

	Instrumental	Elementary	Choral	Jazz	Strings	All levels			
Room	Session 1 - Friday 8:30-9:30	Session 2 - Friday 9:45-10:45	Session 3 - Friday 11: 00 - 12:00	Session 4 - Friday 12: 15 - 1:15	Session 5 - Friday 1:30 - 2:30	Session 6 - Friday 2:45 - 3:45	4:00 - 4:45		
<b>Richmond A+B</b>				<b>Alan Hopkins</b>	<b>Alan Hopkins</b>	<b>Curtis Mathewson</b>			
Conference Centre, Ground Floor						Choices, Relationships, & Expression: A Low to No Tech Approach to Teaching through Collaborative Music Composition		More Music, Less Paperwork: The How To's around Spreadsheet Programming for Music Reporting and Teaching	"What Can We Find In the Garden?" - Exploring the Outdoors with Orff
<b>Richmond C</b>				<b>Christina O'Brien</b>	<b>Christina O'Brien</b>	<b>Annie Shum</b>		<b>Rossi Tzonkov</b>	
West Tower, 2nd Floor				Ukulele 101	Pop... Goes the Ukulele!	Behind the Scenes: How to Plan and Produce a Successful Elementary Concert		Ukulele Unleashed! Making Music Literacy Fun	
<b>Richmond D</b>				<b>Tristan Clausen</b>		<b>Michael Meroniuk</b>		<b>Drs Anita Prest, Hector Vazquez-Cordoba, &amp; Steven Capaldo</b>	<b>Clarice Scop</b>
West Tower, 2nd Floor				Independent, Not Alone: Connecting Music Educators		The Intersection of Music & Technology		Process or Product?: Wrestling with the First Peoples Principles of Learning in K-12 Music Education	Fun with Fiddle: Embracing Folk Styles in the Strings Classroom
<b>Richmond E</b>				<b>Mandart Chan</b>	<b>Mandart Chan</b>			<b>Mandart Chan</b>	<b>Kevin Hamilin</b>
West Tower, 2nd Floor				Equity, Diversity, Inclusion - Where Do I Start As a Teacher?	Beyond the Notes: Embedding Equity in Repertoire, Assessment, and Everyday Practice			Assessments Through an Equity Lens - It Can Be Done!	Keynote Follow-Up: Q&A Session
<b>Richmond F</b>				<b>Janet Irvine, Cindy Rompf, &amp; Christin Reardon MacLellan</b>		<b>Elizabeth Forrest</b>		<b>Dr Mark Tse</b>	<b>Sam McNally</b>
West Tower, 2nd Floor				Advocating for Music Education in Challenging Times		ReconciliACTION: The Story of Eskekxw ta S'pakwus and the Path towards Musical Collaboration, Healing, and Respect		How to Stop Moving Awkwardly: Authentic Movement Informed by Martial Arts, Sports, and Dance	French Horn 101: Unraveling the Mysteries of the Orchestra's "Hardest" Instrument
<b>Richmond G</b>	<b>Melissa Goodchild</b>	<b>Melissa Goodchild</b>	<b>Brenda Sylvia Khoo &amp; Nancy Quan</b>	<b>Brenda Sylvia Khoo &amp; Nancy Quan</b>	<b>Melissa Goodchild</b>				
West Tower, 2nd Floor	Why Are My Clarinet Players Always Flat?	Relational Leadership in Large Ensembles	Bridging Music Programs through Social Emotional Connection	Bridging Music Programs through Social Emotional Connection	Why Are My Clarinet Players Always Flat?				
<b>Britannia Ballroom</b>	<b>Keynote Presentation: Kevin Hamlin</b>		<b>Feature Performance 11:30 - 12:15</b>			<b>Feature Performance 4:00 - 4:45</b>			
Conference Centre, South Foyer	The Difference We Make		<b>BCMEA Provincial Honour Vocal Jazz</b>			<b>BCMEA Provincial Honour Instrumental Jazz</b>			
<b>Steveston A</b>		<b>Geeta Das</b>		<b>Ryan Oliver</b>	<b>Ryan Oliver</b>	<b>Nick LaRiviere</b>			
Conference Centre, Ground Floor		Integrating Tech into Innovating "Intro to Improv" Instruction		Tone, Time, and Technique: Building Better Saxophone Sections in School Bands	Improvisation Strategies for Young Musicians: Getting Beyond the Blues Scale	Low Brass Master Class			
<b>Steveston B</b>		<b>Elliott Polsky</b>				<b>Christine Guter</b>			
Conference Centre, Ground Floor		Classroom Hand- Drumming with YouTube				Latin Styles in Vocal Jazz			
<b>Steveston C</b>					<b>Alanna Pearce</b>	<b>Alanna Pearce</b>			
Conference Centre, Ground Floor					She Shreds: Empowering Young Women in the Music Classroom	She Shreds: Empowering Young Women in the Music Classroom			
<b>Steveston D</b>					<b>Dr Darren Hamilton</b>	<b>Dr Darren Hamilton</b>			
Conference Centre, Ground Floor					So You Want to Teach Your Choir Gospel Music?	Perceptions and Benefits of Curricular Gospel Choir Participation amongst Post-Secondary Students: A Preliminary Exploration from a Canadian Perspective [Research Presentation]			
<b>Steveston F</b>		<b>Dr Darren Hamilton</b>		<b>Nicholas Renaud</b>	<b>David Eccles</b>	<b>Nicholas Renaud</b>			
Conference Centre, Ground Floor		#BlackMusicMatters: Hip Hop and Social Justice in Canada		Nurturing Healthy Voices: A Holistic Approach for K-12 Educators	Make Your Strings Method Book Work for Your Situation	Cultivating Inclusive Music Classrooms: EDID Strategies for Music Educators			
<b>Cedarbridge</b>		<b>Daniel Hersog</b>	<b>Michael Beauclerc</b>	<b>Michael Beauclerc</b>	<b>Marizza Mislang</b>				
Conference Centre, Ground Floor		Spotlight on Canadian Jazz Band Repertoire	Cuban Percussion for Outsiders	Essential Styles for Drum Set	Heart-Centered Rehearsal Strategies for Treble Voices				
<b>Elmbridge</b>		<b>Long &amp; McQuade</b>	<b>Long &amp; McQuade</b>	<b>Gena Norbury</b>	<b>Dale Hudson</b>	<b>Dr Erik Peregrine</b>			
Conference Centre, Ground Floor		Secondary Choral Reading Clinic	Elementary Choral Reading Clinic	Music Moves Mi: The Intersection of Solfa, Rhythm, and Movement in the Upper Elementary Music Classroom	The Anatomy of Singing and Conducting	Reading Session: Choral Music by Trans+ Composers			