**EDUCATION
Teachers College, Columbia University**, New York, NY May 2015

Doctor of Education in Music Education

Dissertation:Bernard, C. F. (2015). *Ensemble educators, administrators, and teacher evaluation: Support, survival and creating change in a standards-charged environment.* (UMI 3704455)

**Recipient, 2015 Outstanding Dissertation Award, Council for Research in Music Education**

**Teachers College, Columbia University**, New York, NY January 2014

Master of Education in Music Education

**Westminster Choir College of Rider University, Princeton, NJ** December 2008

 Master of Music Education (With Distinction)

Thesis: *Thinking, reflecting, and articulating: A teacher’s engagements with musical and extra-musical experiences through a multicultural lens, a phenomenological study*

**New York University, New York, NY** May2005

Bachelor of Science in Music Education (magna cum laude)

K-12 Professional Teaching Certification in Music – New York State

**AREAS OF SCHOLARLY/PROFESSIONAL INTEREST**Music teacher education; curriculum; teacher evaluation and policy; urban (music) education; diversity, social justice, and equity; choral music education; critical pedagogy

**TEACHING EXPERIENCE: HIGHER EDUCATION
University of Connecticut (UConn), Neag School of Education**,Storrs, CT

Assistant Clinical Professor of Music Education (2016 - present)

Visiting Assistant Professor of Music Education (2015 - 2016)

Clinical Instructor of Music Education (2014 - 2015)

**Undergraduate:**

*Choral Music Methods*, EDCI 3020

Course and practicum focused on the teaching of choral music

*Seminar/Clinic: Teaching and Learning*, EGEN 3100

Practicum placement one day a week in choral instruction in area public schools; supervision of students and liaison for teachers

*Introduction to Music Education*, MUSI 1701

Orientation to the field of music education and the total music program, K-12 for music pre-teaching students; covers foundations of music education

*Methods in Elementary School Music*, EDCI 3305

Instruction of repertoire, scaffolding of curriculum, and children’s music development in the K-6 school setting

*Seminar/Clinic: The Student in the School Context*, EGEN 3110

Elementary methods/practicum placement one day a week in elementary instruction in area public schools

*Directed Student Teaching,* EDCI 4250

Placement and supervision of student teachers in area schools for K-12 certification

Assist with lesson plan development and preparation of 5th year student portfolios

*Analysis of Teaching,* EDCI 4110

Student teaching supervision and seminar as part of student teaching experience

*Independent Study: Honors Thesis Preparation,* EGEN 4197

Advise students on preparation and research of their honors theses

*Independent Study: Honors Thesis Advising,* MUSI 4999

Advise students on preparation and research of their honors theses

**Graduate:**

 *Music Across the Curriculum*, EDCI 5047
 Analysis, critique, and reflections upon current music practices, curricula, and policies that surround music education, and the development and scaffolding of music curriculum in a K-12 setting

*Learning Theories,* EDCI 5065

A general education foundation course for education students in **Neag’s Teaching Certification Program for College Graduates (TCPCG) in all subject areas. E**xplore and apply a variety of learning theories from both a psychological and educational perspective.

*Internship Advisement*

 Advise and conduct observation of master’s level internships

**Brooklyn College Conservatory of Music, City University of New York**, Brooklyn, NY

Adjunct Instructor (2014 - 2015)

 *Vocal Production*,MUSC 3590

Methods course for music education majors

Plan, prepare and execute curriculum focused on vocal/choral rehearsals, including score study, conducting and rehearsal and assessment techniques.

**Teachers College, Columbia University**, New York, NY

Graduate Instructor, Supervisor of Student Teaching (2012 - 2015)

Support, supervise and advise pre-service student teachers.

Assist with curriculum and lesson plan development, aligning to national and state standards as well as Common Core Learning Standards

**New York University, Steinhardt School of Education**, New York, NY

Teaching Assistant (2000 - 2001)

 *Group Vocal Technique*

Assisted with warm-ups, repertoire selection, master classes and vocal coaching

**TEACHING EXPERIENCE: K-12 PUBLIC SCHOOL
William Cullen Bryant High School**, Astoria, NY, NYC Dept. of Education

Music Teacher(2005 - 2012)

Women’s chorus, mixed chorus, beginning piano, advanced piano,

general music, musical director of Bryant Theatre Company;

Professional Development Contributor and Inquiry Team Leader for

Creative Arts and Business Department

**Office of Arts & Special Projects**, NYC, Dept. of Education, New York, NY

Music Facilitator for Professional Development(2005 - 2014)

Curriculum developer/writer, Arts Achieve grantWriter, *NYC Blueprint for Teaching and Learning in the Arts* (Music)

Planning, enacting and teaching of curriculum and professional

development workshops to city employees; writing of citywide

assessments and curriculum based on citywide Arts grant; contributor to

citywide baseline curricular guideline

**THESIS/DISSERTATION ADVISING**

Dell’Orfano, E. (in progress). Honors thesis, University of Connecticut.

Lambert, R. (in progress). *The presence, perception, and possibilities of autism in music education.* Doctoral dissertation, Boston University.

 Major Advisor.

Byun, J. (in progress). *A study of Korean diction for choral conducting use for English speakers.* Doctoral dissertation, University of Connecticut.

Committee Member.

Piccirillo, J. (2021). *Pedagogy of virtue: A phenomenological study.* Doctoral dissertation,University of Mary.

Committee Member.

Maynard, H. (2021). *COVID-19: A children’s mini musical*. Honors thesis, University of Connecticut.

Mandelbaum, W. (2021). *Analyzing non-strophic forms through the Facets Model: The early compositional style and technique of Trey Anastasio and Phish*. Honors thesis, University of Connecticut.

Lampe, N. (2021). *Ethics of care and the middle school music curriculum.* Masters thesis, Westminster Choir College of Rider University.

Diaz, L. (2021). *Using Freire’s culture circles as a framework for professional learning communities: An action research study.* Doctoral dissertation, Teachers College, Columbia University.

 Committee member.

Garcia, J. (2020). *Institutional culture and access to music learning*. Honors thesis, University of Connecticut.

Card, S. (2019). *Pre-service music educators’ preferences and perceptions of teaching musical content areas in K-12 music education*. Honors thesis, University of Connecticut.

Stepanoff, L. (2018). *Creating cross-curricular and interdisciplinary lessons in the music classroom*. Masters thesis, Westminster Choir College of Rider University.

Sturdevant, R. (2017). *Challenging heteronormativity in the elementary general music classroom*. Honors thesis, University of Connecticut.

**PUBLICATIONS**

**Peer Reviewed Books**

1. **Bernard, C. F.**, & Abramo, J. M. (2019). *Teacher evaluation in music: A guide for music teachers in the U.S.* Oxford University Press.

**Peer-Reviewed Journal Articles**

1. Shaw, R. D., & Bernard, C. F. (2023). Appraising metropolitan arts partnerships with Ryan Shaw. *Arts Education Policy Review*. 10.1080/10632913.2023.2277941
2. Shaw, R. D., & **Bernard, C. F.** (2023). “Turning the prism”: School improvement and the arts. *Arts Education Policy Review*. DOI: [10.1080/10632913.2023.2212183](https://doi.org/10.1080/10632913.2023.2212183)
3. **Bernard, C. F.,** & Shaw, R. D. (2023).Navigating local and state policy. In K. Salvador (Ed.), *Divisive concepts in music education: A report*. National Association for Music Education.
4. **Bernard, C. F**. Kaufman, D., Kohan, M., & Mitoma, G. (2023). edTPA implications for teacher education policy & practice: Representations of epistemic injustice and slow violence. *Education Policy Archive Analysis, 31*(40). <https://doi.org/10.14507/epaa.31.7597>
5. **Bernard, C. F.,** & Talbot, B. C. (2023). Music teachers’ experiences with implementing diversity, equity, and inclusion. *Music Educators Journal*. *109*(3), 26–33. <https://doi.org/10.1177/00274321231159652>
6. Shaw, R. D., & **Bernard, C. F.** (2022). School culture change through the arts: A case study of the Turnaround Arts program. *Arts Education Policy Review*, DOI: 10.1080/10632913.2021.2023059
7. Rathgeber, J., & **Bernard, C. F.** (2021). A critical narrative of contemporary music education curriculum through Modern Band. *Journal of Popular Music Education*. https://doi.org/10.1386/jpme\_00063\_1
8. **Bernard, C. F.** (2021). Book review of*Oxford Handbook of Philosophical and Qualitative Assessment in Music Education.* *Philosophy of Music Education Review 29(*1), 123-129. [https://www.muse.jhu.edu/article/786583](https://muse.jhu.edu/article/786583)
9. **Bernard, C. F.,** & Rotjan, M. (2021). “It depends:” From narration sickness to wide awake action in music education. *Action, Criticism, and Theory for Music Education (20)*1, 53-84. <http://act.maydaygroup.org/it-depends-from-narration-sickness-to-wide-awake-action-in-music-education/>
10. Abramo, J. M., & **Bernard, C. F.** (2020). Barriers to access and university schools of music: A collective case study of urban high school students of color and their teachers. *Bulletin for the Council of Research in Music Education, 226*(4), 7-26, <https://doi.org/10.5406/bulcouresmusedu.226.0007>
11. **Bernard, C. F.,** & Cayari, C. (2020). Encouraging participatory music making through differentiation on the ukulele. *General Music Today, 34*(1*)*. <https://doi.org/10.1177/1048371320926608>
12. **Bernard, C**., & McBride, N. R. (2020). “Ready for primetime:” EdTPA, pre-service music educators, and the hyperreality of teaching. *Visions of Research in Music Education, 35*, 1-26. https://opencommons.uconn.edu/vrme/vol35/iss1/17/
13. Churchill, W., & **Bernard, C. F.** (2020). Disability and the ideology of ability: How might music educators respond? *Philosophy of Music Education Review, 28*(1), 24*-*46, <https://doi.org/10.2979/philmusieducrevi.28.1.03>
14. **Bernard, C. F**. (2020). Arts policy at the street level in the New York City Department of Education. *Arts Education Policy Review (121)*1, 30-41, DOI: [10.1080/10632913.2018.1530713](https://doi.org/10.1080/10632913.2018.1530713)
15. **Bernard, C. F**., Weiss, L., & Abeles, H. (2018). Space to share: Interactions among music teachers in an online community of practice. *Bulletin of the Council for Research in Music Education*, *215*(1), 75-94, <https://doi.org/10.5406/bulcouresmusedu.215.0075>

**Peer-Reviewed Book Chapters**

1. **Bernard, C. F.,** & Sturdevant, R. (in review). On windows, mirrors, and telescopes: Elementary general music perspectives on gender and sexuality. In N. McBride & C. A. Q. Sears (Eds.), *The Oxford handbook of gender and queer studies in music education*. Oxford University Press.
2. **Bernard, C. F.** (in press). Interrogating the paradox of female “empowerment” in the treble chorus setting. In M. Silverman & N. Niknafs (Eds.), *The Oxford handbook of feminism in music education*. Oxford University Press.
3. Talbot, B. C., & **Bernard, C. F.** (2023). An ethic of expectation surrounding the virtual ensemble. In K. Hendricks (Ed.), *The Oxford handbook on compassion and care.* Oxford University Press.
4. **Bernard, C. F.** (2023). A disciplinary literacy approach for high-ability learners in the performing arts. In J. VanTassel-Baska & C. Little (Eds.), *Content-based curriculum for high-ability learners* (4th edition)*.* Routledge.
5. **Bernard, C. F.** (2022). Critical thinking, feeling, and action. In F. Abrahams (Ed.), *A music pedagogy for our time: Conversation and critique*. GIA.
6. **Bernard, C.** (2015). The shoe that doesn’t fit: Contextualizing music teacher evaluation. In S. Conkling (Ed.), *Envisioning music teacher education*. Rowman & Littlefield Publishers, Inc.

**Journal Articles**

1. **Bernard, C.,** Abramo, J., & Howard, E. (2021). Reaching English-language Learners in the music classroom. *Teaching Music,* *29(*1), 18-22.
2. **Bernard, C. F.,** Kohan, M., D. Kaufman, & Mitoma, G. (2019). *Confronting the edTPA in Connecticut: Recommendations for teacher candidate quality, sustainability, and empowerment*. Education policy paper. https://thedoddcenter.uconn.edu/wp-content/uploads/sites/319/2019/03/Confronting-the-edTPA-in-Connecticut.pdf
3. **Bernard, C. F.** ,& Abramo, J. M. (2019). “But that doesn’t work in music!”: A guide for productive dialogue in teacher evaluation. *Connecticut Music Educators Journal*.
4. **Bernard, C. F.,** & Abramo, J. M. (2019). “But that doesn’t work in music!”: A guide for productive dialogue in teacher evaluation. *Massachusetts Music Educators Journal*.
5. Cote, H. & **Bernard, C.** (2017). Standard II. Teaching All Students: Authentic Questioning Techniques in the Ensemble Rehearsal through the Lens of Teacher Evaluation*. Massachusetts Music Educators Journal, 65*(3), 46-47.
6. **Bernard, C.** (2015). Beyond the choral rehearsal: A dialogical journey. *School Music News*.

**Reprints**

1. **Bernard, C. F.,** & Abramo, J. M. (2021). “But that doesn’t work in music!”: A guide for productive dialogue in teacher evaluation. *Teaching Music, 28*(4), 44-45.

**Curriculum**

1. **Bernard, C. F.,** Abramo, J. M., & Howard, E. R., (2022). *A resource guide for implementing sheltered instruction for English Learners in Music.*National Association for Music Education and Center for Applied Linguistics. [https://nafme.org/my-classroom-standards-standards-based-resources/](https://nam10.safelinks.protection.outlook.com/?url=https%3A%2F%2Fnafme.org%2Fmy-classroom-standards-standards-based-resources%2F&data=05%7C01%7C%7C55aefab4c97c43a5b57f08daa6f6710e%7C17f1a87e2a254eaab9df9d439034b080%7C0%7C0%7C638005874662760933%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=KeDkwKGlsAXLipoc5F0aR9DKWC7F5fSaM0Bds9ymyTo%3D&reserved=0)
2. Papoulis, J., & **Bernard, C. F**. (2020). *The Jim Papoulis songwriting workshop for choirs*. Hal Leonard: https://www.halleonard.com/product/357083/the-jim-papoulis-song-writing-workshop-for-choirs
3. **Bernard, C.** (2019). *Music teacher evaluation and policy*. Video created for National Association for Music Education (NAfME) Society for Music Teacher Education Policy e-kit. https://www.youtube.com/watch?v=llmeFic\_330
4. **Bernard, C.** (2019). *Curriculum and policy*. Video created for Society for National Association for Music Education (NAfME) Society for Music Teacher Education Policy e-kit. https://www.youtube.com/watch?v=3IjJthMEmFU&t=96s
5. **Bernard, C.** & Velez, J. P. (2017). *MusicFirst Junior Curriculum*. Created for MusicFirst: [www.musicfirst.com](http://www.musicfirst.com).

**Media Appearances**

*Interviews*

### MusicFirst. (2021, November 18, S4, E6). *Profiles in Teaching with Technology with Dr. Jim Frankel*. <https://soundcloud.com/musicfirstpodcast/musicfirst-profiles-in-teaching-with-technology-s4-e6-cara-bernard>

Desroches, D. (2019, April 29). *UConn professors: New test is yet another hurdle for aspiring teachers of color*. <https://www.wnpr.org/post/uconn-professors-new-test-yet-another-hurdle-aspiring-teachers-color>

 Interview on edTPA as a barrier to access for students of color

**FUNDED RESEARCH**

1. **Bernard, C. F.,** & Abramo, J. M. (2017). *Diversifying Music Educators: Creating Frameworks and Best Practices for Recruiting and Retaining Urban and Rural Students and Students of Color.* Funded by the Research in Diversity, Equity & Access Award, National Association for Music Education (NAfME) and Society for Research in Music Education ($9,999).
2. **Bernard, C. F.,** & Abramo, J. M. (2017). *Diversifying Music Educators: Creating Frameworks and Best Practices for Recruiting and Retaining Urban Students and Students of Color.* Funded by the Dean’s Research Incentive Award, Neag School of Education ($4,334).

**PRESENTATIONS**

**Guest Scholar**

1. **Bernard, C. (**2021, September). University guest scholar, Purdue Fort-Wayne Fort Wayne, IN.
2. **Bernard, C.** (2019, April). University guest scholar, Gettysburg College, Gettysburg, PA.
3. **Bernard, C.** (2018, October). *Student centered rehearsal techniques in the choral classroom.* Guest lecture presented at Crane School of Music, SUNY Potsdam, Potsdam, NY.
4. **Bernard, C. F.** (2016, April). Guest lectures, research presentation, and teaching delivered atEastern New Mexico University, Portales, NM.

**Invited Presentations**

1. **Bernard, C.** (2023, March). *Critical pedagogy and music education*. Lecture presented at Boston University graduate psychology and sociology class, Boston, MA.
2. **Bernard, C.** (2023, March). *Literacy in the choral classroom*. Workshop presented at Boston University choral music methods class, Boston, MA.
3. **Bernard, C.** (2023, February). *Resources for supporting English learners in the music classroom*. Workshop presented at CMEA Professional Development for Equity, Bristol, CT.
4. **Bernard, C.** (2023, January). *Music teaching and professional participation in policy*. Lecture presented at Nazareth College introduction to music education class, Rochester, NY.
5. VanTassel-Baska, J., Little, C., **Bernard, C.,** Coxon, S., &Dailey, D. (2023, January). ***The Age of Technology and the Arts: Innovation in Content-based Curriculum*. Webinar presented at Renzulli Center for Creativity, Gifted Education, and Talent Development, University of Connecticut, Storrs, CT. https://vimeo.com/770237283**
6. **Bernard, C.** (2023, January). *Assessment and evaluation in music education*. Lecture presented at Augustana College assessment class, Rock Island, IL.
7. **Bernard, C.** (2022, December). *Portrait of the artist as connector: What is our role?* Workshop presented to Yale Music in Schools Initiative, Yale University, New Haven, CT.
8. **Bernard, C. F.,** & Abramo, J. M. (2022, October). *Successful music instruction for English learners.* Webinar presented for National Association for Music Education. Online.
9. **Bernard, C. F.** (2019, September). *The conductor as* *communicator*. Workshop presented at UConn Choirs Young Conductor’s Symposium at University of Connecticut, Storrs, CT.
10. **Bernard, C.** (2022, September).*Building notation literacy in the choral classroom.* Workshop presented to choral methods course, University of New Hampshire, Durham, NH.
11. **Bernard, C.** (2022, March). *A critique of contemporary curriculum through Modern Band.* Contemporary methods in music education graduate course, University of Houston, Houston, TX.
12. **Bernard, C.** (2022, February). *Choosing texts with care*. Guest lecture at University of New Mexico secondary methods course, Albuquerque, NM.
13. **Bernard, C.** (2022, January). *Building notation literacy in the choral classroom.* Workshop presented to choral methods course, University of Northern Iowa, IA.
14. **Bernard, C.** (2021, December). *“If you stand for nothing, what’ll you fall for?****”*** *An all-state music literacy experience that led with love.* Guest lecture delivered for IB/M literacy course at University of Connecticut, Storrs, CT.
15. **Bernard, C.** (2021, December). *Interrogating methods*. Lecture presented at Rutgers University doctorate philosophy course, New Brunswick, NJ.
16. **Bernard, C.** (2021, November). *Engaging in philosophical inquiry.* Workshop presented at Louisiana State University doctoral philosophy course, Baton Rouge, LA.
17. **Bernard, C.** (November, 2021). *A philosophy for a new view of music literacy*. Lecture presented at Boston University graduate curriculum course, Boston, MA.
18. **Bernard, C.** (October, 2021). *Becoming part of a scholarly community through writing.* Roundtable discussion present at Western University doctoral research methods course, London, ON, Canada.
19. **Bernard, C.** (2021, October). *Building notation literacy through repertoire*. Workshop presented at The College of New Jersey choral methods course, Ewing, NJ.
20. **Bernard, C.** (2021, September). *A critical examination of assessment and evaluation*. Lecture presented at Augustana College assessment class, Rock Island, IL.
21. **Bernard, C.** (2021, July). *Toward endgames rockstars, and lifelong music making: A curricular approach to chorus through disciplinary literacy*. Workshop presented at MusicFirst: Music Ed Tech Conference (virtual).
22. **Bernard, C.,** & Abramo, J. (2021, July). *Teacher evaluation in music: A guide for music teachers.* Professional development workshops presented for Pinellas County music educators, Largo, FL.
23. **Bernard, C.** (2021, March). *Choosing texts with care: A curricular approach*. Workshop presented at University of New Mexico methods course, Albuquerque, NM.
24. **Bernard, C.** (2021, February). *"But that doesn't work in music!": A guide for productive dialogue and growth in teacher evaluation.* Presentation delivered at Missouri Music Educators Association (MMEA) state conference.
25. **Bernard, C.** (2021, February). *Reaching a diversity of learners through differentiation.* Workshop presented at CMEA Professional Development for Urban Music Educators.
26. **Bernard, C.** (2021, February). *Kodaly and Sight Reading in the Choral Classroom.* Guest lecture presented at University of Northern Iowa choral methods course, Cedar Rapids, IA.
27. **Bernard, C.** (2021, January). *Locating the intersections of curriculum and assessment*. Guest lecture presented at Illinois Music Educators Association Beginning Music Educator Workshop.
28. **Bernard, C.,** & Abramo, J. (2020, December*). Music teacher evaluation*. Guest lecture delivered at University of Maryland graduate curriculum course, College Park, MD.
29. Churchill, W., & **Bernard, C.** (2020, November). *Disability, the ideology of ability, and curriculum*. Guest lecture delivered at University of Oulu graduate Special Music Education course, Oulu, Finland.
30. **Bernard, C.** (2020, November). *Songwriting in the ensemble setting.* Guest lecture delivered at Purdue University, Fort Wayne, IN.
31. **Bernard, C.** (2020, November). *Creating meaningful sight reading in the choral classroom*. Guest lecture delivered at Gettysburg College choral methods course, Gettysburg, PA.
32. **Bernard, C.** (2020, October). *Disability and the ideology of ability*. Guest lecture delivered at University of New Mexico graduate music education curriculum course, Albuquerque, NM.
33. **Bernard, C.** (2020, October). *Building trust through group singing*. Guest lecture delivered at Gettysburg College choral methods course, Gettysburg, PA.
34. **Bernard, C.,** & Tornatore, L. (2020, June). *An inquiry into online qualitative research*. Guest lecture delivered at University of Southern California graduate music education research course, Los Angeles, CA.
35. Rathgeber, J., & **Bernard, C. F.** (2020, March). *“When I say ‘Modern,’ you say ‘Band’”: Critical analysis of neoliberalism in contemporary music education*. Guest lecture delivered at Western University graduate music education curriculum course, London, ON.
36. **Bernard, C. F.** (2019, November). *Diverse learners in the music classroom.* Workshop presented at Connecticut Music Educators Association (CMEA) statewide Professional Development Day, Stratford, CT.
37. **Bernard, C. F.** (2019, September). *Everyone wants to be a Rockstar, but how does one get there*? Workshop presented at UConn Choirs Young Conductor’s Symposium at University of Connecticut, Storrs, CT.
38. **Bernard, C. F.** (2019, July). ***Preparing students for teacher evaluation in diverse contexts.*** Research presented at Modern Band Summit and Colloquium, Fort Collins, Colorado.
39. **Bernard, C. F**. (2019, May). Choral clinic presented for students and teachers at Oyster Bay, NY School District Professional Development, Oyster Bay, NY.
40. **Bernard, C.** (2019, March). *In, with, and beyond the collective (or how I learned to stop worrying about the black socks).* Guest lecture delivered for Gettysburg music education program at Gettysburg College, Gettysburg, PA.
41. **Bernard, C.** (2018, December). *Toward endgames, rockstars, and lifelong music making: Artistic literacy in and out of the classroom.* Guest lecture delivered for IB/M literacy course at University of Connecticut, Storrs, CT.
42. **Bernard, C.** (2018, November). *Building (and sustaining) artistic literacy in the music classroom*. Workshop presented at Connecticut Music Educators Association (CMEA) statewide Professional Development Day, Hartford, CT.
43. **Bernard, C. F**., & Abramo, J. M. (2018, November). *Navigating teacher evaluation*. Keynote address presented at the Connecticut Music Educators Association (CMEA) statewide Professional Development Session, East Hartford, CT.
44. **Bernard, C. F.** (2018, September). *In search of artistry*. Workshop presented at UConn Choirs Young Conductor’s Symposium at University of Connecticut, Storrs, CT.
45. **Bernard, C. F.** (2018, August). *Toward meaningful literacy in the music classroom.* Workshop presented at South Windsor, CT School District Professional Development, South Windsor, CT.
46. **Bernard, C.,** Sturdevant, R., & Bologna, O. (2018, August). *Toward meaningful musical inquiry: Embracing project-based learning in the general music setting.* Clinic presented at the New York State School Music Association Summer Conference, Albany, NY.
47. **Bernard, C.,** & Sherwood, T. (2018, August). *Inspiring artistic literacy in the general music setting*. Clinic presented at the New York State School Music Association Summer Conference, Albany, NY.
48. **Bernard, C.** (2018, July). *Navigating music teacher evaluation*. Guest lecture on music teacher evaluation delivered at the Crane School of Music, Potsdam, NY.
49. Abramo, J. M. & **Bernard, C. F.** (2018, April). *Music education in the United States: Theory to practice.* Clinic presented for German Fulbright Scholars, University of Connecticut, Storrs, CT.
50. **Bernard, C. F.** (2018, February). *Disciplinary literacy in the music classroom*. Guest lecture delivered for IB/M literacy course at University of Connecticut, Storrs, CT.
51. **Bernard, C. F.** (2018, February). *Building and sustaining artistic and cultural literacies in the music classroom*. Workshop presented at CMEA Professional Development for Urban Music Educators, University of Bridgeport, CT.
52. **Bernard, C. F.** (2017, March). *Kodály in the choral classroom.* Guest lecture on artistic intent delivered for choral methods course at University of Northern Iowa, Cedar Rapids, IA.
53. **Bernard, C. F.,** & Cote, H. (2018, February). *Discourse and feedback in music teacher evaluation*. Research presented at the New England Music Teacher Educators Conference (NEMTEC), University of Connecticut, Storrs, CT.
54. **Bernard, C. F.** (2018, February). *What is student engagement in the choral classroom*? Workshop presented at Rye-Port Chester, NY School District Professional Development, Rye, NY.
55. **Bernard, C. F.** (2017, December). *Engaging the artist-singer within*. Workshop presented at Rye-Port Chester, NY School District Professional Development, Rye, NY.
56. **Bernard, C. F.** (2017, September). *Movement in the choral rehearsal*. Workshop presented at UConn Choirs Young Conductor’s Symposium at University of Connecticut, Storrs, CT.
57. **Bernard, C. F.** (2017, August). *The crosswalk of teacher evaluation and artistic discourse*. Workshop presented to music department at Manchester school district, Manchester, CT.
58. **Bernard, C. F.** (2017, June). *Culturally relevant pedagogy in the ensemble classroom*. Workshop presented to music department at Loomis Chaffee School, Windsor, CT.
59. **Bernard, C. F.** ,& Abramo, J. M. (2017, June). *Thinking across disciplines – whole school artistic literacy.* Workshop presented as part of theCT Arts Standards Unveiled Conference, Hartford, CT.
60. **Bernard, C. F.** (2017, May). *The conductor-teacher: Artistry and pedagogy embodied*. Workshop/clinic presented to graduate conducting seminar, University of Bridgeport, Bridgeport, CT.
61. Abramo, J. M., & **Bernard, C. F.** (2017, April). *Music education in the United States: Theory to practice.* Clinic presented for German Fulbright Scholars, University of Connecticut, Storrs, CT.
62. **Bernard, C.F.** (2017, March). Guest lecture on artistic intent delivered for choral methods course at University of Northern Iowa, Cedar Rapids, IA.
63. **Bernard, C.F.** (2017, March). Guest lecture on culturally relevant pedagogy and artistic literacydelivered for instrumental education methods course at Hunter College, City University of New York, New York, NY.
64. **Bernard, C. F.** (2017, March). Guest lecture on music teacher evaluation and accountability delivered at for graduate music education majors at Brooklyn College Conservatory of Music, City University of New York, New York, NY.
65. **Bernard, C. F.** (2017, February). *Artistic literacy and student learning in the ensemble setting*. Workshop presented at First Chair Honor Band festival, University of Connecticut, Storrs, CT.
66. **Bernard, C. F.** (2017, January). *Music education in elementary school: A literacy approach*. Guest lecture delivered for elementary education methods course at University of Connecticut, Neag School of Education, Storrs, CT.
67. **Bernard, C. F.** (2016, December). Choral conducting and pedagogy through artistic literacy. Workshop presented at Rye-Port Chester, NY School District Professional Development, Rye, NY.
68. **Bernard, C. F.** (2016, November). *The problematics of conductors, fear and ego in music teacher evaluation and educator quality*. Guest lecture delivered for doctoral seminar in educator quality, University of Connecticut, Neag School of Education, Storrs, CT.
69. **Bernard, C. F.** (2016, November). Guest lecture on music education and policy in the 21st century public school at University of Utah, Salt Lake City, Utah.
70. **Bernard, C. F.** (2016, September). Workshop for UConn Choirs Young Conductor’s Symposium at University of Connecticut, Storrs, CT.
71. **Bernard, C.F.** (2016, May). Guest lecture on creating a general music and piano curriculum through a creative lensdelivered at Hunter College, City University of New York, New York, NY.
72. **Bernard, C. F.** (2016, April). *Learning from others: Developing a deeper
understanding of music teaching.* Guest lecture panel presented at University ofWisconsin, Madison, WI.
73. **Bernard, C. F.,** & Abramo, J. M. (2016, March). *Music education in the United States: From the traditional to a more critical lens.* Clinic presented for German Fulbright Scholars, University of Connecticut, Storrs, CT.
74. **Bernard, C. F.** (2016, February). *Multicultural song repertoire: Artistic intent, curriculum, and big ideas in action.* Workshop presented at CMEA Professional Development for Urban Music Educators, University of Bridgeport, CT.
75. **Bernard, C. F.,** & Cote, H. K. (2016, January). *Own up! Teacher evaluation from the eyes of an administrator, ensemble director, and the university.* Research presented at the New England Music Teacher Educators Conference (NEMTEC), University of Connecticut, Storrs, CT.
76. **Bernard, C. F.** (2015, December). *Choral conducting techniques: Pedagogical artistic integrity.* Workshop presented at Rye-Port Chester, NY School District Professional Development, Rye, NY.
77. **Bernard, C. F.** (2015, November). Guest lecture on crafting an open curriculum for the older beginner through questioning techniques delivered at University of Bridgeport, Bridgeport, CT.
78. **Bernard, C. F.** (2015, March). Guest lecture and workshop on adopting a dialogical pedagogy through folk songs and games delivered at Ithaca College, Ithaca, NY.
79. **Bernard, C. F.** (2014, November). Guest lecture and workshop on building an ensemble program in an urban area delivered at University of New Haven, New Haven CT.
80. **Bernard, C. F.** (2014, March). Guest lecture on the power of song and community in the elementary classroom delivered at University of Michigan, Ann Arbor, MI.
81. **Bernard, C. F.** (2014, March). Workshop on community building activities through song and singing games delivered at University of New Haven, New Haven, CT.
82. **Bernard, C. F.** (2014, February). Guest lecture on preparing the choral score with global sounds and rhythms delivered at Teachers College, Columbia University, New York, NY.
83. **Bernard, C. F.** (2014, February). Guest lecture on curriculum development through song repertoire delivered atFlorida International University, Miami, FL.
84. **Bernard, C. F.** (2014, January). *Moving forward in music teacher evaluation.* Keynote lecture given at New York City Department of Education, Professional Development.
85. **Bernard, C. F.** (2013, November). *Artistic intent and pedagogical goals: A wholistic lesson beyond the rehearsal.* Clinic presented at Teachers College, Columbia University, New York, NY.
86. **Bernard, C. F.** (2013, October). Guest lecture on building community and preparedness for new teachers delivered at University of Connecticut, Storrs, CT.
87. **Bernard, C. F.** (2013, October). Workshop on interdisciplinary connections and social justice through folk songs presented at Kean University, Union, New Jersey.
88. **Bernard, C. F.** (2013, February). Guest lectures, research presentation, and teaching delivered at Florida International University, Miami, FL.
89. **Bernard, C. F.** (2012, November). Guest lecture on repertoire, pedagogical choices and experiential reflections, delivered at Florida International University, Miami, FL.
90. **Bernard, C. F.** (2012, October). Lecture on rethinking multiculturalism in the choral setting presented at New York University, New York, NY.
91. **Bernard, C. F**. (2006, September). *Reflections from an early in-service music educator*. Panel presented at New York University, New York, NY.

**Peer-Reviewed Conference Presentations**

1. **Bernard, C. F.,** & Bylica, K. (June 2023). *The nature and function of rules in the music classroom*. Paper presented at MayDay Colloqiuum 34: Collaborations Across Cultures, Xalapa, Mexico.
2. **Bernard, C. F.,** & McBride, N. (April 2023). *Choral music educators’ perceptions of being “ready to teach”.* Paper presented at the American Educational Research Association Annual Meeting, Chicago, IL.
3. **Bernard, C. F.,** & Abramo, J. M. (April 2023). *"But That Doesn't Work in Music!": A Guide for Productive Dialogue and Growth in Teacher Evaluation*. Paper presented at the National Association for Music Education (NAfME) Eastern Division Conference**, “Connect, Create, Communicate!,”**Rochester, NY.
4. Abramo, J. M., & **Bernard, C. F.,** (April 2023). *Improving questioning strategies in rehearsals and the music classroom.* Paper presented at the National Association for Music Education (NAfME) Eastern Division Conference**, “Connect, Create, Communicate!,”**Rochester, NY.
5. **Bernard, C. F.,** & Abramo, J. M. (April 2023). *¡Sí se puede!: Successful music instruction for English language learners*. Paper presented at the National Association for Music Education (NAfME) Eastern Division Conference**, “Connect, Create, Communicate!,”**Rochester, NY.
6. Abramo, J. M., & **Bernard, C. F.** (April 2023). *Reaching a diversity of learners through differentiation*. Paper presented at the National Association for Music Education (NAfME) Eastern Division Conference**, “Connect, Create, Communicate!,”**Rochester, NY.
7. **Bernard, C. F.,** & Abramo, J. M. (March 2023). *Supporting English learners in the music classroom*. Research presented at Connecticut Music Educators Association (CMEA) State Conference, Hartford, CT.
8. **Bernard, C. F.,** & Abramo, J. M. (March 2023). *Supporting pre-service teachers*. Roundtable presented at Connecticut Music Educators Association (CMEA) State Conference, Hartford, CT.
9. **Bernard, C. F.,** & McBride, N. (November 2022). *An investigation of in-service choral music educators’ perceptions of pre-service teacher readiness.* Research presentation at 2022 NAfME National Conference, National Harbor, MD.
10. Bylica, K., & **Bernard, C. F**. (November 2022). *Singing social change: Design and enactment of children’s chorus mission statements.* Research presentation at 2022 NAfME National Conference, National Harbor, MD.
11. Shaw, R., **Bernard, C. F.,** & Schmidt, P. (November 2022). *Considering graduate level policy coursework in music teacher education*. Research presentation at 2022 NAfME National Conference, National Harbor, MD.
12. **Bernard, C. F.,** & Shaw, R. (November 2022). *Appraising metropolitan arts education plans: a policy analysis*. Research presentation at 2022 NAfME National Conference, National Harbor, MD.
13. Bylica, K., & **Bernard, C. F.** (July 2022). *Singing social change: An investigation of two US children’s choruses.* Paper presented at 35th World Conference of the International Society for Music Education 2022 (online).
14. Maas, A., Nicholson, G., & **Bernard, C. F.** (July 2022). *Subverting disempowerment in music education during times of rapid change.* Presidential circle paper presented at 35th World Conference of the International Society for Music Education 2022 (online).
15. Talbot, B. C., & **Bernard, C. F.** (June 2022). *Troubling tensions: Exploring an ethic of expectation surrounding the virtual ensemble*. Paper presented at MayDay Colloquium 33: Social media for good or evil in music teaching and learning, Windsor, Ontario, CA.
16. Shaw, R., & **Bernard, C. F.** (2022, April). *Appraising metropolitan arts education partnerships: A policy analysis*. Paper presented at the American Educational Research Association Annual Meeting (online).
17. Kaufman, D., **Bernard, C. F.,** Mitoma, G., Kohan, M. (2021, November). *EdTPA and literacy teacher training: Confronting challenges to equity and justice.* NCTE Annual Convention: Equity, Justice, and Antiractist Teaching. Online conference.
18. **Bernard, C. F.,** & McBride, N. (2021, September). *Choral teachers’ perceptions of pre-service teacher readiness*. Paper presented at Symposium on Music Teacher Education: Revitalizing Our Community,University of North Carolina, Greensboro.
19. Shaw, R. D., & **Bernard, C. F.** (2021, September). *School culture change through the arts: A case study of the Turnaround Arts program.* Paper presented at Symposium on Music Teacher Education: Revitalizing Our Community,University of North Carolina, Greensboro.
20. Garrepy, S., & **Bernard, C. F.** (2021, September). *“Nobody ever told me”: First generation music educators’ soundtracks to navigating the academy*. Poster presented at Symposium on Music Teacher Education: Revitalizing Our Community,University of North Carolina, Greensboro.
21. Maas, A., Nicholson, G., & **Bernard, C. F.** (2021, September). *An inquiry of how music educators respond to moments of rapid change*. Poster presented at Symposium on Music Teacher Education: Revitalizing Our Community,University of North Carolina, Greensboro (online).
22. Shaw, R. D., & **Bernard, C. F.** (2021, April). *Considering the Arts in school turnaround*. Paper presented at the American Educational Research Association Annual Meeting (online).
23. Benedict, C., & **Bernard, C. F.** (2021, March). *First year music education students learning to listen and respond to the other: A transnational pilot project.* Paper presented at the 28th EAS Conference / 8th ISME European Regional Conference, Freiburg, Germany (online).
24. Hanzlik, A., & **Bernard, C.** (2021, March). *Teaching stories and strategies: Roundtable discussion for first year and student teachers*. Roundtable led at Connecticut Music Educators Association (CMEA) State Conference: Innovate Through CommUNITY Virtual Spring Conference (online).
25. **Bernard, C. F.,** & McBride, N. R. (2021, March). *edTPA and the hyperreality of teaching*. Paper presented at 2021 NAfME National Conference (online).
26. **Bernard, C. F., Kaufman, D., Mitoma, G., & Kohan, M. (accepted, 2020, November). *Addressing the impact of edTPA on the learning and training of preservice literacy teachers*. Presentation to be given at** ¡Confluencia!Songs of Ourselves, 2020 NCTE Annual Convention, Denver, CO. (Conference cancelled)
27. Berger, M., **Bernard, C.,** Bylica, K. (2020, July). *Reconsidering cultural hybridity in choral music education: International perspectives* [Roundtable paper]. International Society for Music Education (ISME) 2020 World Conference, Helsinki, Finland (Conference cancelled)
28. **Bernard, C.,** & Benedict, C. (2020, July). *Pre-service music educators and the purpose of music education: A transnational pilot project* [Roundtable paper]. International Society for Music Education (ISME) 2020 World Conference, Helsinki, Finland (Conference cancelled)
29. **Bernard, C.,** & Gabriel, R. E. (2020, Apr 17 - 21) Understanding music literacies: An investigation of how artists engage with texts [Paper Session]. AERA Annual Meeting San Francisco, CA [http://tinyurl.com/wk3r6n7](https://nam10.safelinks.protection.outlook.com/?url=http%3A%2F%2Ftinyurl.com%2Fwk3r6n7&data=02%7C01%7Ccara.bernard%40uconn.edu%7C770ef2893bde407a8e6e08d819318050%7C17f1a87e2a254eaab9df9d439034b080%7C0%7C0%7C637287047679705040&sdata=dN2g8CCxJL8nRHjrni%2BmLvu4KKXVhR%2FHpQAIvF1aHOE%3D&reserved=0) (Conference cancelled)
30. **Bernard, C. F.,** & Abramo, J. M. (2020 April). *Improving questioning strategies in rehearsal and the music classroom* [Workshop]. Connecticut Music Educators Association (CMEA) State Conference, Hartford, CT (Conference cancelled)
31. **Bernard, C. F.,** & Abramo, J. M. (2020 April). *Reaching a diversity of learners through differentiation* [Workshop]. Connecticut Music Educators Association (CMEA) State Conference, Hartford, CT (Conference cancelled)
32. **Bernard, C. F.,** & McBride, N. (2020, February). “*Ready for primetime:" edTPA, preservice music educators, and the hyperreality of teaching*. Paper presentation at the 2020 New Directions in Music Education Conference, East Lansing, MI.
33. **Bernard, C.,** Kaufman, D., & Mitoma, G. (2020, February). *edTPA as a form of slow violence:  A teacher education program self-study.* Paper presentation at the 2020 New Directions in Music Education Conference, East Lansing, MI.
34. **Bernard, C.,** Sturdevant, R., & Bologna, O. (2020, February). *Toward meaningful musical inquiry: embracing project-based learning in the general music setting*. Workshop presented at New Jersey Music Educators Association (NJMEA) State Conference, Atlantic City, NJ.
35. **Bernard, C.,** (2020, February). *Toward endgames, rockstars, and lifelong music making: literacy in and out of the classroom.*Workshop presented at New Jersey Music Educators Association (NJMEA) State Conference, Atlantic City, NJ.
36. Abramo, J. M., & **Bernard, C. F**. (2019, October). *Urban high school students’ of color and their teachers' perceived barriers to access to university schools of music.* Paper presented at 62nd College Music Society National Conference, Louisville, KY.
37. **Bernard, C.** (2019, October). *Building and sustaining artistic literacy in the music classroom*. Workshop presented at 34th Foro de Educación Musical, Conservatorio de Puerto Rico. San Juan, Puerto Rico.
38. **Bernard, C.** (2019, October). *“But that doesn’t work in music!” A guide for productive dialogue in teacher evaluation.* Workshop presented at 34th Foro de Educación Musical, Conservatorio de Puerto Rico. San Juan, Puerto Rico.
39. Abramo, J. M., & **Bernard, C. F**. (2019, September). *Urban high school students’ of color and their teachers' perceived barriers to access to university schools of music.* Paper presented at the 2019 Symposium on Music Teacher Education: Cultivating Perspectives and Practices,University of North Carolina, Greensboro.
40. **Bernard, C.** (2019, June). Respondent to Melissa Arnold’s: *A Philosophical Investigation of Critical Interculturalism: Preparing Students for Challenges through Musical Collaboration*.Response paper presented atThe Twelfth Symposium of the International Society for Philosophy of Music Education, Western University, London, ON.
41. **Bernard, C. F.,** & McBride, N. R. (2019, May). *edTPA, pre-service music educators, and the hyperreality of teaching*. Paper presented at Visions of Research in Music Education Conference, Westminster Choir College, Princeton, NJ.
42. **Bernard, C.,** Sturdevant, R., & Bologna, O. (2019, April). *Toward meaningful musical inquiry: Embracing project-based learning in the general music setting.* Workshop presented at the Connecticut Music Educators Association (CMEA) State Conference, Hartford, CT.
43. **Bernard, C. F.,** & Abramo, J. M. (2019, April). *"But that doesn't work in music!": A guide for productive dialogue and growth in teacher evaluation*. Workshop presented at Connecticut Music Educators Association (CMEA) State Conference, Hartford, CT.
44. **Bernard, C. F.,** & Abramo, J. M. (2019, February). *"But that doesn't work in music!": A guide to advocacy and growth in teacher evaluation*. Workshop presented at Massachusetts Music Educators Association (MMEA) State Conference, Boston, MA.
45. **Bernard, C. F.,** & Abramo, J. M. (2019, February). *"But that doesn't work in music!": A guide for productive dialogue and growth in teacher evaluation*. Workshop presented at New Jersey Music Educators Association (NJMEA) State Conference, East Brunswick, NJ.
46. Cayari, C., & **Bernard, C.** (2019, January). *Participatory music making as a pedagogical approach to music education*. Workshop presented at Indiana Music Educators Association (IMEA) State Conference, Fort Wayne, IN.
47. **Bernard, C.,** & Abramo, J. (2019, January). *“But that doesn’t work in music!”: A guide for productive dialogue in teacher evaluation*. Workshop presented at New Mexico Music Educators Association (NMMEA) State Conference, Albuquerque, NM.
48. **Bernard, C.,** & Abramo, J. (2018, December). *“But that doesn’t work in music!”: A guide for productive dialogue in teacher evaluation*. Workshop presented at New York State School Music Association (NYSSMA) State Conference, Rochester, NY.
49. Maas, A., & **Bernard, C.** (2018, December). *Student centered rehearsal practices: Meeting the needs of diverse learners*. Workshop presented at New York State School Music Association (NYSSMA) State Conference, Rochester, NY.
50. **Bernard, C.,** Kaufman, D., Kohan, M., & Mitoma, G. (2018, November). *Where’s the love? Neoliberal marginalization and the edTPA*. Research presented at National Association for Multicultural Education (NAME) National Conference, Memphis, TN.
51. Cayari, C., & **Bernard, C**. (2018, June). *Participatory music making as pedagogical approach to music education*. Workshop presented at Progressive Methods in Popular Music Education Symposium, Western University, London, ON.
52. Voss, T., **Bernard, C.,** & Sturdevant, R. (2018, April). *LGBTQ+ students in the music classroom*. Panel presented at the Connecticut Music Educators Association (CMEA) State Conference,Hartford, CT.
53. **Bernard, C.,** Cote, H., Martin, L., Robinson, M., & Shaw, R. (2018, April). *Converging ideas in teacher evaluation.* Panel presented at the American Educational Research Association Annual Meeting, New York, NY.
54. Cote, H., **Bernard, C. F.,** Potter, D., & Sturdevant, R. (2018, March). *Discourse and feedback in music teacher evaluation: Part 2*. Research presented at the Music Research and Teacher Education Conference, National Association for Music Education (NAfME), Atlanta, GA.
55. Cote, H., & **Bernard, C. F.** (2018, March). *Discourse and feedback in music teacher evaluation: Part 1*. Research presented at the Music Research and Teacher Education Conference, National Association for Music Education (NAfME), Atlanta, GA.
56. **Bernard, C. F**.,& Abramo, J. M. (2018, March). *Diversifying music education: Frameworks and strategies for recruiting urban students and students of color.* Research presented at the Music Research and Teacher Education Conference, National Association for Music Education (NAfME), Atlanta, GA.
57. Sherwood, T., & **Bernard, C.** (2018, January). *Artistic literacy in the ensemble setting.* Workshop presented at the New Mexico Music Educators Association (NMMEA) State Conference, Albuquerque, NM.
58. **Bernard, C. F.,** & Sherwood, T. (2017, October). *Strategies for inspiring artistically literate singers.* Workshop presentedat the Vermont Music Educators Association (VMEA) State Conference, Castleton, VT.
59. **Bernard, C. F.,** & Sherwood, T. (2017, October). *Toward artistic literacy:  Musical autonomy in the vocal/choral setting.* Workshop presented at the Vermont Music Educators Association (VMEA) State Conference, Castleton, VT.
60. **Bernard, C. F.,** & Cayari, C. (2017, September). *Developing a participatory music making pedagogy for the education of all.* Paper presented at the 2017 Symposium on Music Teacher Education: *Imagining Possible Futures,*University of North Carolina, Greensboro.
61. **Bernard, C.** (2017, June). Respondent to Warren Churchill’s: *The ideology of ability: How might music educators respond?* Response paper presented atThe Eleventh Symposium of the International Society for Philosophy of Music Education, University of Thessaly, Volos, Greece.
62. **Bernard, C. F.,** & Cote, H. (2017, April). *Authentic questioning in the ensemble rehearsal*. Workshop presented at the Connecticut Music Educators Association (CMEA) State Conference,Hartford, CT.
63. **Bernard, C. F.,** & Abramo, J. M. (2017, April). *Speaking musically to your administration.* Workshop presented at the Connecticut Music Educators Association (CMEA) State Conference,Hartford, CT.
64. **Bernard, C. F.,** & Abramo, J. M. (2017, April). *Frameworks for diversifying music education.* Workshop presented at the Connecticut Music Educators Association (CMEA) State Conference,Hartford, CT.
65. **Bernard, C. F.** (2017, April). *Techniques for incorporating culturally relevant pedagogy in the ensemble classroom*. Workshop presented at the Connecticut Music Educators Association (CMEA) State Conference, Hartford, CT.
66. **Bernard, C. F.,** & Cote, H. (2017, March). *Standard II. Teaching all students: Authentic questioning techniques in the ensemble rehearsal through the lens of teacher evaluation.* Workshop presented at the Massachusetts Music Educations Association (MMEA) State Conference, Boston, MA.
67. **Bernard, C. F**. (2017, February). *Crossing musical boundaries: The intersections of race, class, and gender.* Paper presented at the New Directions Conference: Musicking Equity: Enacting social justice through music education, Michigan State University, East Lansing, MI.
68. **Bernard, C. F.** (2016, July).*Music teacher evaluation and the student-centered conundrum.* Paper presented at the 32nd International Society for Music Education (ISME) World Conference, Royal Conservatoire of Scotland, Glasgow, UK.
69. **Bernard, C. F.** (2016, April). *Approaching the score through a critical lens*. Workshop presented at the Connecticut Music Educators Association (CMEA) State Conference, Hartford CT.
70. **Bernard, C. F.** (2016, March). *Administrators and music teacher evaluation: Context, support, and survival*. Paper presented at the National Association for Music Education (NAfME), National Conference, Atlanta, GA.
71. **Bernard, C. F.,** Cote, H., & Hirokawa, J. (2016, March). *Teacher evaluation feedback: Receival, reactions and resistance.* Research presented at the National Association for Music Education (NAfME), National Conference, Atlanta, GA.
72. **Bernard, C. F.** (2016, March). *edTPA and first year teacher reflective practice.* Research presented at theNational Association for Music Education (NAfME), National Conference, Atlanta, GA.
73. **Bernard, C. F.,** & Abramo, J. M. (2015, September). *Preparing student teachers for teacher evaluation in an age of accountability.* Paper presented at the 2015 Symposium on Music Teacher Education: *Toward a Stronger, Richer Community,*University of North Carolina, Greensboro.
74. **Bernard, C. F.,** & Maas, A.(2015, September).*The student teaching practicum: The ultimate three-way*. Poster presented at the 2015 Symposium on Music Teacher Education: *Toward a Stronger, Richer Community,*University of North Carolina, Greensboro.
75. Abeles, H., & **Bernard, C. F.** (2015, April). *Aggressive or timid? Gendered positions in* *music education and social role theory.* Poster presented at theNinth International Research in Music Education Conference, University of Exeter, Exeter, UK.
76. **Bernard, C. F**.,Weiss, L., & Abeles, H. (2015, April). *Seeking growth and advice: Social media as a space for music teacher professional development.* Paper presented at the Ninth International Research in Music Education Conference, University of Exeter, Exeter, UK.
77. **Bernard, C. F.** (2015, April). *Ensemble educators, administrators and teacher evaluation: Support, survival and fostering change in an assessment-charged environment*. Paper presented at the Ninth International Research in Music Education Conference,University of Exeter, Exeter, UK.
78. **Bernard, C. F.,** Weiss, L., & Abeles, H. (2015, April). *Social media as a space for mentoring: Music teacher interactions on the Facebook Music Teachers Group.* Paper presented at the National Association for Music Education (NAfME) Eastern Division Conference, Providence, RI.
79. **Bernard, C. F**.,& Piccirillo, J. S. (2015, April). *“That doesn’t apply to me:” Challenging the traditions and embracing a student-centered model of ensemble teaching.* Poster presented at the National Association for Music Education (NAfME) Eastern Division Conference,Providence, RI.
80. **Bernard, C. F**.,& Abeles, H. (2015, April). *Gendered positions in music education: An* *interview study.* Poster presented at theNational Association for Music Education(NAfME) Eastern Division Conference, Providence, RI.
81. **Bernard, C. F**., & Lewis, J. (2014, December). *The ties that bind: Listening and critical interpretation in the music classroom*. Poster presented at theNew York State School Music Association(NYSSMA)Annual Conference, Rochester, NY.
82. **Bernard, C. F**.,Femino, A., & Smith, J. P. (2014, December). *Teaching choral music in urban settings: Challenges and rewards.* Panel presented at the New York State School Music Association (NYSSMA) Annual Conference, Rochester, NY.
83. **Bernard, C. F**.,& Schmidt, M. S. (2014, December). *Getting the most out of your choir: Balance, repertoire and sound.* Workshop presented at the New York State School Music Association (NYSSMA) Annual Conference,Rochester, NY.
84. **Bernard, C. F**.,& Bonamico, A. (2014, October). *Approaching a choral score: Interpretation through a critical lens.* Workshop presented at theVermont Music Educators Association Annual Conference, Burlington, VT.
85. **Bernard, C. F.,** Weiss, L., Abeles, H., & Frankel, J. (2014, April). *Space to share: Facebook as an online community of practice.* Poster presented at the National Association for Music Education(NAfME), Biannual Music Research and Teacher Education Conference, St. Louis, MO.
86. Abeles, H., Benedict, C., **Bernard, C. F.,** Gault, B., & Soto, A. (2014, October). *Neoliberalism and the academy: The music education marketplace.* Presentation at theCollege Music Society (CMS) Annual Conference, St. Louis, MO.
87. **Bernard, C. F**. (2013, December). *The shoe that doesn’t fit: Contextualizing music teacher evaluation.* Paper presented at theNew York State School Music Association (NYSSMA) Annual Conference, Rochester, NY.
88. **Bernard, C. F**.,& Schmidt, M. S. (2013, December). *Balancing the choir: Getting the most out of repertoire.* Workshop presented at the New York State School Music Association (NYSSMA) Annual Conference, Rochester, NY.
89. **Bernard, C. F.,** & Albertson, M. P. (2013, December). *Challenging the norm: Re-thinking music teacher education.* Paper presented at theNew York State School Music Association (NYSSMA) Annual Conference, Rochester, NY.)
90. **Bernard, C. F.,** & Albertson, M. P. (2013, October). *Challenging the norm: Re-thinking music teacher education.* Paper presented at theCollege Music Society (CMS) Annual Conference, Cambridge, MA.
91. **Bernard, C. F.** (2013, September). *The shoe that doesn’t fit: Contextualizing music teacher evaluation.* Paper presented at the 2013 Symposium on Music Teacher Education: Navigating Crossroads,University of North Carolina, Greensboro.
92. **Bernard, C. F.,** & Schmidt, M. S. (2013, July). *Balancing the choir: Getting the most out of repertoire.* Workshop presented at theNew Jersey American Choral Directors Association Conference (ACDA), Princeton, NJ.
93. **Bernard, C. F.** (2013, April). *Accelerando*: *Moving forward in music teacher evaluation.* Poster presented at theNational Association for Music Education(NAfME) Eastern Division Conference, Hartford, CT.
94. Benedict, C., **Bernard, C. F**., & Schmidt, M. S. (2011, October). *Cultural responses and sustaining growth: Graduate students and early-mid career teachers interrogating “rules.*” Panel presented at the College Music Society (CMS) Annual Conference, Richmond, VA.
95. **Bernard, C. F.** (2009, April). *Multiculturalism in the choral setting: Rethinking authentic engagements*. Paper presented at the University of North Texas Third Biennial Symposium for Research in Music Teaching and Learning, Denton, TX.
96. **Bernard, C. F.,** & Piccirillo, C. (2009, April). *Breaking the silence: Finding one's voice in the music classroom.* Paper presented at theUniversity of North Texas Third Biennial Symposium for Research in Music Teaching and Learning, Denton, TX.
97. **Bernard, C. F.** (2008, January). *Thinking, reflecting, articulating* *through multicultural choral music*. Paper presented at the Musica Ficta/Lived Realities, University of Toronto Conference on Social Justice, Toronto, ON.
98. Benedict, C., Schmidt, P., **Bernard, C. F**., & Piccirillo, C. (2008, April). *Beyond survival: Strategies for success in urban education.* Paper presented at theMusic Educators National Conference (MENC) National Conference,Milwaukee, WI.
99. **Bernard, C. F.,** Piccirillo, C., & Piccirillo, J. S. (2007, September). *It's not just about survival: Critical practices in urban schools*. Paper presented at the2007 Symposium on Music Teacher Education,University of North Carolina, Greensboro, NC.

**CREATIVE SCHOLARSHIP: PERFORMANCES, CONDUCTING**

1. *Messiah*, University of Connecticut, Storrs, CT (2022, December)
2. Clinician and Coordinator, UConn Young Conductors Symposium (grades 6-12), Storrs, CT (2022, September).
3. *Messiah*, University of Connecticut, Storrs, CT (2021, December)

https://kaltura.uconn.edu/media/Handel%27s+%22Messiah%22+Performance++December+10%2C+2021%2C+von+der+Mehden+Recital+Hall%2C+University+of+Connecticut/1\_27ouypak

1. *Messiah*, University of Connecticut, Storrs, CT (2019, December)
2. Clinician, West Windsor Plainsboro High School South (2019, December)
3. Saratoga Warren County Music Educators Association All County Choral Festival (grades 7-9 mixed chorus), Glens Falls, NY (2019, November).
4. Rehearsal conductor for UConn Choirs, *Reflections on Unity*, Carnegie Hall, New York, NY (2019, June).

*2 world premieres.*

1. Clinician and Coordinator, UConn Middle School and High School Choral Festival (grades 3-12), Storrs, CT (2019, April).
2. Conductor for choral reading session, sponsored by JW Pepper Publishers, Connecticut Music Educators Association Conference, Hartford, CT (2019, April).
3. Sullivan County Music Educators Association All County Festival (chorus, grades 4-5), Liberty, NY (2019, March).
4. Music Educators Association of New York City All County Festival (chorus, grades 6-8), Brooklyn, NY (2019, February)
5. Connecticut Music Educators Association Eastern Region Festival (treble chorus, grades 9-12), Mansfield, CT (2019, January)
6. New York State School Music Association Zone 6 Area All State Festival (treble chorus, grades 6-8), Ticonderoga, NY (2018, November)
7. Quinebaug Valley Middle School Music Festival (mixed chorus, grades 6-8), Plainfield, CT (2017, November)
8. New York State School Music Association Zone 3 Area All State Festival (mixed chorus, grades 6-8), Courtland, NY (2017, November)
9. Kodaly Organization of New York (KONY) Voices United Festival (grades 5-8), New York, NY (2017, June)
10. Vermont Choral Directors Association Elementary Chorus Festival (grades 4-5), Burlington, VT (2017, March)
11. Connecticut Eastern Regional Middle School Choral Festival (treble chorus, grades 6-8), Old Lyme, CT (2017, March)
12. Westchester County School Music Association All-County Elementary Chorus Festival (grades 5-6), Purchase, NY (2017, March)
13. Massachusetts Northeast Division Women’s Chorus Festival, Bolton, MA (2016, April)
14. Winooski Valley Jazz Choral Festival, Stowe, VT (2016, February)
15. Division 3 Nassau Music Educators Association Middle School All-County Choral Festival, Long Island, NY (2016, January)
16. District-Wide Choral Festival, Vernon, NJ (2015, May)
17. Voices Across the Borough: A Brooklyn Choral Festival, Brooklyn, NY (2015, April)
18. Rockland All-County Middle School Choral Festival, Rockland County, NY (2015, April)
19. Teachers College Middle School Choral Exchange, New York, NY (2014, April)
20. Nyack School District Choral Festival, Nyack, NY (2014, March)
21. New York City All-County Middle School Choral Festival, New York, NY (2013, February)
22. Salute to Music Chorus (2013, March)

*Carnegie Hall conducting debut*

**HONORS & AWARDS**

2022 University Teaching Fellow Award, University of Connecticut

2020 Choral Director of the Year, American Choral Directors Association, Connecticut Chapter

2015 Outstanding Dissertation Award, Council for Research in Music Education

2013 Distinguished Music Educator Award, Yale School of Music Symposium

2012*—*2015 Doctoral Fellowship in Music Education, Teachers College, Columbia University

2012*—*2015 Geffen Fellowship, Teachers College, Columbia University

2008 Graduated with Distinction from Westminster Choir College of Rider University

2005 New York University Founder’s Day Scholar

2005 Graduated Magna cum Laude from New York University

2005 New York University Music Student of the Year Award

**SERVICE**

**Editorial Appointments**

**Editorial Committee member**, *International* *Journal of Education and the Arts*

(January 2023*—*present)
Serve as a reviewer of submitted manuscripts.

**Editorial Committee member**, *Journal of Music Teacher Education*

(July 2022*—*present)
Serve as a reviewer of submitted manuscripts.

**Editorial Committee member**, *Journal of Popular Music Education*

(September 2021*—* present)
Serve as a reviewer of submitted manuscripts.

**Associate Editor,** *Visions of Research in* *Music Educators Journal* (July 2021*—* present)

**Editorial Committee member**, *Arts Education Policy Review*

(January 2021*—* present)
Serve as a reviewer of submitted manuscripts.

**Editorial Committee member**, *Visions of Research in* *Music Educators Journal* (December 2019*—* 2021)
Serve as a reviewer of submitted manuscripts. 18% acceptance rate.

**Editorial Committee member**, *Music Educators Journal* (July 2018*—*2022; 2022*—*present)
Serve as a reviewer of submitted manuscripts. 18% acceptance rate.

**Advisory Committee member**, *Music Educators Journal* (July 2016*—*2018)
 Serve as a reviewer of submitted manuscripts. 18% acceptance rate.

**Ad-Hoc Editorship and Peer Review**

**Guest Editor,** *Arts Education Policy Review* (2022-2023)

Special Focus Issue, School Improvement

**Guest Editor,** *Visions of Research in* *Music Educators Journal* (July 2022)

Volume 40, A Celebration of Frank Abrahams: https://opencommons.uconn.edu/vrme/

## **Review Committee Member**,2023 AERA Annual Conference*(*July, 2022*)*

Serve as reviewer of proposal submissions for Division K and Music Special Interest Group

**Guest reviewer** for the *Urban Education* (2022)
 Serve as a reviewer of submitted manuscripts

## **Review Committee Member**,2022 MayDay Group Colloquium

Serve as reviewer of proposal submissions

## **Review Committee Member**,2022 AERA Annual Conference*(*July, 2021*)*

Serve as reviewer of proposal submissions for Division K and Music Special Interest Group

**Guest reviewer** for the *Action, Criticism, and Theory* (2022)
 Serve as a reviewer of submitted manuscripts

**Guest reviewer** for the *International Journal for Education and the Arts* (2021, 2022)
 Serve as a reviewer of submitted manuscripts

**Guest reviewer** for the *Urban Education* (2021)
 Serve as a reviewer of submitted manuscripts

**Guest reviewer** for the *Frontiers in Psychology* (2021)
 Serve as a reviewer of submitted music and education manuscripts

**Dissertation Advisory Committee Member,** University of Mary (2020-2021).

Joseph Piccirillo. *Pedagogy of virtue: A phenomenological study.*

**Guest reviewer** for the *Journal of Popular Music Education* (January, 2021)
 Serve as a reviewer of submitted manuscripts

**Guest reviewer** for the *Finnish Journal of Music Education* (October, 2020)
 Serve as a reviewer of submitted manuscripts

## **Review Committee Member**,2021 AERA Annual Conference*(*July, 2020*)*

Serve as reviewer of proposal submissions for Division K and Special Interest Group

**Reviewer** for book proposal, Bloomsbury (2020)

**Review Committee Member,** College Music Society Education in Music and Seed Award Grants (2020)

Serve as reviewer of proposal submissions

**Dissertation Advisory Committee Member,** Teachers College, Columbia

University, Arts and Humanities (Spring, 2020). Lauren Diaz. *Using Freire’s culture circles as a framework for professional learning communities: An action research study.*

**Reviewer** for book proposals, Routledge (2018, 2019, 2020)

**Reviewer** for handbook proposal, Oxford University Press (2020)

## **Review Committee Member**,2020 MayDay Group Colloquia (2020)

Serve as reviewer of proposal submissions

## **Review Committee Member**,2020 International Society of Music Education (ISME) World Conference*(*November, 2019*—*January, 2020)

Serve as reviewer of proposal submissions

## **Review Committee Member**,2020 AERA Annual Conference*(*July, 2019*)*

Serve as reviewer of proposal submissions for Division K and Special Interest Group

**Guest reviewer** for the *Visions of Research in Music Education* (Summer/Fall, 2019)
 Serve as a reviewer of submitted manuscripts

**Guest reviewer** for the *Journal of Popular Music Education* (2018, 2019)
Serve as a reviewer of submitted manuscripts

**International**

**Elected: Program Chair and facilitator** of *International Society for Philosophy of Music Education
working seminar,* virtual (2021*—*2022)

**Elected: Program Chair** of *International Society for Philosophy of Music Education
Thirteenth International Symposium on the Philosophy of Music Education,* Oslo, Norway (2019*—*2023)

**Review Committee Member**, *International Society for the Philosophy of Music Education (ISPME) 2019 Conference*, London, Ontario (October*—*December 2018)

 Serve as reviewer of submissions

**National**

**Policy Area of Strategic Planning and Action (ASPA) Facilitator,** Society for Music Teacher Education (NAfME), (2019-2023)

Facilitate discussion of the ASPAs at meetings of the Executive Board; review submissions for the Symposium and NAfME National Conference; formulate strategic actions and organize the accomplishment of these actions; communicate the work of the ASPAs to the SMTE Executive Board; and disseminate the work of the ASPAs publicly

**Diversity Initiative Sub-Committee Member & Consultant,** American Choral Directors Association (ACDA), *(*2016*—*present)

Address issues of diversity in choral music and education; work with K-12 teachers and at university level regarding programming repertoire, rethinking rehearsals and performances through a broader, more inclusive lens

 **College Music Society** (CMS)

Advisory Council for Community Engagement (2020*—*present)

Advisory Council for Music Education (2013*—*2016)

**Regional
 Advisory Board Committee and Artistic Board Committee member,**

Westchester Children’s Chorus, NY *(*2016*—*present)

## **Program Review Committee Member**, 2020 ACDA Eastern Division Conference(2019)

Serve as reviewer of presentation submissions

## **Performance Review Committee Member**,2020 ACDA Eastern Division **Conference** (2019)

Serve as reviewer of performance submissions

## **Adjudicator for Honor Chorus Auditions**, 2020 ACDA Eastern Division Conference(2019)

Serve as reviewer of student recordings for honor chorus auditions

Host and organizer of meeting of the New England Music Teacher Educator Group, February 26, 2016 and February 16, 2018.

**State of New York**

 **Appointed: Member,** New York State School Music Association (NYSSMA) *Diversity and Equity Committee* (2016*—*2018)

Committee to address issues of diversity, equity, and inclusion in music education through curriculum and assessment, particularly in urban locations.

**State of Connecticut**

**Elected: President**, *Connecticut American Choral Directors Association (ACDA)* (2023*—*present)

**Elected: President-Elect**, *Connecticut American Choral Directors Association (ACDA)* (2021*—*2023)

Chair,Summer Conference

**Appointed: Member,** Diversity Incentive Committee member of *Connecticut American Choral Directors Association* (2020*—*present)

Created audition resources for Connecticut Music Educators Association All State to make process more equitable for students of all backgrounds and SES (July, 2020; 2022*—*present)

Host and organizer of the Connecticut Music Educators Association Diversity and Equity Professional Development Day (February 9, 2019)

Host and organizer of the Little Kids Rock workshop for CT State music educators (December 1, 2018)

**Appointed: scholarship developer** *of Connecticut Music Educators Association (CMEA) diversity and access committee* (April 2018*—*present)

**Elected: Program Co-chair** of *Connecticut American Choral Directors Association (ACDA) Summer* *Conference* (2019)

**Elected: Program Co-chair** of *Connecticut American Choral Directors Association (ACDA) Summer* *Conference* (2018)

**Elected: Secretary and Communications Director** CTAmerican Choral Directors Association (ACDA) (2019*—*present)
Communicate with members and with CT executive board as well as regional officers.

**Elected: Chair** of *Children’s Chorus Resources and Repertoire (R&R)* CTAmerican Choral Directors Association (ACDA) (2018*—*2019)
Lead repertoire reading session for children’s chorus (treble voices) at yearly state conference; provide resources for teachers-conductors in search of strategies and repertoire.

**Appointed: Member,** *Arts Equity Incentive Committee* (2016*—*present)
Ad hoc committeeformed by the Connecticut State Education Department to address issues of diversity, access, and equity in Arts Education through curriculum and to diversify the teaching workforce.

**University of Connecticut**

**University Service**

**Advisor,** UConn Music Mentors **(**2022*—*present)

Oversee and guide community music outreach partnerships with K-12 schools and community centers

**Advisor,** UConn Freestyle Rap Club **(**2022*—*present)

**Coordinator and clinician** forMiddle and High School Choral Festival (2023, 2019, April).

**IDEA Grant Reviewer** (2018*—*present)

Review proposals for undergraduate research grant projects.

**Advisor,** UConn Collegiate NAfME Chapter(2016*—*present)
 Oversee and guide this student-run music educators’ professional organization including community service, fundraising, and professional development/workshops.

 **Advisor**, UConn Men’s Glee Club (2017*—*present)

 Oversee and guide this student-run men’s musical ensemble.

**Neag School of Education Service**

**Committee Member,** *Dr. Perry A. Zirkel Distinguished Teaching Award* (2022*—*present)

**Committee Member,** *Clinical Faculty, TCPCG Search Committee*, *Curriculum and Instruction* (2022)

**Committee Member**, *Director of Communications and Digital Strategies* *Search Committee* (2022)

**Chair,** *Neag School of Education, Curricula and Courses Committee* (2020*—*2021)

**Committee Member,** *Neag School of Education Dean’s Search Committee* (2020*—*2021)

**Committee Member,** *Neag School of Education Teacher Education Vision Subcommittee* (2020*—*2021)
 Create vision and mission statement for Teacher Education program

**Committee Member,** *Neag School of Education Teacher Education Portfolio*

*Subcommittee* (2020*—*2022)
 Create portfolio requirements for masters students in the IB/M program

**Committee Member,** *Neag School of Education Teacher Education Scholarship Committee* (2018*—*2020; 2023)
 Review scholarship applications for students in IB/M program

**Committee Member,** *Neag School of Education Undergraduate Admissions Committee* (2014*—*present)
 Review applications to the IB/M teacher education program

**Committee Member,** *Neag School of Education, Curricula and Courses Committee* (2017*—*2020)

**Music Coordinator for Commencement,** *Neag School of Education*(2018*—*present)

Plan, rehearse, and execute musical selections and performances for commencement

**Department Service, Curriculum and Instruction**

**Chair,** *Curricula and Courses Committee* (2020*—*2021)

**Committee Member,** *Promotion, Tenure, and Review Committee* (2020*—*2023)
Review portfolios for promotion and tenure.

**Committee Member,** *Department Head Search Committee* (2019)

**Committee Member,** *Curricula and Courses Committee* (2017*—*2020)

 **Academic Advisor**
 Advise students in registration, degree planning, and other academic areas.

**CONSULTING**

**Connecticut Music Educators Association** (2022—present)

Revamp and create all-state requirements, rubrics, assessment measures for more equitable student participation

**Yale University, Music in Schools Initiative**, New Haven, CT (2021—present)

Create curriculum, and lead curricular professional development sessions and assessments for teaching artists.

**Fairfield County Chorale,** Norwalk, CT (2020—present)

Consult with artistic staff and board on issues related to equity, access, and inclusion to create new policies and recruitment efforts.

**Henrik Hudson School District,** Montrose,NY (2019*—*present)

Visit and provide curricular pedagogical assistance, professional development and modeling to district music teachers around music teacher evaluation.

**Port Chester School District,** Port Chester, NY (2017*—*2019)

Visit and provide curricular pedagogical assistance, professional development and modeling to district music teachers

**Terrill Middle School,** Scotch Plains, NJ (June, 2017)

Consult with middle school general music curriculum, making a more inclusive, constructivist approach for students with visual impairments; workshop with choral ensembles

**Rancocas Valley Regional High School,** Mount Holly, NJ (June, 2017)

Guest conductor, workshop on interpretation and artistry in choral ensembles; assist with setting goals and objectives for SGOs.

**William H. Hall High School,** West Hartford, CT (2016*—*present)

 Assist with repertoire selection, vocal coaching, and ensemble preparation for school’s annual Pops ‘n Jazz performance.

**MusicFirst of Music Sales Group**, New York, NY (2016*—*present)
 Develop cloud-based music curriculum for elementary general music classrooms. Advisory panel member for development of music educational software.

**MUSICAL PERFORMANCE & CREATIVE ACTIVITIES**

**SoHo Voce**, New York, NY

 *Artistic Director* (2010*—*2016)

 Director of women’s a cappella ensemble.Perform a variety of modern repertoire including jazz, pop and Broadway

**SoHarmoniums Women’s Chorus**, New York, NY

 *Assistant Conductor* (2007*—*2016)

Assistant Conductor of women’s choir.Perform a diverse repertoire from all time periods

**Princeton Girlchoir**, Princeton, NJ

 *Conducting Assistant* (Lynnel Joy Jenkins, conductor)(2013*—*2015)

**Carnegie Hall, Weill Music Institute**, New York, NY

 *Conductor/Curriculum Developer, Count Me In Choral Program* (2012*—*2015)

**Carnegie Hall, Weill Music Institute**, New York, NY *Choral Consultant/Mentor, Music Educators Workshop* (2014*—*2015)Visit and provide artistic and pedagogical assistance and modeling to choral teachers in NY metropolitan area public schools

**Young People’s Chorus of New York City**, New York, NY

 *Satellite Conductor/Special Projects Coordinator* (2007*—*2015)

 Conductor in Satellite School program in New York City Public Schools, implementing a Kodály-based/YPC-school choral program to elementary schools, grades 2-5, 6-8, & 9-12*.* Worked with schools, corporations, and organizations on performance opportunities and events

**Lincoln Center Institute**, New York, NY

 *Artist-Teacher, Middle School Summer Arts Boot Camp* (2014) Prepared 8th grade students for HS auditions through vocal and musicianship classes, master classes, and mock auditions

**Salute to Music Chorus, New York City Department of Education**, New York, NY

 *Associate Conductor* (2012*—*2014)

**New York University, Steinhardt School of Education**, New York, NY (2003*—*2005)

 *Assistant Conductor, Women’s Choir* (Francisco J. Núñez, conductor)

**Private Voice and Piano Instructor,** Connecticut & New York (2000*—*2015)

**Music & Arts Center for Humanity, Bridgeport, CT**

 *Assistant Coordinator/Instructor* (2001*—*2002)

Assistant coordinator for Summer Institute for Blind Musicians*.* Taught Music Appreciation, Piano, Percussion

**Vocal
Fairfield County Chorale** (2019*—*2020)

*Alto 1*

**Saint-Saens Christmas Oratorio, Kips Bay Chorale** (2017, December)

*Soprano*

**Faure Requiem, Kips Bay Chorale** (2017, November)

*Soprano*

**Choral Music Intensive Festival, Drew University** (2016, January)

*Alto*

**La Pasión de San Marcos,** Osvaldo Golijov, premiere at Carnegie Hall(2013, March)*Alto*

**What is Christmas Made Of**, Jim Papoulis & Francisco J. Núñez (2011, December)

*Studio Recording*

**Share the Joy**, Jim Papoulis & Francisco J. Núñez (December, 2010)

*Studio Recording*

**SoHo Voce** (2010*—*2016)

*Soprano I***SoHarmoniums** (2006*—*2016)

*Soprano I*

**Westminster Choir College of Rider University** (2005*—*2007)

*Soprano I***Young People’s Chorus of New York City Chamber Singers** (2004*—*2007)*Soprano I***New York University Women’s Chorus** (2001*—*2005)

*Alto***New York University Choral Arts Society** (2001*—*2003)

*Alto*

**ADDITIONAL STUDY & CERTIFICATION
Kodály** **National Certification, Westminster Choir College of Rider University,** Princeton, NJ

*Kodály* *Level III* (2009*—*2012)

 Studies with Susan Brumfield, Carol J. Brown, Katalin Kiss

**Choral Music Experience,** Ithaca, NY

 *Level III* (2009*—*2011)

Studies with Janet Galván

**O Passo (The Step) Certification, Westminster Choir College of Rider University,** Princeton NJ

*Musicianship training* (2005*—*2006)

Studies with Lucas Ciavatta

**Conducting**

Private studies with Janet Galván, Lynnel Joy Jenkins, Francisco J. Núñez

**Voice**

Studies with Zehava Gal

**Piano**

Studies with Katherine Svistoonoff, Ju-Ping Song

**Accompanying**

Twenty-five+ years of experience in choral ensembles, vocal rehearsals and recitals

**AFFILIATED ORGANIZATIONS/MEMBERSHIPS**American Choral Directors Association (ACDA)

American Educational Research Association (AERA)

College Music Society (CMS)

International Society for Philosophy of Music Education (ISPME)

National Association for Multicultural Education (NAME)
National Association for Music Education (NAfME)

**OTHER PROFICIENCIES**
Bilingual: English-Spanish