**Jane M. Kuehne**

**Associate PRofessor of Music Education**

**Department of Curriculum and teaching**

**college of education**

**auburn university, alabama**

**october 28, 2020**

**Experience**

Fall 2005 – Present

Auburn University – Auburn, AL

CURRENT TITLE: Associate Professor of Music Education

Fall 2003 – Spring 2005

Hartwick College – Oneonta, NY

TITLE: Assistant Professor of Music Education (Music Ed Methods, Labs, Jazz Choir, Educational Technology)

Fall 2000 – Spring 2003

Florida State University – Tallahassee, FL

Title: Graduate Assistant in the Center for Music Research

Fall 1997 – Spring 2000

Rayburn Middle School in Northside Independent School District – San Antonio, TX

Titles: Choral Director, Assistant Band Director, General Music Teacher, Mentoring Co-chair,

School Action Committee Member (Elected Representative)

Fall 1994 – Spring 1995

University of Texas at San Antonio – San Antonio, TX

Title: Graduate Assistant for Music Technology

Fall 1993 – Spring 1997

Lytle Elementary School, Lytle Middle and High School

Lytle Independent School District – Lytle Texas

Title(s): General Music Teacher (4 years), Middle and High School Choral Director (1 year)

Parent Involvement Co-facilitator, Member of mission revision team

Fall 1992 – Spring 1993

Ted Flores Kindergarten

Pearsall Independent School District – Pearsall, TX

Title: General Music Teacher

**PERcent Breakdown of Time Allocation**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| YEAR | TEACHING | RESEARCH | OUTREACH | SERVICE |
| 2020 | 60% | 25% | 5% | 10% |
| 2019 | 60% | 25% | 5% | 10% |
| 2018 | 60% | 25% | 5% | 10% |

**HONORS AND AWARDS**

September 5, 2019 AU, COE Tiger Giving Day Selection for *Learning to Teach through Teaching to Learn* (LTTL) at Loachapoka Elementary School (LES). (Tiger Giving Day was in February 2020)

August 12, 2019 Selected as Board Member for the new ATMI Journal.

Continuing Research Chair for Alabama Music Educators Association. Initially appointed, Jun 2015, Reappointed, June 2020 (2- year appointment). President’s Cabinet.

May 18, 2017 Georgetown High School Hall of Honor Inductee (nominated, voted by board).

January 2015 Re-Elected Secretary of the Association for Technology in Music Instruction (ATMI). Initial election, January 2013, through 2017

July 14, 2010 *Robby D. Gunstream Education in Music Award* from the *College Music Society*, CMS Fund for outreach project, Beethoven & Me.

April 30, 2009 *Outstanding Alumni Award*, University of Texas at San Antonio, College of Liberal Arts, Department of Music (San Antonio, TX) (This was my undergraduate and master’s institution).

January 9-10, 2009 Conductor, Georgia Music Educators Association, District 3 Middle School Honor Choirs.

2007 – 2008 Kuehne, J. M. and Walls, K.C. (2007). Internal Grant, Funded $3500. T*echnological Connections: AU Music and LHS Band*.

2005 – 2009 TI:ME National Advisory Board

2005 – 2006 Approved as a TI:ME Instructor (December 8, 2005) (Technology Institute for

Music Educators – http://ti-me.org)

March 18-19, 2005 Conductor, ACAMT Spring All-County Music Festival Swing Choir, Unadilla Valley, NY

Spring 2000 Member of Pi Kappa Lambda (National Academic Honor Society for music) through the University of Texas at San Antonio (UTSA) – Nominated and selected.

Fall 1988 Member of Golden Key National Honor Society (through UTSA)

**A. Teaching**

1. **COURSES ACTUALLY TAUGHT (LAST THREE YEARS 2016-2019)**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Semester** | **Course** | | **Cred.** | | **Enr.** | | **Notes** | |
| Fall 2020 | CTMU 1010 Introduction to Music Education | | 0 | | 22 | | 1 hour/week | |
|  | CTMU 2020 Music Ed Lab II (with Kathy King) | | 1 | | 11 | | 3 hours contact | |
|  | CTMU 8950/56 Seminar (for doc students) | | Varies | | 16 | | 3 hours/week | |
|  | CTMU 8980/86 Field Project | | 3-6 | | 1 | |  | |
|  | CTMU 8990/86 Dissertation | | Varies | | 3 | |  | |
| Summer 2020 | CTMU 7000/06 School and Community Music | | 1 | | 33 | |  | |
|  | CTMU 7570/76 Music Inst Multimedia Development | | 3 | | 19 | |  | |
|  | CTMU 7970/76 Sp Top: Teaching Music Reading | | 3 | | 18 | |  | |
|  | CTMU 7970/76 DIV: Urban and Rural Music Education | | 3 | | 13 | |  | |
|  | CTMU 8980/86 Field Project | | 3 | | 0 | | 1 graduated | |
|  | CTMU 8990/96 Dissertation and Research | | Varies | | 3 | | 1 graduated | |
| Spring 2020 | CTMU 1020 Music Education Lab I (with Kathy King) | | 1 | | 14 | | 3 hours contact | |
|  | CTMU 4913: Practicum (for Community Music Minor) | | 1 | | 1 | |  | |
|  | CTMU 5110 Children’s Music (UG) (lecture and lab)\* | | 4 | | 27 | | 3 lect. 1 lab\* | |
|  | CTMU 6110 Children’s Music (Grad) (lecture and lab)\* | | 4 | | 11 | | 3 lect. 1 lab\* | |
|  | CTMU 8980/86 Field Project | | 5 | | 3 | | 3 graduated | |
|  | CTMU 8990/86 Dissertation and Research | | Varies | | 3 | | 1 graduated | |
| Fall 2019 | CTMU 1010 Introduction to Music Ed | | 0 | | 17 | | 1 hour/week | |
|  | CTMU 2010 Music Education Lab II | | 1 | | 18 | | 3 hours contact | |
|  | CTMU 5140 School and Community Vocal Music (UG) (lect.+lab) | | 4 | | 18 | | 7 hours contact | |
|  | CTMU 6140 School and Community Vocal Music (Grad) (lect.+lab) | | 4 | | 11 | | 7 hours contact | |
|  | CTMU 5120 School and Community Music | | 4 | | 1 | | Indept Study | |
|  | CTMU 8980/86 Field Project | | 3 | | 1 | | 1 writing | |
|  | CTMU 8990/86 Dissertation and Research | | Varies | | 3 | | 1 graduated | |
| Summer 2019 | CTMU 4910 Practicum | 1 | | 1 | |  | |
|  | CTMU 7000/7006 School and Community Music Education | 1 | | 20 | |  | |
|  | CTMU 7560/7566 Digital Media Production | 3 | | 24 | |  | |
|  | CTMU 7580/7586 Psychology of Music | 3 | | 20 | |  | |
|  | CTMU 7970/7976 Sp Top: Philosophy of Music Education | 3 | | 12 | |  | |
|  | CTMU 8990/8996 Research and Dissertation | Varies | | 3 | |  | |
| Spring 2019 | CTMU Music Education Lab I | 1 | | 22 | | 3 hours contact | |
|  | CTMU 4923 Clinical Residency | 12 | | 5 | | 6+ visits/student | |
|  | CTMU 8950/8956 Seminar (for Doctoral Students) | 1-3 | | 13 | | 3 hours contact | |
|  | CTMU 8980/86 Field Project | 3 | | 1 | |  | |
|  | CTMU 8990/86 Dissertation and Research | Varies | | 3 | | 1 graduated | |
| Fall 2018 | CTMU 1010 Introduction to Music Education | 0 | | 19 | | 1 hour/week | |
| CTMU 4923 Clinical Residency | 12 | | 3 | | 6+ visits/student | |
| CTMU 8550/56 Seminar (doctoral) | 1-3 | | 13 | |  | |
| CTMU 8986 Field Project | 3 | | 1 | |  | |
| CTMU 8996/86 Research and Dissertation | Varies | | 2 | |  | |
| Summer 2018 | CTMU 4910 Practicum (final practica for Comm. Music minor) | 6 | | 1 | |  | |
| CTMU 7000/06 School and Community Music Ed | 1 | | 24 | |  | |
| CTMU 7550/56 Applications of Tech in Music Ed | **3** | | 17 | |  | |
| CTMU 7970/76 Urban and Rural Music Ed | **3** | | 10 | |  | |
| CTMU 8996/86 Research and Dissertation | Varies | | 1 | |  | |
| Spring 2018 | CTMU 1020 Music Ed Lab I | 1 | | 21 | | 3 hours contact | |
| CTMU 5110 Children’s Music (undergraduate level) (lect.+lab) | 4 | | 26 | | 3 lect. 1 lab | |
| CTMU 6110 Children’s Music (graduate level) (lect.+lab) | 4 | | 14 | | 3 lect. 1 lab | |
| CTMU 8996/86 Research and Dissertation | Varies | | 1 | |  | |

\* Course LABS revised to meet 3 hours at LES teaching grades 3-6. CTMU 1020 taught grades K-2

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Semester** | **Course** | | **Cred.** | | **Enr.** | | **Notes** | |
| Fall 2017 | CTMU 1010 Introduction to Music Education | 0 | | 22 | | 1 hour/week | |
| CTMU 5140 School and Community Vocal Music(lect.+lab) | 4 | | 26 | | 3 lect. 1 lab | |
| CTMU 6140 School and Community Vocal Music (Grad) (lect.+lab) | 4 | | 11 | | 3 lect. 1 lab | |
| CTMU 7970/76 World Language Music and Media | 3 | | 14 | |  | |
| CTMU 8996/86 Research and Dissertation | Varies | | 1 | |  | |
| Summer 2017 | CTMU 7000/7006 School and Community Music | 1 | | 12 | |  | |
| CTMU 7970/76 Psychology of Music | 3 | | 7 | |  | |
| CTMU 7560/66 Digital Media, Enrollment | 3 | | 5 | |  | |
| CTMU 7970/76 Web Design for Educators | 3 | | 11 | |  | |
| CTMU 8990/86 Research and Dissertation | Varies | | 1 | |  | |
| Spring 2017 | CTMU 1020 Music Ed Lab I | 1 | | 11 | | 3 hours contact | |
| CTMU 4923 Clinical Residency | 12 | | 3 | | 6+ visits/student | |
| CTMU 8550/56 Seminar (doctoral) | 1-3 | | 5 | | 3 hours contact | |
| CTMU 8990/86 Research and Dissertation | Varies | | 2 | |  | |
| Fall 2016 | CTMU 1010 Introduction to Music Education | 1 | | 17 | | 1 hour/week | |
| CTMU 3040 Music and Related Arts (lect. + lab) | 4 | | 17 | | 3 lect. 1 lab | |
| CTMU 7976 Media for World Languages | 3 | | 9 | |  | |
| CTMU 8990/96 Research and Dissertation | Varies | | 2 | |  | |
| Summer 2016 | CTMU 7000/7006, School and Community Music | 1 | | 6 | |  | |
| CTMU 7550/7556, Apps Of Technology In Music Ed | 3 | | 13 | |  | |
| CTMU 7970/7976, Spec. Top, Urban & Rural Persp. | 3 | | 5 | |  | |
| CTMU 7976-02 Sp Top: Multimedia Resrch & Design | 3 | | 1 | |  | |
| CTMU 8996, Research and Dissertation | Varies | | 2 | |  | |
| Spring 2016 | CTMU 1020, Music Education Lab I (Lab) | 1 | | 26 | | 3 hours contact | |
| CTMU 4923, Clinical Residency | 12 | | 4 | | 6+ visits/student | |
| CTMU 5110, Children's Music Learning (lect. + lab) | 4 | | 23 | | 3 lect. 1 lab | |
| CTMU 8950/8956, Seminar (doctoral) | 1-3 | | 5 | |  | |
| CTMU 8986, Field Project | 3 | | 1 | |  | |
| CTMU 8996, Research and Dissertation | Varies | | 2 | |  | |

1. **PROFESSIONAL GRADUATE STUDENTS ON WHOSE COMMITTEE THE CANDIDATE IS PRESENTLY SERVING\***

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Name | Degree | Semester/Year Entered | Status | Role |
| Lynn Holliman | PHD | Spring 2018 | Coursework/Proposal | Chair |
| Phil Wilson | PHD | Spring 2016 | ABD should graduate Fall 2020 | Chair |
| Eric Ward | PHD | Summer 2015 | Inactive, from K. Walls | Chair |
| Mary Sims | PHD | Spring 2016 | Inactive, from K. Walls | Chair |
| Federico Foster | PHD | Fall 2018 | Coursework | Chair |
| Patrick McCormick | PHD | Fall 2019 | Coursework | Chair |
| Macy Oliver Bell | EDS | Summer 2018 | Coursework | Chair |
| Jeremy Craft | PHD | Summer 2020 | Coursework/Dissertation | Chair |
| Kyle Weary | PHD | Summer 2018 | Became Chair, Coursework (2019) | Chair |
| Scott Sexton | PHD | Summer 2019 | Coursework | Chair |
| Brady McNeil | PHD | Summer 2018 | Coursework/Proposal | Chair |
| Elizabeth Haynes | PHD | Summer 2019 | Coursework | Chair |
| Anne Marie Patrick | PHD | Fall 2020 | Coursework | Chair |
| Henry Terry | PHD | Summer 2020 | Coursework | Chair |
| Brenda Shuford | PHD | Summer 2020 | Coursework | Chair |
| Nathan Whitehurst | EDS | Summer 2018 | Field Project, Coursework | Chair |
| *SEVERAL M.ED. STUDENTS\** | | | | |

**\* *NOTE: I am either chair, or serve on the committee of most (if not all) music education graduate students  
 (MS, MED, EDS, PHD). These are students for whom I serve as CHAIR. I chair about half of all M.Ed. students.***

1. **GRADUATE STUDENTS WHO HAVE COMPLETED WORK (organized by year) – CHAIR\***

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Name | Degree | Grad. Yr. |  | Name | Degree | Grad. Yr. |
| Brittny Kempfer | PHD | 2020 |  | Jason Jackson | MED | 2020 |
| Anne-Marie Patrick | EDS | 2020 |  | Leslie Dyson | MED | 2020 |
| Allison Baccala | PHD | 2020 |  | Anna Fortenberry | MED | 2020 |
| Henry Terry | EDS | 2020 |  | Chris Schiller | MED | 2020 |
| Jeremy Craft | EDS | 2020 |  | Sara Schiller | MED | 2020 |
| Kara Post | EDS | 2020 |  |  |  |  |
| Jody Blake | PHD | 2019 |  | Martha Leigh Butz | MED | 2014 |
| Shane Colquhoun | PHD | 2019 |  | Robin White | MED | 2013 |
| Erin McRary Roper | PHD | 2015 |  | Leanna Stroup | MED | 2013 |
| Robert Lyda | PHD | 2014 |  | Amara Pugh | MED | 2013 |
| Kelly Hollingsworth | PHD | 2013 |  | Matthew Martindale | MED | 2013 |
| Megan Wicks-Rudoph | PHD | 2012 |  | Erin Malone | MED | 2013 |
| Patrick McCormick | EDS | 2019 |  | Ginger Key | MED | 2013 |
| Evan Thomas | EDS | 2014 |  | Joanna Finch | MED | 2013 |
| Jody Blake | EDS | 2016 |  | Zachary Dobbs | MED | 2013 |
| Justin Antos | EDS | 2014 |  | Bryan Cutter | MED | 2013 |
| Evan Thomas | EDS | 2014 |  | Andrew Brooks | MED | 2013 |
| Justin Antos | EDS | 2014 |  | Sharon Andrews | MED | 2013 |
| Bobby Helms | EDS | 2013 |  | Susan Steele | MED | 2012 |
| Brayn Cutter | EDS | 2013 |  | Joshua Ritchie | MED | 2012 |
| Scott King | EDS | 2013 |  | Daniel Morris | MED | 2012 |
| Bobby Helms | EDS | 2013 |  | Louis Kugelman | MED | 2012 |
| Heydin McDaniel | MS | 2019 |  | Gregory Keith | MED | 2012 |
| Christina Merriott (Ganus) | MS | 2018 |  | Hilary Kahl | MED | 2012 |
| Jeremy Robinson | MED | 2019 |  | Clayton Godbee | MED | 2012 |
| Brian Hodges | MED | 2019 |  | Elizabeth Gilbert | MED | 2012 |
| David Walker | MED | 2019 |  | Bonnie Butterfield | MED | 2012 |
| Tabitha Ivey | MED | 2019 |  | Shirley Andrews | MED | 2012 |
| David Walker | MED | 2018 |  | Rebecca Welch | MED | 2011 |
| Macy Oliver | MED | 2017 |  | Myra Webb | MED | 2011 |
| Zackery Deininger | MED | 2017 |  | Frank Waggoner | MED | 2011 |
| Ethan Lolley | MED | 2016 |  | Elizabeth Petty | MED | 2011 |
| Richard Gonzalez | MED | 2016 |  | Randi Penton | MED | 2011 |
| Allison Weebler (Henderson) | MED | 2015 |  | Jonathan Cotton | MED | 2011 |
| Tyler Strickland | MED | 2015 |  | Cameron Barnes | MED | 2011 |
| Bradley Threadgill | MED | 2015 |  | Williams Nicolas | MED | 2010 |
| Frederick Scott | MED | 2015 |  | Robert Pethel | MED | 2010 |
| Travis Kaye | MED | 2015 |  | Kelli Lansford | MED | 2010 |
| Timothy Greene | MED | 2015 |  | Laura Hayes | MED | 2010 |
| Daniel Fischer | MED | 2015 |  | David Giambrone | MED | 2010 |
| Aaron Toft | MED | 2014 |  | Williams Milton | MED | 2009 |
| Tyler Parker | MED | 2014 |  | Sherry Francis | MED | 2009 |
| Drew (Steven) Mabry | MED | 2014 |  | 3-5 additional\* | MED | 2006-2008 |

\* I began at Auburn in Fall 2005. I began serving as MED chair for students in the summer of 2006. In addition, I serve on all of the international student committees. Approximately 8-10 graduate each summer, starting summer 2018 and continuing through the present.

1. **COURSES AND CURRICULA DEVELOPED/REVISED**
   1. New Undergraduate Courses Developed and Revised
      1. CTMU 1010 Introduction to Music Education
      2. CTMU 1020 Music Ed Lab I – Freshman Lab in Schools (LES)
      3. CTMU 2010 Music Ed Lab II – Sophomore Lab in Schools (LES)
      4. CTMU 5110 Children’s Music – Sophomores and Juniors
      5. CTMU 5120 School and Community General Music (for Spring 2015) -Sophomores and Juniors
      6. CTMU 5140 School and Community Vocal Music – Juniors and Seniors
   2. Graduate Courses Revised
      1. CTMU 7550/7556 Applications of Technology in Music Instruction
      2. CMTU 7560/7566 Digital Media for Music Education
      3. CTMU 7530/7536 Organization of Program in Music Education
      4. CTMU 7540/7546 Evaluation of Program in Music Education
      5. CTMU 7580/7976 Multimedia Research and Design in Music – distance section approved Fall 2018
   3. Graduate Courses Developed
      1. CTMU 7970/7976 Special Topics: Philosophy of Music Education (Summer 2019)
      2. CTMU 7970/7976 Special Topics: Media for World Languages (taught 2nd time in Fall 2017).
      3. CTMU 7970/7976 Special Topics: Web Design for Educators (taught 2nd time in Summer 2017)
      4. CTMU 7970/7976 Special Topics: Teaching Sight-Singing, REVISED to “Teaching Music Reading”
      5. CTMU 7580/86 Psychology of Music – approved in Fall 2018 as new course.
      6. CTMU 7970/7976 Special Topics: Urban and Rural Music Education (to meet additional standards). Developed for Summer 2016. Revised for Summer 2018, submitted for “real” course number Spring 2021. Course meets state diversity standards.
2. **GRANTS RECEIVED IN RELATION TO TEACHING** – including unfunded

***Per Faculty Handbook, Grants are also located starting at B. 8.***

1. *Tiger Giving Day 2020 Proposal – Accepted. Goal $15,000, raised $16,605*Kuehne, J. M. and King, K. (2019) Tiger Giving Day, COE Proposal. Submitted August 27, 2019, Accepted September 5, 2019.
2. *Mockingbird Foundation Proposal 2019 – $10,000 – Not Funded*Kuehne, J. M. & King, K. (2019). Mockingbird Foundation: Support for LTTL. August 1, 2019.
3. *NAC Mini-Grant Service Learning, Fall 2018, Loachpoka Early Teaching Project – funded – $500*Kuehne, J. M. & King, K. (2018). LES Teaching Project Supplies. National Alumni Council Mini-Grants for Service-Learning Projects 2018-2019. Requested amount $500. Funded amount, $500.
4. *OCP Parish Grants Proposal Submitted, May 23, 2017, $4150.40 – Not Funded.*   
   Kuehne, J.M. (2017), *Parish Grants 2017*. Purpose was to support travel for music ministers in surrounding states to attend a music in worship workshop planned for spring 2018.
5. *Proposal Submitted, Spring 2015, AU ePortfolio Grant Program – Not Funded  
   Kuehne, J.M. (2015). ePortfolio Development and Alignment with EdTPA.* Application for one course release for each music education faculty member to work on aligning EdTPA and the ePortfolios the students complete. Requested $28,267.35. My contribution: 100%
6. *Proposal Submitted, Spring 2012, Music Education Outreach Program – Not Funded  
   Kuehne, J. M. and Caravan, L. R. (2012). Music Education Outreach Program.* Application for $30,000 to (1) use iPads for composing in methods lab times with low SES students; (2) fund Tiger Strings.   
   My contribution: 75%
7. *Application/Proposal Submitted, Spring 2010, College Music Society CMS Fund – Funded $1000*  
   *Kuehne, J.M. (2010).* *Beethoven & Me: Wolf Tales Live!*, *Robby D. Gunstream Education in Music Award*. This is also an honor as it is an award selected once per year from higher education faculty applicants and awarded from our primary higher education music organization. More information: http://cmsfund.org/index.php/apply/robby-d-gunstream-education-in-music-award-guidelines   
   My contribution: 100%
8. *Facilitated Proposal Submitted, Spring 2010, ING, Corp – Not Funded  
   Lyda, R. L.\* (2010). Beethoven & Me, Wolf-Tales Live: Alabama Children as Composers.*\*Grantor stipulated applications must come from public-school teacher(s). I wrote and edited text, and completed the full budget. My contribution: 60%
9. *Proposal Submitted, Fall 2008 – Not Funded*  
   *Kuehne, J. M. (2008). It's Me & Beethoven: Alabama Children as Composers.*  
   Application for College of Education Seed Grant. Purpose: (1) to provide an impetus for elementary school children to compose 12-16 measure melodies, and (2) have undergraduate pre-teachers arrange selected melodies into full-length compositions designed for elementary performers. ***See C.1.b.***
10. *Proposal Submitted, Spring 2007 – Funded - $3500  
    Kuehne, J. M. and Walls, K.C. (2007). Technological Connections: AU Music and LHS Band*. Application for internal grant through the College of Education, Associate Dean’s Office. Purpose: Provide a system for Auburn University Music Education students to teach music using music technology workstations to Loachapoka High School students. (See B.10.a.iv. and C.1.a.).
11. *Proposal Submitted, Spring 2007 – Not Funded*  
    *Kuehne, J. M. and Walls, K.C. (2007).* *Technological Connections: AU Music and LHS Band*. Application for grant through the Auburn University Outreach. Purpose: Provide a system for online video music lessons where Auburn University Music Education students to music lessons via distance to Loachapoka students.
12. *Proposed Spring 2000 – Funded $750*  
    Small Technology Grant (2000). Grant received to purchase software and hardware to implement use of technology in the middle school choral music program. Northside Independent School District, San Antonio, TX.
13. **PUBLICATIONS PERTAINING TO TEACHING**

***Per Faculty Handbook, Publications, Books/Book Chapters,   
and Proceedings are also located starting at B. 2.***

* 1. Periodicals/Journals
     1. Kuehne, J. M. and Harrison, G. (2017). Music educator views on string and/or orchestral participation in Alabama, Arkansas, Louisiana, and Mississippi. *String Research Journal, 7,* 83-97.[Official Journal of American String Teachers Association, National Distribution]. Acceptance Rate: 35% Kuehne: 60% Harrison: 40% [National Peer-Reviewed]
     2. Kuehne, J.M. (2017). The elephant in the room: Race conversations in our classrooms. *NAfME Music in a Minuet, June 30, 2017.* Retrieved from https://nafme.org/elephant-room-race-conversations-classrooms/ (see appendix). [Accompanied National Peer-Reviewed Presentation]
        1. NOTE: Redistributed to all active NAfME members through *NAfME eNews: Listening to Diverse Voices of America’s Past* on October 10, 2019.
     3. Kuehne, J.M. (2017). Alabama Learning Exchange Insight, Unpacking the Standards: Music Course of Study, *Technology: Concepts, and Vocabulary, Creating and Responding*. Written Summer 2017, posted online Spring 2018 (See appendix). Also served as editor, see 4. Service. Selected based state reputation in music education and technology.
     4. Barry, N.H., Kuehne, J.M. & Harrison, G. (2016). Integrating EdTPA. *Ala Breve, August/September,* 42-44. Barry: 40%, Kuehne: 30%, Harrison: 30% [Alabama Music Educators Association Journal, distributed statewide and to each of the 50 states’ music educator association presidents] [State Peer-Reviewed]
     5. Kuehne, J.M. (2016).Teaching sight-singing: Finding your way. *Ala Breve, May/June,* 39-40.[Alabama Music Educators Association Journal, distributed statewide and to each of the 50 states’ music educator association presidents] [State Peer-Reviewed]
     6. Kuehne, J. M., Lundstrom, D.∆ & Walls, K. C. (2013). The integration of technology to enhance student reflection and peer assessment in the compositional process. *Journal of Technology in Music Learning 5* (1). Final Acceptance, February 20, 2011. Estimated Acceptance Rate: 40%  
        Kuehne: 60%, Lundstrom: 20%, Walls: 20% [National Peer-Reviewed]
     7. Walls, K. C., Erwin, P. ∆ & Kuehne, J. M. (2013). Maintaining efficient ensemble rehearsals without sacrificing individual assessment: *Smartmusic* assessment could leave the director on the podium. *Journal of Technology in Music Learning 5* (1). Estimated Acceptance Rate: 40%  
        Walls: 60%, Erwin: 20%, Kuehne: 20% [National Peer-Reviewed]
     8. Kuehne, J. M. (2011). Sight-singing instructional practices of middle and junior high school choral teachers in the UnitedStates. *Southern Music Education Journal*, *4* (1). [Regional Peer-Reviewed]. Estimated Acceptance Rate: 40% (from editor) [Regional Peer-Reviewed]
        1. NOTE: The random sample and initial data for this study was on a computer that was stolen off my Haley Center desk on Halloween night, 2009.
     9. Kuehne, J. M. (2010). Sight-singing: Ten years of published research. *Update: Applications for Research in Music Education*, *29*(1), 7-14. Accepted for publication on February 16, 2010.   
        29% acceptance rate. [National Peer-Reviewed, Published twice yearly].
     10. Kuehne, J. M. (2009, February). Teaching kids to read music: The role of the national standards. *Ala Breve*, 43-43. [Alabama Music Educators Association Journal, distributed statewide and to each of the 50 states’ music educator association presidents] [State Peer-Reviewed]

REPRINT: Kuehne, J. M. (2009). Teaching kids to read music: The role of the national standards. *Mississippi Music News, 1*(3), 17-19. Retrieved from http://www.msmea.org/SummerJournal.pdf [Mississippi Music Educators Association journal. Distributed to all members and all 50 states’ music educator association presidents].

REPRINT: Kuehne, J. M. (2009). Teaching kids to read music: The role of the national standards. *Tempo* 63(4). Retrieved from http://content.yudu.com/Library/A18141/ TEMPOMagazineMay2009/resources/51.htm [New Jersey Music Educators Association journal. [Distributed to all members and all 50 states’ music educator association presidents].

* + 1. Kuehne, J. M. (2007). A survey of sight-singing instructional practices in Florida middle school choral programs. *Journal of Research in Music Education*, 55 (2), 115-128. Submitted January 24, 2006. Accepted March 4, 2007. 21% acceptance rate. [National Peer-Reviewed].
    2. Kuehne, J. M. (2006). Advice to Graduate Students. *Ala Breve, August/September,* 22.  
       [Alabama Music Educators Association Journal, distributed statewide and to each of the 50 states’ music educator association presidents] [State Peer-Reviewed]
    3. Kuehne, J. M. (2006). Listening to Music in the 21st Century: PowerPoint can help. *Ala Breve, February/March,* 36-37. [Alabama Music Educators Association Journal, distributed statewide and to each of the 50 states’ music educator association presidents] [State Peer-Reviewed]
  1. Books and Book Chapters
     1. Kuehne, J. M. (2020). The music educator’s unique sphere of influence: Culturally responsive approaches for music education. In Tripp, L. O. & Collier, R. M. (eds.) *Culturally Responsive Teaching and Learning in Higher Education. https://www.igi-global.com/chapter/the-music-educators-unique-sphere-of-influence/239416*[National Peer-Reviewed].
        1. This publication includes the results from data collected from my national survey: *Pre-service Educator Views on At-Risk Students and Families, and Schools.*
     2. Lyda, R. L., Kuehne, J. M., & Colquhoun, S. E. (2020). Creativity and non-traditional approaches for middle-level music education. In Virtue, D. (ed.) *International Handbook of Middle Level Education, Theory, Research, and Policy.* Lyda 34%, Kuehne, 33%, Colquhoun 33%. https://www.routledge.com/International-Handbook-of-Middle-Level-Education-Theory-Research-and/Virtue/p/book/9780815358626  
        [National Peer-Reviewed].
        1. I served as the editor for the chapter and developed the purpose and strategies for weaving together creativity research and non-traditional music education approaches into one chapter, and completed the first round of editor’s requested edits.

1. Textbooks
   * 1. Multiple Authors (2005). *Making music with technology* (Books for Grades 1-8). Glenville, IL: Silver Burdett-Ginn/Scott Foresman. (contributing author). [International distribution, 8 books].
2. Published Conference Proceedings
3. Kuehne, J. M. (2005). Creating basic Flash documents: Buttons, multimedia, and online quizzes. (National Symposium on Music Instruction Technology Proceedings.) *Journal of Technology in Music Learning 3* (1), 85-86. [National Peer-reviewed conference proceedings]
4. Taylor, J. T., Hagen, S. L., Lipscomb, S., Barry, N. H., Norris, G., & Kuehne, J. M. (2005). Special report on the status of technology in music education, progress and promise in K-12 education: Is technology making a difference? (National Symposium on Music Instruction Technology Proceedings.) *Journal of Technology in Music Learning 3* (1), 56-67. [National Peer-reviewed conference proceedings]. 15% contribution.
5. Kuehne, J. M. (2003). Using technology to teach beginning sight-singing. (National Symposium on Music Instruction Technology Proceedings.) *Journal of Technology in Music Learning 2* (2), 81-85.   
   [National Peer-reviewed conference proceedings]
   * 1. Kuehne, J. M. (2003). Multimedia uses of Microsoft Word and PowerPoint. (National Symposium on Music Instruction Technology Proceedings.) *Journal of Technology in Music Learning 2* (1), 48-53. [National Peer-reviewed conference proceedings]
     2. Kuehne, J. M. (2003). Using technology to teach beginning sight-singing. (National Symposium on Music Instruction Technology Proceedings.) *Journal of Technology in Music Learning 2* (2), 81-85. [Peer-reviewed conference proceedings]
6. **OTHER CONTRIBUTIONS TO TEACHING**
7. Preparation and Evaluation  
   I revise courses each time I teach them. As a result, I consistently search for new ways to teach or new materials that will keep the course “new-to-me.”
   1. Course Evaluation – Each semester students complete the course evaluation. I review these to determine areas for improvement in my teaching.
   2. Accreditations (Fall 2006 – Present).
      * 1. *CAEP Assessments Work.* As part of the CAEP steering committee, I worked on this in Summer and Fall 2018, Summer/Fall 2019, and Spring 2020.
        2. *National Council for Accreditation of Teacher Education* (Summer 2013 – Fall 2014). Prepared all paperwork for music education program, including assessment data and analysis, update of revised syllabi for courses, documentation of laboratory experiences, etc. for the Fall 2014 visit.
        3. *Alabama State Department of Education – Review and Reaccreditation* (Fall 2013-Summer 2014). Prepared and revised paperwork including assessment data and analysis (different from NCATE), update of state degree check sheets, etc.
        4. *SACS Accreditation Review Materials* (2012 – 2014). Analyze and report assessment data for accrediting body.
        5. *National Association of Schools of Music (NASM)*. Accreditation paperwork Fall 2011-Spring 2013. Met with accreditors to talk about music education program.
        6. *National Council for Accreditation of Teacher Education* (Fall 2006). Met with accreditors to talk about music education program.
   3. Undergraduate Music Education
   4. Academic Advising
      1. Spring, Summer, Fall 2019 – I worked with the new advisor to help her learn the music education program and students. I advised (faculty advisor) the undergraduate students. Because they are all (almost all) in my classes, I generally serve as their advisor.
      2. During the Fall 2018 semester, when the OSS advisor left, I completed advising with approximately 50 students either in person or through email. This included looking up their schedules to ensure I knew where they were in the degree program, refreshing my knowledge of AU Core requirements, and providing suggested music content, music education content, and core content classes so that students could stay on track for graduation.
   5. Teacher Education Interviews
      1. Spring 2019 I implemented faculty/staff feedback on all students who were interviewing. Then, in the interview, I talked with each student about the feedback and asked them questions specific to becoming a music educator.
      2. Each fall/spring I organize entrance interviews for sophomore level music education majors. This interview determines whether students are admitted to the teacher education program (in music education) in the College of Education. For transfer students, or others whose schedules are not in the typical track, interviews are arranged as needed in fall/spring semesters.
   6. Piano Proficiency Exams
      1. These are held at the end of each fall and spring semester to determine whether students have the sufficient piano skills to take junior-level music education classes. These occur only if students wish to take the exam versus the courses. These are rare.
   7. Curriculum Work
      * 1. Fall 2018-Fall 2019/Present – I worked on the Alternative Masters New Degree Program Proposal.
        2. Worked with Kim Walls to complete paperwork for new combined degree undergraduate music education program. Met with curriculum committees and completed additional required paperwork as needed.
   8. Faculty Advisor for *The National Association for Music Education*. I began this when I began at AU in Fall 2005 and continue to be the advisor.
   9. Guest Lectures and Book Reviews
8. Fall 2020 – Review of music and robotics book proposal for Oxford University Press. (Cannot give book name due to confidentiality). To verify, contact Michelle Chen at Michelle.Chen@oup.com
9. Spring 2020 – Guest Lecture, University of Tennessee, Martin, Music Education Methods Class, *The Elephant in the Room: Culturally Responsive Teaching*
10. Spring 2016 – Tri-M Music Honor Society Induction, Guest Speaker, Smith Station High School.
11. Fall 2010 – Review of second music technology book proposal for Oxford University Press. (Cannot give book name due to confidentiality). To verify, contact Norm Hirschy at Norman.Hirschy@oup.com
12. Summer 2010 – Review of music technology book proposal for Oxford University Press. (Cannot give book name due to confidentiality). To verify, contact Norm Hirschy at Norman.Hirschy@oup.com
13. Summer 2009 – Review of *Psychology of Music for Musicians* (by Donald Hodges and David Sebald), a new textbook for Music Psychology area and for course I developed for graduate music education program.
14. Fall 2005 *– Developing curricula in the middle school: Sight-singing and general music.* Guest lecture for CTMU 7520/7526, which discussed learning theory as it related to developing a curriculum for teaching sight-singing and general music at the middle school level.
15. January 2003 – Review of proposed chapters for a Technology textbook for McGraw-Hill publishing
16. **STATEMENT OF CANDIDATE’S TEACHING PHILOSOPHY AND SELF-EVALUATION IN TERMS OF HIS OR HER STATED VALUES (Updated October 2020)**

**Philosophy of Music Education**My philosophy of music education revolves around two primary areas. First is my belief in music’s value in schools and communities. Second is my belief that students can and will do much more than the “benchmarks” or educational norms suggest.

Humans have the capacity to learn in many different domains, rather than a select few. While society in general, and education in particular show a wide range of value for (or not for) music, it seems this art form is what people turn to the most when in need of inspiration, motivation, healing, and so on. Music is a unique domain and a unique way of learning and growing; it is not just for its entertainment value. I say this because, even at this level of my career, I STILL face this misnomer (“entertainment value”), and I must re-assess my philosophy as I learn and grow personally and professionally. I feel strongly that our students (undergraduate and graduate) should develop their own personal belief systems and be able to clearly articulate those beliefs through conversation, content development, pedagogical and method development, and through their own career adaptations. In my teaching, everything connects to the belief that we teach music because it has its own inherent value and it should be taught well.

From my experience, in my teaching in both Pk-12 and higher education settings, I know that students can and will do much more than we often “allow” them to do. As far back as my first day of teaching I have had this philosophy. Many propose Pk-12 learning should be student-driven, considering the students’ backgrounds, and embracing these within the educational setting. The teacher becomes an expert, guide, and/or coach. I have embraced this model since I began teaching many years ago. I feel it is vital that I know my students’ content strengths and weaknesses, cultural backgrounds, motivation, who they are and how they relate to the world. This influences how I teach each person and each individual class. I have to challenge myself to “let go” and “let them” drive through the content progression that I know they need. More importantly, I know I need to provide authentic teaching experiences so they *learn how to teach*, *and learn to be comfortable in many different types of classrooms and schools*. My most joyous moments in teaching are seeing students succeed at something other “experts” suggest would never be possible. At a conference in 2019, Kathy King and I spoke about our program (“LTTL”) that basically throws freshman-level students into planning and teaching after very little “classroom preparation.” One participant in the session asked, *does this really work*? She doubted that what we were saying was true. I said, it works just like I said. The students took the proverbial bull by the horns and became “first year music teachers” in one semester. I now know this is true because their lessons were simply amazing. Their reflections showed concern for the students’ education in music. They created content, purchased materials out-of-pocket (we didn’t ask them to do this—they did it on their own), created authentic assessments, did what we expect teachers to do. Without bragging, I think part of their seriousness came early when we said to them, remember, you are their music teachers. If you miss, if you don’t plan, they are not getting what they need from you as their teacher. Students progress from freshman spring to sophomore fall earning a year of planning and teaching under their belt. Now approaching the 3rd year, I can confidently say that the experiment we tried is a success. We have a collaborative partnership with the school and our students are welcomed and embraced by administrators, teachers, and most importantly, the students. And, they continue to amaze me at their seriousness of purpose, and creative music lessons.

**Learning How to Learn**

Over the years, I realized that the biggest contribution I can make to my students’ lives is helping them grow, adapt, and learn. Content and pedagogical skills are important, but more important is the ability and willingness to “learn how to learn.” Furthermore, I enjoy teaching because through it, I also continually grow, adapt, and learn.

**One Final Comment**

I think sometimes, because I teach students how to develop their own approaches to teaching music, I feel my words and work are not taken seriously. Some only experience music as a consumer and may view it as “easy.” I tire of explaining to people, who should know better, how extensive music is. The comprehensive, challenging, and life-altering qualities of, and experiences in, music are the reasons we have future music educators, and educators who remain in the classroom for decades. Just as important, it is why I chose to teach music, why I chose to move into this career, and why I am still doing this work. Every student is a chance to experience a joyful moment in music, and in music teaching.

**B. RESEARCH AND CREATIVE WORK**

* *Culturally Responsive Teaching and Learning in Higher Education* is a peer-reviewed, individually published monograph/book distributed nationally.
* *International Handbook of Middle Level Education, Theory, Research, and Policy* is a peer-reviewed, individually published monograph/book distributed nationally.
* The *String Research Journal* is the journal of the American String Teachers Association (ASTA). It is the primary string research journal in the U.S. and was created to fill the void in this area. The journal was strategic in its creation process, selecting an editor with a national research reputation, and editorial board composed of nationally recognized researchers from across the U.S., who do string research, but who also contribute to other areas within music education research. We targeted this journal because the subject area of Dr. Harrison’s and my research is specifically string music education.
* The *Journal of Research in Music Education (JRME)* is the top research journal in my field. Published quarterly, *JRME* publishes an average of 24 articles per year and the time between initial submission and final acceptance for articles generally runs 6 to 12 months or more.
* *Update: Applications of Research in Music Education* (*Update*) is another top tier journal in my field. Its acceptance rate ranges from 25%-30% with an average of 29%. It is published twice yearly (Fall and Spring).
* *Southern Music Education Journal,* a regional music education journal focused on disseminating research completed by researchers in Southern institutions that publishes research from some of the top researchers in my field. For the article submitted there, it is important to note that this research was interrupted when my computer was stolen out of my office in Haley Center. Because of that theft, I lost some data that was necessary to submit this to a top-tier journal. I salvaged what I could and was able to get it accepted for publication in this regional research journal.
* *Journal for Technology in Music Learning*, one of only a few journals that publish in this area.
* *Ala Breve*, which is disseminated to all music teachers (K-12 and higher education) in Alabama, as well as all presidents of other states’ music educator associations.
* *Making Music with Technology* (Grades 1-8) is/was an internationally distributed textbook for the K-12 music classroom.
* *Music Composition.* In Fall 2017 and Spring 2018, I began exploring music through original composition. Thus far I have composed three pieces (1 is out for review with a publisher, 2 are still in the “editing” phase). I also have a fourth that currently has single vocal melodic themes, but which will eventually be for three-part treble voices. I liken this “writing research” because of the intensive concentration needed, the time investment needed, and the extensive review process required for publication. These have the potential to impact both religious audiences as well as K-12 classrooms.

1. **BOOKS AND BOOK CHAPTERS**
   1. Kuehne, J. M. (2020). The music educator’s unique sphere of influence: Culturally responsive approaches for music education. In Tripp, L. O. & Collier, R. M. (eds.) *Culturally Responsive Teaching and Learning in Higher Education. https://www.igi-global.com/chapter/the-music-educators-unique-sphere-of-influence/239416*
      1. This publication includes the results from data collected from my national survey: *Pre-service Educator Views on At-Risk Students and Families, and Schools.*
   2. Lyda, R. L., Kuehne, J. M., & Colquhoun, S. E. (2020). Creativity and non-traditional approaches for middle-level music education. In Virtue, D. (ed.) *International Handbook of Middle Level Education, Theory, Research, and Policy.* Lyda 34%, Kuehne, 33%, Colquhoun 33%. https://www.routledge.com/International-Handbook-of-Middle-Level-Education-Theory-Research-and/Virtue/p/book/9780815358626
      1. I developed the purpose and strategies for weaving together creativity research and non-traditional music education approaches into one chapter, wrote the first section, served as the editor during writing, and completed the editor’s requested edits. I agreed, *a priori*, to be 2nd author and that we would all share the load for writing and editing.
   3. Multiple Authors (2005). *Making music with technology* (Books for Grades 1-8). Glenville, IL: Silver Burdett-Ginn/Scott Foresman. (contributing author). [International distribution, 8 books]. https://www.worldcat.org/title/silver-burdett-making-music-with-technology/
2. **ARTICLE-LENGTH PUBLICATIONS**

*Per Faculty Handbook, publications, Books/Book Chapters, and Proceedings are* ***also*** *located starting at A.6.*

∆ = Graduate Student Contribution

* 1. Periodicals/Journals
     1. Kuehne, J. M. and Harrison, G. (2017). Music educator views on string and/or orchestral participation in Alabama, Arkansas, Louisiana, and Mississippi. *String Research Journal, 7,* 83-97.[Official Journal of American String Teachers Association, National Distribution]. Acceptance Rate: 35% Kuehne: 60% Harrison: 40% [National Peer-Reviewed]
     2. Kuehne, J.M. (2017). The elephant in the room: Race conversations in our classrooms. *NAfME Music in a Minuet, June 30, 2017.* Retrieved from https://nafme.org/elephant-room-race-conversations-classrooms/ (see appendix). [Accompanied National Peer-Reviewed Presentation]
        1. NOTE: Redistributed to all active NAfME members through *NAfME eNews: Listening to Diverse Voices of America’s Past* on October 10, 2019.
     3. Kuehne, J.M. (2017). Alabama Learning Exchange Insight, Unpacking the Standards: Music Course of Study, *Technology: Concepts, and Vocabulary, Creating and Responding*. Written Summer 2017, posted online Spring 2018 (See appendix). Also served as editor, see 4. Service. Selected based state reputation in music education and technology.
     4. Barry, N.H., Kuehne, J.M. & Harrison, G. (2016). Integrating EdTPA. *Ala Breve, August/September,* 42-44. Barry: 40%, Kuehne: 30%, Harrison: 30% [Alabama Music Educators Association Journal, distributed statewide and to each of the 50 states’ music educator association presidents] [State Peer-Reviewed]
     5. Kuehne, J.M. (2016).Teaching sight-singing: Finding your way. *Ala Breve, May/June,* 39-40.[Alabama Music Educators Association Journal, distributed statewide and to each of the 50 states’ music educator association presidents] [State Peer-Reviewed]
     6. Kuehne, J. M., Lundstrom, D.∆ & Walls, K. C. (2013). The integration of technology to enhance student reflection and peer assessment in the compositional process. *Journal of Technology in Music Learning 5* (1). Final Acceptance, February 20, 2011. Estimated Acceptance Rate: 40%  
        Kuehne: 60%, Lundstrom: 20%, Walls: 20% [National Peer-Reviewed]
     7. Walls, K. C., Erwin, P. ∆ & Kuehne, J. M. (2013). Maintaining efficient ensemble rehearsals without sacrificing individual assessment: *Smartmusic* assessment could leave the director on the podium. *Journal of Technology in Music Learning 5* (1). Estimated Acceptance Rate: 40%  
        Walls: 60%, Erwin: 20%, Kuehne: 20% [National Peer-Reviewed]
     8. Kuehne, J. M. (2011). Sight-singing instructional practices of middle and junior high school choral teachers in the UnitedStates. *Southern Music Education Journal*, *4* (1). [Regional Peer-Reviewed]. Estimated Acceptance Rate: 40% (from editor) [Regional Peer-Reviewed]
        1. NOTE: The random sample and initial data for this study was on a computer that was stolen off my Haley Center desk on Halloween night, 2009.
     9. Kuehne, J. M. (2010). Sight-singing: Ten years of published research. *Update: Applications for Research in Music Education*, *29*(1), 7-14. Accepted for publication on February 16, 2010.   
        29% acceptance rate. [National Peer-Reviewed, Published twice yearly].
     10. Kuehne, J. M. (2009, February). Teaching kids to read music: The role of the national standards. *Ala Breve*, 43-43. [Alabama Music Educators Association Journal, distributed statewide and to each of the 50 states’ music educator association presidents] [State Peer-Reviewed]

REPRINT: Kuehne, J. M. (2009). Teaching kids to read music: The role of the national standards. *Mississippi Music News, 1*(3), 17-19. Retrieved from http://www.msmea.org/SummerJournal.pdf [Mississippi Music Educators Association journal. Distributed to all members and all 50 states’ music educator association presidents].

REPRINT: Kuehne, J. M. (2009). Teaching kids to read music: The role of the national standards. *Tempo* 63(4). Retrieved from http://content.yudu.com/Library/A18141/ TEMPOMagazineMay2009/resources/51.htm [New Jersey Music Educators Association journal. [Distributed to all members and all 50 states’ music educator association presidents].

* + 1. Kuehne, J. M. (2007). A survey of sight-singing instructional practices in Florida middle school choral programs. *Journal of Research in Music Education*, 55 (2), 115-128. Submitted January 24, 2006. Accepted March 4, 2007. 21% acceptance rate. [National Peer-Reviewed].
    2. Kuehne, J. M. (2006). Advice to Graduate Students. *Ala Breve, August/September,* 22.  
       [Alabama Music Educators Association Journal, distributed statewide and to each of the 50 states’ music educator association presidents] [State Peer-Reviewed]
    3. Kuehne, J. M. (2006). Listening to Music in the 21st Century: PowerPoint can help. *Ala Breve, February/March,* 36-37. [Alabama Music Educators Association Journal, distributed statewide and to each of the 50 states’ music educator association presidents] [State Peer-Reviewed]
  1. Books and Book Chapters
     1. Kuehne, J. M. (2020). The music educator’s unique sphere of influence: Culturally responsive approaches for music education. In Tripp, L. O. & Collier, R. M. (eds.) *Culturally Responsive Teaching and Learning in Higher Education. https://www.igi-global.com/chapter/the-music-educators-unique-sphere-of-influence/239416*[National Peer-Reviewed].
        1. This publication includes the results from data collected from my national survey: *Pre-service Educator Views on At-Risk Students and Families, and Schools.*
     2. Lyda, R. L., Kuehne, J. M., & Colquhoun, S. E. (2020). Creativity and non-traditional approaches for middle-level music education. In Virtue, D. (ed.) *International Handbook of Middle Level Education, Theory, Research, and Policy.* Lyda 34%, Kuehne, 33%, Colquhoun 33%. https://www.routledge.com/International-Handbook-of-Middle-Level-Education-Theory-Research-and/Virtue/p/book/9780815358626  
        [National Peer-Reviewed].
        1. I served as the editor for the chapter and developed the purpose and strategies for weaving together creativity research and non-traditional music education approaches into one chapter, and completed the first round of editor’s requested edits.

1. Textbooks
   * 1. Multiple Authors (2005). *Making music with technology* (Books for Grades 1-8). Glenville, IL: Silver Burdett-Ginn/Scott Foresman. (contributing author). [International distribution, 8 books].
2. Published Conference Proceedings
3. Kuehne, J. M. (2005). Creating basic Flash documents: Buttons, multimedia, and online quizzes. (National Symposium on Music Instruction Technology Proceedings.) *Journal of Technology in Music Learning 3* (1), 85-86. [National Peer-reviewed conference proceedings]
4. Taylor, J. T., Hagen, S. L., Lipscomb, S., Barry, N. H., Norris, G., & Kuehne, J. M. (2005). Special report on the status of technology in music education, progress and promise in K-12 education: Is technology making a difference? (National Symposium on Music Instruction Technology Proceedings.) *Journal of Technology in Music Learning 3* (1), 56-67. [National Peer-reviewed conference proceedings]. 15% contribution.
5. Kuehne, J. M. (2003). Using technology to teach beginning sight-singing. (National Symposium on Music Instruction Technology Proceedings.) *Journal of Technology in Music Learning 2* (2), 81-85.   
   [National Peer-reviewed conference proceedings]
   * 1. Kuehne, J. M. (2003). Multimedia uses of Microsoft Word and PowerPoint. (National Symposium on Music Instruction Technology Proceedings.) *Journal of Technology in Music Learning 2* (1), 48-53. [National Peer-reviewed conference proceedings]
     2. Kuehne, J. M. (2003). Using technology to teach beginning sight-singing. (National Symposium on Music Instruction Technology Proceedings.) *Journal of Technology in Music Learning 2* (2), 81-85. [Peer-reviewed conference proceedings]
6. **PAPERS OR LECTURES**
   1. **PAPERS**  **∆** = Graduate Student, or Alumnus **‡** Practicing Music Educator
      1. Kuehne, J.M. & **‡∆**Colquhoun, S.E (February, 2020). Changing How We View Diversity: Knowledge, Bias, & Teaching. National Association for Music Education, November 4-78, 2020, Orlando, FL. Proposal Submitted and Accepted Fall 2019. [National Peer-Reviewed]  
         NOTE: Due to Covid-19, this was postponed and will be February 2021 in a virtual conference.
      2. Kuehne, J. M. & **‡**Deason, C.D. (February, 2020). Building Music Reading in the 7th Grade Choir. National Association for Music Education, Research Poster Session. November 4-78, 2020, Orlando, FL. Proposal Submitted and Accepted Fall 2019. In this poster session we will present data from B.10.a [National Peer-Reviewed] NOTE: Due to Covid-19, this was postponed and will be February 2021 in a virtual conference.
      3. Kuehne, J. M., King, K. & **‡∆**Key, G. (February, 2020). Effects of edTPA on the Internship Experience: Teacher Perspectives. National Association for Music Education, Research Poster Session. November 4-78, 2020, Orlando, FL. Proposal Submitted and Accepted Fall 2019. [National Peer-Reviewed]  
         NOTE: Due to Covid-19, this was postponed and will be February 2021 in a virtual conference.
      4. Kuehne, J. M., King, K. & **‡∆**Key, G. (January, 2020). Effects of edTPA on the Internship Experience: Teacher Perspectives. Alabama Music Educators Association Virtual Conference, Research Poster Lightening Rounds. External Peer-Review. Accepted October 2020. [State Peer-Reviewed]
      5. Hoffman, T., Kuehne, J. M., Orloffsky, D., Zelenak, M. (2020). Bi-annual Music Teacher Preparation Panel. My topic: What is Culturally Responsive Teaching and How Do We Get There in Music Education? Proposal Submitted Fall 2019. Conference, January 2020. [State Peer-Reviewed]
      6. Kuehne, J. M. & King, K. (2020). Learning to Teach, Teaching to Learn: Early Experiences in Assessment. 2020 Teacher Performance Assessment Conference. March 26-28, 2020, Austin, TX.   
         Proposal Submitted Fall 2019. [National Peer-Reviewed]  
         NOTE: This was accepted, but the conference was canceled due to COVID-19.
      7. Kuehne, J. M. (2019). The music educator’s unique sphere of influence: Culturally responsive approaches in music education. Alabama Music Educators Association Annual Conference, Poster Session. Birmingham, AL. [State Peer-Reviewed].
      8. Virtue, D., Cook, M., McIlwain, M., Harrison, J., Kuehne, J., King, K, Cunningham, C., Yielding, G, Foster, N., Weeden, Al, & Thomas, R. (2019). Starting Small, Dreaming Big: Growing a School-University Partnership in Rural Alabama. PDS SERVE Conference, Atlanta, GA, October 26, 2019.   
         Contribution: 10%. [National Peer-Reviewed}
      9. Kuehne, J. M. (2019). Facing the Music: Addressing the “isms” in Our Classrooms. Alabama Music Educators Association, January 17, 2019. [State Peer-Reviewed].
      10. Kuehne, J. M. & King, K. (2019). Early Degree Field Experience: Learning to Teach through Teaching to Learn. National Field Experience Conference. April 4, 2019. Kuehne: 60% King 40%. [National Peer-Reviewed]
      11. Kuehne, J. M. (2018). A critical approach to addressing prejudice in the music classrooms. Alabama Music Educators Association Annual Conference, Birmingham, AL. [State Peer-Reviewed].
      12. Harrison, G. & Kuehne, J. (March 2017) *Music Educator Views on Strings and/or Orchestra Participation in Alabama, Arkansas, Louisiana, and Mississippi.* American String Teachers Association National Conference, Pittsburgh, PA. Harrison: 80%, Kuehne 20%. [National Peer-Reviewed]
      13. Harrison, G. & Kuehne, J. M. (January 2017). *String Music Programs in Alabama, Arkansas, Louisiana, and Mississippi: Educator-Identified Barriers to Implementing and Mainting String Programs.* Alabama Music Educators Association Annual Conference, Montgomery, AL. Harrison: 60%, Kuehne: 40%. [State Peer-Reviewed].
      14. Kuehne, J. M. (2016). *Pre-service Educator Views on At-Risk Students and Families, and Schools.* National Association for Music Education Music Research and Teacher Education National Conference (alternating years). Atlanta, GA [National Peer-Reviewed].
      15. Barry, N.H., Harrison, G, & Kuehne, J. M. (January, 2016). *Integrating EdTPA into the Music Education Curriculum.* Alabama Music Educators Association Annual Conference, Montgomery, AL.   
          Barry: 60%, Harrison, 20%, Kuehne: 20%. [State Peer-Reviewed]
      16. Kuehne, J. M. (January 2015). *Undergraduate Views on At-Risk: A Pilot Study.* Alabama Music Educators Association Annual Conference, Montgomery, AL. [State Peer-Reviewed].
      17. Kuehne, J. M. (January 2014). *Convergences of Music Participation: FFA String Band and Vocal Quartet Participation*. Alabama Music Educators Association Annual Conference, Montgomery, AL. [State Peer-Reviewed].
      18. Kuehne, J. M. (January 2013). *Telling Your Story: Success in the Music Education Classroom.* Alabama Music Educators Association Annual Conference, Montgomery, AL. [State Peer-Reviewed].
      19. Kuehne, J. M. & **‡∆**Lyda, R. L. (January 2012). *The Singing Windows Project: Attitudes on Working with Disadvantaged Students.* Alabama Music Educators Association Annual Conference, Montgomery, AL. [State Peer-Reviewed].
      20. Kuehne, J. M. (January 21, 2011). *Outreach and Research: Teaching Disadvantaged Students: Part I: Undergraduate Perceptions.* Alabama Music Educators Association Annual Conference, Montgomery, AL. [State Peer-Reviewed].
      21. Kuehne, J. M. (January 22, 2010). *The effect of solfège and rhythm syllables on sight-singing achievement in junior high male singers*. Alabama Music Educators Association Annual Conference, Tuscaloosa, AL. [State Peer-Reviewed].
      22. Kuehne, J. M. (January 23, 2009). *Teaching Music to At-Risk Students Using Music Technology: An Analysis of Music Education Students’ Perceptions*. Alabama Music Educators Association Annual Conference, Tuscaloosa, AL. [State Peer-Reviewed].
      23. Kuehne, J. M. (April 11, 2008). *A Survey of Sight-Singing Instructional Practices in Florida Middle School Choral Programs*. MENC: National Association for Music Education National Conference, poster session. [National Peer-Reviewed]. See 2.d. above.
      24. Kuehne, J. M. (January 11, 2008). *Sight-Singing Instructional Practices of Middle and Junior High School Choral Teachers in the United States.* Alabama Music Educators Association, poster session. [State Peer-Reviewed].
      25. Walls, K. C., ‡∆Gilbreath, J.∆, & Kuehne, J. M. (February 10, 2007). *Program Satisfaction.* Southern Division MENC: National Association for Music Education Conference, poster Session. Charleston, SC. Contribution 70% for conference, I attended and presented the poster alone. [Regional Peer-Reviewed]
   2. **LECTURES AND WORKSHOPS**

\* = Based on Research **∆** = Graduate Student, or Alumnus **‡** Practicing Music Educator  
++ = Also considered Outreach/Technical Assistance (C.2.c.)

* + 1. ++ Kuehne, J. M. and **‡∆** Schiller, C. (2020). Cantor Workshop. St. Michael the Archangel Catholic Parish, Auburn, Alabama. October 17, 2020. Kuehne: 90%, Schiller: 10%
       1. NOTE: Connected to Outreach. I planned, developed, and lead/taught this half-day workshop for current and potential new cantors focused on cantor technique, vocal technique, learning new music, cantor’s purpose, etc. Chris Schiller provided technique for the tenor-bass voices during the 45-minute vocal break-out session.
    2. Kuehne, J. M. (2019). *Facing the music: Addressing the “-isms” in your classroom*. Alabama Music Educators Association. Birmingham, AL. January 2019. [State Peer-Reviewed]
    3. ++ Kuehne, J.M., McIlwain, M. J. (2018). Music for Preschool Children: A Workshop. St. Joseph’s Learning Center. St. Joseph’s Catholic Church, Fort Mitchell, AL. January, 2018.
    4. Hoffman, T., Kuehne, J.M., Barry, N.H., Zelendenski, M. (2018). 2018 Biennial Music Teacher Educator Round Table. Alabama Music Educators Association. Birmingham, AL. January 18, 2018. [State Peer-Reviewed]
    5. Kuehne, J.M. (November 14, 2017). *The Elephant in the Room: Race Conversations in Our Classrooms.* National Association for Music Education National In-Service Conference, Dallas, TX. [National Peer-Reviewed]
    6. ++ Kuehne, J.M. (2017) *Creating and Integrating Online Content*. Ohio Music Educators Association Annual Conference. Cleveland, OH February 2, 2017. [OH State Peer-Reviewed]
    7. ++ Kuehne, J.M. (2017). *Create and Integrate Web Content*. Alabama Music Educators Association Annual Conference. Montgomery, AL January 20, 2017. [State Peer-Reviewed]
    8. Barry, N. H. (2017). *EdTPA and the Music Education Internship*. Alabama Music Educators Association Annual Conference. Montgomery, AL January 21, 2017. ***Panel Discussion* including**: Nancy Barry, Kelly Hollingsworth, Katherine King, Casey Bailey, **Jane Kuehne**. Effort at 20% for each panel member. [State Peer-Reviewed]
    9. ++ Kuehne, J.M. (2016). Integrating Technology Without Breaking the Bank. New York State School Music Association (NYSSMA). December 1, 2016. [NY State Peer-Reviewed]
    10. ++ Kuehne, J.M. (2016). Copyright, Ethics, and Online Learning. Auburn University Tech Talks. October 19, 2016. Auburn University, Alabama. [Local Peer-Reviewed]
    11. \* Lyda, R. L. & Kuehne, J. M. (2016). *Supporting Creative Thinking in Music with Technology.* Texas Music Educators Association (TMEA). February 11, 2016. [State Peer-Reviewed]. Contribution: 35%
    12. \* Kuehne, J.M. (2016). *Teaching Sight-Singing: You Can Teach Them to Read*. Alabama Music Educators Association Annual Conference, January 2016 in Montgomery, AL. [State Peer-Reviewed]
    13. Kuehne, J.M. (2016). *Panel Discussion: What to Expect When Expecting a Lab Student or Intern.* Alabama Music Educators Association Annual Conference, January 2016 in Montgomery, AL. Contribution: 75% [I submitted the proposal, developed the list of topics, and recruited area teachers to participate in this panel discussion]. [State Peer-Reviewed]
    14. ++ Kuehne, J. M. (2014). *Uncovering the Cloud: Using Web-Based Music and Media Applications and Storage.* Alabama Music Educators Association Annual Conference, January 23-25, 2014 in Montgomery, AL. Contribution: 100%. [State Peer-Reviewed]
    15. ++ **‡∆** Lyda, R. L. & Kuehne, J. M. (2014). *Teaching Music Using iPads.* Alabama Music Educators Association Annual Conference, January 23-25, 2014 in Montgomery, AL. Contribution: 50%.  
        [State Peer-Reviewed]
    16. ++ Kuehne, J. M. & **‡∆** Lyda, R. L. (2013). *Using iPads to Teach Elementary Music*. National Association for Music Education, National Conference, October 27-30, 2013 in Nashville, TN. [National Peer-Reviewed]. Approximately 100 attendees at session. Contribution: 60%
    17. ++ Kuehne, J. M. (2010). *Destroying Rachmaninoff Using Cubase SE3.* TI:ME Regional Conference held in conjunction with Ohio Music Educators Association annual conference. January 28 – 30, 2010 in Columbus, OH. [Regional Peer-Review].
    18. Kuehne, J. M. & Hollingsworth, K. ∆ *(*2009). *It’s A Group Effort! Collaboration Between Methods and Classroom Music Educators.* Mountain Lake Colloquium for Teachers of General Music Methods. May 17-20, 2009 in Mountain Lake, VA. [National Peer-Reviewed]
    19. \* Kuehne, J. M. (2009). *Teaching Beginning Singers to Read Music*. Alabama Music Educators Association Annual Conference, Tuscaloosa, AL. [State Peer-Reviewed]
    20. \* ++ Kuehne, J. M. (September 25, 2008). *Reaching At Risk Students Through Music Tech*. Association for Technology in Music Instruction and College Music Society National Conference, Atlanta, GA. (Contribution: 100%). [National Peer-Reviewed]
    21. \* Kuehne, J. M. (February 9, 2007). *Teaching Beginning Sight-Singing*. Southern Division MENC: National Association for Music Education Conference, Charleston, SC. (Contribution 100%). [Regional Peer-Reviewed]
    22. ++ Kuehne, J. M. (January 11, 2007). *Using Finale for Notation and Practice*. International Association for Jazz Education International Conference. New York, NY. (Contribution 100%). [International Peer-Reviewed]
    23. Kuehne, J. M. (September 14, 2006). *Blogging Our Way Through: Web logs in Graduate and Undergraduate Music Classes* Association for Technology in Music Instruction National Conference, San Antonio, TX. [National Peer-Reviewed]
    24. ++ Kuehne, J. M. (October 19, 2006). *Creating Original Music and Original Listening Guides: Composing with iLife, A PowerPoint Refresher, Integrating Music into PowerPoint.* National Symposium on Music Instruction Technology National Conference, Bismarck, ND. (Contribution100% and conference co-chair). [National Peer-Reviewed]
    25. Kuehne, J. M. (October 19, 2006). *Distance Learning in Music: The Auburn Model.* National Symposium on Music Instruction Technology National Conference, Bismarck, ND. (Contribution 100% and conference co-chair). [National Peer-Reviewed]
    26. ++ Kuehne, J. M. & Walls, K. C. (April 22, 2006). *Creating Multimedia Listening Lessons.* MENC: National Association for Music Education National Conference. Salt Lake City, UT. Contribution: 50%. [National Peer-Reviewed]
    27. ++ Kuehne, J. M. & Walls, K. C. (January 14, 2006). *Creating Multimedia Listening Lessons.* Alabama Music Educators Association Conference. University of Alabama, Tuscaloosa, AL. Contribution: 70%. [State Peer-Reviewed]
    28. Kuehne, J. M. & Walls, K. C. (January 14, 2006). *Multimedia for Jazz Listening Lessons.* International Association for Jazz Education International Conference, New York, NY. Contribution: 70%. [International Peer-Reviewed]
    29. Barber, D., Sichivista, V., Kuehne, J. M. & Walls, K. C. (January, 2006). *Making Music in the Middle School.* International Association for Jazz Education International Conference, New York, NY. Contribution: 20%. [International Peer-Reviewed]
    30. Kuehne, J. M. (July 24-30, 2005). Conductor participant for Chesapeake Bay Choral Conducting Workshop (Nationally Renowned Annual Workshop). Conducted Robert Young’s *Herself a Rose Who Bore the Rose.* Baltimore, MD. (Contribution, 100%). [National, single reviewer]
    31. \* Kuehne, J. M. (June 16-19, 2005). *The Alternate Web Browser Phenomenon.* National Symposium on Music Instruction Technology National Conference, Hartwick College, Oneonta, NY. (Contribution, 100% + Conference Chair and host). [National Peer-Reviewed]
    32. \* Kuehne, J. M. (November 4-7, 2004). *A Survey of Music Student Use of Institution Provided Laptops for Music Specific Software.* Association for Technology in Music Instruction and College Music Society National Conference, San Francisco, CA. Contribution: 100%. [National Peer-Reviewed]
    33. ++ Kuehne, J. M. (June 17-19, 2004). *Using Flash for Online Quizzes*. National Symposium on Music Instruction Technology National Conference, Valley City State University, Valley City, ND. Contribution: 100%). [National Peer-Reviewed]
    34. ++ Kuehne, J. M. (June 26-28, 2003). *Cheating on the Web: Creating Multimedia Materials to Replace Paper.* National Symposium on Music Instruction Technology National Conference, Illinois State University, Normal, IL. Contribution: 100%. [National Peer-Reviewed]
    35. \* Kuehne, J. M. (September 26-29, 2002). *Teaching Sight-Singing using Macromedia Director and a Web Interface*. Association for Technology in Music Instruction and College Music Society National Conference, Kansas City, MO. Contribution: 100%. [National Peer-Reviewed]
    36. \* Kuehne, J. M. (June 6-8, 2002). *Teaching Beginning Sight-Singing Using Animated Exercises created in Macromedia Director.* National Symposium on Music Instruction Technology National Conference, University of Oklahoma, Norman, OK. Contribution: 100%. [National Peer-Reviewed]
    37. ++ Kuehne, J. M. (June 13-14, 2001). *Beginning to Teaching with Technology in a Music Classroom*. National Symposium on Music Instruction Technology National Conference, Auburn University, Auburn, AL. Contribution: 100%. [National Peer-Reviewed]

1. **MUSIC COMPOSITIONS**
   1. Kuehne, J. M. (2019). *Hail Mary*. Six-Part Choral Work with Piano or A Capella. Completed, fall 2018. Submitted for publication review to GIA, Inc. February 14, 2019. Not accepted. Summer 2019.
   2. Kuehne, J. M. (2019 – present), Be Still and Know, SATB Choral Work with Piano. Completed Fall 2019. In revision and re-voicing stage for submission.
   3. Kuehne, J. M. (2018-present). Social Justice Choral Set – In process.
2. **EXHIBITIONS -** *Does not apply.*
3. **PERFORMANCES**

As a music educator and musician, performance is a natural part of the learning and expressive process in music degrees (undergraduate and graduate). Neither solo performance nor conducting are requirements for my position at Auburn University. However, as a music methods teacher, I am often asked to guest conductor clinic local choirs (too many times to list), and occasionally conduct regional-type choirs.

* 1. As Conductor
     1. St. Michael the Archangel Catholic Church, Music Director. Weekly music preparation and liturgical performance/congregational leading. October 2016 – Present.
     2. Georgia Music Educators Association District 3 Middle School Honor Choirs Conductor (3 Choirs), Rivercenter Theater, Columbus, GA, January 9-10, 2009. (This is also considered an honor).
     3. Chesapeake Bay Choral Conducting Workshop. Baltimore, MD, July 29, 2005 (several conductors, auditioned, selected to conduct)
     4. ACAMT Spring All-County Music Festival Swing Choir. Unadilla Valley, NY, March 19, 2005.
     5. Fall and Spring Concerts for Hartwick College A Cappella Jazz Choir, Spring 2004 - Spring 2005.
  2. Solo Vocal (selected honors and/or highlights)
     1. Cantor, St. Michael the Archangel Catholic Church, 2009- Present. Monthly cantoring during mass, funerals, special events.
        1. Spring 2020 COVID-19 - I was the sole cantor, providing music for all of Holy Week (Thursday, Friday, Saturday, Sunday)
     2. Drive-By Big Band, Atlanta, GA. Vocal Jazz Guest. July 25, 2010. *Almost Like Bein’ in Love* and *A Foggy Day.*
     3. Florida State Jazz Combos, Tallahassee, FL including Master Class with Victor Goines (Head of Jazz at Julliard); Interview with Ellis Marsalis, Local Area performances, Spring 2003
     4. University of Texas at San Antonio (UTSA) Bands. Performed National Anthem and Alma Mater for all home men’s basketball games and for fall and spring graduation ceremonies. Fall 1989 – Spring 1992.
  3. Choral Member (selected masterwork highlights)
     1. *Florida State Chamber Choir* [significant performances with leading international conductors]  
        Fall 2000 – Spring 20003, Audition Selected Choir  
        Premiered Dohnányi’s *Cantus Vitae* with conductor Matthias Bamert.   
        Performed English choral music with Sir David Wilcocks
     2. *San Antonio Symphony Mastersingers, San Antonio, Texas* – Spring 1992 – Spring 2000, Audition Selected Choir [selected significant performances with leading international conductors]  
        Bach’s Mass in B Minor with conductor Christopher Wilkins  
        Beethoven’s Symphony No. 9 with conductor Christopher Wilkins  
        Mozart’s Coronation Mass with conductor Christopher Hogwood  
        Mozart’s Requiem with conductor Nicholas McGegan  
        Mozart’s Requiem (new edition premier) Carnegie Hall with conductor John Silantien  
        Mahler’s Symphony No. 2 with conductor Gilbert Kaplan  
        *The Alamo Concert*, CD recorded in the Alamo for National Public Radio’s *Performance Today*

1. **PATENTS AND INVENTIONS –** *Does not currently apply.*
2. **OTHER RESEARCH/CREATIVE CONTRIBUTIONS –** *Does not currently apply.*
   1. **GRANTS AND CONTRACTS**

***Per Faculty Handbook, grants are also listed starting at A.5.***

1. *Tiger Giving Day 2020 Proposal – Accepted. Goal $15,000, raised $16,605*Kuehne, J. M. and King, K. (2019) Tiger Giving Day, COE Proposal. Submitted August 27, 2019, Accepted September 5, 2019.
2. *Mockingbird Foundation Proposal 2019 – $10,000 – Not Funded*Kuehne, J. M. & King, K. (2019). Mockingbird Foundation: Support for LTTL. August 1, 2019.
3. *NAC Mini-Grant Service Learning, Fall 2018, Loachpoka Early Teaching Project – funded – $500*Kuehne, J. M. & King, K. (2018). LES Teaching Project Supplies. National Alumni Council Mini-Grants for Service-Learning Projects 2018-2019. Requested amount $500. Funded amount, $500.
4. *OCP Parish Grants Proposal Submitted, May 23, 2017, $4150.40 – Not Funded.*   
   Kuehne, J.M. (2017), *Parish Grants 2017*. Purpose was to support travel for music ministers in surrounding states to attend a music in worship workshop planned for spring 2018.
5. *Proposal Submitted, Spring 2015, AU ePortfolio Grant Program – Not Funded  
   Kuehne, J.M. (2015). ePortfolio Development and Alignment with EdTPA.* Application for one course release for each music education faculty member to work on aligning EdTPA and the ePortfolios the students complete. Requested $28,267.35. My contribution: 100%
6. *Proposal Submitted, Spring 2012, Music Education Outreach Program – Not Funded  
   Kuehne, J. M. and Caravan, L. R. (2012). Music Education Outreach Program.* Application for $30,000 to (1) use iPads for composing in methods lab times with low SES students; (2) fund Tiger Strings. My contribution: 75%
7. *Application/Proposal Submitted, Spring 2010, College Music Society CMS Fund – Funded $1000*  
   *Kuehne, J.M. (2010).* *Beethoven & Me: Wolf Tales Live!*, *Robby D. Gunstream Education in Music Award*. This is also an honor as it is an award selected once per year from higher education faculty applicants and awarded from our primary higher education music organization. More information: http://cmsfund.org/index.php/apply/robby-d-gunstream-education-in-music-award-guidelines   
   My contribution: 100%
8. *Facilitated Proposal Submitted, Spring 2010, ING, Corp – Not Funded  
   Lyda, R. L.\* (2010). Beethoven & Me, Wolf-Tales Live: Alabama Children as Composers.*\*Grantor stipulated applications must come from public-school teacher(s). I wrote and edited text, and completed the full budget. My contribution: 60%
9. *Proposal Submitted, Fall 2008 – Not Funded*  
   *Kuehne, J. M. (2008). It's Me & Beethoven: Alabama Children as Composers.*  
   Application for College of Education Seed Grant. Purpose: (1) to provide an impetus for elementary school children to compose 12-16 measure melodies, and (2) have undergraduate pre-teachers arrange selected melodies into full-length compositions designed for elementary performers. *See C.1.b.*
10. *Proposal Submitted, Spring 2007 – Funded - $3500  
    Kuehne, J. M. and Walls, K.C. (2007). Technological Connections: AU Music and LHS Band*. Application for internal grant through the College of Education, Associate Dean’s Office. Purpose: Provide a system for Auburn University Music Education students to teach music using music technology workstations to Loachapoka High School students. (See B.10.a.iv. and C.1.a.).
11. *Proposal Submitted, Spring 2007 – Not Funded*  
    *Kuehne, J. M. and Walls, K.C. (2007).* *Technological Connections: AU Music and LHS Band*. Application for grant through the Auburn University Outreach. Purpose: Provide a system for online video music lessons where Auburn University Music Education students to music lessons via distance to Loachapoka students.
12. *Proposed Spring 2000 – Funded $750*  
    Small Technology Grant (2000). Grant received to purchase software and hardware to implement use of technology in the middle school choral music program. Northside Independent School District, San Antonio, TX.
13. **DESCRIPTION OF CANDIDATE’S SCHOLARLY PROGRAM**

My scholarly program focuses on music education. My research has focused on sight-singing and music technology. In the past 2-3 years, my focus has shifted to include music education in underserved populations, and diversity in education.

**\*** = Based on Research **∆** = Graduate Student or Alumnus **‡** Practicing Music Educator   
**†** = Result of Outreach Project(s)

* 1. Submitted for Publication – *None at this time.*
  2. New/Continuing Data Analysis/Collection and Unpublished
     1. Kuehne, J. M., King, K. & **∆‡** Key, G. (TBA started Fall 2019). Effects of edTPA on the Internship Experience: Teacher Perspectives. Pilot data from AMEA educators is collected, analyzed and written. Submitted for publication. This data informed the upcoming national survey (Spring 2021).
     2. Kuehne, J. M. & **‡** Deason, C.D. (TBA started Fall 2019). Building Music Reading in the 7th Grade Choir. School approval and IRB approval completed in Fall 2019**.** Data will be collected throughout Spring and Fall 2020. Data from this project will be presented in an accepted NAfME Research Poster session in Fall 2020. We have some data for this, but data collection was postponed due to COVID-19. We will present what we have and continue in the fall 2020 or spring 2021 with field data collection.
     3. Kuehne, J. M. & King, K. L. (2021 – present). Reflections on LTTL: 3rd Year Program Reflections.
     4. Harrison, G. & Kuehne, J.M. (TBA). *String Music Programs in Alabama, Arkansas, Louisiana, and Mississippi: Educator-Identified Barriers to Implementing and Maintaining String Programs*. Data analysis in process. Projected Journal: Media Journal in Music Education (this journal has a national review board and focuses on presenting research in media formats). My contribution: 40% http://hosted.usf.edu/mjme/ We completed this in 2018 and it will be submitted in Spring 2019.
  3. Continued Lines and Interest Areas for Research (*not* in order of importance):
     1. Culturally Responsive Pedagogy, Global Understanding of Diversity
     2. Effects of Teacher Beliefs on Classroom Environment/Student Experiences
     3. Use of deficit terminology in teacher preparation.
     4. Children’s creativity in music and its effects on other learning areas.
     5. Choral Sight-singing, beginners divided by changed and unchanged voices, and age levels.
     6. Access to music education, including string education.
  4. Unpublished Research (older)
     1. *Beethoven & Me: The Effect of Direct Teaching Experiences with Low Socioeconomic Students on Pre-Service Teachers’ Belief Systems.* Data gathered Spring 2014. Analysis and Reporting Summer/Fall 2014. Submitted, Revised and Resubmitted, Ultimately Rejected. This data informed the larger national study that was published in the book chapter, listed at A.6.b.i. and B.1.a.
     2. Kuehne, J. M. (2002). *Choral conducting technique: Use of baton versus hand and the effect on performers’ perception of performance quality*. Piloted and completed at Florida State University.
     3. Kuehne, J. M. (1997). *The effectiveness of two recorder methods with fourth grade beginning recorder students*. Completed at University of Texas at San Antonio.

**C. OUTREACH**

**COMMENTARY**

**CURRENT OUTREACH EFFORTS**

* 1. Learning to Teach through Teaching to Learn (LTTL) – Completing Year 2 (Fall 2020)
     1. Description – In November 2018, Kathy King and I met with the principal at Loachapoka Elementary School (LES) to see if there was a way to provide music instruction for their students and to provide early teaching experiences for our freshman- and sophomore-level students. We came up with a schedule and in the Spring 2019, this project was implemented.
        1. Year 1, Spring 2019 – Fall 2019
           1. Semester 1 – Spring 2019 - Freshman lab students taught 12 lessons (once per week) to students in grades 1-4. After teaching they reflected on their teaching.
           2. Semester 2 – Sophomore students continued teaching and shifted to grades 4, 5, and 6.
        2. Year 2, Spring 2020 – Fall 2020
           1. Semester 1 – Spring 2020 – freshman lab students taught every Friday morning. Sophomore students mentored and observed freshmen and continued their teaching. AU students provided weekly music lessons for all classrooms, K-6. We were able to teach through spring break. When COVID-19 arrived, students created video lessons.
           2. Semester 2 – Fall 2020 – Sophomore lab students started out teaching weekly lessons by Zoom and transitioned to on-site teaching in October.
        3. Year 3, Spring 2021-Fall 2020
           1. Semester 1 – Spring 2021 – freshman lab students will teach every Friday morning. This semester we plan to collect reflection data from the students for publication and presentation.
           2. Semester 2 – Fall 2021 – sophomore lab students (same as above) will teach every Friday morning. This semester we plan to collect reflection data from the students for publication and presentation.
     2. Mission – The mission of this is two-pronged: (1) LES students receive music education (there is no elementary music teacher there), and (2) AU music education students receive early independent music teaching experiences. AU faculty (Dr. Kuehne and Dr. King) will serve as the music content specialists providing feedback and support for the AU students.
     3. Scholarship – After each lesson, AU students will complete a reflection and evaluation. We will use these to improve the project. Eventually, we see the AU students’ plans, our observations, and their reflections as potential data for a serious of papers focusing on early experiences, and potentially for a larger grant to support funding this program through faculty and/or GTA support. We were awarded a small grant ($500) for supplies and we will continue to apply for funding sources.
        1. See A.5.a. *Tiger Giving Day 2020 Proposal – Accepted. Approximately $15,000*  
           Kuehne, J. M. \* King, K. (2019) Tiger Giving Day, COE Proposal. Submitted August 27, 2019, Accepted September 5, 2019.
        2. See A.5.b *NAC Mini-Grant Service Learning, Fall 2018, Loachpoka Early Teaching Project – funded – $500* Kuehne, J. M. & King, K. (2018). LES Teaching Project Supplies.
        3. Year 3 – We plan to collect reflection data from students for potential publication/presentation.
     4. Impact – Currently is too early to see the real (data-informed) impact of this project. Our hope is that we can continue this project to provide music learning experiences for elementary students who otherwise would not have them, and to provide early teaching (and “learning to teach”) experiences for AU music education majors.
        1. As mentioned above, we are going to collect reflection data for Spring 2021-Fall 2021 to determine (a) next steps and program development, and (b) report in publication/presentation.
  2. Church Music – St. Michael’s Music and Chancel Choir Development and Music Ministry
     1. Description – In November, 2016, I became the “paid” ($100/week) choral director for the chancel choir at St. Michael’s Catholic Church, in Auburn. I have been a cantor at the church for several years (10+). When our long-time director and accompanist passed away in October 2016, I “took over” as interim in October and was officially hired in November (2016). My position includes weekly planning, special event planning, running weekly rehearsals for mass, performances during mass, during mass decision making, meeting with priests about music selections, composing and arranging music, etc. With arrival of a new priest in Summer 2019, my position also includes administrative duties, including hiring and firing personnel.
     2. Mission – The first mission in this position is to use music to support the weekly (and holy day) liturgies with music. An additional mission is to provide a place for community/church members to sing as part of their worship process, and as a part of a community music group.
     3. Scholarship – The scholarship for this position include holding workshops, composing new and arranging existing music, creating practice materials for choral members, solo cantoring for masses (weekly, funeral, days of obligation, etc.), teaching and conducting the music in mass each week and for special masses (as above).
        + 1. *OCP Parish Grants Proposal Submitted, May 23, 2017, $4150.40 – Not Funded.*   
             Kuehne, J.M. (2017), *Parish Grants 2017*. Purpose was to support travel for music ministers in surrounding states to attend a music in worship workshop planned for spring 2018.
          2. Kuehne, J. M. and **‡∆** Schiller, C. (2020). Cantor Workshop. St. Michael the Archangel Catholic Parish, Auburn, Alabama. October 17, 2020. Kuehne: 90%, Schiller: 10%  
             NOTE: Connected to Outreach. I planned, developed, and lead/taught this half-day workshop for current and potential new cantors focused on cantor technique, vocal technique, learning new music, cantor’s purpose, etc. Chris Schiller provided technique for the tenor-bass voices during the 45-minute vocal break-out session.
          3. Composing and Arranging. Another part of scholarship that this position requires composing and arranging music for the choir and presiders. *See B.7. Other Creative above. In 2020 I wrote Be Still and Know (SATB Composition). They will perform this on Holy Thursday or on Holy Saturday during Holy Week masses.*
        1. 2020 – Considering Data Collection through survey, possible title: Church and Community Ensembles: Who Participates and Why. This is planned for Spring 2021.
        2. Performing and Leading Performance. As part of my position, I frequently prepare and lead (perform) music at parishioner funerals, special events.
        3. Member Resources Website. As part of my position, I began creating a “one-stop shop” for information for the music ministers (and others) at my parish. During 2018, I created/recorded practice tracks for several new works. http://stmichaels-music.com
        4. Impact – My work directly impacts St. Michael’s musicians and parishioners. I work directly with the priests, office managers, etc. With the arrival of our new priest I am now “officially” an administrator for the entire music program at the church. This has a large impact on how music is implemented in masses at the church.

**PREVIOUS OUTREACH EFFORTS**

*Music Technology*

*Loachapoka Music Technology Project.* Submitted to Associate Dean’s Office, College of Education. Funded ($3500).

1. Description – The purpose of this project was to provide an avenue for AU music education students to teach music and music technology to Loachapoka High School (LHS) students. One or more music technology workstations were purchased. AU Music Education students and LHS students used these for on-campus practicum teaching and distance learning lessons in music and music technology.
2. Mission – The mission is to provide music and music technology lessons for LHS students and valuable teaching experience for AU Music Education students.
3. Scholarship – This project will allow the program coordinators to publish articles on the efficacy of this type of program, effects of this program on both LHS and AU students, and other related areas. The project will continue in fall 2009. During the first year (fall 2007), university students reflected on their experiences in journals as part of their class work. IRB approval was obtained to use their journals for qualitative analysis (IRB #08-314 EX 0901).

Kuehne, J. M. (Unpublished). *Teaching Music to At-Risk Students Using Music Technology: An Analysis of Music Education Majors’ Attitudes when Teaching Rural At-Risk High School Students.* Unpublished after submission, rejection.

1. Impact – Twenty-four High School (HS) students and eight University students participated in this program. The preliminary results found from analysis of student journals showed: (1) University students’ attitudes toward teaching with technology changed in a short time from hesitance to confidence; (2) HS students’ focus and participation levels were high when they were able to use the technology (as seen through the eyes of university students); and (3) Technology can play a positive role and encourage learning, but can also hinder the learning process when there are technical problems. From the journal analysis, there was a strong indication of positive interaction and success. Overall, there were 189 comments identified by specific coding and 142 indicated success of both groups (interaction, learning music, learning teaching, positive technology effects) and 39 showed challenges of both groups, behavioral management problems, and technology technical problems.

*General Music Creativity and Perceptions about At-Risk*   
General Music is the term used for music education that does not focus on band, choir, or orchestra. Typically, elementary music is called general music, though there are secondary-level courses as well.

* 1. *Beethoven & Me –*This project began in Spring 2009 and continues in conjunction with teaching CTMU 5110 Children’s Music (which occurs every other spring). This 2017, it will occur in CTMU 1020 Music Education Lab I in Spring 2018.
     + 1. Description – Second and fourth grade students in a local Title I schools will compose 8-12 measure melodies. Auburn University students enrolled in CTMU 5110 will use their melodies as thematic materials for Orff-style arrangements. University students will teach their arrangements to the elementary students in labs.
       2. Mission – The mission is to provide composition opportunities for both elementary and university students and to provide meaningful lab teaching experiences.
       3. Scholarship – This is the pilot program to determine the feasibility of this project, and its reach. This project has lead to a national research study on at-risk students and schools. See B.9.b.i. (above).
       4. Impact – This project began in Spring 2009 and has continued throughout several semesters/years. The impact is seen in Auburn students’ abilities and confidence in teaching, their change in attitudes about teaching elementary students. In the original school where this was started, the teacher now teaches K-12 music.
  2. *Beethoven & Me: Wolf-Tales Live!* – Outreach Project with Notasulga 3rd and 4th grade students   
     (Fall 2010 – Spring 2011). Completed.
     + 1. Description – In the first iteration of this project (C.1.b.i.), students went over a short period to teach and learn from the younger students. In spring 2010, I went to Notasulga to teach a short 2-day workshop on playing Orff instruments and singing to the 3rd grade students. I collaborated with the music educator there and we began to discuss the *Beethoven & Me* project for the fall. As we talked our ideas morphed into a cross-curricular project that allow students the opportunity to increase their reading abilities and learn music composition and performance skills. In addition, we thought we could tie together a variety of learning areas including science, reading, and music to approach learning from a new perspective. From that discussion, we proposed to include both 3rd and 4th grade students in the program. Third grade would focus on reading and learning to perform music as preparation for the following year. Fourth grade would integrate science knowledge, reading, and music into learning as they read several stories that have similar main characters (i.e. a “wolf”), they would learn about the wolf’s natural environment(s), pack structures, diets, etc.
       2. Mission – The mission is to provide an impetus for children in county schools to increase their music performance and composition skills along with their reading skills and science knowledge in a particular area. Third grade students would focus on performance and reading, while fourth graders would incorporate music, reading, and science in a cross-curricular unit where they would read stories, gather scientific knowledge, and gain music composition skills as they write their own short musicals based on the materials they are studying.
       3. Scholarship – This fall and spring (2010-2011), I will collect data from both university and elementary students for two purposes: (1) To procure additional funding, data showing the program is successful will be necessary; (2) Publication; (3) Presentation. IRB will be submitted pending school district, principal, and teacher approval.
       4. Impact – We hope this project will positively affect the students’ knowledge and skills in music, reading, and science as they integrate these in an approach that will ultimately allow them to have a positive creative experience while learning. In addition, from this project, which is an extension of Beethoven & Me, we hope to begin creating a model curriculum or at minimum curricular structure that can be used by teachers in other schools.

1. **ACTIVITIES AND PRODUCTS**
   1. Instructional Activities – Auburn University

***In music education, often conference sessions are considered outreach. These are listed in section B.***

* + 1. Guest Teacher (2010). Notasulga High School (K-12), 3rd grade music students. *Follow the Drinking Gourd: Singing the Story.* April 9, 12, 2010.
    2. Clinician (2010). *Ideas and Strategies for the Secondary Ed Art and Music Majors*. February 27, 2010. Future Teachers of Alabama Annual Convention.
    3. Clinician (2009). Montgomery Public Schools In-service, Topic: Teaching Sight-Singing. January 5, 2009.
    4. Clinician (2008). Auburn City School Music In-service, Using Finale for Notation. August 8, 2008.
    5. Clinician (2008). Opelika City Schools, Elementary Music In-service. Using Silver Burdett Textbooks for Early Music Reading. January 7, 2008.
    6. Instructor (2005). Loachapoka Elementary School – After School Program: Teaching music to Kindergarten and First Grade students. 1.5 hours per day (2 lessons per day at 45 minutes each lesson). October 4, 5, 6, 2005 *(volunteered time)*
    7. TI:ME Instructor (2005-Present). First approved by Technology Institute for Music Educators (TI:ME – http://ti-me.org) December 8, 2005. Auburn University and Wyncote, PA. (TI:ME does not compensate for this)
  1. Instructional Activities – Hartwick College
     1. Conductor for Swing Choir (2005). ACAMT Spring All-County Music Festival held at Unadilla Valley Central School, New York. March 18-19, 2005.
     2. Conductor (2004-2005). Hartwick College A Cappella Jazz Choir (*volunteered time for music department, not part of normal teaching load*).

1. Technical Assistance

These listed under B.3.b.

1. Outreach publications

***All publications are listed under A.6.c. and B.2.***

*(Faculty Handbook suggests relisting these items here. I will add these when it is time for review.)*

1. Electronic Products (Computer Programs, Web Sites, etc.)
2. Computer Programs – *Not applicable*
3. Web Sites
   * + 1. I worked for two years on the College of Education website redevelopment committee and wrote/re-wrote all the web pages associated with Curriculum & Teaching.
       2. Sites Used for Teaching and Conferences  
          <http://paris-example.weebly.com/>  
          <http://janekuehne.wixsite.com/world-music-project>  
          <https://sites.google.com/view/paristripexample/>
       3. http://www.auburn.edu/~kuehnjm – this is my Auburn home page used to post conference materials and current research results.
       4. Past: Official Web Designer for Hartwick College Music and Education Departments.
4. Lectures and Workshops  
   *All lectures and workshops are listed under B.3.b. Please note that in the field of Music Teacher Education, this is not only expected activity, but is also accepted as creative work and outreach.*

*(Faculty Handbook suggests relisting these items here. I will add these when it is time for review.)*

1. Other Outreach Products (Videos, Job Aids, etc.) – *Does not currently apply.*
2. Copyrights, Patents, and Inventions
3. I hold the copyright to my dissertation and the original questionnaire used in it.  
   Sight-Singing Instructional Practices Questionnaire found in   
   Kuehne, J. M. (2004). A survey of sight-singing instructional practices in Florida middle school choral programs. *DAI-A* 64/10, p. 3624, ISBN: 0-496-56836-1.
4. Contracts, Grants, Gifts – *See C.1.a. and C.2.*

**D. SERVICE**

1. **UNIVERSITY SERVICE**
   1. Auburn University
      1. University Committees
         1. Fall 2019. Administration Review Committee.
         2. Fall 2016-Current. University Writing Committee.
         3. Fall 2016-Fall 2018. Academic Appeals Committee.
         4. Spring 2011. Member Learning Management System Working Group. This group met every Thursday during Spring 2011 to select a new LMS, to replace the current system (blackboard).
         5. Fall 2010 – Spring 2012. Chair of the Senate Academic Computing Committee.
         6. Fall 2009 – Spring 2010. Member (faculty) of the Senate Academic Computing Committee.
         7. Fall 2007 – Spring 2010. Member (faculty) of Senate Academic Standards Committee.
         8. Spring 2007 only. Member of Ad Hoc Committee on Scheduling.
      2. College of Education Committees
         1. Fall 2018 – OSS Advisor Search Committee Member
         2. Spring 2018 – LRC Multimedia Specialist Search, Chair
         3. Spring 2018 – Current – CAEP Steering Committee.
         4. Fall 2014 – Current – eLearning Committee. Elected Chair, Spring 2016.
         5. Fall 2013 – Spring 2018. Curriculum & Teaching Representative and Web Creator/Editor.
         6. Fall 2013 – 2015. Field Experiences Committee. Curriculum & Teaching Representative.
         7. Fall 2010 – Spring 2014. College of Education Awards Committee Curriculum & Teaching Representative
         8. Fall 2009 – 2011. Auburn University – Auburn City Schools Professional Development System Council
      3. Inter-College Committees
         1. Fall 2005 – Present, Music Education Advisory Committee (between Curriculum and Teaching in the College of Education and the Department of Music in the College of Liberal Arts).
      4. Curriculum and Teaching Department (in College of Education)
         1. Fall 2020 – Present – Member of Faculty Affairs Committee, P&T Committee
         2. Summer 2020 – Facilitated Zoom Meetings for Interim Dept Head Search (for Dean Whitford)
         3. Spring-Summer 2020 – Worked with Dr. McIllwain on her CV.
         4. Fall 2018 – Observed faculty members’ teaching (and wrote letters) – Dr. McIllwain, Dr. Cook
         5. Spring 2015 – Present – Peer Mentoring committee (chair) for Guy Harrison
         6. Spring 2016 – Present – Peer Mentor Committee for Jamie Harrison
         7. Fall 2013 – Present – Peer Mentoring Committee for Kathy King
         8. Spring 2014 – Summer 2014 – Peer Mentoring Committee for Nancy Barry
         9. Fall 2012 – Spring 2016 – Research Development Committee
         10. Fall 2012 – Fall 2013 – Institute/Committee Development
         11. Spring 2011 – Chair, Music Education Lecturer Search Committee
         12. Spring 2011 – Member, English Education Search Committee
         13. Fall 2012 – Spring 2014 – Peer Mentoring Committee for Lisa Caravan
         14. Spring 2009 – Peer Teaching Review Committee for Brian Parr
         15. Spring 2008 – Early Childhood Faculty Search Committee (to fill two positions).
         16. Fall 2005 – Present – Teacher Education Interview Board
         17. Faculty Advisor (primary or secondary) for approximately 85 undergraduate and graduate music education students.
   2. Hartwick College
      1. Fall 2003 – Spring 2005, Elected Faculty Representative, Committee on Academic Standards   
         (1-2 meetings per week).
      2. Fall 2004 – Spring 2005, Elected Faculty Representative, Committee for Faculty Development.
      3. Fall 2003 – Spring 2005, Faculty Advisor, (primary or secondary) for all music education majors.
      4. Fall 2003 – Spring 2005, Faculty Advisor, Collegiate MENC: The National Association for Music Education
      5. Fall 2003 – Spring 2005, Faculty Advisor, “We Care” (student lead organization dedicated to teaching music to special needs children).
2. **PROFESSIONAL SERVICE** 
   1. 2012-Present. Research Chair, Alabama Music Educators Association Responsible for call for research poster session proposals, review (sending to committee of 3-4), sending letters of acceptance. Chair poster session each January for the annual conference. [State Organization].
      1. Fall 2020 started process to have special issue of peer-reviewed research published in *Ala Breve.*
   2. Summer 2019 – Present. Editorial Board*, Journal for Association for Technology in Music Instruction (JATMI).* Summer 2019webegan the process to develop a new journal for this ATMI. I was selected for editorial board based on CV review by committee. https://trace.tennessee.edu/jatmi/editorialboard.html
   3. Spring 2018. Scholarship Judge. Columbus-Ledger Enquirer (newspaper in Columbus, GA) *Page One Scholarship* for HS Seniors who excel in service and scholarship in the category of music. Each spring (usually in March) at William Spencer High School, Columbus, GA.
   4. Summer 2017. Editor for Insight Unpacking the Standards, for Alabama Course of Study: Technology standards. Alabama Learning Exchange (ALEX). NOTE: I also wrote for this. See 1.A.6.
   5. EdTPA Scorer Training for Music Education (Spring 2016). Pearson Publishing.
   6. Elected Secretary (2015-2017), Association for Music Instruction (ATMI)
   7. Program Committee Member (2015). ATMI National Conference.
   8. Editorial Board Member, College Music Society (2013-2016). CMS Online Technology Symposium.
   9. Scholarship Judge (2009-2015). Columbus-Ledger Enquirer (newspaper in Columbus, GA) *Page One Scholarship* for HS Seniors who excel in service and scholarship in the category of music. Each spring (usually in March) at William Spencer High School, Columbus, GA.
   10. Judge. *Alabama National Fair Invitational Choral Festival*. October 11, 2010. Garrett Coliseum, Montgomery, AL.
   11. Grant Reviewer (2009-2010). *21st Century Community Learning Centers*. Gainesville, Florida. Reviewed nine grant applications, included online training, reading, and rating individual sections for each grant. http://afterschoolflorida.hhp.ufl.edu/rfp/.
   12. Clinician (2009) Montgomery Public Schools In-service, *Teaching Sight-Singing*. January 5, 2009.
   13. Clinician (2008) Auburn City School Music In-service, *Using Finale for Notation*. August 8, 2008.
   14. Clinician (2008) Opelika City Schools, Elementary Music In-service. *Using Silver Burdett Textbooks for Early Music Reading*. January 7, 2008.
   15. Moderator (2 Sessions). (2007). Distance Learning in Music Special Interest Group. Association for Technology in Music Instruction and College Music Society National Conference. November 15-18, 2007. Salt Lake City, UT.
   16. Session Chair (2007). Association for Technology in Music Instruction and College Music Society National Conference. November 15-18, 2007. Salt Lake City, UT.
       1. ATMI Session: Research into Online Teaching
       2. ATMI Session: Technology-Based Musicianship and Violin Instruction
       3. ATMI Session: Technology in Composition and Theory
       4. ATMI Session: Technology and K-12 Pedagogy
       5. ATMI Session: Workshop in Social Computing
   17. Program Committee Member (2007). National Symposium on Music Instruction Technology.   
       Spring 2007 – Fall 2007
   18. Conference Program Committee Member (2006-2007). Conference Program Committee Member, Association for Technology in Music Instruction. Fall 2006 – Fall 2007
   19. Sight-Reading Judge (2007). Auburn University Jazz and Show Choir Festival. February 2-3, 2007
   20. Conference Co-Chair (2006). National Symposium on Music Instruction Technology. October 2006
   21. Moderator. (2006). Distance Learning in Music Special Interest Group (First Meeting). Association for Technology in Music Instruction and College Music Society National Conference. September 14-17, 2006. San Antonio, TX.
   22. Member of TI:ME National Advisory Board (TI:ME = Technology Institute for Music Educators).   
       Summer 2005 – Spring 2009
   23. Contributing Member (2005-2006). Mentoring Special Interest Group, Society for Music Teacher Education. Fall 2005 – Spring 2006
   24. Conference Chair and Host (2005). National Symposium on Music Instruction Technology. July 2005, Hartwick College in Oneonta, NY.
3. **COMMUNITY SERVICE**
   1. Cantor, St. Michael’s Catholic Church, Auburn, AL (2010 – present). Rotation with 3 other cantors.
   2. Music Director, St. Michael’s Catholic Church, Auburn, AL (October, 2016 – present).
4. **PROFESSIONAL ORGANIZATION MEMBERSHIPS – All memberships are current**
   1. American Educational Research Association (AERA) – Spring 2017 – present.
   2. The National Association for Music Education (NAfME)
   3. Alabama Music Educators Association (AMEA)
   4. National Association of Pastoral Musicians (NPM)
   5. College Music Society (CMS)
   6. Association for Technology in Music Instruction (ATMI)
   7. American Choral Directors Association (ACDA)
   8. Technology In Music Education (TI:ME) – Certified Instructor.
   9. Pi Kappa Lambda (Academic Music Honorary)