 1968 as the National Association of Jazz Educators (NAJE), the organization formally changed its name to the International Association of Jazz Educators (IAJE) in 1989 to more accurately reflect its membership base and global commitment to jazz education. Membership: upwards of 8,000 teachers, musicians, students, music industry representatives, and enthusiasts in 35 countries.

International Clarinet Association

www.clarinet.org

Robert Walzel, President

Michael Thrasher, HPSM Representative

With over 4,000 members worldwide, the International Clarinet Association serves as the leading organization for clarinet players, teachers and enthusiasts. The ICA sponsors numerous research and performance projects, and publishes a quarterly magazine entitled *The Clarinet*. Annual conventions are held each summer at rotating sites in North America, Europe and Asia.

International Double Reed Society

www.idrs.org

Terry Ewell, President

William Dawson, HPSM Representative

The objectives and purposes of the International Double Reed Society are to enhance the art of double reed playing by encouraging the improvement of instruments, tools, and reed-making material; encouraging the composition and arranging of music for double reeds, both as solo and ensemble instruments, and to commission such works; assisting teachers and students of double reed instruments to attain high standard of performance; and encouraging cooperation and an exchange of ideas between the music industry and the Society, excluding any commercial influence in the

governing of the Society. The IDRS also strives to give double reed musicians, and all those interested in the problems peculiar to performers, teachers, students, and manufacturers of double reed instruments, a means and body through which communication can be fostered on a world-wide basis and serves as a clearing house for ideas of general interest by maintaining a repository for the receipt and dissemination to the Society's members of information, ideas, and research into all fields pertaining to double reeds. The IRDS provides four publications annually. Members: 4,000

International Horn Society

www.hornsociety.org

Johnny Pherigo, President

William Scharnberg, HPSM Representative

The International Horn Society promotes musical education with particular reference to the horn. The IHS holds workshops, lectures, and seminars open to the public; publishes a Journal consisting of materials appropriate to the horn, as well as periodic newsletters and membership lists; encourages the awarding of grants and scholarships to competition winners; encourages composers and arrangers to write music featuring the horn; fosters competitions for and the commissioning of new repertoire featuring the Horn; established and fosters an Archives/Research Facility pertaining to the HIS; helps establish close working relationships with music teachers; and presents honors and recognition for distinctive service relating to the horn. Membership: >3,500 Internationally

International Society of Bassists

www.isbworldoffice.com

Madeliene Crouch, ISB General Manager & HPSM Representative

The ISB was founded by the world-renowned virtuoso Gary Karr in 1967. With some 3,000 members in over 40 countries, the ISB is an organization for those who teach, study, play, repair, build and enjoy the double bass. The ISB is a forum for communication among bassists throughout the world and across a wide variety of musical styles. Members receive our triannual journal, "Bass World," and, two times a year, the "Bass Line" newsletter. Every two years the ISB holds an international convention and double bass competition, a composition contest, and a maker's competition.

Partner Organizations

International Trombone Association

www.trombone.net

Denis Wick, President

Chris Seiter, HPSM Representative

The International Trombone Association is the largest association of trombonists with 4500 members from 50 countries. Formed in 1972, ITA is a registered non-profit organization and our mission is to promote the trombone and all trombone-related activities across the world. ITA undertakes numerous activities to further its mission, including: producing the quarterly magazine, ITA Journal; presenting the annual International Trombone Festival; organizing the ITA Solo & Ensemble Competitions and Composition Contest Competition; endowing the ITA Award and Neill Humfeld Award; publishing trombone sheet music through the ITA Press ; commissioning new trombone music from eminent composers; managing the Assist an International Member membership sponsorship program; and publishing the ITA website. Membership: 4,500 (Internationally)

International Trumpet Association

www.trumpetguild.org

Stephen Chenette, President

Kris Chesky, HPSM Representative

The International Trumpet Guild is a non-profit organization, founded in 1974 to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet. ITG's more than 6,000 members represent 64 countries and include professional and amateur performers, teachers, students, manufacturers, publishers, and others interested in belonging to an organization dedicated to the trumpet profession. ITG is a non-profit, tax-exempt organization supported by the dues of individual members. Membership: >6,000 (Internationally)

MENC: The National Association for Music Education

www.menc.org

David Circle, President & HPSM Representative

Founded in 1907 with 64 members, today's membership has grown to more than 100,000 including active music teachers, university faculty and researchers, college students preparing to be teachers, high school honor society members and MusicFriends. Formerly Music Educators National Conference, the association's name was changed in 1998 to MENC: The National Association for Music Education to better reflect its mission. The mission of MENC: The National Association for Music Education is to advance music education by encouraging the study and making of music by all.

Music Teachers National Association

www.mtna.org

Phyllis Pfeiffer, President

Gail Berneson, HPSM Representative

The mission of Music Teachers National Association is to advance the value of music study and music making to society and to support the professionalism of music teachers. The association maintains two subsidiary programs: MTNA Professional Certification Program and the MTNA FOUNDATION FUND. The Professional Certification Program exists to improve the level of professionalism within the field of applied music teaching and helps the public readily identify competent music teachers in their communities. The MTNA FOUNDATION FUND supports programs to financially assist teachers and students with their educational pursuits while providing an opportunity for individual and corporate support of MTNA and its programs. Membership: 24,000

National Flute Association

www.nfaonline.org

John Bailey, President

Lee Van Dusen, HPSM Representative

The mission of the National Flute Association is to further promote the cause of the flute by encouraging: an increasingly higher standard of artistic excellence for the flute, its performers, and its literature; helpfulness and fellowship among members; a constantly greater contribution through the flute to the musical life and culture of all peoples; the creation and/or sponsorship of worthwhile projects relative to the flute and flute playing; and the formulation of guidelines and establishment of criteria for the upgrading of flute teaching.

Partner Organizations

National Association of Teachers of Singing

www.nats.org

Jane Dillard, President

Steven Austin, HPSM Representative

The National Association of Teachers of Singing is the largest association of teachers of singing in the world. NATS encourages the highest standards of singing through excellence in teaching and the promotion of vocal education and research. Our goals include the professional advancement of the talented and the enrichment of the general public. NATS is best-known for its Student Auditions, which give developing singers an opportunity to sing for adjudication, and for its scholarly publication, the *Journal of Singing*. Additionally, NATS holds meetings and conventions, workshops and clinics, recitals, round-table discussions, and master classes. NATS' programs include a voice competition, an art song composition award, and intern programs. Membership: >5,000

Percussive Arts Society

www.pas.org

Mark Ford, President

Darin W. Workman, HPSM Representative

The Percussive Arts Society is the world's largest percussion organization and is considered the central source for information and networking for percussionists and drummers of all ages. Established in 1961 as a non-profit, music service organization, our mission is to promote percussion education, research, performance and appreciation throughout the world. PAS publishes two bi-monthly publications, *Percussive Notes* and *Percussion News*, and a website that contains publication archives, research databases, a conference center, museum tour and other features. Each year PAS hosts the largest percussion convention in the world, the Percussive Arts Society International Convention (PASIC), featuring more than 100 concerts, clinics, master classes, labs, workshops, panels and presentations. Membership: 7,000 (Internationally)

Texas Music Office

www.governor.state.tx.us/music

Casey J. Monahan, Director & HPSM Representative

The Texas Music Office opened January 20, 1990 with the legislative mandate "to promote the development of the music industry in the state by informing members of that industry and the public about the resources available in the state for music production." The TMO is a state-funded business promotion and information clearing-house for the state's growing music industry. The TMO publishes the annual Texas Music Industry Directory and assists more than 14,000 individual clients each year and tries to make it easy to do music business in Texas by researching our state's music industry, then publishing our research (both online and in print), distributing it to 13,000 bands / businesses, and assisting clients with their individual projects. The TMO is the sister office to the Texas Film Commission, and is part of the Office of the Governor.

Texas Music Educators Conference

www.tmec.org

John Flohr, President & HPSM Representative

The Texas Music Educators Conference, an affiliate of the national organization MENC, is involved in the growth and change of Music Education at both the state and national levels. Membership consists of music educators at all levels and in all areas. They are educators with a broad vision of the world in which they live, encompassing both their classroom and music education throughout the United States. Together, we seek positive solutions to problems, strive to challenge students, and work to find different approaches to teaching so each student leaves their classrooms having experienced success.

Participants

Michael Adduci

Michael Adduci is a Doctoral performance major and Teaching Fellow at the University of North Texas, where he studies with Charles Veazey. He holds Bachelor's degrees in biology and music from the University of Idaho, and a Master's degree in oboe performance from the University of North Texas. He is currently the principal oboist for the Abilene Philharmonic Orchestra; other recent orchestral experiences include performances with the Fort Worth Symphony Orchestra, the Dallas Chamber Orchestra, the Garland/Las Colinas Symphony Orchestra, the San Angelo Symphony Orchestra and the Sherman Symphony Orchestra. Michael has participated in several master classes with noted performers and teachers, including Richard Woodhams (Principal Oboe, Philadelphia Orchestra), Jeffery Rathbun (Associate Principal Oboe, Cleveland Orchestra) and Nancy Ambrose King (University of Michigan). Michael is adjunct instructor of oboe at Southeastern Oklahoma State University, in Durant, Oklahoma.



Juan Arenas

Juan Arenas is a Master's candidate at the University of North Texas, completing his degree in Percussion Performance with a minor in Music and Medicine. He has just completed a Teaching Assistantship with the College of Music, and, while studying under Kris Chesky, Ph.D. and Miriam Henoeh, Ph.D., is currently researching sound pressure levels produced during rehearsals of various percussion ensembles, including marching drumline. During his time at UNT, Juan has been a member of the Wind Symphony, Steel Drum Band, African Ensemble, Afro-Cuban Ensemble, Brazilian Ensemble, Indoor Drumline, South Indian Ensemble, Contemporary Ensemble, and the Graduate Classical Percussion Ensemble. Arenas plans to teach percussion at the university level, incorporating music and medicine into his curriculum.



Stephen F. Austin

Stephen F. Austin, M.M., Ph.D. is Associate Professor of Voice and Vocal Pedagogy at the University of North Texas in Denton, Texas. After receiving a masters degree in vocal performance at the University of North Texas, Dr. Austin went on to complete the Ph.D. in Voice Science in the Department of Speech Pathology and Audiology at the University of Iowa. Dr. Austin taught at Louisiana State University for 11 years before joining the UNT faculty in 2001. At LSU he was the director of the Laboratory for Research of the Singing Voice. This research facility was a comprehensive lab dedicated to the study of the classically trained singing voice. He is now associated with the Texas Center for Music and Medicine at UNT. He is regularly featured on the faculty of the Annual Symposium: Care of the Professional Voice (sponsored by the Voice Foundation). He has made presentations to the national conventions of the American Speech and Hearing Association, the Music Teachers National Association and the National Association of Teachers of Singing (NATS). He serves the national organization of NATS as the chair of the Voice Science Advisory Committee and is a member of the editorial board of the Journal of Singing. Dr. Austin is an active performer and lecturer. He has presented recitals, lectures, and workshops across this country and in Australia and The Netherlands.



Participants

Keri Barnett

Dr. Barnett recently finished her doctorate in clinical psychology from Rosemead School of Psychology at Biola University. She is currently a Postdoctoral Fellow in college mental health at the University Counseling Center, University of Rochester. She also provides clinical services at Eastman School of Music.



Peggy D. Bennett

Peggy D. Bennett is Professor of Music Education and Director of the early childhood MusicPlay program at Oberlin College Conservatory (OH). An award-winning teacher, Peggy has presented clinics for teachers in over 20 states, plus Australia, Canada, and Japan. Author of pedagogical and research articles, Peggy has co-authored the popular SongWorks books, is contributing editor to the early childhood text SongPlay, and has contributed to four additional books. The University of North Texas and Ball State University have honored Peggy as Outstanding Alumna. Peggy resides in Bozeman, Montana and Oberlin, Ohio with her husband Harley.



Gail Berenson

Gail Berenson is Professor of Piano and Chair of the Keyboard Division at Ohio University, Athens, where she was awarded the “Distinguished Teacher of the Year” Award for 2000. She maintains an active performing career, in recent years focusing exclusively on chamber music, and is a member of the Cardinal Trio. A passionate advocate for educating musicians on wellness issues and other pedagogical issues, she is much in demand as a clinician, master class artist and adjudicator. She has performed and lectured in over twenty-five states, Great Britain, Belgium, Switzerland, Israel and Canada. One of the co-authors of A Symposium for Pianists and Teachers: Strategies to Develop Mind and Body for Optimal Performance, she also served as a member of the Lorenz Advisory Board, contributing to the innovative piano method, “Piano Discoveries”. She is currently Vice President of Music Teachers National Association and a candidate for the position of President-Elect.



Elliott Berger

After receiving his M.S. in Acoustical Engineering from North Carolina State University, Elliott joined the Aearo Company in 1976. As E·A·R/Aearo’s Senior Scientist, Auditory Research, he conducts hearing protector research and development. He has written over 60 articles on hearing protection/conservation, and was the principal editor for the 4th and 5th editions of the AIHA Noise Manual. Elliott chairs ANSI working group S12/WG11 on hearing protector attenuation and performance, and is also involved with numerous other standards committees. He is a past recipient of the National Hearing Conservation Association’s Outstanding Hearing Conservationist Award, and in 1993, 1998, and 2001 received their Outstanding Lecture Award. Elliott is Past President of the National Hearing Conservation Association (NHCA), Past-Chair of the American Industrial Hygiene Association’s (AIHA) Committee on Noise and a Fellow of the Association, a Board Member of the of the Council for Accreditation in Occupational Hearing Conservation (CAOHC), a Fellow of the Acoustical Society of America (ASA), member of the American Speech-Language-Hearing Association (ASHA), and an affiliate of the American Academy of Audiology (AAA).



Participants

H. Christian Bernhard

H. Christian Bernhard II, Ph.D. is currently serving as an Assistant Professor of Music Education at the State University of New York at Fredonia, where he teaches courses in instrumental music methods and conducting, historical and philosophical foundations of music education, music assessment, and educational administration. He holds degrees in music performance and education from The Peabody Conservatory of Music, The University of North Carolina at Chapel Hill, and The University of North Carolina at Greensboro, and has taught middle and high school band and orchestra in Raleigh, North Carolina. Dr. Bernhard is an active conductor, adjudicator, and clinician, and has authored articles for *Contributions to Music Education* and *Update: Applications of Research in Music Education*.



Elaine Bernstorf

Music and Special Music Education in the Wichita Public Schools (1976-1990) and has taught at WSU as a faculty member of the School of Music (1984-current). She maintains a private practice as a speech pathologist with emphasis in voice disorders.



Alice G. Brandfonbrener

Alice Brandfonbrener received her BA from Wellesley College and her MD from Columbia. She is an Assistant Professor at Feinberg Medical College of Northwestern University in the department of Medicine as well as in the Department of Physical Medicine and Rehabilitation. She is director of the Medical Program for Performing Artists at the Rehabilitation Institute of Chicago, and serves as Editor of the journal *Medical Problems of Performing Artists*. From 1971-1977 she was Medical Director of the National Music Camp in Interlochen, Michigan and from 1978-1985 was the physician for the Aspen Music School and Festival. In Aspen in 1983 she directed the first Symposium on the Medical Problems of Musicians and was the first president of the newly formed Performing Arts Medicine Association. Dr. Brandfonbrener is consultant to a number of performing arts organizations including the Ravinia Festival, the Goodman Theatre, and the Steppenwolf Theatre, and lectures widely nationally and abroad.



Ryan Branski

Ryan Branski is a doctoral candidate in Communication Science and Disorders in the School of Health and Rehabilitation Sciences, University of Pittsburgh. He received his B.A. and M.A. degrees in Communication Sciences and Disorders at the University of Florida in 1996 and 1998, respectively. He completed his Clinical Fellowship Year in Speech-Language Pathology in 1999 at the Voice Center, University of Pittsburgh, and subsequently served as speech-language pathologist specialized in voice at the Brigham and Women's Hospital in Boston, a Harvard affiliate. Now at the University of Pittsburgh, his primary mentor in his doctoral studies is Dr. Katherine Verdolini. He works in her lab, as well as in biology laboratories directed by Dr. Patricia Hebda and Dr. Sudha Agarwal. He is the recipient of a competitive F31 dissertation grant from the National Institute on Deafness and Other Communication Disorders. His dissertation work uses an *in vitro* model to assess the effects of mechanical stress on inflamed vocal fold tissue, cultured from human vocal fold fibroblasts. He is co-author on numerous peer-reviewed and other papers.



Participants

Marc Brodsky

Marc Brodsky, MD, MBA, is a family medicine physician and has worked as a clinician, educator and researcher to help musicians prevent and rehabilitate injuries. His title is Clinical Instructor at the UCLA Center for East-West Medicine, an organized unit within the Department of Medicine. Dr. Brodsky completed a fellowship in medical education and is a contributor to the Center's strong tradition of teaching medical professionals, medical students, and patients. These educational programs disseminate an innovative model of comprehensive healthcare that focuses on the important determinants of health such as the physical, psychological, cultural, environmental, and economic factors that contribute to the development and/or continuation of illness. In addition to his role as a clinician and teacher, Dr. Brodsky has researched the medical problems of Blues musicians. He has lectured and presented workshops in Hong Kong, Australia, and throughout the US.



James Brodey

James Brodey's oboe playing has been praised by the New York Times for its "wonderfully euphonious spirit." Prior to joining the University of Colorado music faculty in 1986, Brodey taught at universities in Illinois, Indiana, and Kentucky. As a member of the Camerata Woodwind Quintet, he performed concerts in Carnegie Recital Hall, throughout the United States and the Far East. Mr. Brodey's major teachers include John Mack, Jerry Sirucek, and William Baker. He also studied the Baroque oboe with Grant Moore and Jimmy Caldwell and chamber music with Marcel Moyse. He is a member of the Boulder Bach Festival Orchestra (with whom he is a regular soloist) and the Colorado Ballet Orchestra.



Heather J. Buchanan

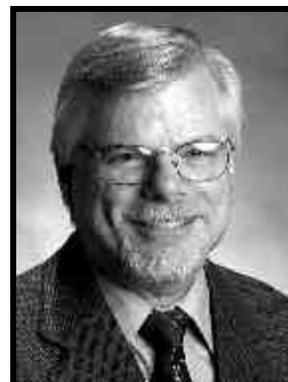
Australian born conductor Heather J. Buchanan is Director of Choral Activities at Montclair State University (MSU), Upper Montclair, NJ, and is in her 4th season as Artistic Director and Conductor of the Greater South Jersey Chorus. She serves as chair for Repertoire & Standards for Youth & Student Activities for the New Jersey chapter of the American Choral Director's Association. A certified Andover Educator, Ms. Buchanan specializes in the teaching of Body Mapping and somatic pedagogy for choral musicians. She is also a Ph.D. Candidate with the University of New England (Australia) researching the impact of Body Mapping on musicians. A vibrant musician and dynamic pedagogue, she frequently works in the wider community as a guest conductor, clinician and adjudicator with school, church and community choirs. A recipient of a prestigious Rotary Foundation Ambassadorial Scholarship (1996-97), Ms Buchanan is in demand as a guest speaker and performer for Rotary and other community organizations in Australia and the USA. She is a twice honored as a Paul Harris Fellow (1997 & 2003) and received a Rotary Foundation Education Award in 1998.



H. David Caffey

H. David Caffey serves as Associate Dean of the College of Letters, Arts, and Social Sciences and Professor of Music at California State University, Pomona. Before arriving at Cal Poly Pomona in 2001 he was a Professor of Music at California State University, Los Angeles for seventeen years, serving as Chair of the Music Department for the last eight. Mr. Caffey's work as a college professor spans 30 years and includes previous appointments at the University of Denver Lamont School of Music, Sam Houston State University, and Southern Oregon University.

He is an internationally recognized composer with more than 40 published compositions; his compositions and arrangements have been performed in many countries. Mr. Caffey currently serves as President of the International Association for Jazz Education. He has served on the Executive Board of IAJE since 1998.



Participants

Marshall Chasin

Marshall Chasin, AuD., M.Sc., Reg. CASLPO, Aud(C) is an Audiologist and the Director of Auditory Research at the Musicians' Clinics of Canada in Toronto, Ontario. He is also the Co-ordinator of Research at the Canadian Hearing Society, Adjunct Professor at the University of Toronto (in Linguistics). Marshall has been involved with hearing and hearing aid assessment since 1981 and is the author of over 100 clinically based articles. He has lectured extensively, and is frequently on TV and radio (he's the good looking balding guy sometimes on Much Music). Marshall has won several awards over the years including the 2003 Professional Leadership Award for clinical and research work with musicians and performing artists from the Audiology Foundation of America. Marshall is the author of several books, including "Musicians and the Prevention of Hearing Loss" (1996) "CIC Handbook" (1997), "Noise Control- a primer" (1999)- all published by Singular Publishing Group, San Diego, CA, and Hear the Music, 2001. He has three kids, two cats, and one wife.



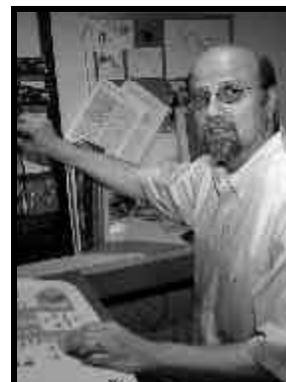
Kris Chesky

Kris Chesky holds degrees from Berklee College of Music (B.M. 1983), and the University of North Texas (M.M.E., 1988; Ph.D. 1992). As co-founder and Director of Education and Research for the Texas Center of Music & Medicine, he holds a unique joint faculty position within the UNT College of Music and the UNTHSC Department of Medicine in Fort Worth. Dr Chesky currently serves on the Board of Directors for the Performing Arts Medical Association, the Scientific Review Board for the Medical Problems of Performing Artists Journal, and the Editorial Review Board for International Trumpet Guild Journal. In addition to teaching graduate courses on music and medicine within the UNT College of Music and being an active professional trumpet player, Dr. Chesky's conducts research related to the medical problems of musicians and on applications of music in medicine. Dr. Chesky holds a U.S. patent for the development of music vibration technology and has conducted research studies within hospitals and university-based research settings. He has received research grants and has published numerous scientific research articles in both music and medicine journals and books, including a recent chapter in *The New Handbook of Research on Music Teaching and Learning* (Oxford Press, 2002). He had lectured and presented workshops in Canada, England, France, Germany, The Netherlands, Spain, South Africa, Scotland, and throughout the US. Dr. Chesky is currently serving as the Executive Director of the Health Promotion in Schools of Music project.



Jeffrey A. Cokely

Jeffrey A. Cokely, Ph.D., chairs the Department of Speech and Hearing Sciences at the University of North Texas where he holds the rank of associate professor. His current research focuses on the speech-recognition abilities of listeners who have normal hearing, but he has published in the areas of Spanish speech recognition and psychoacoustics. He teaches courses related to hearing science, diagnostic audiology, and rehabilitative audiology, and serves as chair of the Audiology Committee of the Texas Speech-Language-Hearing Association, as well as editor of the organization's official journal, *Tejas*. In addition, Dr. Cokely has twenty years experience as a clinical audiologist, holding licensure from the State of Texas and national certification.



Participants

David Circle

David Circle is a native Kansan. He holds a BME and Masters in Music degrees from Emporia State University, Emporia, KS. He also holds a Ph.D. in Music from Peabody College for Teachers (Nashville, TN). Dr. Circle has spent the majority of his professional career as a band and orchestra teacher and Director of Fine Arts for the Shawnee Mission (KS) Public Schools. In 1997 he “retired” from Shawnee Mission and took his present position as District Fine Arts Coordinator in the Blue Valley (KS) School District. In addition to his school district responsibilities Dr. Circle is a former conductor of the Kansas City Youth Symphony, the Johnson County Civic Orchestra, the Overland Park (KS) Civic Band, and church choirs too numerous to mention. He is past president of the Kansas Music Educators Association (KMEA), member of the KMEA Hall of Fame, past president of the Southwestern Division of MENC, and current President of MENC.



Rachel Clarke

Rachel Clarke received her bachelor’s degree in English from Texas A&M in 1996, and is now attending the University of North Texas in pursuit of a master’s degree in Linguistics with a concentration in phonetics. Current research includes studying the effects of age on perception and production of a second language. With additional interests in sound change over time and word etymology, she also studies Old English and Old French. Rachel plans to enter a Ph.D. program in Fall 2005.



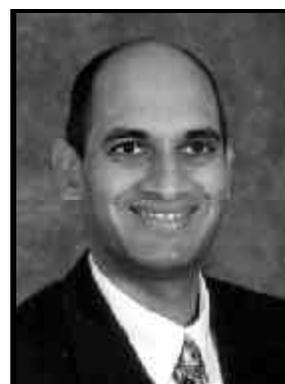
William J. Dawson

Dr. Dawson, Associate Professor Emeritus of Orthopaedic Surgery at Northwestern University Medical School, is President-Elect of the Performing Arts Medicine Association and chairs its Research/Education Committee. He is the author of more than 120 scientific articles, textbook chapters and abstracts dealing primarily with hand and upper extremity problems of musicians, and serves on the editorial board of *Medical Problems of Performing Artists*, for whom he writes a quarterly research-oriented column. He has presented numerous lectures, seminars and clinics on performing arts medicine topics in the United States, Europe, Australia and Asia. Dr. Dawson serves as the medical consultant to the International Double Reed Society and the Association of Concert Bands, and is author of a quarterly medical column in *The Double Reed*. Dr. Dawson currently plays bassoon and contrabassoon with several orchestras and bands in the Chicagoland area. He also teaches bassoon privately at schools in Northbrook and Glenview, IL.



Karendra Devroop

Dr. Karendra Devroop is a Fulbright scholar from South Africa. He completed his Ph.D. in music education at the University of North Texas and held a graduate research assistantship at the Texas Center for Music and Medicine. He has published his research and presented posters and papers at conferences in the United States, Germany, Canada and South Africa. This summer he was a guest lecturer in research at the University of Pretoria and University of Kwazulu Natal in South Africa. He is the 2002 winner of the Alice G. Brandfonbrener Young Investigator Award which is sponsored by the Performing Arts Medicine Association. He currently teaches at Cape Henry Collegiate School where he directs the concert bands, jazz band and teaches music technology. He is in demand as a clinician and guest conductor. In addition to his teaching and research interests, Dr. Devroop is active as a jazz saxophonist in the Hampton Roads area.



Participants

Jesse Eschbach

Jesse Eschbach, chair of the keyboard studies division for the UNT College of Music, holds a doctorate of musical arts degree from the University of Michigan where he was a student of Robert Glasgow. His bachelor's and master's degrees are from Indiana University where he was a student of Oswald Ragatz. Eschbach studied early French music and the works of Jehan Alain in the class of Marie-Claire Alain at the Conservatoire de Rueil-Malmaison. During this time, he was awarded the Prix d'Excellence and the Prix de Virtuosit  by unanimous jury. Upon completion of his doctorate, Eschbach returned to France to accept the post of organist and choirmaster at St. Michael's English Church in Paris. While there, he studied organ with Marie-Madeleine Durufl  and piano with Christiane Devos. He has appeared as a recitalist and lecturer throughout Europe and the United States. His recent recording of Franck and Guilman has been released on CD on the Centaur label. With the organ builder Gene Bedient, he co-founded the Summer Institute for French Organ Studies which meets for two weeks each summer in Souvigny and Lyon, France.



Jana R. Fallin

Dr. Jana Fallin, Professor of Music at Kansas State University and Division Chair of Music Education, was selected as the University Distinguished Teaching Scholar (UDTS) for 2002-2003. In her role as UDTS, Fallin designed a DVD, *Engaging the Learner*, illustrating excellent teaching on the K-State campus. This DVD will be presented at the ASCD Conference in 2005. Twice she received the Stamey Teaching Award at K-State, is listed in Outstanding Women of American, and was an Outstanding Senior Woman at Baylor University. She received two Big 12 Fellowship Grants, conducting research on Authentic Cowboy Music. She has taught previously at Peabody College, Vanderbilt University, the University of Louisiana, Lafayette, and the University of Northern Iowa. In 1998, she was selected as a Visiting Professor at Georgia State University. She holds degrees from Baylor University and the University of Texas at Austin. Her publications are in *Music Educators Journal*, *Journal of Music Teacher Education*, and *Mountain Lake Reader*. She is married and the mother of two sons now attending K-State.



Hildegard Froehlich

Dr. Hildegard Froehlich, Professor Emeritus, College of Music, University of North Texas, continues as a national and international lecturer and writer in her specialty areas of music education, philosophy, and sociology. Presently, she has authored, co-authored, and edited a total of several books, book chapters, numerous refereed and non-refereed articles, book reviews, and proceedings of national and international conferences and symposia. She has been the keynote speaker at national and international conferences in music education and presently serves as president of the Research Alliance of Institutions for Music Education, an international organization whose members join by invitation. Throughout her years of academic work, Dr. Froehlich has kept active musically by co-founding, directing, and now singing with the Denton Bach Society chorus.



Rhonda J. Fuelberth

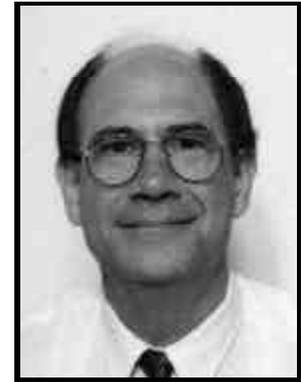
Rhonda J. Fuelberth is the assistant professor of choral music education at the University of Nebraska-Lincoln, School of Music where her teaching opportunities include choral methods, music and special education, student teacher supervision and University Women's Chorale. She earned her bachelor's degree in music education from Wayne State College in Nebraska, her master's degree in vocal performance from the University of Nebraska - Lincoln, and her Ph.D. in music education from the University of Missouri-Kansas City, Conservatory of Music. As a public school music teacher in the Omaha, Nebraska area she taught vocal/choral music at all levels. Throughout her professional life, Dr. Fuelberth received a number of honors and awards. While at the UMKC, she received a music education research fellowship, a Chancellor's Interdisciplinary Ph.D. Fellowship, and a Distinguished Dissertation Fellowship. She also received an award for outstanding teaching. Dr. Fuelberth served as a research assistant at UMKC and as an instructor of courses in music education and music technology.



Participants

Mark Hallett

Dr. Hallett obtained his M.D. at Harvard University and trained in Neurology at Massachusetts General Hospital. He had fellowships in Neurophysiology at the National Institutes of Health and at the Institute of Psychiatry in London. From 1976 to 1984, Dr. Hallett was the Chief of the Clinical Neurophysiology Laboratory at the Brigham and Women's Hospital and Associate Professor of Neurology at Harvard Medical School. From 1984, he has been at the National Institute of Neurological Disorders and Stroke where he serves as Chief of the Human Motor Control Section and pursues research on the Physiology of Human Movement Disorders and other problems of Motor Control. He also served as Clinical Director of NINDS until July 2000. He is past President of the American Association of Electrodiagnostic Medicine and the Movement Disorder Society. He is currently Vice-President of the American Academy of Neurology, and Editor-in-Chief of *Clinical Neurophysiology*. His interests in Motor Control are wide-ranging, and include brain plasticity and its relevance to neurological disorders and the pathophysiology of dystonia and parkinsonism.



Mollie Hamlin

Mollie Hamlin is a high school senior from South Hadley, Massachusetts. Her future goals include attending a college and majoring in physical therapy or premedicine. While preparing for a college program in the health science, she recently finished an internship at Baystate Rehabilitation at the Raymond Center. Mollie is volunteering her time as an assistant to the HPSM conference in order to better understand the medical problems unique to performing artists.



Cathy L. Hammond

Cathy L. Hammond is a graduate of Oklahoma University College of Medicine (M.D.) and the University of Missouri - Kansas City (B.S. - Biology). She completed a General Surgery internship and an Anesthesiology residency at Oklahoma Teaching Hospitals and University of Arkansas for Medical Sciences. Dr. Hammond subsequently practiced Anesthesiology and Pain Management in central and eastern Kentucky. Since the fall of 2002 Dr. Hammond has been directly involved in health promotion & education as an instructor at Morehead State University. She authored an in-house supplemental review guide to the textbook used in the general health course at MSU. Dr. Hammond is a textbook reviewer for McGraw-Hill Higher Education. Dr. Hammond enjoyed the privilege of "growing up" in the music world as the child of music educator/performer Dr. John A. Roberts, currently at Eastern Kentucky University. Dr. Hammond studied violin for many years; her efforts later changed to studying the oboe. Dr. Hammond is a member of Southern Medical Association, American College Health Association, and Eta Sigma Gamma National Professional Health Education Honorary.



Miriam Henoch

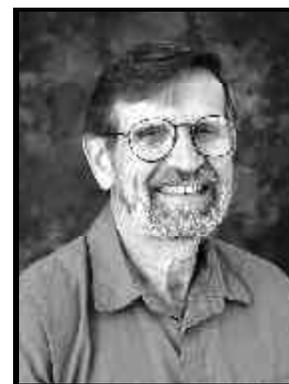
Dr. Henoch received her BA in communication disorders and her MA in audiology from the University of North Texas. She completed her Ph.D. in audiology at Wayne State University in Detroit. Dr. Henoch's research interests have included self-perception of hearing handicap in older adults, auditory perception changes as a function of aging, and most recently, risk of hearing loss in professional musicians. She collaborates with researchers from the UNT Center for Music and Medicine in identifying and investigating risk factors associated with musical performance. She is well published in her areas of interest having collaborated with Dr. Kris Chesky on a number of articles relative to prevention of hearing loss in the musician population. Throughout her 28 year career in audiology, Dr. Henoch has maintained a continued interest in the rehabilitation of adults with hearing loss and as a result was elected to serve twice, in 1985 and 2000, as President of the Academy of Rehabilitative Audiology. Dr. Henoch is Director of the Doctor of Audiology (Au.D.) program in the Department of Speech and Hearing Sciences at UNT and teaches both graduate and undergraduate courses in audiology.



Participants

John Hipple

John Hipple, Ph.D. is a Senior Staff Counselor at the University of North Texas Counseling & Testing Center. Dr. Hipple serves as the Center's liaison with the UNT College of Music. His major interests center on performance anxiety, communication and problem solving issues in bands & ensembles, and generalized stress experienced by performing artists. He has authored or co-authored a number of articles discussing mental / emotional issues facing musicians. He has presented workshops at South x Southwest, Cutting Edge, and the IBMA National Conference. He serves on the Wellness Committee of the IBMA.



Donald A. Hodges

Donald A. Hodges is Covington Distinguished Professor of Music Education and Director of the Music Research Institute at the University of North Carolina at Greensboro. He is contributing editor of the Handbook of Music Psychology and the accompanying Multimedia Companion. He has authored more than 70 book chapters and papers in music education and music psychology and has made presentations to numerous state, national, and international conferences. Recent research efforts have included a series of brain imaging studies of pianists, conductors, and singers using PET, MRI, and fMRI. Additional research, papers, and presentations have been on Williams Syndrome musicians, tonality judgments in popular music, the nature of human musicality, music-related hearing loss, the evolutionary basis for musicality, and biomusic. Dr. Hodges has performed, conducted, and lectured throughout the United States, and in Canada, Russia, Israel, Crete, Germany, England, Norway, Belgium, Australia, Hong Kong, Singapore and throughout S.E. Asia.



Kathleen Hovarth

Kathleen A. Hovarth has a B.M. from the Eastman School of Music (Double Bass), a M.A. in performance and String Pedagogy, and Ph.D. in Music Education from The Ohio State University. She is active as a double bassist and has served widely as a string clinician, and conductor. Has published articles and reviews in American String Teacher, Bass World, Bulletin for the Council of Research in Music Education, Southeastern Journal of Music Education, and the Scroll. She has taught public school strings in New York, Massachusetts, Ohio, and Georgia. Her current research focuses on the prevention of performance injury by analyzing the movement components of muscle usage during stringed instrument performance. She has served on the faculties of Ashland University, Southeastern Massachusetts University, Eastman School of Music and the University of Illinois and is currently Director of the University Circle Symphony Orchestra and Assistant Professor of String Education and Pedagogy at Case Western Reserve University.



Janet Jensen

Janet Jensen, Professor of String Pedagogy, has served as a Visiting Assistant Professor at Bowling Green State University, Assistant Instructor and conductor at the University of Texas, and a Visiting Instructor at Oberlin College Conservatory. Her public school background includes the Rockford, Illinois Public Schools, Madison East High School, and the Watertown, Wisconsin Unified Schools. Dr. Jensen is responsible for undergraduate and graduate coursework related to teaching string instruments in both school and private settings, and she directs the graduate degree program in String Development. She conducts the All-University String Orchestras, non-auditioned orchestras for all interested string players which currently have over 200 members.



Participants

Jody L. Kerchner

Dr. Jody L. Kerchner is Associate Professor and Director of the Music Education Division at the Oberlin College Conservatory of Music; she is the secondary school general music and choral music education specialist. She received degrees in music education and vocal performance from West Chester University (PA) and her Ph.D. from Northwestern University. Prior to teaching at the collegiate level, Dr. Kerchner taught K-8 general music and choral music in Pennsylvania and Illinois. She has presented papers and workshops in the U.S., U.K., South Africa, Canada, Norway, and Spain. Jody is the co-author of *Prelude to Music Education (2002)*, and a contributing author to *Musicianship in the 21st Century* (S. Leong, Ed.). She is currently on the editorial board of *Music Educators Journal* and *Contributions to Research in Music Education*.



George Kondraske

Dr. Kondraske is Professor of Electrical and Biomedical Engineering at the University of Texas at Arlington and founding director of the Human Performance Institute. He also holds academic appointments at the University of Texas Southwestern Medical Center at Dallas and Texas Woman's University. Since receiving his doctorate, he has conducted human and systems performance research sponsored by NIDRR, NSF, NASA, DOE, USAF, NIH, the Veterans Administration, the Texas Higher Education Coordinating Board, as well as a number of other agencies and industrial firms. Key contributions include the development of a Human Performance Capacity Measurement System (now commercially available and in use in nine countries), General Systems Performance Theory, and the Elemental Resource Model for human performance which have provided new insights into performance prediction and analyses to identify limiting performance resources. He has applied these tools to problems in medical rehabilitation, ergonomics, sports, music, information technology based training systems and other areas. Dr. Kondraske is an accomplished accordion player and specializes in Polish polka music.



Bob Lawrence

Bob Lawrence holds a Bachelors degree in music from St. Ambrose University along with a Masters and Ph.D. in Music Education from the University of North Texas. Dr. Lawrence has devoted his professional career to the research and study of organizational culture and behavior. As founder & CEO of The Dallas School of Music, Inc., he has sought to establish a for-profit business paradigm that broadens the traditional and limited career opportunities available for music educators. All employees of the DSM firm, participate in a profit sharing plan and have the opportunity to receive stock options in addition to typical corporate benefits that include a retirement plan, health, dental, and disability insurance. Currently, Dr. Lawrence and the team of DSM educators are preparing to launch an on-line music education company called MusickEd.com that will make available globally the DSM brand of music education and services.



Richard J. Lederman

Dr. Lederman received his undergraduate degree from Princeton University in 1960 and graduated from the University of New York at Buffalo in 1966 with M.D. & Ph.D. degrees. His training included two years of internal medicine at Bronx Municipal Hospital Center in New York, two years of research at the National Institutes of Health in Bethesda, and three years of Neurology at the Massachusetts General Hospital in Boston. Since 1973, he has been a member of the Dept. of Neurology at the Cleveland Clinic Foundation. His academic appointments include Asst. Clinical Professor of Neurology at Case Western Reserve University School of Medicine and Associate Professor of Neurology at the Ohio State University College of Medicine. Dr. Lederman founded and serves as Director of the Cleveland Clinic Medical Center for Performing Artists, was the co-director of the Annual Symposium on Medical Problems of Musicians and Dancers at Aspen, CO from 1984 through 1995, and is a past-president of the Performing Arts Medicine Association. He is also an avid chamber musician, having played violin for more than 55 years (and viola for about 7).



Participants

Amy Likar

Amy Likar, flutist and AmSat certified Alexander Technique teacher, received her certification from the Alexander Training Institute of San Francisco. She has studied the Alexander Technique and Body Mapping for over 10 years with Barbara Conable, and has studied breathing facilitation with Don Zuckerman. She has presented “What Every Musician Needs to Know About the Body” at The Ohio State University, Ashland University, Youngstown State University, The University of Akron, Kent State University, the Juilliard School and the San Francisco Conservatory of Music. Likar holds a MM and a DMA from The Ohio State University and a Bachelor’s in Music Education and Flute Performance from Kent State University. She also studied at the Conservatoire National de Nice, France. She is an active chamber musician and soloist presenting guest artist recitals and lectures throughout the United States.



Fang-Ling Lu

Dr. Lu is Associate Professor in Speech-Language Pathology at the University of North Texas. She received her MS from the University of South Carolina and a Ph.D. from the University of Memphis, as well as a post-doctoral training in Medical Speech Pathology from Neurology at the Mayo Clinic. She was an Otolaryngology faculty at the University of Miami School of Medicine for numerous years prior to joining UNT in 1997. Dr. Lu’s research interests include speech and voice characteristics associated with degenerative diseases, aging, medications, surgeries, and maladaptive behaviors (e.g., vocal abuse in musicians). Her collaborative projects included studies of speech and voice changes following surgical procedures to the larynx and the brain, and the effect of antidepressants (SSRIs) on speech function. More recently, her collaborative study with the faculty at the UNT Center for Music and Medicine was to identify risk factors of vocal tract injury among woodwind instrumentalists.



Clifford K. Madsen

Clifford K. Madsen is the *Robert O. Lawton Distinguished Professor* in the School of Music at Florida State University. He was recently inducted in the *Music Educators National Conference Hall of Fame* where he joined the previous fifty-eight members inducted in the Music Educators Hall of Fame. Madsen was previously given the first Senior Researcher Award from this same organization. He also received the first Award of Merit from the *National Association of Music Therapy* and an *Outstanding Pioneer of Music Therapy* citation from the *World Federation of Music Therapy* for establishing one of five international models of music therapy. At FSU, Madsen has been on the faculty for over 40 years. He is Coordinator of Music Education/Music Therapy/Contemporary. He is an active researcher in music perception and cognition and has also done a great deal of research in teacher preparation and attrition.



Eric Maisel

Eric Maisel, Ph.D., is a licensed family therapist, creativity coach, and trainer of creativity coaches whose more than 20 works of nonfiction include *The Van Gogh Blues*, *Affirmations for Artists*, *Fearless Creating*, *A Life in the Arts*, *Deep Writing*, *Write Mind*, *Sleep Thinking*, and *The Creativity Book*. His forthcoming books include *Creativity Coaching Essentials*, *The Performance Anxiety Workbook*, and *Paris is My Muse*. Maisel holds undergraduate degrees in psychology and philosophy, master’s degrees in creative writing and counseling, and a doctorate in counseling psychology. Maisel wrote *Callboard Magazine’s* *Staying Sane in the Theater* column and currently writes a column for *Art Calendar Magazine* on the psychology of creativity. He has presented workshops on artists’ issues at venues as diverse as the American Psychological Association annual conference, the San Francisco Conservatory of Music, the Savannah College of Arts and Crafts, and the Paris Writers’ Workshop. Maisel lives in San Francisco.



Participants

Ralph A Manchester

Ralph Manchester has been the Director of the University Health Service at the University of Rochester since 1994, having joined the Health Service in 1983. He is an Associate Professor of Medicine in the School of Medicine and Dentistry. Prior to coming to Rochester, he received his undergraduate degree at Tufts, his medical degree at the University of Vermont and residency training at the University of Kentucky, where he served as Chief Medical Resident in 1982-83. Ralph currently serves as Immediate Past President of the Performing Arts Medicine Association. He has also served as President of the American College Health Association. He has been elected to fellowship in ACHA and in the American College of Physicians. He is an author or co-author of over 20 articles in peer-reviewed publications and is on the editorial boards of *Medical Problems of Performing Artists* and the *Journal of American College Health*.



Gwendolyn McGraw

Gwendolyn McGraw is Associate Professor of Music at The University of Southern California where she serves as Chair of Music Education. Prior to her appointment at USC, she served on the music faculties of California State University, Sacramento, The University of Georgia (as Director of The University of Georgia Women's Glee Club) and at Emory University. She earned her D.M.A. in Music Education and Voice Performance from UGA. She has five CDs to her credit, arranging and performing music to be used in teacher training, and is near completion of a CD of lullabies. Her textbook for non-majors is a popular approach to elementary methods, music theory, and recorder. Dr. McGraw has done numerous presentations on developing young children's singing voices in the United States, Europe, and Asia. She helped develop an early childhood music curriculum that is used in the US and abroad. Research interests center around the development of musical skills in early childhood, with emphasis on skills in singing.



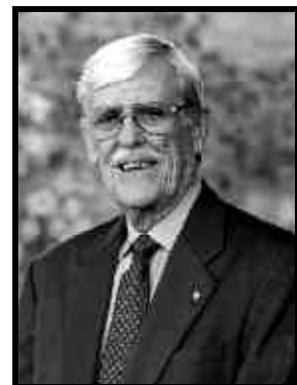
Bill Meinke

Dr. Meinke is a graduate of the University of Michigan in Ann Arbor (BA, English Literature 1970, MD 1978). His residency training was in General Surgery (University of California, Davis), but the bulk of his career has been spent in the arena of Occupational and Environmental Medicine. His lifelong interest in music, more specifically in keyboard, has resulted in an extensive analysis of the work involved in playing keyboards at a virtuoso level (*The Work of Piano Virtuosity: An Ergonomic Analysis*, *Medical Problems of Performing Artists*, June 1995). Dr. Meinke has been a member of the Performing Arts Medicine Association (PAMA) since 1993. More recently he has taken on the challenge of the Chairmanship of the PAMA Standards and Guidelines Committee. He currently has a practice in Occupational and Environmental Medicine in Wailuku on the Island of Maui in Hawaii.



Donald E. Michel

Donald E. Michel was born in St. Joseph, Missouri where he attended public schools, including Junior College. Continuing at Kansas University, he completed 2 bachelors degrees — Music Education and Business Administration before serving in World War II as a Navy Reserve officer in the Pacific Theatre. Later he completed masters and PhD degrees in music education/therapy and guidance at Kansas University (1950's). He became known as a pioneer in music therapy, establishing a program and one of the first internships in music therapy at the Veterans Hospital in Topeka, Kansas. In 1954 he established the music therapy program at Florida State University and, in 1975, became Coordinator of the program at Texas Woman's University. He retired in 1977 as Emeritus Professor. He has researched and published widely and has lectured around the world. Today he continues to learn and publish.



Participants

Staci Miller

Staci Miller earned a BM in Performance from Wichita State University, an MM in Performance from Michigan State University, and is working towards a DMA in Performance at the University of North Texas. She is a former member of the Air Force Band of the West Concert Band, Chamber Players, and NightHawk Jazz Ensemble, Lackland Air Force Base, San Antonio, TX. She has designed and conducted an award winning research study which applied the multidimensional anxiety theory to musicians by examining the intensity and direction of cognitive anxiety, somatic anxiety, and self-confidence over multiple performance requirements among college music majors. Staci currently teaches and performs throughout the Massachusetts area.



Stephen A. Mitchell

Dr. Mitchell is an otolaryngologist in private practice in Nashville, Tennessee. He has been involved with problems of professional voice users and performing artists his entire career. He went to the University of Michigan for undergraduate and medical school and received his residency training at Naval Regional Medical Center, San Diego. He has had the privilege of studying professional voice problems from Drs. Hans von Leden, James Wilbur Gould, Frederick S. Brodnitz, and Van L. Lawrence. Dr. Mitchell has taught for George Washington University, Eastern Virginia Medical School, and Vanderbilt University. He has sung and recorded with a variety of choral groups for over 40 years including tours of South America and Russia. He is President of the Performing Arts Medicine Association and serves on the Health Care Committee of the National Flute Association, the National Academy of Recording Arts and Sciences (Grammy), and the Country Music Association.



Casey Monahan

Casey Monahan is director of the Texas Music Office, an economic development program in the Governor's. Monahan was hired to open the TMO, the first government office ever created to promote a state's music industry, in January 1990. The TMO promotes the talent, products and services of the Texas music industry to the worldwide music industry. Annual publications Monahan oversees to that end include the Texas Music Industry Directory (448 pages; now in its 14th edition). In addition to his TMO duties, he compiled and edited lyrical anthologies for two Texas songwriting legends: Harvey "Tex Thomas" Young (Hut's Hymnal, 1989) and Roky Erickson (Openers II, 1995). He was a co-editor of the Handbook of Texas Music (Texas State Historical Association, 2003). A Dallas native, Monahan, 44, is a Board Member of the Texas Chapter of the National Academy of Recording Arts and Sciences, and is an Ex-Officio member of the board of the Texas Travel Industry Association. He is a tutor in the Carver Branch Library's Victory Program.



Louise Montello

Dr. Louise Montello, NCPsyA, MT-BC is a board certified music therapist and psychoanalyst and Director of Musicians' Wellness, Inc., a non-profit organization dedicated to meeting the mental and behavioral health needs of performing musicians. Over the past fifteen years, Dr. Montello has conducted several research studies in the Psychology Department at New York University on the effects of a music therapy-based approach to treating and preventing musical performance stress and has presented her findings at conservatories and conferences around the world and in numerous publications. Her award-winning book, "Essential Musical Intelligence" was published by Quest Books in 2002. She maintains a private practice in psychodynamic music therapy and supervision in New York City.



Participants

Julie Jaffee Nagel

Julie Jaffee Nagel, Ph.D., earned the BM and MS degrees in piano performance from The Juilliard School, MSW (clinical social work), MA (psychology) and Ph.D. (psychology and social work) from The University of Michigan. Subsequently, she completed training in psychoanalysis at The Michigan Psychoanalytic Institute. She has published and lectured worldwide on the topics of performance anxiety and career choice in music as well as the psychological aspects of composers' lives. She taught piano privately and at the National Music Camp, Interlochen, Michigan for 13 years as well as music in the public schools in New York and Ann Arbor. She has performed in piano four-hand and two piano concerts with her husband, pianist Louis Nagel. Currently, she has a private practice in Ann Arbor, Michigan where she is on the faculties of the Medical School (Dept. Psychiatry) at The University of Michigan and the Michigan Psychoanalytic Institute. She is on the Editorial board of MPPA and the Program Committee of The American Psychoanalytic Association.



John Nix

John Nix is Associate Director of Education and Special Projects for the National Center for Voice and Speech. He holds a Certificate in Vocology from the University of Iowa, a Master of Music Degree in Vocal Performance from The University of Colorado at Boulder, and has pursued coursework toward the D.M.A. degree at Colorado. While at Colorado, he studied voice and vocal pedagogy with the late Dr. Barbara Doscher and The Alexander Technique with James Brody. Mr. Nix received a Bachelor of Music Degree in Vocal Performance from The University of Georgia and a Master of Music Degree in Arts Administration from The Florida State University. His published articles have appeared in *The Journal of Singing*, *The Opera Journal*, *The NATS Journal*, *The New York Opera Newsletter* and *Vocalease*. He also presented a poster paper at the 1998 NATS Convention in Toronto, Ontario. Mr. Nix is the editor and annotator of the book *From Studio to Stage: Repertoire for the Voice*, published by Scarecrow Press.



Douglas T. Owens

Douglas T. Owens is an Assistant Professor of Music at the University of Southern Maine. He earned the Doctor of Arts degree in Music Education with a secondary emphasis in Jazz Pedagogy at the University of Northern Colorado, Greeley. Owens earned the Master of Music degree in trumpet performance and the Bachelor of Music Education degree from the University of Colorado, Boulder. Dr. Owens is the 2004 recipient of the Alice G. Brandfonbrener Young Investigator Award, presented by the Performing Arts Medicine Association. The award was presented for his paper *Sound Pressure Levels Experienced by the High School Band Director*, based on research completed for his dissertation. Dr. Owens has presented papers on related research at the Music Educators National Conference national convention, the Hawaii International Conference on Arts and Humanities, the Colorado Music Educators Association Clinic/Conference, and the University of Northern Colorado Research Conference.



Judy Palac

Judy Palac is associate professor of music education at Michigan State University and co-director of the Suzuki Program in MSU's Community Music School. She holds degrees in string education and violin performance from the University of Michigan and the University of Texas. Dr. Palac has published in the fields of music medicine and string teacher education in such journals as *Medical Problems of Performing Artists* and *American String Teacher*, and has presented on those topics at many state and national, and international conferences, including the those of MENC, PAMA, and ISME. She is a former Member at Large on the ASTA with NSOA national board and is a member of the editorial committee of *American String Teacher*. She received the "State String Teacher of the Year" award from Michigan ASTA in 2003. An active violinist, Dr. Palac currently plays with the Greater Lansing Symphony Orchestra.



Participants

Pamela Mia Paul

Pamela Mia Paul is both a critically acclaimed performer and a deeply dedicated teacher. On stage, she has performed with the world's great orchestras. She has given concerts throughout the U.S., and in Europe, the People's Republic of China, South Korea and Turkey both as soloist and as chamber musician. In the studio, or in the setting of a Master Class, she is an internationally sought-after pedagogue whose students have participated in and won competitions including the Naumberg International Piano Competition. Ms. Paul has commissioned and premiered works for the piano; Robert Beaser's Piano Concerto, which was written for her, had its world premiere in the U.S., with the St. Louis Symphony conducted by Leonard Slatkin, and in Europe with the Monte Carlo Philharmonic under the baton of American conductor Richard Dufallo. The Beaser Concerto had its New York premiere in 1992 at Carnegie Hall, with Dennis Russell Davies conducting the American Composer's Orchestra. Recent engagements include guest artist performances in Seoul and Pusan, South Korea, with Fort Worth Chamber Music Society and Corpus Christi Symphony, and at the Vetta Chamber Music Series in Vancouver and Bargemusic Chamber Music Series in New York City.



Susan D. Raeburn

Dr. Susan Raeburn is a licensed clinical psychologist with special interests in working with musicians. Her 1984 doctoral dissertation was the first academic study of occupational stress and coping in professional rock musicians and was subsequently published in 1987. Although she has also worked with classical musicians, her primary interests remain in studying the popular musician subculture in which she grew up. Perhaps her best qualification for working with musicians is having had professional musicians as parents- Boyd Raeburn and Ginnie Powell of the Big Band era. Dr. Raeburn maintains a private psychotherapy practice in Berkeley and is a staff psychologist in the Chemical Dependency Services program at Kaiser Permanente in Walnut Creek. From 1983-1992, she was a staff psychologist at Stanford University Medical Center in the Department of Psychiatry and Behavioral Sciences treating a variety of problems. She was a Clinical Associate at the Health Program for Performing Artists at the University of California at San Francisco while that program was in existence under the direction of Peter Ostwald, M.D. She is on the Editorial Board of the journal, *Medical Problems of Performing Artists*. Since 1994 Dr. Raeburn has been active on panels at music industry conferences such as South By Southwest and North By Northwest. In addition to working with musicians and bands, she continues to publish on musicians' health issues.



John W. Richmond

John W. Richmond is Professor and Director of the University of Nebraska - Lincoln School of Music in the Hixson-Lied College of Fine and Performing Arts.

Dr. Richmond earned a bachelor's degree (*summa cum laude*) in music education from William Jewell College, a master's degree in conducting from the Conservatory of Music at the University of Missouri at Kansas City, and a Ph.D. degree in music education from Northwestern University. He also studied conducting and music education in Austria at the Vienna International Music Center and the Orff Schulwerk Institute (Salzburg). Dr. Richmond's research focuses on arts education policy, legal issues in arts education, and the philosophy of music education. He is a Founding Director of the Suncoast Music Education Forum, the founding Editor of the *Florida Choral News*, and served as the Conference Director for the 1994 World Conference of the International Society for Music Education (ISME - the music education arm of the United Nations Educational, Scientific, and Cultural Organization). Dr. Richmond edited the Policy and Philosophy Research Section of the second edition of the *New Handbook of Research in Music Teaching and Learning* (New York, NY: Oxford University Press & MENC, 2002), wrote the section introduction, and also wrote the chapter on "Law Research and Music Education."



Participants

Ross J. Roeser

Ross J. Roeser received his Ph.D. in Audiology from the Florida State University in 1972. He was appointed a Pre-doctoral Research Fellow in Audiology at The Callier Hearing and Speech Center in Dallas, Texas in September 1971, and after finishing his doctoral degree in 1972, Dr. Roeser was appointed to the position of Chief of Audiology at The Callier Hearing and Speech Center. Dr. Roeser is now the Executive Director of The Callier Center for Communication Disorders/UTDallas and a Full Professor in the graduate program in Communication Disorders, School of Human Development. Additionally, Dr. Roeser holds an appointment as a Clinical Professor in Otolaryngology at the University of Texas/Southwestern Medical Center in Dallas. Dr. Roeser is a founder member of the American Academy of Audiology, one of the founders of the American Auditory Society, and the founder and first Editor-In-Chief of the journal, Ear and Hearing. He is currently the Editor-in-Chief of the International Journal of Audiology. He is past president of the Better Hearing Institute and the Council for Better Hearing and Speech Month.



Donald Rosen

Dr. Rosen received his doctorate in Counseling Psychology from Iowa State University. He achieved diplomate status in 1988. He has worked in university counseling centers for over 25 years. He has been a member of the Board of Directors of the Association for University and College Counseling Center Directors. As director of the Texas Woman's University Counseling Center, he has developed on-line workshops for students including Time Management, Stress Management, How to Get Along with Your Professor, Reducing Procrastination, and Test Anxiety.



Bernard Rubin

Dr. Rubin is Professor of Medicine and Chief, Division of Rheumatology at the University of North Texas Health Science Center. He graduated from Chicago College of Osteopathic Medicine in 1976. His residency in internal medicine was at Albert Einstein Medical Center in Philadelphia. Following that he completed a fellowship in rheumatology at Thomas Jefferson University and a fellowship in clinical immunology at Hahnemann University. He later completed a Masters in Public Health at UNTHSC. He is board certified in internal medicine and rheumatology. He is a fellow of the American College of Physicians, American College of Osteopathic Internists, and American College of Rheumatology. Dr. Rubin's interests include the molecular basis of connective tissue diseases. This includes the accumulation of abnormal proteins in rheumatoid arthritis and the production of autoantibodies in systemic lupus erythematosus. His clinical research studies focus on the psychological components of rheumatic diseases and the evaluation of new potential therapies for osteoarthritis, fibromyalgia, rheumatoid arthritis, and osteoporosis, particularly involving the use of osteopathic manipulation in treatment programs. Dr. Rubin is a clarinetist, and the Medical Director and co-founder of the Texas Center for Music & Medicine. He is actively involved in evaluation, treatment, and prevention of health problems of musicians.



Christine Sapienza

Christine Sapienza, Ph.D., is a Professor and Associate Chair at the University of Florida in the Department of Communication Sciences and Disorders. Her area of research interests includes the study of adult normal and disordered voice and adult neuromotor disorders. Her most recent work has focused on the use of strength training paradigms in multiple populations including voice disorders, Parkinson's disease, spinal cord injury and multiple sclerosis. Her publications can be found in JSLHR, JASA, Journal of Applied Physiology, Journal of Voice, AMJSLP and others. She is current editor of the Special Interest Division 3 newsletter and served two terms as Associate Editor for the Journal of Speech Language and Hearing Research. She maintains an active research laboratory with 7 Ph.D. students. Her clinical work takes place at Ayers outpatient voice clinic and the Motor Movement Disorders Clinic at the University of Florida. She also is a research health scientist at the Malcom Randall VA in Gainesville Florida with the Brain Rehabilitation Research Center.



Participants

William Scharnberg

William Scharnberg is a Regents Professor of Music at the University of North Texas where he has taught Horn, Chamber Music, and Brass Pedagogy since 1983. He is principal horn of the Dallas Opera Orchestra, Dallas Chamber Orchestra, Dallas Bach Society, Breckenridge Festival Orchestra, and has performed as principal horn of the Royal Opera Orchestra of Stockholm, Dallas Symphony, Fort Worth Early Music Society, Atlanta Baroque Orchestra, Missoula Chamber Orchestra, Flathead Festival Orchestra, Tri-City Symphony (Iowa-Illinois), Tacoma Symphony, and Classical Music Seminar (Austria). He earned the DMA degree at the University of Iowa and taught at Central Missouri State University, Pacific Lutheran University, The University of Oklahoma, and the Academy of Music-Stockholm. Recently appointed Editor of *The Horn Call*, journal of The International Horn Society, he has served that Society as President, Music Review Editor, and as a member of its Advisory Council. His editions of eighteenth and nineteenth-century works for horn have been published and he has been a frequent finalist in the Publisher's Clearing House and Reader's Digest Sweepstakes.



Laurie Scott

Laurie Scott is Assistant Professor of Music Education at The University of Texas at Austin. Additionally, she serves as the director of The University of Texas String Project. Previous to this appointment, Dr. Scott served as professor of violin and viola and director of music education.



James Scott

James Scott's musical career embraces over four decades of accomplishments as a performing musician, a teacher, and an administrator. Scott earned degrees in both flute and piano from the Oberlin Conservatory and the Peabody Conservatory with a doctoral thesis in the area of music theory, dealing with structural aspects of pre-serial Schoenberg and their relationship to late Brahms works. He served for many years as a faculty member and head of the music program at Rutgers University. Scott later became associate dean for instruction and professor of flute at Indiana University, performing as principal flutist of the Indiana University Festival Orchestra. He also served as Director of the School of Music at the University of Illinois before beginning his current work in 2001 as Dean of the College of Music at the University of North Texas. He continues to give concerts and master classes in this country and abroad. Much of his performing career has been in the service of new music and reviving neglected works from the past. Other professional activities include his current presidency of Pi Kappa Lambda, the national music honor society, and membership on the Commission for Accreditation of the National Association of Schools of Music.



Chris Seiter

Chris Seiter is from Lubbock, Texas, where he started playing trombone at the age of 12. Mr. Seiter attended the University of North Texas and was a four-year member of the famed One O'Clock Lab Band. While a UNT student, he became an active freelance and studio trombonist in the Dallas/Ft. Worth area, performing with such notable artists as Ella Fitzgerald, Tony Bennett, Nancy Wilson, Ray Charles, and others. Seiter was a two-time recipient of jazz study grants from the National Endowment for the Arts. He also won the International Trombone Association's Frank Rosolino Memorial Jazz Award, which recognizes outstanding collegiate jazz trombonists. As a resident of New York City, Mr. Seiter appeared in the pit orchestra for the musical "Cats" and also was a member of the Toshiko Akiyoshi New York Big Band ("Ten Gallon Shuffle"), the Bob Mintzer Big Band ("Camouflage"), the Woody Herman Orchestra, and the Vanguard Jazz Orchestra. While in New York, Seiter studied improvisation with Bob Brookmeyer, Jim McNeely, and David Liebman. Seiter currently resides in the Dallas-Fort Worth area where he performs as a freelance trombonist and works as a documentation manager at an Irving-based software company.



Participants

Patricia Sink

Patricia Sink earned her B.M. and M.M. Degrees in Music Education from the University of North Carolina at Greensboro, and a Ph.D. Degree in Music Education from the University of Kansas. In addition to her specialization in choral-general music education, she is a registered music therapist. Sink also has taught choral and general music in the North Carolina and Iowa Public Schools. She has published in the first and second *Handbook of Music Teaching and Learning*, *Journal of Research in Music Education*, *Bulletin of Historical Research in Music Education*, and *Southeastern Journal of Music Education*. Sink also has a National Association of Music Education (NAME – MENC) book focused on integrating music into elementary reading classes. She is an active member of NAME/MENC and of the North Carolina Music Educators Association. Sink's specializations and expertise include choral-general music, music psychology and acoustics, music for disabled learners, research, measurement, and teacher education.



LeeAnne Skul

LeeAnne Skul is a doctorate of musical arts candidate in flute performance at the University of North Texas. She received her Bachelor of Music degree from Louisiana State University and a Master of Music degree from the University of North Texas. Ms. Skul is the principal flutist in the Garland Symphony Orchestra and an adjunct faculty member at Southeastern Oklahoma State University. Ms. Skul is a freelance musician in the Dallas-Fort Worth area and was the winner of the Upper Midwest Flute Association Young Artist Competition, finalist in the Frank Bowen Competition, National finalist in the Music Teachers National Association Young Artist Competition, and 2nd place winner in the Salt Lake Symphony Summerhays Competition.



Staci Smith

Staci Smith is a native of Greeneville, Tennessee and a 2002 audiology graduate of the University of Tennessee. While at Tennessee, she played trumpet in several ensembles, serving as a trumpet section leader in the Pride of the Southland Marching Band, principal trumpet of the Concert Band, and lead trumpet in the Basketball Band. During her undergraduate studies, she completed research projects related to brass players and use of earplugs and also medical concerns associated with trumpet performance. Further, she has presented at the 2003 American Academy of Audiology Convention and 2003 International Trumpet Guild Conference. Currently, she is doctoral student in audiology at the University of North Texas and research assistant for the Department of Speech and Hearing Sciences at the university. In addition, she maintains an active performance schedule as a trumpet player.



David Sogin

Professor Sogin joined the University of Kentucky Faculty in 1986 after receiving his Ph.D. from the University of Texas at Austin. Since then, he has presented papers in Europe, Australia, South Africa, Canada and the United States. He has also presented and published numerous articles in national and international journals in music education, specifically in the areas of psychoacoustics, string education and teacher education. Professor Sogin is currently the immediate past chair of the Music Educators National Conference Adult and Community Special Research Interest Group. Dr. Sogin is a violist and a member of the Lexington Philharmonic.



Participants

Mary Spire

Mary Spire is an experienced and certified Feldenkrais® practitioner and a Trainer in international Feldenkrais trainings. She holds a Master's Degree in Piano Performance from U.S.C. and performed for many years before becoming a Feldenkrais practitioner. She has taught Feldenkrais at U.C. Berkeley, U.C. San Francisco, Boston University, SUNY Stonybrook, the Tanglewood Music Center and at other schools and hospitals. Since 1994, she has been teaching for the San Francisco Symphony's Prevention & Wellness Program. In addition to her frequent

workshops, lectures and symposia, Mary maintains private practices in Berkeley and Corte Madera, California, where she specializes in working with infants and children, older adults, people with neurological conditions and performing artists.

In 2004, the San Francisco Symphony recommended Mary as the best RSI (Repetitive Strain Injury) specialist in the Bay area [San Francisco Magazine January 2004 - SF Magazine Cover].



C. Richard Stasney

Dr. C. Richard Stasney is the President of Texas Ear, Nose and Throat Consultants and the Director of the Texas Voice Center. He completed his medical education and continued on to receive his otolaryngology residency training at Baylor College of Medicine. Following two years in the Navy, Dr. Stasney joined a Houston private practice in 1976. Specializing in medical and surgical treatment of voice disorders, Dr. Stasney serves in a number of advisory and medical executive positions, including director of the Van Lawrence Voice Institute at Baylor College of Medicine. He is a board member of the Voice Foundation (New York City and Philadelphia) and he is a consulting otolaryngologist for the Houston Grand Opera, providing medical services for some of the world's most renowned opera singers, as well as celebrated performing artists and public speakers. A dedicated teacher, Dr. Stasney is a clinical associate professor of otolaryngology at Baylor College of Medicine, an adjunct professor of linguistics at Rice University, and a member of the clinical faculty of the University of Texas in Houston. One of the founding partners of Texas ENT Consultants, Dr. Stasney has been with the practice since January 1997.



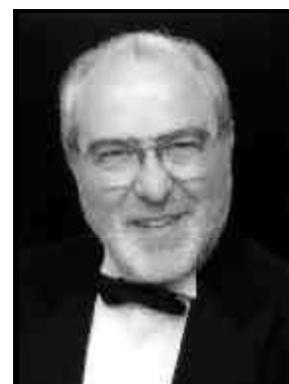
Michael Thrasher

Michael Thrasher serves as Assistant Professor of Music (Clarinet) at North Dakota State University. An active chamber musician, Dr. Thrasher has also performed with the Fargo-Moorhead Opera Orchestra, Garland Symphony Orchestra, Las Colinas Symphony Orchestra, Shreveport Symphony Orchestra, and the Texas Music Festival Orchestra. As a researcher, Dr. Thrasher has presented papers and lectures at conferences of the North Dakota Music Educators Association, Texas Music Educators Association, Music Educators National Conference, College Music Society, and at conventions of the International Clarinet Association in Stockholm, Sweden and Columbus, Ohio. He has had articles published in *The Clarinet*, *The Saxophone Symposium*, *Medical Problems of Performing Artists*, *Texas Music Education Research*, and *The Online Clarinet Resource*. He holds the Bachelor of Music Education degree from Northwestern State University, and both the Master of Music and the Doctor of Musical Arts degrees in clarinet from the University of North Texas.



Leon Thurman

Leon Thurman earned his Ed.D. degree at the University of Illinois. His post-doctoral studies include the neuropsychobiology of perception, feeling-emotion, memory, learning, behavior, and immunity. He has studied voice education and voice therapy with voice scientists, voice therapists, and ear-nose-throat physicians. He has given presentations on voice education, voice care, and human learning in Australia, Austria, Canada, the Netherlands, the United Kingdom, and the United States.



Participants

Ingo Titz

Ingo R. Titz is a University of Iowa Foundation Distinguished Professor in the Department of Speech Pathology and Audiology and the School of Music. He also directs the National Center for Voice and Speech, which is located at the Denver Center for the Performing Arts and the University of Iowa. Although he was formally educated as a physicist (Ph.D.) and engineer (M.S.E.E.), Dr. Titz has applied his scientific knowledge to a lifelong love of clinical voice and vocal music. Specifically, his research interests include biomechanics of human tissues, acoustic public speakers, and to classical, popular, and ethnic singers. He also participates in the therapeutic care of people with injured voices. He has given presentations on voice education, voice care, and human learning in Australia, Austria, Canada, the Netherlands, the United Kingdom, and the United States. He is the founder and Development Director of The VoiceCare Network, a nonprofit voice education organization, and is principal author and co-editor of the voice-science-based book, *Bodymind and Voice: Foundations of Voice Education*. He has authored many professional articles and book chapters.



Valerie Trollinger

Currently is an Assistant Professor of Music Education at the University of North Carolina at Greensboro. She has degrees in music education from Susquehanna University (B. Mus) and Indiana University (D.M.E.) and a M.M. in performance from Indiana University. The daughter of a professional singer, she has studied vocal performance, voice pedagogy, and voice literature, and in addition is a professional bassoonist, with regular performances as the principal bassoonist in the Reading Symphony Orchestra (PA) and as a regular substitute in the North Carolina Symphony and the Philadelphia Orchestra. Her main research focus is vocal health and development in children through adolescence in relationship to singing development, and has recently published articles in the *Journal of Research in Music Education* and co-authored the chapter on Singing in *The Musical Lives of Young Children* by John W. Flohr. In addition, she has presented workshops and posters on the young voice at national and international conferences.



Lee Van Dusen

Lee Van Dusen, D.C. is Assistant Vice President for Academic Quality Assurance and Support at New York Chiropractic College in Seneca Falls, NY, where he also teaches an elective in performing arts medicine. He is Chair of the Performance Health Care Committee for the National Flute Association. He is a member of the Performing Arts Medicine Association and is on their Education/Research Committee. His interests include treatment and prevention of musculoskeletal injury related to instrumental performance. Dr. Van Dusen also maintains a private practice, and plays in 2 community bands.



Kittie Verdolini

Dr. Verdolini's overarching interest is clinical voice science. Her general research theme pertains to biomechanical and neurocognitive processes relevant to voice training, injury, and recovery. The long-term goal is the development and testing of voice therapy programs founded in basic science, and informed by the performing arts. Current ongoing research looks at cognitive and neurophysiological operations in skill acquisition for voice tasks; the influence of a specified cognitive manipulations on the outcome of voice training and therapy; the role of exercise in laryngeal wound healing; the effectiveness of selected treatment programs for teachers and other professional voice users with phonotraumatic injury. She is a Fellow of the American Speech-Language-Hearing Association, of which she is a member. She also holds memberships in the American Psychological Association, the Cognitive Neuroscience Society, the National Association of Teachers of Singing, and the Voice and Speech Trainers Association. Her clinical work specializes in performing voice, and she served as faculty Teacher of Singing in the Departments of Music at The University of Missouri-St. Louis and The University of Iowa.



Participants

Roger Warner

Roger Warner has been associate professor of music education at the University of North Texas College of Music specializing in principles and practices of instrumental music education since 1976. As a band director, his high school bands achieved state and national recognition for performance excellence. He has also served as a supervisor of music and college director of bands prior to his appointment to UNT. Dr. Warner teaches undergraduate conducting and instrumental music methods, graduate level advanced instrumental music techniques, music supervision and administration. He also supervises instrumental music student teachers and serves on the graduate faculty committee. In addition, he is the founder and coordinator of the Teaching Excellence Fellowship Program (TEFP). Dr. Warner is in frequent demand as an adjudicator, clinician, conductor, and consultant. He currently serves as consultant and trainer of music teachers for the Nuevo Leon State Honor Band Program in Monterey, Mexico.



Ken White

Dr. White is a native of Texas who graduated from Yale University, the LSU School of Medicine, and finished his residency training in psychiatry at Yale. He maintained a private psychotherapy practice for twenty years in New Haven, Connecticut, and was also the medical director of a local mental health clinic. Dr. White majored in English literature in college in addition to studying painting, which has been a lifelong interest. His wife is a professional artist who received her MFA from Yale, where Dr. White got to see first hand the stresses involved in graduate training in the creative arts. While he is not a musician, Dr. White's involvement in art stimulated an interest in the creative process and its associated mental health problems. He is the Medical Director of the Emergency Psychiatry Department of Charity Hospital, and is on the clinical faculty of both the LSU and Tulane Schools of Medicine. As the psychiatric consultant for the New Orleans Musicians Clinic he has had extensive involvement with area musicians.



Laura Ann Wilbur

Laura Ann Wilbur is professor-emeritus of Communication Sciences and Disorders. Professor Wilbur earned her bachelor's degree from the University of Southern Mississippi in Speech Correction, master's degree from Gallaudet University in deaf education and Ph.D. from Northwestern in audiology. She has served as president of the American Speech-Language-Hearing Association, the Academy of Rehabilitative Audiology, the American Auditory Society and she was a founding member of the American Academy of Audiology. She is certified by the American Speech-Language-Hearing Association in both speech-language pathology and audiology and is a licensed audiologist in three states. Before coming to Northwestern in 1978, Professor Wilbur was on the research faculty at UCLA, and later director of hearing and speech services at Albert Einstein College of Medicine (of Yeshiva University). She has been active in various working groups with ANSI and ISO for over 25 years.



Lisa K. Willis

Dr. Willis received her Bachelor's degree in Clinical Psychology from the University of Rochester. During her undergraduate years, she studied voice at the Eastman School of Music. After graduation, Lisa worked with maltreated adolescents at the Mt. Hope Family Center. She later returned to the U of R and received her Doctorate in Clinical Psychology. After completing a fellowship at the University Counseling Center, she joined the faculty as a Staff Psychologist. Dr. Willis is currently the Director and Director of Clinical Training at the UCC. Dr. Willis' clinical interests include exploring interpersonal processes in psychodynamic psychotherapy and power dynamics in relationships. Furthermore, she has recently begun to specialize in transgender care. Moreover, she values her role teaching and mentoring professionals in training, consulting with staff from student activities offices, and working closely with the University Health Service. She currently teaches two seminars, Issues in Diversity and Clinical Supervision.



Participants

Darin Workman

Darin “Dutch” Workman is a doctor of chiropractic practicing in Kingwood (Houston), Texas. He has worked with drumming and performing related injuries for over 15 years. He has also received his Bachelor of Human Biology degree, and is a certified chiropractic sports physician. He has authored numerous injury and prevention articles and workshops for the drummer/percussionist over the years, and is an active clinician at educational institutions from elementary to university level. He is currently publishing the first book on the treatment and prevention of drum/percussion related injuries, and has begun work on a book on drumming and ergonomics. Dr. Workman is the chairman of the Percussive Arts Society Health and Wellness committee, coordinating health related clinics and workshops and working as an associate editor over drumming & health in Percussive Notes. He has been a member of the Performing Arts Medical Association for over five years representing drummers to the healing arts. As a drummer/percussionist of over thirty years, he continues to be an active in performing and teaching. He treats numerous professional and amateur drummers and percussionists. He is a true drummer’s doctor.



Eri Yoshimura

Born in Osaka, Japan, Eri Yoshimura earned a music education degree from Shinshu University before moving to Denton, Texas in 1998. There, she obtained a second bachelor’s and a master’s degree in piano performance from the University of North Texas. She is currently working on a Doctorate of Musical Arts in piano performance under Dr. Pamela Mia Paul. Eri has performed in recitals in the USA, Japan, and Italy – where she participated in Casalmaggiore Summer Festival twice and performed in master classes with Mr. Lee Kum Sing. In addition to performance, she works as a teaching fellow at UNT and as a researcher in the related field of Music and Medicine, specifically concentrating on the possibilities of reducing musculoskeletal pain by using a smaller keyboard.



Stephen F. Zdzinski

Stephen F. Zdzinski is Associate Professor of Music Education at the Frost School of Music at the University of Miami, where he coordinates the graduate music education program. He previously was a faculty member at the Universities of South Carolina, Indiana, Toronto, Maryland, and Wayne State University. Zdzinski has published numerous research articles in music education publications. His main research interests include parental involvement in music, musical participation, musical performance measurement, research methodology, music technology, and special learners in music. He has presented at international, national and state music education conferences in the United States, Great Britain, Spain, Finland, Norway, and Japan. He is a member of MENC: The National Association for Music Education, the Society for Research in Music Education, the Society for Music Teacher Education, the International Society for Music Education, and the College Music Society.

