On behalf of the faculty, staff, and students of the School of Music, Theatre & Dance, I welcome you to the University of Michigan. The opening of Ann Arbor Symposium IV, Teaching and Learning Popular Music, marks an important time in music education in which awareness and acceptance of popular music and culture is rapidly increasing. In the tradition of past Ann Arbor Symposia, and with three academic departments of the School involved in the planning, we clearly value the knowledge produced from interdisciplinary perspectives, and hope to stimulate music research combining traditional and emergent musical ideas and practices. With representation from five countries, this Symposium is poised to form new bases for international collaborations in popular music research, online instruction, and extended projects that sustain popular music discourse.

The aims of the Symposium derive from the core values of the Department of Music Education, which include a broad and flexible concept of musicianship that takes into account and expands upon students’ individual strengths, interests, and experiences, and an emphasis on diversity, represented by student population, contexts of learning, musical content, pedagogical approaches, and intellectual paradigms.

In the spirit of these values, the School strives to create new possibilities for the arts within a research institution. Ann Arbor Symposium IV is one of many initiatives the University supports in achieving a vibrant arts culture for our students and community.

I invite you to contact the School of Music, Theatre & Dance if we can provide any assistance, and again, welcome to Ann Arbor Symposium IV.
On behalf of the Department of Music Education, it is my pleasure to welcome you to Ann Arbor Symposium IV, Teaching and Learning Popular Music. This event was created by a Symposium Planning Committee consisting of music education, music theory, and musicology faculty, and supported by graduate students and numerous staff members. I am grateful for the hard work and support of my colleagues, and you, our invited guests, for submitting such timely and challenging presentations. We welcome you to Michigan, and trust you will let us know if we can do anything to make your stay more productive and enjoyable.

Ann Arbor Symposium IV continues a tradition that began over thirty-five years ago when the first of three symposia was organized on this campus. These interdisciplinary meetings are considered pivotal events in music education history. Each of the previous symposia focused on topics the organizers determined were most currently relevant to the profession, and this practice continues with our current theme of popular music in all teaching and learning contexts.

I would also like to acknowledge that Ann Arbor Symposium IV features the presentation of the first Michael L. Mark Music Research Award, named after the distinguished Michigan alumnus whose writings have furthered our understanding of music education history, and who joins us for the Symposium. This award is intended for scholars in the early stages of their careers, and is our way of honoring Michael’s significant contributions to the profession while stimulating research on the Symposium topic.

Again, we are so pleased to have you join us for what we believe will be an exciting and meaningful exchange.
Music videos promote popular artists in cultural forms that circulate widely across social media networks, serving as a fertile platform for the debate of issues and themes in popular culture. Music videos tell stories through dynamic interrelationships of music, words, and images that are grounded in specific genre discourses. This paper presents and illustrates a method for analyzing the discursive construction of social and cultural meanings in popular music videos, with the aim of studying how videos rely on the workings of genre, discourse and narrative in order to be both intelligible and meaningful.

The interpretive framework grows out of three theoretical perspectives—genre theory, critical discourse theory and narrative theory—each of which is concerned with “ways of doing things.” Genre theorists explore the ways in which social groups express cultural norms and values, create shared realities and shape understandings of the world. Critical discourse analysts aim to lay bare the discursive determinants that drive texts and, in doing so, examine how texts do the persuasive work that they do. Narrative theorists are concerned with how stories are told, what stories are told, and who is doing the telling. The proposed framework facilitates systematic thinking about how the individual domains of music, word and image work together—in mutually reinforcing ways—to be culturally productive and constitutive of the social realm.


In his 2005 bestselling book, *The World Is Flat*, Thomas L. Friedman posits the idea of an emergent “flat world” created by digital technology and increased globalization. In the United States, the recent twenty years have also seen the emergence of what might be thought of as a flat world of musical styles—a reshaped cultural environment in which many listeners and scholars no longer view classical music as more sophisticated than other styles. The high brow/low brow distinction that once made the engagement with classical music a marker of cultural and intellectual superiority has been largely replaced by a sense that any style of music may be interesting and sophisticated in its own ways. The result of this flattening of the hierarchy of musical prestige repositions popular music within the college music curriculum and challenges the idea that classical music should remain the central repertory in our teaching.

This paper will trace the history of how the high brow/low brow distinctions arose in the United States, beginning with the “sacralization” of classical in mid-nineteenth century and arriving at the standard model for music-school curricula in the mid-twentieth century. It will also trace the rise of technology in the last forty years, chronicling the erosion of high brow/low brow distinctions. It will argue that privileging classical music was part of a cultural bias that is in decline—a cultural shift that will increasingly cause music schools to rethink their approach to what is essential in musical training for performers and scholars, as well as for undergraduate and graduate students.

JOHN COVACH is Professor of Music at the University of Rochester, Director of the University of Rochester Institute for Popular Music, and Professor of Theory at the Eastman School of Music. Professor Covach teaches classes in traditional music theory as well as the history and analysis of popular music. His online courses at Coursera.org have enrolled more than 250,000 students in over 165 countries worldwide. He has published articles on popular music, twelve-tone music, and the philosophy and aesthetics of music. He is the principal author of the college textbook *What’s That Sound? An Introduction to Rock Music*, and has co-edited *Understanding Rock, American Rock and the Classical Tradition*, and *Traditions, Institutions, and American Popular Music*, and the newly-published volume, *Sounding Out Pop*. He is one of the founding editors for the University of Michigan Press series called Tracking Pop, devoted to scholarly monographs on popular music. As a guitarist, Covach has performed widely on electric and classical guitar in both the US and Europe and recorded with the progressive rock band, Land of Chocolate. He currently performs with several Rochester-based bands, including Going for the One.
This presentation is an attempt to understand the conditions of politics in (rather than of) popular music in pedagogical contexts. My perspective can be characterized as critical pragmatism. From this perspective, popular music gains political significance both from its inner workings and from its transformative potential. Thus, I do not subscribe to a negative dialectical view that sees popular music merely as ideological machinery fine-tuned to prevent intellectual emancipation. In the conditions of late modernity, popular culture can be taken as much as an empowering praxis as a force of constraint. This also guarantees its political power.

Jacques Rancière suggests that we see politics as being based on fundamental disagreement rather than as an attempt to gain consensus. He also maintains that, even in its critical mode, formal education is a constraint of politics proper as it maintains the ‘police order’ of the society—an order that determines the ‘distribution of the sensible’, or our share of things in common. I suggest that, along with other popular arts, popular music offers various ways to disturb the distribution of the sensible, thus promoting conditions for the political in the Rancièrian sense: as a set of individual acts that can reveal new possibilities of perception, and thus, of action.

However, Rancière’s view suggests that there cannot be universal pedagogical rationales for teaching the politics in popular music. The most music educators can do is to help their students to find situations where particular political acts can emerge. In my interpretation, this means that, whenever political action finds its way into situations of musical learning, its emergence is based on the personal needs of the students to claim new sonic-cultural spaces and to turn those spaces into places of creative action that can transgress the conventional perceptual orders. I will finish my presentation with envisioning practical ways in which music education can contribute to such projects without subjecting the students to the police order of conventional schooling.

LAURI VÄKEVÄ is a professor in music education at Sibelius Academy of University of the Arts, Helsinki, Finland. After graduating as a music teacher from University of Jyvaskyla, he began his doctoral studies at University of Oulu, graduating as a Licentiate of Education in 1999 and as Doctor of Philosophy in 2004. He has been employed at Sibelius Academy since 2004, first as a lecturer and later as a professor. A co-author of three books, Väkevä has also published book chapters and articles in peer-reviewed journals, and presented papers in international conferences in the fields of music education, musicology, music history and popular music studies. His main research interests are Afro-American music, popular music pedagogy and history, pragmatist philosophy, philosophy of music education, informal learning, and digital music culture. Beyond his academic career, he has worked as a musician, music journalist, general music teacher, and instrumental teacher.
Child performers delight us with dazzling technical skill and charisma, contrasted with their tiny bodies and fresh-faced innocence. The ability to juxtapose these characteristics successfully projects a quality of being simultaneously “bigger than big and smaller than small.” But what repertoires are considered appropriate for prodigious child musicians, and what lessons do they impart about childhood and adulthood?

While rock’n’roll in the mid-twentieth century represented a generational break, with young people choosing music that their parents loathed, the same music today is enjoyed by multiple generations in a single family. Child musicians who master rock styles earn approval from parents and peers, and they reinforce the cultural importance of adult tastes and ideologies in fascinating ways.

Child musicians have always performed old or old-fashioned material, of course, and this juxtaposition of youthfulness with nostalgia is central to their appeal: the musical child symbolizes the future of tradition. Many child stars develop under supervised mimicry of their fathers, much like the young Michael Jackson or the boy Mozart, and their careers have often been understood as fulfillment of their father’s musical ambitions. “Dad rock” is viewed more fondly, contrasting interestingly with the negative clichés of domineering stage mothers.

In this paper, I explore the phenomenon of “dad rock,” a recently coined term that connects rock music to adulthood, conservatism, and domesticity, rather than youth, rebellion, and rupture. I consider also the phenomenon of mimicry among child musicians who astound audiences with their ability to replicate the sounds of adult instrumentalists and vocalists, creating the sometimes uncanny effect of an “old soul in a young body.” When the sound of an adult woman flows from the throat of a pre-pubescent girl, or when a small boy masters a powerful drum solo, what can we learn about the art of performance, the cultivation of taste, and the experience of childhood?

JACQUELINE WARWICK is Associate Professor of Musicology and Gender & Women’s Studies at Dalhousie University, Canada, where her research and teaching focus particularly on the function of music in negotiating gender and generation identity. She is the author of Girl Groups, Girl Culture: Popular Music and Identity in the 1960s (Routledge, 2007) and the forthcoming Musical Prodigies and the Performance of Childhood (Routledge). She is co-editor, with Allison Adrian, of the forthcoming Voicing Girlhood in Popular Music (Routledge), and she served as a senior editor for the Grove Dictionary of American Music, 2nd edition (Oxford University Press, 2013).
“Among the most important questions critical educators can ask today are the following: Can schools play a role in making a more just society possible? If not, why not? If so, what can they do?” (Apple, 2015)

We live in an era of global capitalism and encroaching universal neoliberal governmental policies that give rise to social immobility, high unemployment, economic inequality, demolition of social programs for the poor, hunger, homelessness, pension and healthcare insecurity accompanied by the recurrence of xenophobia, racism, and violence towards minorities. For music education the effects have been grim, with an educational trend towards vocationalisation (Bernstein, 2000) (education as training for work) wherein the arts become increasingly marginalized. Any hope of successfully countering the effects of such policies may rest on acknowledging the socially transformative power of culture alongside economy and politics. Many scholars and activists of the political Left however have a tendency to overlook educational impact in areas other than the reduction of economic inequalities when addressing the question of education’s potential to impact change towards social justice. (Apple, 2015).

In this paper, I will interrogate the role of popular music education (shorthand for the learning and teaching of popular music and associated pedagogies) in what Raymond Williams termed The Long Revolution (1961). In his seminal work of the same name, Williams envisaged history since the industrial era as a series of interlinked revolutions—industrial, democratic and cultural—engendering gradually increasing popular control over society. The Long Revolution is therefore an ongoing popular quest for freedom advanced through interlinked movements within which, importantly, the power of culture is acknowledged alongside politics and economics. Apple (2015) supports Williams’ (1961, 1983) claims that such movements challenge domination in society’s institutions.

Examining such large issues from a sociological stance requires a multi-perspectival analysis to attempt to capture the complexities of real life. Therefore, issues of structure, agency, culture and identity and the multiple and varied intersections thereof must be addressed. Many questions concerning social justice, inclusion, hegemony, social reproduction, identity formation and knowledge legitimation arise and are examined through lenses drawn from sociological, educational and cultural theory. The intended purpose is to frame a response to Apple’s questions above, reworded as follows: Can popular music education play a role in making a more just society possible? If not, why not? If so, what can it do?

In turn, I ask: can popular music education challenge the individualistic, consumer oriented and trainable (Bernstein, 2000) (docile) worker identities sought through current education policies? Is it possible for popular music education to enable and engender alternative subjectivities such as those Apple (2015) designates activist identities? This may seem naïve or hopefully Utopian. Against overwhelming odds favouring the reproduction of past injustices however, Williams (1983, p. 268) argued that “[i]t is only in a shared belief and insistence that there are practical alternatives that the balance of forces and chances begins to alter”. As Lipman (2011) suggests, neglecting this point could lead to the closing of important spaces within which alternative identities and counter hegemonic social movements could be formed. Day’s (2005) work examining radical social movements that deny the hegemony of hegemony provides us with an interesting counterpoint in this respect.

RUTH WRIGHT is Associate Professor in the Don Wright Faculty of Music, Department of Music Education, Western University, Canada. She served as Chair, Music Education (2009-13) and Assistant Dean, Research (2013-15) at this institution. Wright’s earlier career included teaching high school music, maintaining a large private piano studio and lecturing in music education at the University of Wales Institute, Cardiff (now Cardiff Metropolitan University). She received her PhD in Education from this institution in 2006. She views access to socially and culturally inclusive music education as a basic human right for all young people. She is the co-founder with Dr. Betty Anne Younker and Dr. Carol Beynon of Musical Futures Canada, an informal learning music program. Wright publishes regularly in books and refereed journals and is a speaker at national and international conferences. Her edited book Sociology and Music Education was published by Ashgate Press in 2010.
WEDNESDAY, NOVEMBER 18
Pierpont Commons, East Room

5:00–7:00 pm  Registration

5:30–7:00 pm  Opening Reception

7:00–7:30 pm  CARLOS XAVIER RODRIGUEZ: Opening Remarks
CHRISTOPHER KENDALL: Welcome from the School of Music, Theatre & Dance
MICHAEL L. MARK: A Personal Reflection
MARIE McCARTHY: The Ann Arbor Symposium: A Retrospective

7:30–8:30 pm  Plenary Session
RUTH WRIGHT: The Long Revolution and Popular Music Education: or Can Popular Music Education Change Society?
Moderator: Michael Hopkins

THURSDAY, NOVEMBER 19

8:00–8:30 am  Registration/Coffee

8:30–9:30 am  Plenary Session
LORI BURNS: Popular Music Video Analysis: Genre, Discourse, and Narrative in Music, Words, and Images
Moderator: Walter Everett
East Room

9:35–10:05 am  ANNA NEKOLA: A Many-Storied Past: Teaching Critical Thinking via Rock Music History
Moderator: Jason Corey
East Room

DANIELLE MAGGIO: “I Am Somebody:” Teaching Power, Pride and Self-Determination Through Soul
Moderator: Christian Matijas Mecca
Boulevard Room

ANDREW KRIKUN: Teaching the ‘People’s Music’ at the ‘People’s College:’ The History of Popular Music Education in the American Junior College Curriculum
Moderator: Daniel Cuevas
Center Room
10:10–10:40 am **ROBYN L. BELL:** *Western Art Canon Versus Rock ’N’ Roll: A Comparative Case Study Of Two High School General Music Classes*
Moderator: Jason Corey
East Room

**JANE PIPER CLENDINNING:** *Teaching Popular Music in the Music Theory Core: Focus on Harmony*
Moderator: Karen Fournier
Boulevard Room

**RICHARD MILLER:** *Understanding Popular Music through Participatory Media: A Discovery-Based Remix Model*
Moderator: Daniel Cuevas
Center Room

10:40–11:00 am **Break**

11:00–12:00 pm **Plenary Session**

**JOHN COVACH:** *High Brow, Low Brow, Not Now, Know How: Music Curricula in a Flat World*
Moderator: Walter Everett
East Room

12:00–1:15 pm **Lunch (on your own)**

1:15–1:45 pm **BRETT CLEMENT:** *The Sound of Hendrix Playing Bartók: Transpositional Combination in King Crimson*
Moderator: Chris Bulgren
East Room

**BRAD OSBORN:** *Music Videos as Music Theory: Teaching MTV’s Buzz Clips*
Moderator: Aine Heneghan
Boulevard Room

**CHAPPELL KINGSLAND:** *Popular, Classical and World Music as Warm-ups: A Cappella Aural Skills*
Moderator: Jessica Vaughan Marra
Center Room

1:50–3:10 pm **Poster Session**
Atrium, Pierpont Commons

**JAKE ARTHUR:** *“Home I’ll Never Be:” Sense of Location, Musical Settings, and Authenticity in Popular Song Lyrics*

**JACOB BERGLIN:** *Democratic Action in Contemporary Collegiate A Cappella*

**CHRIS BULGREN:** *Here and Gone: The Songwriting, Recording, and Production of Holland-Dozier-Holland*

**SEAN M. DAVIS:** *Making Sense of Non-Coherent Narratives: Hypermetrical Grouping and Anacrusis in “15-Step” by Radiohead*

**DAVID M. HAHN:** *An Investigation of the Creative Process in Songwriting in an Undergraduate Songwriting Survey Class*

**DONNA HEWITT:** *Teacher Attitudes Towards Popular Music*
IVAN JIMENEZ: When Knowing More Means Hearing Less: The Perceptual Oversimplification of Popular Music

MICHAEL KEARNS: Threads and Currency in Music History: The Philosophy and Practice of a Professor of Popular Music

ADAM J. KOLEK: Album Content and Structure in the Golden Age of the LP Record

TAYLOR MYERS: Visualizing the Definition of Genre

ASAF PERES: The Gestural Dominant: Filter Sweeps, Pitch Glissandi, and Drum Intensification as Dominant Functions in 21st Century Pop Music


BRYAN POWELL: “Something’s Happening Here!” Popular Music Education in the United States

SARAH SCHMALENBERGER & SARAH MINETTE: “Rockin’ It Local” A Local Investigation of All-Girl Rock Bands in the Twin Cities

DON TRAUT: Triangles, Trapezoids, and Triple-Plagal Relations: Using Simple Geometric Shapes to Represent Harmonic Progression in Rock

GRANT UNNERSTALL: Crafting Americana: The Band’s ‘The Last Waltz’

ERIN WEHR & HAVILAND GILBERT: The Studio Orchestra as Culturally Relevant Music Education

3:15–3:45 pm

LILY CHEN-HAFTECK & FRANK HEUSER: Learning to Work in the Popular Music Classroom: An Observational Study of Student-Teachers and Teacher-Educators
Moderator: Marie McCarthy
East Room

BRYAN POWELL & SCOTT BURSTEIN: Popular Music in the Classroom: A Comparison of Pedagogical Approach and Curriculum through Five Teachers
Moderator: Christi-Anne Castro
Boulevard Room

JOSEPH SHIVELY: The Problems and Possibilities of Popular Music in Traditional Band Settings
Moderator: Christopher Marra
Center Room

3:45–4:00 pm Break

4:00–4:30 pm

SEAN M. DAVIS: Topic Theory and Popular Music: Nostalgia and Sentimentality
Moderator: Christi-Anne Castro
East Room

SIGRID JORDAL HAVRE: Musical Gameplay: Experience, Action, and Learning in the World of Entertainment Games
Moderator: Christopher Marra
Boulevard Room
4:35–5:05 pm **ADAM SHANLEY: The Music of Radiohead: New Approaches to Popular Music Analysis**
Moderator: Christi-Anne Castro
East Room

**GARRETT SCHUMANN: Meter as a Compositional Device in Heavy Metal Music**
Moderator: Walter Everett
Boulevard Room

**TIMOTHY CHENETTE: Using Popular Music in the ‘Traditional’ Classroom**
Moderator: Christopher Marra
Center Room

5:10–5:40 pm **DEBORAH VANDERLINDE: Popular Music Pedagogy- A Look into Curricular Possibilities**
Moderator: Marie McCarthy
East Room

**JEREMY WADE MORRIS: Music Re-Tuned: App Albums and Interactive Listening**
Moderator: Charlotte Anderson
Boulevard Room

**MARK C. ADAMS & STUART CHAPMAN HILL: Facilitating Communities of Practice in Vernacular Music Education**
Moderator: Christopher Marra
Center Room

Dinner (on your own)

**FRIDAY, NOVEMBER 20**

8:00–8:30 am **Registration/Coffee**

8:30–9:30 am **Plenary Session**
**LAURI VÄKEVÄ: The Politics in Teaching Popular Music: A Rancièrian View**
Moderator: Michael Hopkins
East Room

9:35–10:05 am **JUDITH LEWIS: Popular Music Pedagogy and the Question of Musical Literacy: Excursions into an Elementary Music Classroom**
Moderator: Marie McCarthy
East Room

**EUGENE DAIRIANATH: Popular Music in School as Performative Culture and Agent of Change in the Music Curriculum; Case Studies in Singapore**
Moderator: Jessica Vaughan Marra
Boulevard Room
10:10–10:40 am  **JOCELYN NEAL:** *Breadcrumbs in the Chords: Country Contrafacts and Intertextuality for Insiders*
   Moderator: Karen Fournier
   East Room

   **EVAN WARE:** *Covering and Repurposing as Cultural Practices: Defining the Cover Song Continuum*
   Moderator: Christian Matijas Mecca
   Boulevard Room

   **MEREDITH JUERGENS & PETER LEONARD:** *The Pedagogical Benefits of Critical Listening in Teaching Popular Music History*
   Moderator: Marie McCarthy
   Center Room

10:40–11:00 am  **Break**

11:00–12:00 pm  **Plenary Session**

   **JACQUELINE WARWICK:** *Child’s Play: Mimicry, Nostalgia, and Child Musicians*
   Moderator: Charles Garrett
   East Room

12:00–1:15 pm  **Lunch (on your own)**

1:15–2:40 pm  **JENA ROOT, JOSEPH PLAZAK, & HEATHER LAUREL:** *The Popular Music Classroom and the Sharing Economy: Beyond the Textbook, Beyond the Canon*
   Moderator: Jena Root
   East Room

   **CATHY BENEDICT, ELIZABETH GOULD, & LAURI VÄKEVÄ:** *Power and Music: It’s Only Words*
   Moderator: Cathy Benedict
   Boulevard Room

2:45–3:15 pm  **IRVIN WAN:** *Making Arrangements for an Attention Economy: A Case Study of Contemporary A Cappella Group Pentatonix’s Arrangement of ‘Happy’*
   Moderator: Juliet Hess
   East Room

   **SCOTT HANENBERG:** *‘Try to Change:’ Form and Process in Mother Mother’s “O My Heart”*
   Moderator: Aine Heneghan
   Boulevard Room

   **TREVOR DE CLERCQ:** *Measuring a Measure: Absolute Time as a Factor in Meter Classification for Pop/Rock Music*
   Moderator: Walter Everett
   Center Room

3:15–3:30 pm  **Break**
3:30–4:00 pm **KAREN HOWARD: Developing Children’s Multicultural Sensitivity Using Music of the African Diaspora: An Elementary School Music Culture Project**
Moderator: Juliet Hess
East Room

**PATRICK SCHMIDT: Popular Music as Educational Policy**
Moderator: Mark Clague
Boulevard Room

**JOHN KRATUS: Assessing Student Work in a Popular Music Class**
Moderator: Sheri Jaffurs
Center Room

4:05–4:35 pm **ANGELA D. HAMMOND: Standing at the Cross Roads: The Challenges and Benefits of Interdisciplinary Undergraduate Research in the Popular Music Classroom**
Moderator: Mark Clague
East Room

**KARA ATTREP: Place, Genre, and Sound: Designing a Global Popular Music Course**
Moderator: Christi-Anne Castro
Boulevard Room

**BRIDGET RINEHIMER: Children’s Musical Playground Interactions of Southern Indiana**
Moderator: Marie McCarthy
Center Room

4:40–5:10 pm **NICK BRAAE: Form and Time in Freddie Mercury’s Large-Scale Songs**
Moderator: Walter Everett
East Room

**MATTHEW HOUGH: Jamaican Popular Music in the College Aural Skills Classroom: Developing Musicianship Skills with Chill Spot Riddim**
Moderator: Mark Clague
Boulevard Room

**REBECCA RINSEMA: Opening the ‘Hermeneutic Window’ in Popular Music Education**
Moderator: Jessica Vaughan Marra
Center Room

7:00–9:00 pm **Symposium Dinner**
Guest Performers: Adam Ikner
Six Degrees North
Evan Rogers, Ethan Rogers, and Noah Wright

Guest Mentors: Steve Acho
Sarah Price

Moderator: Sheri Jaffurs
East Room
SATURDAY, NOVEMBER 21
East Room

8:30–9:00 am  Registration/Coffee

9:00–10:00 am  Presentation of the Michael L. Mark Music Research Award
   CLINT RANDELS: An Evaluation of Modern Band: Popular Music Education, Creativity, and Student Engagement

10:00–10:15 am  Break

10:15–11:45 am  Keynote Speaker Panel Discussion
   Moderator: Betty Anne Younker

11:45–12:00 pm  CARLOS XAVIER RODRIGUEZ: Concluding Remarks

7:00–9:00 pm  Closing Reception
   Home of Carlos Xavier Rodriguez, 820 Berkshire Drive, Saline, MI 48176
Pierpont Commons is located at 2101 Bonisteel Blvd. on the University of Michigan North Campus.

**PARKING**

There are three parking lots in the immediate vicinity of Pierpont Commons. The parking lot north of Walgreen Drama Center is the closest, but has limited spaces.

We recommend parking behind the Earl V. Moore Building (from Pierpoint Commons: DRIVE NORTH on Murfin Ave, TURN LEFT on to Duffield, TURN LEFT on to Baits Drive and follow the road until it end in a parking lot) and then walking to Pierpoint Commons through the Moore Building (the blue arrow represents a path to Pierpoint Commons).

You can also park behind the Penny W. Stamps School of Art & Design (from Pierpoint Commons: DRIVE SOUTH on Murfin Ave; TURN RIGHT on to Bonisteel Boulevard; TURN LEFT on to Fuller Road; and the parking lot should be your first left). From there you can walk to Pierpoint Commons.

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GENERAL INFORMATION

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5:15 pm  Leave Holiday Inn Hotel for Pierpont Commons, North Campus
7:15 pm  Leave Holiday Inn Hotel for Pierpont Commons, North Campus
9:00 pm  Leave Pierpont Commons, North Campus for Holiday Inn Hotel

THURSDAY, NOVEMBER 19
7:45 am  Leave Holiday Inn Hotel for Pierpont Commons, North Campus
6:00 pm  Leave Pierpont Commons, North Campus for Holiday Inn Hotel

FRIDAY, NOVEMBER 20
7:45 am  Leave Holiday Inn Hotel for Pierpont Commons, North Campus
5:30 pm  Leave Pierpont Commons, North Campus for Holiday Inn Hotel
6:45 pm  Leave Holiday Inn Hotel for Pierpont Commons, North Campus
9:15 pm  Leave Pierpont Commons, North Campus for Holiday Inn Hotel

SATURDAY, NOVEMBER 21
8:15 am  Leave Holiday Inn Hotel for Pierpont Commons, North Campus
12:15 pm Leave Pierpont Commons, North Campus for Holiday Inn Hotel

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Walter Everett
Marie McCarthy
Carlos Xavier Rodriguez

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