

FACULTY LISTS AND BIOGRAPHIES FOR 2010

ALPHABETICAL

Amy Burns
Jeremy Cohen
Monica Dale
Anthony DeQuattro
Steven Estrella
Blaise Ferrandino
Patrick Freer
Jonathan Gellert
Al Holcomb
Kathleen Horvath
Carl Knox
Diane Lange
Stefani Langol
Kathy Liperote
Sanna Longden
Charles Menoche
Judith Nicosia
James Noga
N. Carlotta Parr
Pam Perry
Malcom "Bill" Rowell
Thomas Rudolph
Thomas Seddon
Scott Watson
Michele Weir

BY CATEGORY

Classroom:

Jeremy Cohen
Monica Dale
Anthony DeQuattro
Blaise Ferrandino
Diane Lange
Sanna Longden
James Noga

Instrumental:

Kathleen Horvath
Carl Knox
Kathy Liperote
Malcom "Bill" Rowell
Thomas Seddon

Vocal/Choral:

Patrick Freer
Jonathan Gellert
Al Holcomb
Judith Nicosia
Michele Weir

Technology:

Amy Burns
Steven Estrella
Stefani Langol
Charles Menoche
Thomas Rudolph
Scott Watson

Masters Core Courses:

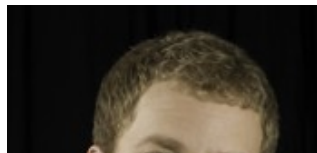
N. Carlotta Parr
Pamela J. Perry

BIOGRAPHIES

Amy Burns, a PreK-Grade 3 general music teacher at Far Hills Country Day School, holds a Level 1 Orff certification, a Level 1 Kodály certification, as well as TI:ME (Technology Institute for Music Educators) Level 1 and 2 certifications. She has presented workshops on integrating music technology into the elementary music classroom for district and state conferences in New Jersey, Connecticut, Florida, Massachusetts, Pennsylvania, New York, Maine, Michigan, and Texas. At the national level she has presented workshops at the 2004, 2006, 2008, and 2009 TI:ME national conferences, and at the 2006 National Association for Music Education National Conference (MENC) in Salt Lake City, Utah, as well as the 2007 MENC Eastern Divisional Conference. She has authored articles for the MENC *General Music Today*, *NJMEA Tempo*, *Music Education Technology (MET)*, *SoundTree Resource News*, *TI:ME Newsletter* and the *TI:ME website*. In addition, she is the lead author and editor for the recently published *Technology Integration in the Elementary Music Classroom* by Hal Leonard. She also co-authored the recently published *SoundTree's Elementary Keyboard Lab Curriculum* and was featured in MENC's *Teaching Music*. She was the first recipient of the TI:ME "Teacher of the Year" award in 2005 and was named President-Elect of TI:ME in 2008. Amy is a Cum Laude graduate of Ithaca College where she received her Bachelors in Music Education and Music Performance in 1995. In 2006 she received a M.S. in Music Education from Central Connecticut State University (CCSU).



Jeremy Cohen is a Boston-based composer, educator and percussionist. In addition to holding degrees from the University of California, Berkeley, and New England Conservatory, he has studied traditional *Ewe* drumming and dancing in Ghana, West Africa, where he now leads African drum & dance cultural field studies for UMass Amherst. He recently left his post as



Music Director at the Umana Middle School in inner city East Boston to found ThisWorldMusic, an organization with the mission to increase the presence of African drumming in the music curriculum nationwide. Mr. Cohen is adjunct faculty at UMass Amherst and Westfield State College and has been a workshop presenter at the Boston Symphony Orchestra, New England Conservatory, and for Providence, Rhode Island, Worcester, Massachusetts, and Oakland, California, Public Schools. He sits on the Board of Directors of the Massachusetts chapter of Young Audiences and is a consultant for MusicianCorps, a project of the Music National Service Initiative. He is a member of the acclaimed Agbekor Drum-and-Dance Society, an ensemble led by pioneering ethnomusicologist and percussionist David Locke of Tufts University.



Monica Dale (M.M. Piano Performance, Ithaca College; B.A., Connecticut College; Jaques-Dalcroze License) is a proponent of the Dalcroze method and founder of MusiKinesis, a contemporary American approach to the traditional European method. Her professional dance background brings a unique dimension to her work in music. She's published six books and numerous articles, and has presented workshops and courses for schools and organizations nationwide. Monica is on the faculty of the Lucy School in Maryland and the Levine School of Music in Washington D.C.



Anthony DeQuattro is currently Principal Percussionist with the Greater Bridgeport Symphony, Assistant Professor of Music at Quinnipiac University, and on the summer music faculty of Villanova University, VanderCook College of Music (Chicago), and Central Connecticut State University (CCSU) where he teaches graduate courses in music education. He has worked with such talents as Dave Brubeck, Joel Grey, Margaret Whiting and LeAnn Rimes and has appeared at the legendary Newport Jazz Festival several times. He has traveled to and studied in Ghana, Bali, Taiwan, and Puerto Rico and has studied with performers from South India, Cuba, and Brazil. In addition to music, he has studied folkloric dance from Latin America, Ghana, and England. In 2007, Anthony was named Connecticut's outstanding secondary school music educator and received the Excellence in Music Teaching Award from the New Haven Symphony Orchestra. He is a contributing author to the sixth edition of Cengage Publication's *Listening to Music* for which he penned chapters on the music of Brazil, India, Japan, and Mexico as well as a chapter on Jazz. Anthony received his education from The Hartt School, Yale University, and the public library. He is a doctoral candidate at Boston University and is currently working on his dissertation on effective rhythm pedagogy.



Steven Estrella earned a Ph.D. in Music Education from Temple University, a Master of Arts degree in music composition from Claremont Graduate School, and a B.A. in Music and Psychology from Eckerd College. For ten years, Estrella served as Assistant Professor of Music Education and Director of Computer/Media Services for Temple University's Boyer College of Music. He is an active member of the National Advisory Board for the Technology Institute for Music Educators (TI:ME) and has served as Vice-President of TI:ME. He owns Shearspire, Inc., and StevenEstrella.com (<http://StevenEstrella.com>), providing Web and media development services to clients in education and business. He has completed large interactive media projects for clients such as Comcast, the Berklee College of Music, the International Music Products Association, the International Association of Electronic Keyboard Manufacturers, Addison-Wesley Publishing, and McGraw-Hill Higher Education. Estrella is the author of three textbooks, *The Web Wizard's Guide to Javascript*, *The Web Wizard's Guide to Dynamic HTML*, and *Study Outline and Workbook in the Fundamentals of Music*.



Blaise J. Ferrandino is an Associate Professor and Division Chair of Music Theory, Composition at Texas Christian University (TCU) where he has been since 1990. From 2000 – 2002 he served as Interim Director of School of Music. He was elected Chair of the TCU Faculty Senate during the 2004-2005 academic year. Besides his work as a composer, Ferrandino is a Music Theorist and Double Bassist. Dr. Ferrandino is active in publishing, presentation, and composition/performance. He is lead editor and author of *The AP Vertical Teams Guide for Music Theory*, released in November of 2002. Numerous workshops and presentations related to this book were given in places such as Houston, Los Angeles at the AP National Convention, Dallas, St. Joseph, MO, San Antonio at TMEA and Ft. Worth. Dr. Ferrandino continues to be active in Music Theory teacher training teaching weeklong courses at TCU, and in Philadelphia, Taos, and Chicago. He has organized and presented at a two-day workshops at the College Board regional AP Music Theory conference for the past ten years.



Patrick Freer is Associate Professor of choral music education at Georgia State University in Atlanta, offering programs at the baccalaureate, masters, and Ph.D. levels. He holds degrees from Westminster Choir College and Teachers College-Columbia University. Dr. Freer has made over 70 presentations at regional, national and international conferences and has guest conducted or presented in 28 states, Canada, Germany, Greece, and Japan. He conducts annual concerts at Carnegie Hall, and this year conducts all-state and regional honor choirs in Alabama, Georgia, Kentucky, New York, North Carolina, and Virginia. Dr. Freer's articles have appeared in many of the profession's major national and international journals. He is the author of the books *Getting Started with Middle School Chorus (2nd Edition)*, *TIPS: The First Weeks of Middle School Chorus*, and the critically acclaimed DVD series *Success for Adolescent Singers: Unlocking the Potential of Middle School Choirs*.



Jonathan Gellert holds an MFA in Theater directing from UCLA and an MA in Theater Education from Emerson College as well as certifications in Theater Arts from both Massachusetts and New York. He has directed more than 150 productions with students ranging in age from pre kindergarten through the graduate level at such venues as the New World School of the Arts, French Woods Festival, UCLA Brookline High School, Ossining High School and Great Neck North High School where he is currently director of the drama program. A member of both AEA and SAG, Jonathan has performed professionally throughout the country.



Al Holcomb is an active presenter and author on the topics of aural skill development, mentoring, professional development, music assessment, and choral music education. He has taught all levels of general and choral music in Texas and Connecticut. Dr. Holcomb is an active clinician, guest conductor, adjudicator, and presenter. He has conducted numerous festivals and honor choirs around the country. He received degrees from Texas Christian University and University of Hartford. Dr. Holcomb is Associate Professor of Music at the University of Central Florida where he teaches undergraduate and graduate courses in music education, coordinates the music education program, supervises interns, and conducts the Women's Chorus. He is past president of Florida Collegiate Music Educators' Association and received the 2007 Florida College Music Educator of the Year award.



Kathleen A. Horvath is an Associate Professor of String Education and



Pedagogy at Case Western Reserve University and instructor of double bass at the Cleveland Institute of Music. Her duties on campus include teaching undergraduate and graduate level courses in music education, string pedagogy, supervising student teachers, and directing the Case/University Circle Symphony Orchestra. She has been Artist Faculty at the National String Workshop and the American School of Double Bass since 1999. She has also served as visiting faculty at the South Carolina String Teacher Conference and the New York State ASTA with NSOA Summer String Conference. In demand as a clinician, Horvath has presented for the American String Teachers Association (ASTA), and at conferences such as the Eastman Symposium and Teaching Teachers: Two Side-by-Side Conferences, and has presented at the Midwest Clinic.



Horvath has also presented at the MENC State Conference in Ohio, Georgia, and Alaska, the New York State School Music Association Winter Conference, and the National Biennial Conferences in Kansas City and Nashville. Horvath has conducted festivals in Illinois, New York, New Jersey, Massachusetts, Rhode Island, Ohio, Alaska, Arkansas, Pennsylvania, Georgia, North Carolina, and Montana. As an orchestral performer and recitalist on the double bass she has appeared with the symphonies of Wheeling, West Virginia, Plymouth and New Bedford, Massachusetts, the ProMusica Chamber Orchestra of Columbus, Ohio and served as principal double bassist of the Champaign-Urbana Symphony, Opera Illinois, and the baroque Artists of Champaign-Urbana. She was a featured soloist at the 1996 Festival of Women Composers International and toured France with the Robert Shaw Chorale. She holds a Bachelor of Music from the Eastman School of Music (Double Bass), a Master of Arts in Performance and String Pedagogy, and Doctor of Philosophy in Music Education from The Ohio State University.

Carl Knox is an Associate Professor of Music at Central Connecticut State University (CCSU) where he directs the award winning jazz ensemble and teaches courses in jazz improvisation, jazz history, jazz composing and arranging, woodwind methods and applied saxophone. He received his D.M.A. from Michigan State University where he studied with Andrew Speight and Branford Marsalis. With more than twenty years of professional repair shop experience, Dr. Knox is able to fuse the skill of instrument repair with the needs of both the professional performer and the instrumental director. His professional playing experience includes performances with Clark Terry, Jimmy Heath, Mel Torme, Jon Faddis, Marshall Royal, Snooky Young, Doc Severinsen, Rob McConnell, Toshiko Akiyoshi, Benny Carter, Bobby Shew and Louis Bellson.



Diane Lange is Associate Professor and Area Coordinator of Music Education at The University of Texas at Arlington where she oversees the music education area and teaches undergraduate and graduate courses in Early Childhood and Elementary Music Education. She has presented several pedagogical workshops and consultations in many states, at the regional Early Childhood Music and Movement Association, and at the Gordon Institute for Music Learning International Conference. She has published the book *Together in Harmony: Combining Orff Schulwerk and Music Learning Theory*, a chapter on combining Music Learning Theory and Orff Schulwerk that appeared in *Music Learning Theory: Theory in Practice* and several articles in *General Music Today*. Also, she is a co-author for *Jump Right In: The Elementary Music Curriculum*, Grades Kindergarten and 5. Dr. Lange has taught elementary and college music for over twenty years in Michigan, Nevada, and Texas. She is a certified faculty member where she teaches GIML Level I around the country. In addition to teaching at the university level, Dr. Lange teaches early childhood music (birth through age five) at the Musical Tree House.



Stefani Langol is a music educator, clinician, and author. She is currently Assistant Professor of music education at Berklee College of Music, and also serves as the technology coordinator for the department. Stefani spent many years using technology in K-12 music classrooms and has



trained hundreds of in-service music educators across the country on effective uses of music technology throughout the K-12 Curriculum. Additionally, she is an educational consultant and music technology applications specialist, and has worked for SoundTree/KorgUSA, Opcode, Cakewalk, Warner Brothers, Cablevision, and GIA Publishing. Stefani serves on the Technology Institute for Music Educators (TI:ME) advisory board and was editor-in-chief of the TI:ME newsletter from 1997 to 2004.



Kathy Liperote is a professional development clinician who has presented at local, state, and national venues on the development of comprehensive music literacy. Before receiving her Ph.D. in Music Education from the Eastman School of Music, she taught instrumental music for 15 years in the Baldwinsville and West Genesee Central School District near Syracuse, New York. Currently Careers Coordinator in the Office of Careers and Professional Development at Eastman, Liperote also teaches undergraduate and graduate classes in the Arts Leadership Program. She is a graduate of the Crane School of Music and Syracuse University. Liperote's article, "Audiation for Beginning Instrumentalists: Listen, Speak, Read, Write," appeared in the September 2006 edition of the *Music Educators Journal*.



Sanna Longden is a world dance teacher and multicultural movement educator from Evanston, Illinois. She teaches in schools and at educator conferences locally, nationally, and internationally, world music seminars, and continuing education courses. She is a well-known clinician at the American Orff-Schulwerk Association (AOSA), the Organization of American Kodály Educators (OAKE), the Music Educators National Conference (MENC), and other music organization events, and she is a workshop presenter for Silver Burdett/Pearson's music division. Sanna's specialty is to focus on the "folk," emphasizing ethnic movement, music, styling, and cultural background. Even more, her lessons illustrate how dance and movement activities can encourage community, civility, and cooperative teamwork, as well as creativity, concentration, cultures, and curriculum connections. She is a contributing author to the Silver Burdett/Pearson *Making Music* elementary textbook series, and co-author with Wendy Taucher of, *Making Music with Movement and Dance* (Pearson Education, 2006). She is also co-author of *Cultures and Styling in Folk Dance*, with Phyllis S. Weikart (High/Scope Press, 1998), and has published articles in many folk life publications. Her series of seven instructional world dance DVDs with accompanying CDs are sold worldwide through distributors and on her website, www.FolkStyle.com,



Charles Menoche, Chair of the Department of Music at Central Connecticut State University (CCSU), is Associate Professor of Music Technology, Composition, and Music Theory and Director of the department's Music Microcomputer Lab. Before joining the faculty at CCSU he taught classes and managed music computer labs at Rutgers University, Texas Christian Texas and the University of Texas at Austin (UT Austin). He holds degrees in Music Education (B.S.) from Tennessee Technological University and Composition (M.M. and D.M.A) from UT Austin. His principal composition instructors included Robert Jager, Dan Welcher, Russell Pinkston, and Donald Grantham. His trombone quartet, Renegade Sparrows was recently premiered at CCSU and his electro-acoustic work, Soundpiece #1: Text-sound Études on Words of Walt Whitman, was recently selected for inclusion on the Society for Electro-acoustic Music in the United States (SEAMUS) 2007 conference program. One of his works for band, *In the Machine*, is published by Boosey and Hawkes, as part of their Windependence Series.



Judith Nicosia is Associate Professor at Rutgers University, where she



teaches voice, voice pedagogy and vocal literature classes. She has been an invited clinician at local, regional, and national levels for NATS and ACDA, and was honored to be a master teacher in the 2003 NATS Intern Program. Currently, she serves as New Jersey ACDA Vocal Pedagogy Chair, and Editor for the ACDA Eastern Division Newsletter, *Troubadour*. Her articles have appeared in *VocalEase*, *TEMPO*, *Canticum Novum*, *Quodlibet*, and the *NFHS Music Association Journal*.



James D. Noga is the principal of Second Hill Lane Elementary School in Stratford, Connecticut. Previous to this position he was the district Supervisor and Coordinator for the visual art, music, physical education, and health education departments for the Stratford Public Schools. Prior to his position in Stratford Noga was the Director of the Arts for the Torrington Public Schools. He has taught music in Waterford and Windsor and has worked with children from pre-K to grade 12. Noga was recognized for administrative excellence by the Connecticut Alliance for Arts Education in 1996, and by the Connecticut Art Educators Association in 2001. He has frequently worked on state committees for music education, including the Connecticut Music Educators Association (CMEA) as an adjudicator trainer, the BEST music portfolio, and as the chair for the Connecticut Arts Administrators Association. Jim has presented workshops at various conferences and for various districts including at C.M.E.A on topics including "Using UbD for Creating Arts Curriculum", and "Embrace the CAPT and CMT and Still Teach Music". He was recently part of the adjunct faculty for graduate studies for music at Western Connecticut State University (WCSU). Jim is a Connecticut native that received a B.S. in Music Education, a M.S. in Education with a concentration in music and a Sixth Year Certificate in Educational Leadership, all from Central Connecticut State University (CCSU).



N. Carlotta Parr is Professor of Music Education at Central Connecticut State University (CCSU) and Assistant Director of the Summer Music Institute. She teaches undergraduate music methods courses, Masters' core courses, supervises student teachers, and advises research projects. In the fall of 2005 she was appointed as the Coordinator of the Master in Music Education program. For ten years (1990-1998) she was the state Fine Arts Consultant for the Indiana Department of Education, where her responsibilities included curriculum development, and performance-based assessment in the arts. She was the Scholar-in-Resident for the BEST program in music for the CT Department of Education for three years. She co-designed an arts infused/integrated for elementary education majors at Indiana University/Purdue University in Indianapolis (IUPUI), and co-authored a book on integration entitled *Arts Together: Steps Toward Transformative Teacher Education* (2005). B.M.E., James Madison University; M.M., Catholic University of America; D.M.Ed., Indiana University.



Pamela J. Perry is Professor of Music, and Director of the Summer Music Institute (SMI) at Central Connecticut State University (CCSU). She is currently the director of the CCSU University Singers, and the former Director of Choral Activities at the Hartt School, University of Hartford. Guest conductor and clinician at the Music Educators National Conference (MENC), American Choral Directors Association (ACDA) conventions, and All-state, regional and honors festivals. She was a public school music specialist (IL and VT) for eleven years. Concert tours include Austria, Germany, Italy, Japan, Korea, Hungary, France and China. Consultant for Arts Education programs, public school systems and grant evaluations. Awards include ACDA CT/RI Choral Director of the Year and CCSU's Excellence in Teaching Honor Roll, and 2006 CCSU Distinguished Service Award. B.M.E., Wheaton College; M.M., University of Illinois; D.M.A., Hartt School of Music.



Malcolm W. Rowell, Jr. (Bill) is Director of Bands and Professor of Music, Emeritus, at the University of Massachusetts (UMASS) Amherst. He is a strong proponent of new music, having commissioned and premiered numerous wind compositions with the University Wind Ensemble and Symphony Band, of which he served as principal conductor from 1980-2002. In recognition of his professional work, Professor Rowell has received the National Band Association's Citation of Excellence" and the Kappa Kappa Psi "A. Frank Martin Award" for his contributions to college bands. Rowell was invited to conduct at the 1994 National Concert Band Festival at the Royal Northern Conservatory in Manchester, England. Rowell's outreach activities include the founding of the University of Massachusetts Youth Wind Ensemble in 1980, and in 1985 he created the UMASS All-Senior Honor Band Festival, attracting outstanding high school musicians from throughout the East. He has served as Artistic Director/Conductor of the South Shore Conservatory Summer Music Festival in Hingham, Massachusetts from 1984 to present. From 1994-97, Rowell served as Visiting Conductor of the Boston University Wind Ensemble, presenting twelve concerts in the Tsai Performance Center in Boston. In the fall of 1991, Professor Rowell founded the Massachusetts Wind Orchestra (MWO), a professional wind ensemble that has been broadcast on NPR's "Performance Today." Rowell is Past-President of the College Band Directors National Association Eastern Division and Past-President of the New England College Band Directors Association. He frequently serves as guest conductor, clinician, lecturer and adjudicator at state and regional festivals throughout the United States, Canada and England.



Thomas Rudolph, Ed. D., is currently the Director of Music and middle school classroom and instrumental music instructor for the School District of Haverford Township, in Havertown, Pennsylvania. He is also an adjunct Assistant Professor at The University of the Arts, and teaches technology courses for the Berklee Online School. Dr. Rudolph, one of the seminal people in music education and technology, began his work as a clinician and workshop leader in the field in 1982. He has authored twelve books including: *YouTube in Music Education*, *Sibelius: A Comprehensive Guide to Sibelius Music Notation Software*; *Teaching Music With Technology*, currently in its third printing; *Recording in the Digital World*; *Finding Funds for Music Technology*, and he was one of 4 co-authors of the TI:ME publication: *Technology Strategies for Music Education*. Rudolph is the co-author of the Alfred Music Tech Series, which includes *Playing Keyboard*, *Music Production and MIDI Sequencing*, and *Composing with Notation Software*. He has published more than 40 articles on music technology for the *Music Educators Journal*, *Music Education Technology Magazine*, *The Instrumentalist*, *Jazz Educator Journal*, and *Downbeat* magazine. He has consulted with dozens of companies including Apple Computer, Korg, SoundTree, Roland, Bose Corporation and many others. In 1995, he was one of the founders of the Technology Institute for Music Educators (TI:ME) and is now serving as the President of this organization. Since 1983, Rudolph has taught workshops in music technology at 17 institutions of higher learning and has trained over 4,000 music educators in his acclaimed workshops. He presented the music technology keynote address for the MENC Eastern Music Technology pre-conference in 1996, the Massachusetts State Conference in 1999, the MENC/TI:ME National Conference in 2002, the Missouri State Conference in 2003 and the Alabama State Conference in 2005.



Tom Seddon is an Assistant Professor of Music, and Director of Band and Instrumental Music Education at Central Connecticut State University (CCSU). He directs the Wind Ensemble, the Symphonic and Marching Bands, and teaches methods classes for music education majors, supervises student teachers and teaches graduate and undergraduate instrumental conducting. Seddon was the recipient of the CCSU 2009-2010 Excellence in Teaching Award. His public school teaching includes work at all levels from elementary to high school, and he has served on faculties of middle and high schools in Pennsylvania, New York and Connecticut. He has studied conducting with Glen Adsit, H. Robert Reynolds, James F. Keene, Jerry Junkin, Michael Heithcock, and Harold Farberman. He is an active performer in the greater Hartford area and founding member of the Talcott Brass. Additionally, he has appeared as a clinician and presenter for regional and national



conferences, does work as an adjudicator and is published in the *Journal of Band Research*. Seddon has a D.M.A. in Music Education with an emphasis in wind conducting from The Hartt School, University of Hartford, a Master of Music in Music Education from The Hartt School, and a B. S. in Music Education from Lebanon Valley College of Pennsylvania.

Scott Watson is a veteran K-12 music teacher, and highly regarded music education technology specialist. The elementary instrumental program he coordinates, with more than 750 band and strings students, is featured in a DVD being produced by the Pennsylvania Music Educators Association to highlight excellent programs in the state. He has presented music technology workshops for hundreds of K-12 music educators in school districts and state and national conferences in more than a dozen U.S. states and Canada. He serves on the Board of Directors for TI:ME (Technology for Music Education) and is a Finale Clinician. In addition to his more than 20 years teaching instrumental and classroom music in the Parkland School District in Allentown, Pennsylvania, Watson has taught music theory courses for Temple University and music education and technology courses for Villanova, Philadelphia Biblical, and Central Connecticut State Universities. A favorite theme in all his teaching, and the topic of his forthcoming book (Oxford University Press), is using technology to draw out authentic creative expression via project-based learning. An award winning, frequently commissioned composer, his music includes several dozen published works for band and orchestra, and is described by *The Instrumentalist* magazine as "beautiful and interesting" and "written with supreme craft" by *Percussive Notes*. This year Watson was named an exclusive composer for Alfred Publications' *Challenger Series*. Recent commissions include those for the Lehigh County (PA) Band, the Massachusetts Instrumental & Choral Conductors Association, and the Twin Falls (Idaho) Municipal Band in collaboration with the American Composers Forum.



Michelle Weir is a jazz arranger, educator, singer and pianist. She is a faculty member at the University of California, Los Angeles and a former member of the Grammy-nominated vocal group, *Phil Mattson and the PM Singers*. Michele's arrangements have been performed by groups including the *New York Voices*, the *Manhattan Transfer*, *M-Pact*, the *Boston Pops*, *Pacific Symphony* and many others. She served as Vocal Producer for the Manhattan Transfer's 2009 CD release, *Chick Corea Songbook*, and her educational arrangements are available thru a variety publishers, including her own online company, *MichMusic* (www.michmusic.com) Past activities include touring as pianist with singer Bobby Vinton, composing songs for the Shari Lewis TV show, and music supervision for the foreign language versions of the Dreamworks film, *Prince of Egypt*. Weir's educational book/CDs, *Vocal Improvisation*, *Jazz Singer's Handbook*, and *Jazz Piano Handbook* are available worldwide, and her CD release with guitarist, Bruce Forman is titled, *The Sound of Music*.



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