### CONNECTICUT MUSIC EDUCATORS ASSOCIATION

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CMEA is a 501C3 non-profit organization and is a federated state affiliate of the National Association for Music Education (NAfME). Membership is open to all music teachers and those involved in other music education related work.

The CMEA NEWS is published four times a year in September, December, March, and June. Opinions expressed in this publication are those of the author and do not represent an official position of CMEA. A subscription to the NEWS is included in the annual membership fee.

#### 2018-19 Publication Submission Deadlines are:
- August 1
- November 1
- February 1
- May 1

Manuscripts should be sent directly to the CMEA NEWS Editor at cmea.editor@gmail.com

For advertising information and rates, please visit www.cmea.org.
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A FINAL NOTE FROM THE PRESIDENT

by Brian Hutton

As I write this, some of you are fewer than 20 days from the last day of school. Undoubtedly many of us are working through a busy concert season as well. While the school year winds to a close, so does my two-year term as CMEA President. It has been my honor and privilege to serve in this role. As of July 1, our President-Elect Amy Bovin will officially take over the role of CMEA President.

During the transition period between terms, Amy is preparing our team to go to NAfME’s annual National Leadership Assembly in Washington, DC. Our team will also include four collegiate members who will join us on Capitol Hill to visit staffers and/or members of Connecticut’s delegation to congress. During these visits, we advocate for music education on both the national and local level. There are sure to be many updates in the fall.

In the fall, the Executive Board and SAC committees will be welcoming new members and will also welcome back veteran members. Before then, it will be time to rest, reflect, and recharge. I would like to wish all of you a happy, well-earned summer break. I hope it is filled with vacations and time to catch up with family and friends. Also, I hope you are able to take some time to reflect, both professionally and personally, on the successes and challenges you faced doing your excellent, tireless work on behalf of our students here in Connecticut.

Respectfully Submitted,
Brian Hutton
CMEA President

SAVE THE DATE!
74th CMEA In-Service Conference
April 2-4, 2020
Connecticut Convention Center, Hartford
FROM THE PROFESSIONAL DEVELOPMENT CHAIR

Melanie Champion, Professional Development Chair

Thank you for a wonderful year of professional development through our organization. The 73rd Annual In-service Conference was a great success, and I would like to thank our Conference Chair, Hannah Fraser, for her outstanding leadership and organization in planning the event. This is a huge undertaking and she handles it with skill and professionalism. I would also like to thank Michelle Humble for taking on an organizational role throughout the conference, as well as Liz Oman, Jessica Fraleigh, Jesse Tennyson, and Amy Hannequin for volunteering their time to help at the conference. Many hands make light work, and we could not pull off such a monumental task without assistance. As always, we are looking for volunteers to take on tasks, which can vary in size from small to large, and vary in time commitment from shorter to longer term.

With the first year of our new Professional Development Outreach Program under our belts, we have other cause to celebrate. We had great sessions in Region 13, Brookfield, and Coventry - led by Brian Frazier, Rick Sadlon, and Dee Hansen respectively. We received overwhelmingly positive feedback and plan to expand the program to offer more topics next year. Please check the website over the summer for further details and to apply to bring a high-quality, relevant, and music-specific professional development session to your district.

We are always looking to improve our current programs and to that end, the executive board has approved the addition of Regional Professional Development Chairs to assist in our efforts. We hope to be able to offer more PD sessions at festivals and at other convenient times/places for the benefit of all our members. I am also exploring other avenues to possibly include in-person “sharing sessions” as well as online webinars sometime down the road.

Please let me know if you would like to become more involved in helping to create relevant, quality PD offerings for CT music educators.

Yours in service,
Melanie Champion

SALUTATIONS FROM THE SAC CHAIR!

David Winer, SAC Chair

It has been an honor and privilege to serve our profession over my long career. From that time 46 years ago when Frank Battisti had us read Teaching as a Subversive Activity (Neil Postman, Delta, 1971), I have been on a quest to save the world of education and music education! Out of the starting gate it was volunteering as a helper at events, chairing ensembles and festivals at every level, muscling my way onto every scheduling, curriculum and hiring committee I could, conducting festivals and clinics – I have known no other way. I keep on trying – one of these days I’ll get it right! These many years later, with a sense of humility and some sadness, I am taking a step closer into my “retired” status, returning to “civilian” life.

In my recent posts as Northern Region Director and SAC Chair,
we have accomplished a great deal together: establishing the 4-year repertoire lists, making sensible changes to scale requirements, removing many “zeroes” from scoring, clarifying score sheets and rubrics, adding ensembles at festivals, increasing student access, and so much more. It has been an honor to work with the incredible CMEA team of Executive Director Barbara Skrebutenas, Presidents Stephane Zak, Mike Ances, Brian Hutton, and Amy Bovin, SAC and Executive Board members, and everyone who has volunteered and worked at All-State, Region Middle and High School Festivals and auditions, Elementary Honors Ensembles, and for Professional Development offerings. Collectively, thousands of hours of mostly volunteer effort by amazing people are what make CMEA the truly remarkable organization that it is.

Our recent All-State Festival is a vivid example and highlights the need for a special thank you and recognition to Mr. Greg Hoyt (All-State Chair) and his amazing team of Rich Manning and Andrew Sattenberg (Equipment Chairs), Jennifer Crooks (Chaperone Chair), Ensemble Chairs Anthony Pandolfe (Band), Amanda Hanzlik and Matt Harrison (Mixed Choir), Stephanie Zak and Theresa Voss (Treble Choir), Emmett Drake and Mike Winer (Orchestra), Jim Antonucci and Andrew Lefebvre (Jazz Band), and Caitlin Serpliss (EH Band), Liz Read and Lisa Moretti (EH Chorus), and Emily Caravella (EH Orchestra). In addition, the remarkable work of Conference Chair Hannah Fraser and Professional Development Chair Melanie Champion made the entire All-State experience valuable and fulfilling for CMEA members and their students alike. Molto Brava to all!

My most sincere personal thanks to all the members of SAC – Barbara, the Presidents, Region Directors, Judge Chairs, All-State Chair, Access and Equity Chair, our SAC Secretary, and Elementary Honors Ensemble Chairs – for their guidance, wisdom, deep and fruitful discussions… and humor! What goes on at SAC truly matters to music educators and students in CT! Thank you for your service and inspiration!

Finally, as I say goodbye to my role as SAC Chair, I thank everyone for the many opportunities made available to me; I have been blessed with the ability to share what small part I can offer, and as a result have reaped the rewards of wonderful colleagues, friends, and the satisfaction of giving back to the profession I have loved for so many years. Thank you!

I wish for all many, many years of happy music-making and music-sharing!

Sincerely,

Dave

FROM THE EASTERN REGION

Jason Bouchard, Eastern Region Director

As spring has sprung and we are quickly closing in on our final concerts, I always find this time of year the most interesting. While we have worked with our students all year to create amazing musical experiences and to make music a meaningful part of their lives, at the end we are pulled in two directions. We look back at our accomplishments with students throughout the year; the auditions, festivals, concerts, and the musical and social growth students experienced. We look back at the planning that went into each of these events; the reminders, preparation, and execution done by all of us. These events happen year after year with the hard work and dedication of all the teachers in the Eastern Region. Every year a special thanks always goes out to our festival, site, and ensemble
chairs. Whether this was your first year, last year, or any year to chair in the Eastern Region, we look back and realize these experiences mattered and changed our students for the better. As music teachers we rarely receive enough credit for how these experiences have shaped our students, ourselves, and our programs. As we approach our own end of the year concerts, it is time to look back and take stock of what we have accomplished and the meaning to our students.

These accomplishments have also left us looking forward as well to our end of the year and much needed summer break. The effort, energy, and patience that was required to get our students (and us!) to this point has depleted us greatly. It is with great anticipation that we look forward to warmer days without bells ringing in the background. While our summers will be spent recharging doing activities as diverse as our students, it is important to also recharge through music. In my first message last year, I talked about how I teach in a summer camp after my school year finishes. I have always found this fun, enjoyable, and rewarding, but it is not the only summer music experience I usually partake in. There are several great summer music activities that give us enjoyment and opportunities to learn and be inspired - all of which allow us to return to our music classrooms in the fall recharged and excited for the new year.

Summer concerts are one of the timeless New England activities that offer us a great way to recharge while enjoying nature and the outdoors. With the number of outdoor concerts in Connecticut and the surrounding states, one could see a concert every day from the end of school till September. While summer always makes us think of great venues such as Tanglewood, Talcott Mountain, or Goodspeed, there are several venues offering free summer concerts, which fit any budget! Some of the venues hosting these great concerts can be found here at http://www.ctvisit.com/articles/outdoor-summer-concert-series. Some of my personal favorites are concerts at the Manchester Band Shell and the Bushnell Park Jazz Concerts.

Performing music is what first sparked our interest in music and led many of us to become music teachers. The summer is a great time to rekindle that interest in music performance, or to finally work on that secondary instrument. I have enjoyed many a summer afternoon playing tuba under the sun on stages in parks across the state. There are several community bands, orchestras, and choirs with summer schedules who are looking for musicians. Here are some online resources to help you locate a group in your area: http://www.acbands.org/find-a-band, http://www.community-music.info/commother.shtml, https://www.choralnet.org/. Even a simple google search will get you started.

Music teachers are always focused on providing the best musical lessons and experiences for our students. We gain perspective on our students’ growth from year to year as we participate in that musical growth ourselves. The strength of music teachers is in our ability to reflect on our music, our lessons, and our teaching. Hopefully you will have the time this summer to engage in new musical activities that recharge your music making and lead you to reflection. Whether it’s summer concerts, performing in a concert or musical, or taking some music courses to add to your bag of tricks - by continuing to make music a meaningful part of your life, you will teach your students to do the same. I wish everyone the best for their concerts and the end of their school year.
This year has been quite a success in the Southern Region. Both festivals went very well with stellar performances from all ensembles. Even with the weather being not as favorable as desired for our Middle School Festival, we were still able to have both days of rehearsal, with the concert postponed until the following Saturday. Please encourage your students to review the CMEA policy on attendance and ensure the snow dates are available just in case the weather is uncooperative again. Many students struggled to attend Saturday due to other obligations which then forced a tough choice.

Going forward, during our region meeting we discussed and voted on changes to improve the audition experience for students. This really affects the audition repertoire. We are still in the finalization process but will post as soon as possible and definitely before the summer break. Please continue to check the CMEA South tab for any updates regarding auditions, festivals, and other important information. We have updated the webpage with the dates and locations for auditions and festivals - please be sure to mark them down! If you would like to suggest other changes for audition repertoire for any instrument or voice please feel free to email your ideas to both cmeasouth@gmail.com and to the relevant ensemble chair. All thoughts are taken into consideration and will be discussed at region meetings during the festivals. Please try to encourage your colleagues to attend these meetings as it is the best way to stay in the know with region events and to be directly involved in discussions regarding these topics. We always appreciate a new viewpoint from all teachers at any level of experience!

Thinking ahead, please ensure your CTFest email is up to date and consider judging for the fall auditions. We are always in need of quality judges to provide constructive and encouraging feedback, especially for the middle school level. For any student auditioning, whether they are accepted into the festival or not, the comments are the best way to communicate with them what exactly they need to work on and also what they should already be proud of! There is always good breakfast and lunch provided, and it provides an opportunity to meet new teachers. Personally, it is a time I look forward to, and I always get great ideas from other educators. We have made efforts to streamline the judges’ schedules to eliminate large gaps, while also providing enough time for a break and a relaxed lunch outside the audition room. Please feel free to reach out if you would like any other information regarding anything stated in this message or beyond.

As many of you know, July ends my term as Southern Region Director. It has been such a wonderful experience that I have enjoyed very much. Besides the positive networking, I have gained a different perspective and learned other ways to consider and approach issues within programs both in and out of CMEA. For anyone who is considering getting more involved on a higher level than judging, please know that there is always lots of support to accomplish the tasks at hand. With all the experience everyone brings to the table, there is always someone who can assist you. Whether it is your first year or fifteenth, get involved and encourage others as well. Thank you all for your support throughout the last two years, I am thankful to have met so many wonderful people. The relationships and knowledge gained from this experience are priceless, and I hope you find the same when you get involved.
Greetings colleagues, as we approach another eagerly anticipated and well-deserved summer! This time of year seems to get wilder every time it comes around. Like you, I am greatly looking forward to some R & R, some sun, and some long evenings by the grill. The next time I write to you in August, I will be happily wed to Teresa Hitchcock, my wonderful (and talented soprano) fiancé!

Bravi tutti to our ensemble cast which delivered another excellent All-State conference! In this issue our Professional Development Chair Melanie Champion and our SAC Chair David Winer each thank many of the key individuals, but I want to echo their sentiments here. Such an event could not take place without the help of everyone involved. Be sure to check out the pictures of our showcase ensembles, featured on pages 16-17. I got to enjoy several of these performances - the work of these students and our educator colleagues filled me with pride.

Congratulations are due to Colleen Thompson and the Simsbury Singers for their performance at NAfME Eastern Division Conference in Pittsburgh back in April. We are thankful to them for representing Connecticut at that level. Colleen submitted a thoughtful retrospective which you can find on page 14-15.

On the eve of his “retirement” from the role of SAC Chair, David Winer breaks down in detail the ways our students actively engage in critical thinking as members of performance ensembles. A guest contribution from Dr. Brandon Boyd of the University of Missouri highlights some excellent suggestions for diverse choral repertoire. Finally, Roxanne Stevenson of Chicago State University shares her convictions and suggestions for developing and encouraging female musicians in our male-dominated music environment, specifically the jazz realm. As you take some time this summer to consider or design learning experiences for your students, I hope these articles provide some enlightenments and inspirations.

I have greatly enjoyed my first year as Editor of the News. Please continue to let me know what you would like to see in this publication. After all, it belongs to all of YOU, and my goal is for the News to serve you and serve the profession in our state the very best that it can. Colleagues, enjoy your summer and do whatever you can to love life, love your family and friends, and love music.

Best regards,
Nick Loafman

Nick Loafman is Director of Bands and Instructional Leader at Wilton High School, where he has been since 2016. He directs the concert bands, marching band, jazz bands, and also teaches AP Music Theory. Before coming to Connecticut, Nick taught in Illinois for six years. He holds Bachelors and Masters degrees in music education from the University of Illinois, and has served on staff with Illinois Summer Youth Music and Interlochen Arts Camp. A trumpet player, Nick enjoys cooking, traveling, and playing mediocre golf.
With access to Facebook, Instagram, Pinterest, Snapchat, and countless other social networks, our students are able see the small details of the lives of others at the click of a button, making the view of the world and cultural diversity smaller than ever. Being culturally diverse is often interchangeably used with the idea of “multiculturalism.” According to Caleb Rosado, sociology professor at Eastern University, multiculturalism is a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages and enables their continued contribution within an inclusive cultural context, which empowers all within the organization or society.  

Culture is what lives inside of us—it shapes us, how we view the world, view our friends and family. Some say it’s a way of being, but more specifically it is connected to our beliefs, behaviors, norms, and value systems. You will notice that color of skin, height, or weight were not mentioned. Those are external factors that make us diverse, not qualified. 

As a conductor-teacher, I strongly advocate that conductors and singers gain knowledge standard choral repertory from Di Lasso, Schutz, Mozart, Haydn, Brahms, Copeland and the other famous composers respected for their masterpieces. These composers contributed valuable repertoire, historic in time and culture, many of which are still performed in churches, academies, and concert stages around the world. In today’s multi-ethnic classroom, conductor-teachers should be intentional regarding repertoire selection, as the definition of choral music has changed tremendously in the last two-hundred years. I am in no way suggesting to omit the standards from our repertoire, but I am suggesting that we consider the vast repertoire available to us in the twenty-first century.

As choral directors, I’m sure we all understand the rewarding but yet, daunting task it is to find repertoire for our ensembles, whether acquired from CPDL or the top new releases, that is challenging but not discouraging, educational, socially responsive, and culturally diverse. As we know, performing multicultural music can improve the overall musician, but will also help our students think more globally, giving them an appreciation for the lives and experiences of others. Consider programing the featured
repertoire (or more multicultural music) in this article to help students understand how the arts has its impact on the world.

**Unison/Two Part**

“Gong Xi Gong Xi”  
arr. Lily Lung Grant  
BriLee Music (BL941)  
Easy-Medium

This festive piece for unison or two-part voicing can be sung in either English or Chinese. The arranger provides a pronunciation guide to assist in facilitating the Mandarin language. During the two weeks of New Year Celebrations, this song is heard in Chinese communities around the world. Originally composed in 1945 to celebrate defeat of Japan and liberation of China at the end World War II, it simply means “congratulations,” making it appropriate to program throughout the year.

Two-Part Treble

“Kuwa Furaha”  
by J. Papoulis/ed. F. Nuñez  
Boosey and Hawkes, Inc.  
(10429701)  
Easy-Medium

“Kuwa Furaha” celebrates ways we can find “joy.” Jim Papoulis said from his experiences in Africa that he was reminded that children can find joy in many things: a smile, in a stick, or even in a moment with some leaves. Using a Swahili text, this world music piece is bound to be sung with joy and peace year-round. The suggested hand gestures in this piece expresses and declares that joy is around us, in us, and in you. Students will love joining their chorus partners to sing and move in unison, demonstrating a very special communal moment on stage for parents and friends. Also available for SAB voices.

SAB

“Tuli Tuli”  
arr. Alex Gartner  
Santa Barbara Publishing (SBMP 1477)  
Medium

Tuli, Tuli is a Nama “play song” made popular by the Nama people of Namibia. The text has no meaning, typically used to express the feelings of happiness, fun, and contentment. This arrangement is accompanied by djembe with choral movement. Although the movement is suggested, it is not choreographed or detailed within the score giving conductors and/or students an opportunity to create appropriate gestures. Though assigned SAB, the voicing is quite accessible for tenors and basses to sing the same parts with an optional ending for lower voices. Also written for three-part treble voices.
This gentle arrangement of the Israeli national anthem is perfect for advanced middle and developmental high school choirs. The text is adapted from a poem by Naftali Herz Imber, a Jewish poet from Złoczów, presently known as Zoločiv, Ukraine. The score includes a pronunciation guide to help facilitate learning Hebrew text. Robinson begins the piece in unison, flowing into simple harmonies made even more beautiful accompanied by piano and flute. The flute part is very accessible and could be played by one of your choristers or a member of your school's band. The harmonies are straightforward, written in a traditional homophonic four-part writing style, making this arrangement very accessible to young singers.

The traditional African-American spiritual, “I’m Building Me a Home,” is set for four voices by Anthony Trecek-King, president and artistic director of the Boston Children’s Chorus (BCC). As stated by the arranger, the notation represents only part of the performance practice. Performers should have a deep historical understanding of the origin of this music and how it was birthed. I highly recommend programming this arrangement if there are singers in your ensemble who understand the elements of improvising within the gospel traditions which can include, humming, wails, shouts, interjections, etc. The arrangers specifically ask that singers bend notes, add colorful inflections, delay or anticipate the beat within the texture to add to the interpretation. These are considered the “seasonings” to this music that otherwise would just be notes on a page. This is a highly moving arrangement that is bound to stimulate thought and conversation between singers about resilience and hope during a very dark moment in U.S. history.

The traditional Maori Waiata Moteatea. The song represents a metaphor of life as it looks into the delicate and profound life of a flax bush. As the flax bush grows from the center, it represents the foundation of the family. The poet
asks, “What is the greatest thing in the world?” and the response is, “The people! The people! The people!” This arrangement begins with a traditional waiata chant from the Northern tribes of New Zealand sung freely by the two of the three soloists, before the four-part TB voices enter meditatively accompanied by piano and djembe. While there are divided parts, there are significant octave pairings between voices, making it accessible without losing the interest of the singers. Consider this piece for one of your mixed choirs for almost any performance opportunity.

TB(B)
“Pärismaalase lauluke” (An Aboriginal Song) by Veljo Tormis Medium-Difficult
Boosey and Hawkes, Inc. (M550091245)

The aboriginal song, “Pärismaalase lauluke” by Veljo Tormis, is a strikingly simple, yet tricky Estonian folk-tune motif set for multiple voicings: SATB, SA, or TB voicings. The tempo set at 168 beats to the quarter note and interchangeable 4/4 to 3/4 meter patterns gives the piece edginess that keeps the percussionist, singers, conductor, and audience drawn in from beginning to end. The text in the piece is based one word, “tabu,” accompanied by a Shaman drum which represents the Estonians inability to speak out during the Soviet occupation.

Shamanic drums are typically used for two primary purposes: to shift your consciousness or to move energy. The shift of energy in this piece it’s divided into an introduction and seven patterns (or sections), each using unisons, octaves and dynamics to help learn patterns for your choir. There are two sections in the middle of the piece that demands a clamando (cry out) at a fff dynamic before suddenly returning back to a pp dynamic which completely moves the energy to this subtle feel of an ostinato. Even though written for other voicings, the TB voicing creates the most unique timbre complimentary of the Shaman drum, broadening the sense of tension meant to be created in this protest song.

It is my hope that one or more of the featured pieces will find its way into your program’s repertoire this year or in the future. As your students “learn” these pieces, provide time for dialogue for a full in-depth study of the importance of the music, it’s cultural relevance and the people.

Brandon A. Boyd is the Assistant Director of Choral Activities and Assistant Professor of Choral Music Education at the University of Missouri–Columbia. Boyd is an active composer/arranger, clinician, conductor, pianist, and teacher. He completed his Ph.D. in Choral Music Education with an emphasis in Choral Conducting at Florida State University. He earned a M.M. in choral conducting from Florida State and a Bachelor of Music degree in Music Education and Piano Performance from Tennessee State University. His choral works are published with Hinshaw Music, Neil Kjos and GIA Publications.
REGISTRATION BEGINS IN MARCH

New England Band Directors Institute
HOSTED BY PLYMOUTH STATE UNIVERSITY • PLYMOUTH, NH • JULY 11-13, 2019

The three-day institute is dedicated to music education at all levels and welcomes band directors from around the world.

Highlights include sessions on all aspects of music education, rehearsal lab, score reading room, reading sessions for new band and jazz ensemble music, and a composer-led session on their own music.

Registration is $75, and housing options and graduate credit are available.

Learn more and register at campus.plymouth.edu/nebdi.

Featured Clinicians:
- Randall Coleman, Associate Director of Bands, University of Alabama
- Rebecca Phillips, Director of Bands, Colorado State University
- William Owens, FJH Music Company

Other Clinicians:
- Elizabeth Daily, Alexander Technique Teacher and Professor of Theatre, Plymouth State University
- Robert Franzblau, Coordinator of Music Education, Rhode Island College
- Matthew Marsit, Chair of Instrumental Studies, the Boston Conservatory at Berklee
The Simsbury Singers were thrilled to perform at the 2019 NAFME Eastern Division in Pittsburgh on April 6th! We were one of seven high school choirs invited to perform at the conference and the only choir from CT. According to our acceptance letter, there were 50 performing groups chosen out of about 170 applicants. We shared a set with the Freeport High School Select Chorale from Freeport, NY. The Freeport choir stayed at our hotel, and we were fortunate to meet them during afternoon free time at the pool before our performance. The students got to know each other and even sang some shared repertoire together at the pool which was really fun. Their choir was excellent and we loved sharing a set together. The students were very supportive of each other!

The biggest challenge in preparing for the festival was that the conference fell right before spring break. Several of our sopranos were already scheduled to go on a trip to France, so we had to practice performing without them prior to the conference. It required a lot of creative programming and extra rehearsals to re-balance the ensemble. In addition to the performance, we got to have some fun in Pittsburgh while we were there. One of the highlights was a visit to the Frick museum where the students sang an impromptu version of Ola Gjeilo’s Northern Lights in the beautiful rotunda. We also went to a Pittsburgh Pirates game where we met local sports newscaster Andrew Stockey, a Simsbury High School graduate. He made a special trip to the stadium to meet us and wish us luck on our performance.

**Simsbury Singers**

Simsbury Singers is one of five choirs in Simsbury High School’s choir program. This advanced ensemble performs high-quality chamber repertoire in a variety of styles and genres. Under the direction of Colleen Thompson since 2015, the group has grown from a 16 voice treble choir to a 26 voice mixed choir. Students play an active role in the rehearsal process, assisting with repertoire selection and leading sectionals. Students are active in instrumental ensembles and the theater program at SHS, and are well represented in regional, state and national honor choirs. Simsbury Singers performed at the 2015 and 2018 CMEA All-State Conference.
Colleen Thompson

Colleen Thompson is the choral director at Simsbury High School in Simsbury, CT. She is a frequent clinician and guest conductor, working with choirs and music educators at all levels. As the middle school choir director at Henry James in Simsbury, her Select Chorus performed at the 2011 ACDA Eastern Division conference and the 2012 OAKE National Conference. Colleen has presented workshops for OAKE, ACDA and CMEA, and has worked with teachers in CT and MA on common-assessment projects. Colleen received a BME from Baldwin-Wallace University, a MMed with Kodaly certification from The Hartt School, and a Sixth Year in Educational Leadership from the University of Connecticut. She was the Simsbury Public Schools Teacher of the Year for the 2017-2018, and was a semi-finalist for the 2017-2018 CT Teacher of the Year. She lives in Simsbury, CT with her husband Carl and son Cowen.

NAfME Eastern Division Conference Performance Program

O Sing Joyfully .................................................. Adrian Batten, ed. John Henry Fowler (CPDL)
Northern Lights ............................................... Ola Gjeilo, Text from Song of Solomon (Walton Music)
City Called Heaven ........................................... arr. Josephine Poelinitz (Colla Voce Music)
Light of a Clear Blue Morning ....................... Dolly Parton, arr. Craig Hella Johnson (Hal Leonard)
Let the River Run ............................................. Carly Simon, arr. Craig Hella Johnson (Hal Leonard)
FEATURED ENSEMBLES FROM THE CONFERENCE

Stonington Singers -- Ellen Gilbert

Stonington High School Keynotes -- Chris Stanley

EO Smith High School Chamber Singers -- Amanda Hanzlik

Plainfield High School Symphonic Band - Kacey Howard
FEATURED ENSEMBLES FROM THE CONFERENCE

Greenwich Country Day School Band -- Jesse Tennyson

Torrington High School Symphonic Band
-- Wayne Splettstoeszer

Melanie Champion, Conference Chair
and Hannah Frasier Conference Chair

University of Connecticut Jazz Ensemble -- John Mastroianni and Earl McDonald
Music has been shifting from a venerable acoustic tradition to a digital era that affects most music genres worldwide. Students in this new era need to understand the preceding conventions for making music even as they depart from them.

With the introduction of small, low cost portable electronic keyboards in the late 20th century, it has become practical to teach groups. Many teachers had negative attitudes towards this instrument; it was not a “real” piano. I saw these new keyboards as a means to engage such groups in learning the fundamentals of music. Students could experience how music works “from the inside out.”

I used electric reed organs for years in my studio waiting for electronic prices to drop. I used 2½ octave battery powered “toys” in my general music classes. My “Learn a Little Keyboard” curriculum included eight-to-twelve lessons a year. Students had a “hands-on” experience playing simple melodies and chords. They also composed short tunes. I’ve since been teaching in a community college piano lab.

My early piano lessons had always emphasized the performance of notated music. In other words, music was taught “from the outside in.” Also, piano had traditionally been taught “one to one.” Even the new classroom keyboard labs emphasized such isolated instruction by allowing teachers to individually monitor student practice and performance through headphone consoles.

This approach negates the distinct advantages of group instruction. In class, students learn from each other when they both succeed and fail. Stronger students motivate the class, and weaker students receive encouragement. Students’ sense of rhythm and pitch are developed very effectively through ensemble playing and solo experience.

Keyboards Provide:

- A facile production of tones on an inexpensive instrument that requires no tuning for group instruction;
- A keys layout corresponding to the staff lines and spaces that can de-emphasize letter name reading;
- A setting for students of diverse backgrounds, interests, abilities, and preparation to learn together;
- A hands-on, tactile, aural, visual, and thoughtful experience with music from the first lesson;
- A musicianship gateway to the polyrhythmic integration of melodic patterns with harmonic structures;
- A means to engage today’s students through experiencing improvising, composing, and transposing;
- A way to teach lead sheet harmonizing, intervallic reading, and ear training in a limited period of time;
- A realization of the teaching principal “sound before sight;”
- A musical foundation for other instrumental and vocal studies as well as computer applications;
- A chance to develop lifelong interest in music that meets the objectives of the National Standards.

See YouTube “classroom keyboard” or www.classroomkeyboard.com for a CMEA 2018 presentation.

Patricia Bissell is a keyboard instructor at Gateway Community College in New Haven, CT, and author of “Classroom Keyboard (.com) Play and Create Melodies with Chords,” co-published by NAfME and Rowman & Littlefield. She received degrees in piano and composition from Peabody Conservatory and Yale University, and was a Fulbright Scholar.
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Music Performance Study has always been:

A Model for “Critical Thinking”
(STEM reasoning skills before there was STEM)

By David Winer

“The musician is constantly adjusting decisions on tempo, tone, style, rhythm, phrasing, and feeling—training the brain to become incredibly good at organizing and conducting numerous activities at once. Dedicated practice of this orchestration can have a great payoff for lifelong attentional skills, intelligence, and an ability for self-knowledge and expression.” — Ratey, John J., MD. A User’s Guide to the Brain. New York: Pantheon Books, 2001.

Administrators, school boards, parents… and even music teachers often do not realize the depth of the music discipline and the multiple layers of instructional strategies and goals involved. This may be a reason why music is constantly under-allocated for time and other resources in the school curriculum, and often why decision-makers think music requires less time than the other academic subjects for instruction and assessment, when in fact it requires more to do properly (in both individual/small group and large ensemble settings). The following is a brief outline of some of the skills and concepts developed in a full music performance curriculum.

Music Performance Study is complex – a minimum four-part curriculum:

1) The individual student learning to play the instrument or control the singing voice (individual or small-group lessons), and the development of aural/rhythmic/kinesthetic skills

2) The individual student learning to read and interpret notation, learning to associate notation with sound, and then learning his/her individual part of a composition

3) The individual student integrating his/her sound into the ensemble, applying aural/rhythmic/kinesthetic skills and development, and improvisation if applicable

4) The ensemble class learning about and experiencing the historical/social/emotional context and composers’ intent, thereby accurately and authentically re-composing/re-creating the score (or improvising in the style of the composer)
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Some Ideas for Expansion of Numbers 1-4:

1) The Instrument or Voice

Instrument or Voice, Level 1:

Knowledge - Recall.
- Form the proper embouchure/grip and produce a tone
- How do you finger an F#?

Comprehension - Paraphrase, or play/sing to demonstrate tone.
- Student produced a proper tone
- Student placed fingers correctly on the instrument
- Student demonstrated proper singing posture

Instrument or Voice, Level 2:

Application - Apply knowledge to performance.
- Perform a low C, a high C; How are the embouchure/bow/fingering settings different?
- Perform a legato articulation and a staccato articulation – how is the air/bow used differently?

Analysis - Diagnose and solve problems.
- What does singing in head voice vs chest voice feel like? Or sound like?
- How do we make the legato articulation more sustained and lighter?
- Compare two instruments playing the same pitch for higher (sharp) or lower (flat).

Instrument or Voice, Level 3

Synthesis - Utilize and apply knowledge to re-compose or interpret, construct musical meaning.
- How would you apply expression to this line of notes?
- Use understanding of diction to clearly deliver lyrics and deliver meaning

Evaluation - Judge and decide while making choices, qualitative judgments about tone, pitch; and self-assess to make adjustments, etc.
- After comparison of pitch above, adjust to bring into tune for proper intonation.
- Other examples of evaluative judgments:
  ● Aural skills development (discerning pitch and tone quality)
  ● Mastery of embouchure, oral cavity shape, hand positions and other physical requirements require constant judgments and decision-making
  ● Breath and bow control for range, dynamic control, and tonal color require constant judgments and decision-making
  ● Knowledge of fingering, alternate fingering, positions, shifting, etc. require constant judgments and decision-making

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- Knowledge of assembly, care of instrument, bow, choices of reeds, mouthpieces, maintenance requires constant judgments and decision-making
- Mastery of patterns such as scales, arpeggios, thirds, etc. require synthesis of information and skills
- Mastery of articulation varieties – multi-types of slurs, legato, staccato, tenuto, accented, and combinations require constant judgments and decision-making, synthesis and evaluation
- Mastery of tone quality, color and individual pitch control (intonation) requires constant analysis, judgments and decision-making

2) **The Written Music/Notation**

**Notation, Level 1**

**Knowledge**
- *What is the duration of the eighth-note?*
- *What is the meaning of an > (accent)?*

**Comprehension**
- *On which beat does the quarter-note begin? End?*
- *Perform a note with a >*
- *Understand arpeggio or interval patterns*

**Notation, Level 2**

**Application**
- *Perform the syncopated rhythm of the third measure*
- *Perform the phrase with the > in context*

**Analysis**
- *Describe the difference between rhythm of the motive in the first movement and the rhythm in the second*
- *Why is an interval difficult to sing accurately?*
- *Why did the composer include the > on those notes?*

**Notation, Level 3**

**Synthesis**
- *Utilize knowledge of pitch patterns or intervals to accurately sight read*
- *Why are the > important in unifying the structure of the piece?*
- *Interpret and add markings to the musical phrase, using appropriate expressive devices such as dynamics, articulation, rubato, etc*
- *Compose a musical phrase using antecedent and consequent phrase structure*
Evaluation
- Did the choices made result in a successful phrase? Why? Why not?
- Other examples of Level 3 decisions:
  - Deciphering the notation for pitch, key relationship (tonality), note and rest values, beat organization, rhythmic organization, musical markings (style, dynamic, expressive) requires constant judgments and decision-making, analysis, synthesis and evaluation
  - Interpreting the notation to execute the musical phrase including pitch, key relationship (tonality), melodic line, note and rest values, beat organization, rhythmic organization, musical markings (style, dynamic, expressive) requires constant evaluation, decision-making, analysis and synthesis

3) The Ensemble

The Ensemble, Level 1

Knowledge - (Recall all of #1 and #2 above)

Comprehension
- Perform the phrase in context with the other parts – note that there may be as many as 15-25 different parts sounding simultaneously!

The Ensemble, Level 2

Application
- Balance the last chord of the piece based upon the balance formula we worked on in the warm-up i.e. ‘triangle of sound’; ‘root, fifth, third technique’; neighbor, section, lowest voice

Analysis
- While performing last chord, listen, analyze and adjust using techniques studied until balance is correct

The Ensemble, Level 3

Synthesis
- What is the primary line in the music at this moment?
- What is the desired balance at this spot in the music that will bring out the musical intent?
- How can we adjust the balance in the ensemble in order to achieve the desired effect?
Evaluation
- Have our actions regarding balancing of the voices been successful in achieving the musical intent?

- **The Individual’s role in the Ensemble** – bringing to life the whole musical structure through the interpretation and execution of the individual’s part as above (actually re-composing the score), yet with regards to the other performers through proper intonation, balance, blending, ensemble nuance, context, and following the conductor’s requirements of tempo, interpretation, and general leadership requires constant judgments, decision-making, and adjustments in real-time

- **Analyzing and Organizing** the musical structure for melody, harmony, phrase, timbre, color, texture, form, development, etc. In order to understand the music studied requires enhanced listening skills and constant judgments, decision-making, classifying, compare and contrast

4) **The “Why” of the Music**

**Technical/Musical content** – Learning about and experiencing the ways the technical content, styles, compositional techniques reflect the historical/social context of the piece

And… Learning about and experiencing how the technical content, styles, compositional techniques create the musical effect that reflects the styles and emotions of the time period and composer’s intent

*The “Why”, Level 1*

**Knowledge**
- What was the time period/genre in which this piece was created?
- What are the dates of this composer?
- What are some of the primary stylistic features that define this time period or genre?

**Comprehension** - Traditional testing, quizzing, etc.

*The “Why”, Level 2*

**Application**
- Perform the music with the appropriate stylistic treatment of the period/genre Who are the contemporaries to our composer in other art forms?

**Analysis**
- With our use of contemporary instruments and harmonic structure, how is our performance different from that of the original instrumentation or orchestration/voicing?
- Identify musical style characteristics of the period that may be shared by other art forms of the period
The “Why”, Level 3

Synthesis - Utilize and apply knowledge to:
- Create a successful performance
- Identify, in other art works of the period/genre, stylistic characteristics that are found in music of the period/genre; identify social influences and customs of the time which may have had an effect on music style

Evaluation
- Accurately interpret and re-create/compose composers’ artistic creations
- Group assessment opportunities

Music Performance Study is Abstract-to-concrete-to-abstract; Self-assessment and self-adjustment; Trial-and-error and adjustment and try again, all over and over and over again… and all in Real Time!

Music Performance Study builds Aural skills (which also reinforces non-music listening skills, concentration, and focus) and Expressive skills, Collaborative skills, Communication skills, Community engagement, and so much more!

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The sports world has mastered the art of developing connoisseurs, creating lifelong supporters, making fans and even participants out of ordinary people. Children understand that with work and perseverance, they may get to enjoy the sport as participants and maybe even professionals because they see people who look like themselves when they cheer on professionals on the screen or on the field. Women are enjoying a level of success in sports not available to their predecessors, so young girls have the opportunity to see that regularly, and imagine themselves in those spots without having to break a mold.

Can the same be said of students looking up to professional musicians? Can young women see themselves in the field music and music education the same way young men do? Participants and connoisseurs of the art are created - what are we doing to make sure that young women can imagine and envision themselves as professionals in the field of music?

Music has historically presented partiality, gender preference and gender specific roles for musicians. Curious about how gender is viewed among young musicians, I took the opportunity to poll approximately 70 students in grades 3-12 who were attending a three-week summer jazz camp. I visited the large group classes at the hour where students were divided into two groups - high school musicians and pre-high school musicians. At the beginning of that session I asked the younger group to name all of the jazz artists they knew. I did not give any additional directions; the students were not prompted to think of any particular kind of jazz artist (i.e. vocal, instrumental, male, female). We quickly wrote the names on the board. I then went to the high school class to solicit the same information. After eliminating the numerous duplicates the two groups listed 83 artists. Of the 83 only five were female and of those, three were instrumentalists. The younger students listed guitarist/vocalist Stacey Kent without hesitation, as we were playing a version of One Note Samba as recorded by Kent. A high school sax player named Tia Fuller and a high school bass player listed Esperanza Spaulding.

Over 33% of the campers were girls and most of the girls were string and upper woodwind players. This was a group of girls choosing to spend a portion of their summer vacation learning to play jazz, but they were not able to rattle off the name of female jazz artists at the rate that the list of men had been generated.

After the brainstorming session, I had the opportunity to play a number of videos featuring female jazz instrumentalists. I started the segment with Sheila E on drums live on David Letterman’s show and the students were totally captivated by her playing. In the middle of the performance a third grader said loudly “That is unnatural!” A boy in the group cosigned the statement adding that girls should play “girl instruments like the flute or violin,” despite the fact that the guest clinician waiting to start the next session was a male flutist! The discussion went on with the young students debating if there are instruments that girls should or should not play and what those instruments are. This mindset starts early.

With the younger group I showed them contradictions to
what they believed rather than try to talk them out of the biases. I showed videos dating from the 1930’s to the present of female bands, directors, instrumentalists and vocalists. I played videos of the International Sweethearts of Rhythm directed by Anna Mae Winburn. I showed them trumpeters Valaida Snow, Tiny Davis, Ingrid Jensen; trombonists Melba Liston Smith, Karin Hammar; saxophonists Vi Redd, Willene Barton, Jane Ira Bloom and many others.

It is difficult for young girls to see themselves where they never see their image. Women are missing from jazz bands, especially after high school. There are many possible explanations for the lack of female representation in jazz as musicians and as directors, but there are also solutions to this disparity.

Band directors at Historically Black Colleges and Universities were given a questionnaire geared towards making a pathway for African American Female band directors at the collegiate level. The results reported that there were times when more than 50% of the marching band was female yet of these 106 institutions, there are only six African American female band directors. They also reported a low retention rate for women in their programs; while the relationship is not proven, it is hard to dismiss the connection between female directors at the podium and females in their programs.

In a large university, women represented approximately 60% of the total music majors. Only 20% of those female students were in jazz.

In a middle and high school jazz festival, only 30% of the participants were female.

Of 39 New Jersey High Schools, 48% of the band members were female, but only 26% participated in school jazz programs.

62% of men who played an instrument in high school also play in college, but only 26% of the women continue.

Clearly, the girls start out with a strong presence in these music programs. But where are they in the jazz groups and what happens as they get older?

To try and begin to figure out the answer to that question, I spoke to a number of successful female musicians and directors. Each shared stories of experiencing discrimination of some kind, however they reported different reasons for continuing.

Here are some of the responses:

Females in a college course on the east coast were told to not pursue a career teaching high school band if they hoped to have a family.

Cynde, a tuba player has decided to discontinue the profession for lack of calls for gigs. Her male colleagues, who were not necessarily more accomplished players, were still contracted more often than she.

One director was asked during the interview process if she were planning to “use her uterus.” Similarly, a current college director was told not to plan to have more children for the next two years.

Most stories and examples were not as directly discriminatory, but had an equally negative effect. Female directors and musicians who were interviewed reported that there was too much pressure to be the greatest, while average male directors can be successful. Some reported that male directors would state that their female musicians often lack skills in improvisation. Others reported that there was a generally a low expectation of success for girls in jazz at their institutions.

In a school setting, directors should also ask themselves if leadership opportunities are given equally to male and female students? Are male and female students given equal time dedicated to developing improvisation and solo skills? Do female students in junior high and high school have the chance to see successful female musicians soloing with jazz ensembles as part of the school group’s study of the music they play?

It is my opinion that in today’s climate much of the discrimination is not done intentionally, but is just continuing the way things have been done and believed for decades. As a child, we travelled to visit my grandparents in Mound Bayou, Mississippi, travelling during the night, making our way from north to south, and
many African American friends travelled in the same way. Some years ago, I discovered the reasons for the late night travel - our parents travelled that way in order to avoid dangerous confrontations. Also, our parents wanted the children to sleep through the night so that bathroom stops were not necessary. They protected us from seeing the “White Only” signs and visual evidence of discriminatory practices. The reason for traveling late night had long been lost and made unnecessary, but the practice remained for decades.

The same may be true with women in jazz - ideas and beliefs held decades ago are continuing to influence practices today. Music has been a male-dominated field for decades. The perception was that women mostly sang or played piano, and that there were certain instruments that were not appropriate for women to play. The practice remains although the reasons are known to be invalid and are not supported.

The change will come with increased knowledge and understanding and deliberate work to make the necessary changes. Women in jazz need to be seen as normal and not novel. Simply naming the few women in your ensembles does not negate the fact that women are underrepresented in the world of jazz and the entire field of professional music. We can change the narrative by routinely showing female musicians along with male musicians. Recognize female trailblazers. Regularly highlight and show examples of women directing ensembles, not as novelties but as musicians and leaders in their own right. Bring in female instrumentalists, clinicians and directors. It is good for boys and men to see women in the field and to play under their leadership. Give girls instruments that they can play in the jazz band and encourage them to embrace that instrument. Teach improvisation to all of your students. Try group improvisation for those who fear stepping out. Do not decide so early who will continue and who will quit. Give all students the tools they need to succeed in equal measure. My high school band director, the late Dr. Harold Bray, taught all of us as if we were planning to be the greatest musicians in the world. He gave us what he knew. He did not know who would continue on, but he did make valuable use of everyone’s work in the band.

Every director needs to put in the work and effort of developing every student musician. Be especially deliberate about creating musicians, connoisseurs, enthusiasts, supporters and leaders of young women in music.

Roxanne Stevenson holds a bachelor's degree from Bethune-Cookman College and a masters degree from the University of Illinois. She is currently a professor of music at Chicago State University where she conducts the concert band and serves as director for the community concert and jazz bands. Her areas of specialization include secondary education, woodwinds, conducting, and student teacher supervision.
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