

CMEA All State In Service Conference Sessions 2018

Clinician(s) First Name	Clinician(s) Last Name	Session Title	Session Description
Lisa	Abel	DON'T STRESS! SIMPLIFY HOW YOU ASSESS: Strategies to meet high demands while reducing instructional impact	This session will focus on using creative strategies and technology to assess students in a variety of ways. Participants will consider how to streamline current assessments to meet the demands of administrative goals, student learning objectives (SLOs), and individual program needs while minimizing the impact on instruction and rehearsal time. Leveling assessments to differentiate for all learners and modifying current assessments to address the new National Standards will also be discussed. A range of assessment types will be addressed, including: formal/informal, formative/summative, performance/non-performance, and ensemble/general. Participants will also learn how to use technology such as Google Docs, Goobric, Doctopus, SmartMusic, Chromebooks, Charms, and more to assess more efficiently.
Kenneth Colleen Jacob	Bell Mello Hummerick	Running a Successful Marching Band Program	In this session, let's explore what a successful marching program looks like and how it varies from district to district. We will begin by sharing our ideas of what we do in Newington and how it has worked for us. This open forum should include discussions on competitive versus non-competitive programs as well as mandatory versus volunteer marching bands. How do you fund your marching band? Do you feel your marching band drives your entire program or does it get in the way of other progress? Come share your ideas!
Warren	Haston	Intuitive Ensemble Exercises for In-TONE-ation	Quality tone is the single most important factor in achieving precise concert band intonation. This session will include 10-12 Warm-Ups and Ensemble exercises designed to capitalize on students' intuitive abilities to play in tune. The director's responsibility is to assist students' tonal development and to set up situations where students learn to hear and tune chords that mesh at the harmonic level. Improving a student's ability to hear tone quality can be accomplished with these intuitive exercises. The most important principle of tuning is that it takes time for young players to stabilize their sound and pitch. Concentrate on matching tone and give students enough time for the energy from quality tone to be drawn together. The approach is unique in that the exercises work for every wind instrument in homogeneous or heterogeneous settings. This allows for the most efficient use of Ensemble Warm-Up time. Individual students can practice at home the fundamental exercise upon which the Exercises are built. The exercises work in any wind instrument setting—concert, jazz, orchestral, chamber. Materials are easily developed and customized by directors and there are no materials to purchase.
Rob	Grice	Composing and Publishing Educational Music	This session will cover the process of creating music that works effectively with younger music students. Topics will include setting parameters and guidelines that are appropriate for grade levels. Discuss how music can be created to maintain the interest of the performer as well as the listener. Once the composition is written, how does the music get from the composer to your band room.
Amy	Dauphinais	Maximizing Student Potential in Your Band Program	Looking for ways to build your band program or just ready to try something new? Participants in this session will learn how to make the most out of their band program by utilizing what they already have - students! By applying these constructivist techniques and unique lessons to your band program through teacher-student cooperative rehearsals, peer-lead instruction, and independent learning opportunities for students, you will see growth in your program, the

			efficiency of your rehearsals, and in the leadership abilities of your student musicians. This session will teach you ways to maximize student potential and make the most out of every rehearsal from the view points of the teacher AND the student!
Amy	Dauphinais	Female Band Directors' Symposium	Due to its success 2 years ago, this session is returning for this year! This forum is for current, past, and future female music educators who teach band at any level. In an open-forum setting, session participants will have the chance to network, share experiences, and lend advice to other female band directors across the state. Discussion topics could include, but are not limited to: past interactions with colleagues, administrators, parents and students; becoming a mother and raising a family; experiences with being or having a mentor; stereotypes associated with females in leadership positions; personality traits needed to be a successful band director; and thoughts on how to dress as a female band director for work, conferences, festivals and concerts.
Tom	Duffy	ASBDA Reading Session	Thomas C. Duffy, Director of Bands at Yale University, leads participants in reading culturally relevant pieces from the BandQuest series published by the American Composers Forum, of which he is an editor. The heart of this series is new works written by a diverse group of leading American composers who have created challenging pieces that are a true departure from standard middle school repertoire. The BandQuest series is representative of the immense range and richness of American musical traditions. It gives students tools with which to create music, encouraging them to explore and to appreciate a variety of historical and cultural contexts. Please bring your instruments!!
Wayne	Spletstoeszer	Band Directors Symposium	Dedicated to the young band director with 10 years or less teaching experience. There will be something of substance for you. Building a program, Literature, working with administrators and more. Learn from CT ASBDA members!
Mindy	Shilansky	Embedding Literacy Into Your Choral Rehearsal	This session will include strategies to incorporate music literacy skills throughout the choral rehearsal. We will focus on how to build tonal and rhythmic vocabulary through short activities, how to use choral repertoire to promote literacy and how to encourage audiation in choral students.
Kathleen	Theisen	Saving Your Voice: Tips to Maintain Vocal Health	Classroom music teachers and choral directors often experience vocal decline - and even vocal injury - from the sheer amount of voice use in the classroom and in rehearsals. Learn techniques to build and maintain flexibility of the vocal folds, learn signs for when you should seek medical help, and learn how you can also incorporate these strategies into your own rehearsals and classes. This session is geared toward teachers who have extreme voice use - especially general music teachers and choral directors - so that you can learn strategies to maintain vocal health throughout your teaching career.
Vernon	Huff	The Use of Authentic Folk Songs and Spirituals in Choral Classrooms	Participants will examine many of the earliest written forms of Spirituals and Folk songs, appropriate for use in the classroom. We will engage with these tunes in a variety of ways, and discuss the implications for their use in the choral and general music classrooms at all levels
Cory	Ganschow	Peak Choral Experience: A Triptychal Approach	Research delineates that experiences found to be euphoric, ecstatic, and deeply valued are the experiences that transform humans. Conductors and educators are undoubtedly tenacious in the pursuit of these experiences, although the moments are generally rare. This interactive session focuses on the three conditions that must be met in order for a peak experience to occur and how these conditions can be broken down into manageable rehearsal techniques.
Meredith	Neumann	Engaging Students--Engaging Audiences	Music and movement have long been a natural pair. Some might even say they are inseparable. However, many conductors and educators are afraid to incorporate movement into their

			<p>performances. What if the students don't buy in? Will it distract from the music itself? Isn't choreography just a cover up for poor sound? In this workshop, Meredith will share how to get singers to respond to and engage with music through expressive movement and cohesive programming. Participants will learn how to encourage singers not just to be musicians, but to be artists! Together we will look into the challenge of programming quality repertoire that speaks to children AND audiences of today. This includes classical repertoire. We will also learn how to bring that music to life through focused and meaningful movement that enhances the experience for all. This choral workshop is a fabulous way to infuse new energy into the spring semester as teachers begin to polish their repertoire for upcoming concerts.</p>
Craig B.	Knapp	Music Literacy in the Elementary Choir Rehearsal	<p>One of the challenges that elementary choral directors often face is building in quality time for music literacy during rehearsals. Rehearsal time is limited and we often find ourselves focusing on the preparation and demands of upcoming performances and concerts. This workshop will guide participants through a sequential series of activities, warm-ups, techniques, visuals and strategies, all implementing Conversational Solfege. Attendees will also be guided through various games including, "Forbidden Pattern," "The Missing Link," "Human Piano," "Rapid Fire," "Simon," "Lower the Curtain," and "Solfege Wars." These carefully sequenced and fun games help to create a positive choral rehearsal climate that will enable students to joyfully assimilate the skills and content necessary to be musically literate. This approach will foster musical independence, guarantee joyful music making, establish a successful musically literate elementary choir and will facilitate a confident environment for your students to learn and grow. Choral packets will be provided for workshop attendees.</p>
George	Rowe IV	Teaching Elementary Strings for Non-String Majors	<p>How to survive teaching Beginning/Elementary string players for non-string players. Please bring a functioning violin, bow, and pencil to the session.</p>
Caitin	Daly	String Technique Q&A with NHSO Musicians	<p>Join the New Haven Symphony Orchestra String Quintet as they play through examples of repertoire across all levels, share string techniques, and answer your questions about working with budding string players.</p>
Julie Ryan	Ribchinsky Ford	Cello and Bass Hangout: What Cellists and Bassists Can Learn From Eachother	<p>The cello and bass are separated by different tuning, and enormous spatial differences, yet the two instruments share many of the issues surrounding the development of technical ease. Technical approaches to consistent intonation, shifting, comfortable set-up, vibrato, bow dexterity and musical expression as well as exercises and repertoire will be explored in an effort to discover the technique that cellists and bassists share and the pedagogy that can unite them.</p>
Julie	Ribchinsky	ASTA Reading Session	<p>New String orchestra literature from grades 1-4 and beyond will be available from publishers and the ASTA Library. We will also read "tried and true" pieces provided by our CT-ASTA membership. Bring your instruments to this hands-on opportunity to find good repertoire for your students.</p>
Joshua	Russell	Assessing String Development in Orchestral Settings: A Process-Based Approach	<p>In this session, we will discuss methods of focusing on assessing student growth in a string class that focuses on feedback about process rather than musical outcomes. The benefits of this form of assessment will be discussed and attendees will help construct an assessment scheme based on this principle.</p>
Ted	Samodel	How do I DO that???	<p>When teaching instrumental music, particularly to beginners, it is critical to enable students to make the connection between the sounds they are attempting to make- whether notated, improvised or copied- with the specific mechanics of their instrument, and themselves. This requires a balanced sequence of listening, watching, singing, verbalizing, and echo activities. Teachers having a clear method and sequence for this kind of instruction will be critical to the</p>

			authentic success of their students.
Kathy	Liperote	Developing Music Literacy: Where to Begin	Research suggests that music and language share a similar learning process. In this session, participants will be guided through an aural skills-based sequence of instruction that prepares students to perform, create/improvise, read, write, and respond to music with comprehension.
Matthew	Talmadge	Achieving Student Potential in Beginning Band	All music teachers want their students to achieve to their highest potential. To do this with beginners, I propose a new methodology that promotes simplicity, clarity and consistency as the nucleus of its approach. Often, students have more music in them than they are able to speak with their instruments. Getting that music out can be tricky. During this session, I will present a methodology that increases the speed by which students can acquire instrumental facility so that they can independently play more complex music faster with greater proficiency.
Paul	Johnson	If you plan it...They will learn	Session will examine how to design unit and lesson plans in General Music that will maximize student learning and make the most impact. We will talk about how best to make the most of our limited class time by focusing on selecting only the best repertoire, creating a clear sequence of plans, fostering connections, and thinking about different ways the students can demonstrate understanding.
Patricia	Bissell	Chords That Pop Since Bach!	Your students will discover how music works from the inside out by understanding the generation, modification, application and improvisation of chords with keyboard strategies and sequences that address the Harmonizing Instrument Strand of the National Core Music Standards, Novice and Intermediate levels #1 and #2.
Ken	Trapp	Getting Started with a Ukulele Curriculum	The ukulele has become very popular and is a user friendly instrument for children. Many times teachers are not sure how to get students up and running on the instrument in a musical way. This session will present simple ideas and activities for connecting students' natural music making with ukulele performance. The goal of this session is to help participants understand how general music activities can be sequenced and connected to beginning ukulele lessons. The session will also demonstrate how collaboration and differentiated instruction are natural and powerful models for learning.
Lillie	Feierabend	Everybody Claps! Clapping Games Around the World	Everybody Claps; all cultures, all ages, all abilities! Clapping Games are immediately engaging, language is not even required and yet laughter abounds. You are never too young or too old for a Clapping Game; they are simply too much fun. But, if you look closely, through the lens of Multiple Intelligence, you will find that Clapping Games are profound; they deepen and enrich all the intelligences and are of significant benefit to the development of our minds, bodies and spirit. While we are joyfully engaged in trying to figure out which hand to use when and where, our minds and bodies are working at a profound level helping us coordinate movements, visually track movements, orient our bodies, maintain beat and rhythm, plan and sequence motor movements and develop social skills by cooperating with others, accommodating others and paying close attention to others; all in order for us to have a successful experience. This session will share Clapping Games from around the world, guaranteed to engage your mind, body and spirit.
Kimberly Margaret	McCord Fitzgerald	Jazz in the General Music Classroom	This is a hands-on session exploring developmentally appropriate methods for teaching children to feel swing and to improvise through singing and playing Orff and classroom instruments. A variety of activities engage children in feeling accented counts two and four and the swing triplet that are sequenced into learning to improvise beginning with the root of the chord and eventually adding the 3rd, 5th and 7th.
Kathleen	Theisen	Creating a Classroom for Creating: Part 2	Help your students generate creative ideas! From the foundations of rhythmic and melodic

			improvisation in the general music classroom to the process of composing, you will learn hands-on techniques for stirring up creativity in your general music classroom.
Valerie	Diaz Leroy	Your Elementary Choral Toolkit: Technique & Technology	Join us for Your Elementary Choral Toolkit: Technique, Technology, and Transformation! Discover exciting new techniques for developing vocal independence in your students through a combination of solid pedagogy and the integration of engaging technology. Who says you can't teach an old song with new tricks? Participants will unpack a variety of folk songs, partner songs, canons and more as they learn to target the variety of skill levels in an elementary choir and walk away with a printed Octavo and sample access to adaptable rehearsal tools they can use in their classroom right away from the engaging and educational world of QuaverMusic.com. Quaver Choral Resources equip Elementary Music Specialists to cover a vast breadth of musical concepts, vocal techniques, and transferable skills to take their singers into middle school and beyond!
Valerie	Diaz Leroy	Projects for Every Process: Create & Connect!	Create Perform, Respond, and Connect are the foundation of any music class. Creating simple projects that can be assessed in these four artistic processes can be challenging and time consuming. This workshop will demonstrate great project ideas that are, fun, time saving and easy to assess. Get a head start on this week's lesson planning with tangible tips and sample access to resources you can use right away!
Valerie	Diaz Leroy	The World is Your Oyster! Building Cross-Curricular Connections	Music is truly a universal language; one that can take students on a tour of the globe from the comfort of your music classroom. In this session, we'll explore songs from cultures around the world, using movement, instruments, improvisation, and technology to extract solid cross-curricular connections in geography, history, and language - all while meeting your general music objectives. Participants will walk away with activities they can implement right away to create lessons that connect every corner of the school campus, and beyond!
Donna	Menhart	Integrating World Music in K-12 Music Curricula	This active-learning session will demonstrate the various levels and purposes of international folk songs, chants, and movement pieces appropriate for traditional and non-traditional learning environments. Attendees will learn how multi-cultural songs are efficiently incorporated into the general music, choral, and instrumental classroom, providing aural, psychological, technical, and physical preparation for literacy. We will perform programmable options from various countries, giving educators the opportunity to experience the accessibility of international cultures that they may share with their students. Above all else, everyone will be reminded that music is the universal language and is meant to be shared.
Lillie	Feierabend	Bridges to the Community	"Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance. It is the duty of the school to provide it." Zoltan Kodaly, Children's Choruses, 1929. Teachable moments do not always happen in the music classroom. The school year provides many opportunities for students to become involved with music beyond the classroom setting. By providing these experiences on a consistent and continuous basis throughout the year, we also make them available to our faculty, staff and community. When everyone is invited to participate, they readily invest in not only students' growth and development but the growth and development of the music program, as well. This session will share the following dozen opportunities to enrich the musical growth and development of your students, your school and your community while providing experiences that inspire a lifelong love of music; Morning Music, Grade Level Dance, Ask Me Notes, Family Folk Dance, All School Sing, Parents and Babies Classes, Prekindergarten Classes, Parent Demonstration Classes, May Day Festival, Lending Libraries, Summer Music CD, and

			Individual Student Portfolios.
Gregory	Wilfrid	Creating Storytellers in Your Music Classroom	The art of storytelling is a way to better understand humanity, nature, history, the arts, and the world around us. Stories are far easier to reach than ever before in history, and in some cases, are told in under 140 characters – but the human element of storytelling does not transmit itself through tweets, texts, and screens. Through engaging elementary music lessons showcasing the childlike wonder of stories, children can retain the information, tie it to a specific memory, and enjoy the learning process all the more. This workshop highlights strategies for teachers to incorporate interactive storytelling as well as an outline for a Garageband unit for older students to create soundtracks to books for younger students - continuing the storytelling tradition.
Lillie	Feierabend	Vocal Development in Young Children	Tuneful singing is the marriage of tuneful thinking and physiological awareness. The child must be able to first “catch the tune” and then reproduce it in head voice. Young children must be given opportunities to experience and develop both of these important skills. We must help them explore the sensation of singing and then give them guided opportunities to reproduce the sound. The window of opportunity for the development of this lifelong gift is in early childhood, kindergarten and first grade. However, to engage this age group we must use strategies and techniques that are developmentally appropriate while remaining wonderfully child like, playful, imaginary and fun. Participants will be shown numerous activities, all from the rich repertoire of our folk song heritage, that help young children “catch the tune” and then reproduce it in head voice. Topics will cover Pitch Exploration, Fragment Singing, Simple Songs, Arioso and Folk Songs. Strategies outlined and demonstrated can easily be incorporated into any curriculum. Authentic assessment will also be discussed.
Jacqueline	Sugure	Meaningful Transitions in the K-5 Music Classroom	Musical transitions can bring an element of surprise, creativity, and magic to lesson plans. They guide students to move smoothly from one activity to another, and tie segments of a lesson together to make a cohesive whole. Students experience and discover commonalities between songs to create meaningful connections. Musical transitions are an effective means of reinforcing the practice of focus melodic, rhythmic, harmonic, formal, and expressive musical elements. Effective transitions can improve listening skills, further develop musicianship, and can take the form of higher level thinking tasks such as part-work and improvisation. Planning diverse transitions serves to address multiple learning styles, and engages all students in a variety of ways. Students remain focused while moving around the room from one activity to the next, which aids in classroom management. Transitions can come in a variety of forms, both conscious and unconscious. For younger grades, themed lessons woven together through stories are a developmentally appropriate strategy. This encourages a sense of play and imagination. Analyzing pieces when planning to find connections outside of the narrative content, however, can lead to the creation of deeper curricular associations whether they be rhythmic, melodic, expressive, etc. Demonstrated and discussed examples will include “the transitions door”, solfa ladder, human piano, solfa staircase, flashcard usage, ostinati, dictation, geographical connections, character development opportunities, and other rhythmic and melodic games. Participants will first experience the examples as if they were the children, then be taken through the pedagogical and planning process through a PowerPoint presentation that includes anecdotes and data, and will then generate their own examples in small groups to share out. Children benefit from the seamless flow of lessons with musical transitions that enliven their experience.
Kimberly	McCord	Reaching Students with Disabilities Through Rock B	Many students with disabilities struggle with traditional ensembles because of music notation, coordination or processing challenges or frustration. In this session teachers will be introduced to

			the successful Finnish approach to learning music in a rock band ensemble. Figurenotes is used as an adapted notation along with adapted guitars, bass and keyboard to make learning and making music accessible to all.
John Corinne	Mlynczak Stevens Deveraux	Creating on Chromebooks: Music Tech Made Easy	Wondering how to teach music using Chromebooks and online tools? By combining music notation with a digital audio workstation, there are endless possibilities to incorporate music creation in all levels of music instruction. This session will demonstrate many proven lessons that can be used immediately, starting with free online software.
Kathleen	Theisen	Tools and Apps to Electrify Your Classroom!	Tips, Tricks, Tools and Software to Simplify Your Life, Electrify your Classroom and Motivate your Students: from IWBs to GoogleClassroom... from Quaver Classrooms to Mallet Madness... and more... Kathleen will walk you through some of the amazing technology available for today's music educator to help increase students' learning as well as increase your own efficiency.
Giovanna	Cruz	Exploring the New Web Based SmartMusic	SmartMusic is now on the web and will work on any compliant device that is connected to the internet. This opens the door for thousands of students in 1:1 programs, allowing them access to the platform and personalized learning. The new SmartMusic is designed to provide the best experience on Chrome web browsers. Come to this clinic to learn about the new interface, functionality, and pricing that will have all your students easily covered at an affordable price. Features of the new platform include among others: immediate feedback in real time, no need for an external microphone, easy looping for practice, zoom in and out for automatic reflow of the music on screen, import new content by dragging and dropping MusicXML files, and more.
Michael	Gordon	Digital Performance Portfolios	Explore using online resources to develop personal learning plans with students, having them record, store, share and organize performances into portfolios, for self assessment, personal improvement, and presentation.
Meghan	Cabral	Flippin' the Classroom	Participants will learn how to incorporate classroom flipping into their curriculums. Classroom flipping is possible for any music classroom and can easily be done just utilizing a phone or already recorded YouTube clips. Incorporating flipped classroom can help expedite the students learning as well as put more onus on the students for their learning. As a teacher who has been utilizing classroom flipping for a few years, I will share my own experience with the pros and cons of flipping your classroom. I will take you on my own journey to why I started flipping my classroom as well as how I went about doing it. It does not take as much time as you would think. Participants will leave with a way to incorporate flipping into their own classroom. Meghan's recent article was published in School Band and Orchestra magazine titled: Flippin' the Band Room but this session will incorporate all music classes.
Dee	Hansen	Be the Guide on the Side	In this session, we will explore affective neuroscience which explores why active learning is so beneficial in music classrooms. Affective neuroscience is a newer field of scientific research that investigates motivational aspects of learning. Surprisingly, it aligns well with our quest for Artistic Literacy, or authentic participation in musical learning. We will explore the ideal of authentic participation and learn ways to help students become independent and self-motivated musicians. We will also discover direct links between the national standards, levels of motivation, and planning for active learning in music classes. As we explore various instructional approaches, we'll brainstorm how to successfully move from direct instruction to student-centered instruction. You will leave this session with many ideas for elementary to High School ensembles.
Dee Leslie	Hansen Isme	Introducing the New Program Guide for the Arts	In 2016 the Connecticut State Department of Education provided funding for the revision of the CT K-12 Program Guide for the Arts, a statewide training on implementing the CT Arts Standards, and

Kim Eric Anglea	Yannon Nunes Griffin		a Summer Institute for the Arts. These broad initiatives brought arts educators together from all parts of the state to study the arts standards and begin designing curriculum based on the standards. In this session, Dee Hansen, the lead writer, the music and media arts team members Kim Yannon, Leslie Imse, Angela Griffin, and Eric Nunes will present their portions of the guide. The primary purpose of this document is to provide guidance and exemplar models for curricular development in the arts for school districts, teachers, administrators, and parents. Local and regional boards of education should develop and incorporate their individual school district policies and procedures to implement arts curriculum.
Jacqueline	Smith	Using NAFME's Professional Development eKit	Members of NAFME's Society for Music Teacher Education Area of Strategic Planning and Action have created an eKit to help music educators advocate for PD that is effective and musical. We will explore ways to use the eKit to have conversations with administrators and to collaborate on PD.
Marcy	Webster	The Data Team Model in Secondary Music Programs	The data model has become the standard operating system for departments in secondary education over the past five years. On the surface, it looks like another educational initiative that music teachers must conform to in order to be legitimate educators among their peers and for the evaluation process but it can actually be a valuable tool to help improve instruction, advocate for resources, and solidify the educational impacts of your teaching to a variety of stakeholders.
Dana Julie	Saccomano Spangnesi	SLOs to Please Everyone!	A variety of SLOs (Student Learning Objectives) will be presented from an elementary instrumental music perspective. These SLOs have proven to foster student growth as well as please administration looking for CCSS (Common Core State Standards) connections in literacy and connections to the National Core Arts Standards in Music. SLOs can be altered for any grade level/teaching situation. Some examples include instrumental performance, rhythm playing and reading, note reading and musical term/symbol identification. Supporting materials will be presented.
Josef	Hanson	Lesson Planning for Musical Realists and Renegades	Does lesson planning seem frustrating or pointless? Do you often find yourself creating plans to satisfy a supervisor, using a template that seems irrelevant to music education? This session is for you, and for anyone else who would like to create more meaningful, practical, and musical lesson plans while satisfying administrative expectations. Using an outcomes-based approach, we'll share past experiences with lesson planning, review commonly-used templates, decode the jargon, and simplify the process. Participants will create musical objectives and learning activities that are realistic, measurable, and directly linked to standards and assessments. The goal is for participants to leave this session with a new enthusiasm and pragmatic basis for writing plans that actually help students.
Jaclyn	Rudderow	A Grassroots Approach to Musical Instrument Grants	VH1 Save the Music Foundation is a non-profit organization that is dedicated to ensuring all students have access to a complete education that includes music. Our grassroots approach to granting has promoted sustainability and success for music programs in school districts across America. This session will dive into the work of VH1 Save The Music in CT, our K-12 Grant programs, and provide tools and resources for music educators and share stories from our VH1STM Schools in CT.
Rebecca	Squire	Treasure Trove of Templates for NCAS Standards	NAfME president, Denese Odegaard has graciously provided an array of templates for our use. Participants will receive 197 templates to use with the NCAS Standards. All templates are customizable for individual circumstances. Session will include time to explore the templates as a group, as well as individually. Please bring a digital device, preferable with a hot spot, or internet access, as wifi will not be available.

Hannah Daniel	Fraser Kinsman	Fund for Teachers for Music Teachers	Learn what the Fund for Teachers grant is, who is eligible, how to apply, and what makes a quality application from past Fund for Teachers grant recipients. Participants will hear what music teachers around the state have learned from their fellowships and how their fellowships have impacted their teaching.
Theresa Cara Rex	Voss Bernard Sturdevant	LGBTQ+ Students in the Music Classroom	This interactive panel discussion shares the ways we may protect and advocate for LGBTQ+ students. We will share our own stories and offer best practices for helping music teachers better serve the needs of their students, community, and school.
Frank	Martignetti	Reexamining Best Practices in Urban Teaching	Successful urban teaching requires practices often lacking in teacher preparation. Reexamining priorities/assumptions leads to success. This session examines proven motivational, management and pedagogical techniques for urban (and all) classrooms.
Anthony	Susi	Creating a Summer Music Program for Your District	The numerous benefits and complete "how to" for organizing a summer music program in your school district will be shared by Tony Susi who has had many years of experience as director, instructor and assistant for the Manchester, Coventry, and Glastonbury school systems as well as MCC Summer Excursions in Learning, Laurel Music Camp and Hartt Summer Youth Music Program.
Little Kids Rock Scott Bryan	Burstein Powell	Popular Music Education and Modern Band	Performance within a modern band – culturally relevant music of students taught through approximation, music acquisition theory, and social equity.
Samantha	Wiegel	I'm Graduating from College...Now What?!	We've all been there (except you... which is why you're here! Because you're going there!). Degree in hand, skills under your belt. Now what? Join me as I share with you some great tips on searching for jobs, applying for jobs, how to overcome disappointment, how to deal with sealing the deal on your first job and how to market your skills as an educator and performer. Additionally, how to manage your 1st teaching job in the real world! You will be able to see and come away with a list of resources in aiding them in the job search - public, private, full time and part time institutions as well as look at what an educator's resume', personal statement and arsenal of "interview materials" looks like. Additionally, participants will be given opportunity for questions and answers from someone who has gone through the process (and not so long ago!).
Little Kids Rock Scott Bryan	Burstein Powell	The JamZone-Tech Tools from Modern Band	This session points educators to the many useful and practical tools found online through the "Jam Zone", an integral part of the methodology of Little Kids Rock and Modern Band. Found by going to http://jamzone.littlekidsrock.org/ , the Jam Zone features videos for learning songs, taking lessons, and practicing a variety of musical skills. This fluid and comprehensive integration of technology into the music education classroom is a necessity for educators who seek to utilize all that Little Kids Rock has to offer students of modern band.
Little Kids Rock Scott Bryan	Burstein Powell	An Introduction to Popular Music Education and Modern Band	Modern band – culturally relevant music of students taught through approximation, music acquisition theory, and social equity. As an introductory session, the modern band teaser gets teachers excited about what it means to learn the methodology, justification, and means to run a modern band program. Usually lasting roughly one hour, the session touches on a few points that are fleshed out later in the full modern band workshop.
Erin	Zaffini	Tips and Tricks for Mentoring Novice Teachers	Mentoring novice music teachers in music education, although seemingly intuitive, can often be wrought with challenges that even the most experienced of mentors can sometimes face. In this session designed for cooperating music teachers, university supervisors, district-assigned mentors, or anyone wishing to serve as a mentor to others within our profession, we will discuss the challenges and successes associated with this important role. Specific topics within this session will include: characteristics and the development of novice teachers, differences between mentoring

			preservice teachers and novice inservice teachers, observation strategies, the characteristics of successful mentors, and collaboration among K-12 schools and preparation programs to improve music teacher preparation.
Meaghan	O'Connor	Hip-Hop in the Music Classroom	Hip-Hop In The Music Classroom: how to effectively use Hip-Hop and MusicFirst as tools to teach students listening skills, composition, analysis and evaluation of music, sequencing, recording, and basic production techniques. This presentation provides a Hip-Hop composition unit with descriptions of lessons, resources, rubrics, and general student directions intended to produce tangible and authentic assessments of student learning for each project/song.
Richie	Diamond	Access and Equity Open Forum Discussion	The Open Forum Discussion is an opportunity for music educators to come together to discuss and take action to address issues of Equity and Access to music education programs in CT. The question, "What can CMEA do for you?" will be a central discussion theme.
Dan	Kinsmen	Little Kids Rock Jam Session	Come jam out with other music teachers during the Little Kids Rock sponsored happy hour Friday evening! Some instruments will be provided but feel free to bring your own. All levels are welcome and encouraged to jam using LKR song charts off of JamZone.
Nathaniel	Strick	What's My Motivation?	Have you ever thought of WHY we do, what we do? Have you looked for new ways to motivate your students to practice? Why are some of our colleagues inflexible? This session will focus on understanding motivation and how to apply it to your teaching setting. We will learn the traditional carrot and stick motivators and why they don't often work in the music classroom. Then we will explore ways to cultivate intrinsic motivators to get the most out of your students (and colleagues).
David Otis	Castonguay	Synergy - Integrating Movement, Imagery, & Metaphor	This session illustrates how a teacher's comprehensive understanding of vocal physiology and whole brain teaching can foster a highly efficient method of teaching fundamental and advanced concepts of vocal technique. Unlock every student's vocal potential by combining kinesthetic activities, traditional vocalizes and creative imagery in a way that addresses the individual's learning style.
Andy Matt Rob	Kolar Bronson Villanova	DIY Percussion Fixes for Dummies	We all know that instrument repair seems to fall down the priority list of things to spend our millions of budget dollars on each year. I would imagine that for non-percussionists, percussion instrument repair is akin to speaking latin. This session will give some easy DIY options for basic percussion repairs and fixes.
Michael	Bowles	You Can Do It! Chamber Music at All Grade Levels!	In this session you will learn strategies for incorporating chamber ensembles into your ensembles curriculum. Topic will include music selection, organizing rehearsals and ensembles, teaching strategies, set-up and much more! Chamber music can be done at all grade levels and in all types of ensembles. The benefits of chamber music to your program can be endless! Chamber music a great tool to give students ownership over their own music making. If you are new to incorporating chamber ensembles, or just interested in the topic or someone who is a veteran looking for more ideas this session is for you!
Alison	Wilson	iDoceo App for iPad	The iDoceo app will help you with many daily classroom tasks from attendance to sating charts and all forms of data collection.
Heidi	Welch	Legos and D & D - Creativity in HS Music	This interactive session class will offer a variety of ways to bring creativity to the classroom. Applications for HS Elective Music Courses, Music Theory, Chorus, Band, and Guitar will be explored that could also apply to Middle School and Elementary School teaching! Get ready to play and have fun!

Marjie	Brake	Sign Me Up! Strategies for Getting and Keeping Volunteers	Volunteers play an important role in organizations and it seems more challenging than ever in today's fast paced society to assemble the people needed to facilitate concerts, fundraising efforts and other events. Drawing on insights from business management and leadership guru Marcus Buckingham, this session will offer practical tips and electronic options for volunteer management including recruiting, communication and retention.
John Corinne	Mlynczak Stevens Deveraux	Creating on Chromebooks: Music Tech Made Easy	Wondering how to teach music using Chromebooks and online tools? By combining music notation with a digital audio workstation, there are endless possibilities to incorporate music creation in all levels of music instruction. This session will demonstrate many proven lessons that can be used immediately, starting with free online software.
Kathleen	Theisen	Tools and Apps to Electrify Your Classroom!	Tips, Tricks, Tools and Software to Simplify Your Life, Electrify your Classroom and Motivate your Students: from IWBs to GoogleClassroom... from Quaver Classrooms to Mallet Madness... and more... Kathleen will walk you through some of the amazing technology available for today's music educator to help increase students' learning as well as increase your own efficiency.
Giovanna	Cruz	Exploring the New Web Based SmartMusic	SmartMusic is now on the web and will work on any compliant device that is connected to the internet. This opens the door for thousands of students in 1:1 programs, allowing them access to the platform and personalized learning. The new SmartMusic is designed to provide the best experience on Chrome web browsers. Come to this clinic to learn about the new interface, functionality, and pricing that will have all your students easily covered at an affordable price. Features of the new platform include among others: immediate feedback in real time, no need for an external microphone, easy looping for practice, zoom in and out for automatic reflow of the music on screen, import new content by dragging and dropping MusicXML files, and more.
Michael	Gordon	Digital Performance Portfolios	Explore using online resources to develop personal learning plans with students, having them record, store, share and organize performances into portfolios, for self assessment, personal improvement, and presentation.
Meghan	Cabral	Flippin' the Classroom	Participants will learn how to incorporate classroom flipping into their curriculums. Classroom flipping is possible for any music classroom and can easily be done just utilizing a phone or already recorded YouTube clips. Incorporating flipped classroom can help expedite the students learning as well as put more onus on the students for their learning. As a teacher who has been utilizing classroom flipping for a few years, I will share my own experience with the pros and cons of flipping your classroom. I will take you on my own journey to why I started flipping my classroom as well as how I went about doing it. It does not take as much time as you would think. Participants will leave with a way to incorporate flipping into their own classroom. Meghan's recent article was published in School Band and Orchestra magazine titled: Flippin' the Band Room but this session will incorporate all music classes.
Dee	Hansen	Be the Guide on the Side	In this session, we will explore affective neuroscience which explores why active learning is so beneficial in music classrooms. Affective neuroscience is a newer field of scientific research that investigates motivational aspects of learning. Surprisingly, it aligns well with our quest for Artistic Literacy, or authentic participation in musical learning. We will explore the ideal of authentic participation and learn ways to help students become independent and self-motivated musicians. We will also discover direct links between the national standards, levels of motivation, and planning for active learning in music classes. As we explore various instructional approaches, we'll brainstorm how to successfully move from direct instruction to student-centered instruction. You will leave this session with many ideas for elementary to High School ensembles.

<p>Dee Leslie Kim Eric Anglea</p>	<p>Hansen Isme Yannon Nunes Griffin</p>	<p>Introducing the New Program Guide for the Arts</p>	<p>In 2016 the Connecticut State Department of Education provided funding for the revision of the CT K-12 Program Guide for the Arts, a statewide training on implementing the CT Arts Standards, and a Summer Institute for the Arts. These broad initiatives brought arts educators together from all parts of the state to study the arts standards and begin designing curriculum based on the standards. In this session, Dee Hansen, the lead writer, the music and media arts team members Kim Yannon, Leslie Imse, Angela Griffin, and Eric Nunes will present their portions of the guide. The primary purpose of this document is to provide guidance and exemplar models for curricular development in the arts for school districts, teachers, administrators, and parents. Local and regional boards of education should develop and incorporate their individual school district policies and procedures to implement arts curriculum.</p>
<p>Paul Janet</p>	<p>Pierce Fantozzi</p>	<p>Strings Fun and Easy</p>	<p>This session honors and demonstrates the David Tasgal strings method series "Strings Fun and Easy", v. 1 - 2. Unlike traditional method books that present and reinforce concepts one line/exercise at a time. This series uses original compositions in a plethora of styles and cultures (i.e. Klezmer, Bluegrass, Classical of all eras, Rock & Roll, Blues, Tango...) and progresses in the manner of the literature ladder Suzuki Method, with the primary difference being a focus on the development of note reading, one string at a time. A string quartet of 4th and 5th graders will model and interject what they like about several pieces. A complimentary book, primers for volumes 1 - 2, sample course syllabi, and sample lesson plans that tie into NAEMFA and ASTA standards will be distributed at this session. Strings Fun & Easy website: http://stringsfunandeasy.com/ "My students love the variety of musical styles along with the early and easy introduction to note reading. After teaching for 20 years I found this String Method is a fun and creative beginning for me and my students! Thanks, David." --Denise Sprague, Santa Barbara, CA</p>