CMEA NEWS

CONNECTICUT MUSIC EDUCATORS ASSOCIATION

volume LXIX, number 3 • www.cmea.org

The 72nd Annual CMEA In-Service Conference

April 19 – April 21, 2018

Conference Issue: Previews, Highlights, and Schedule

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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.

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Volume LXIX, Number 3

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Congratulations to the winner of our "Music Unites Us" Cover Art Contest, Karla Ferreiro-Cervantes! She is a fourth-grade student at the Northeast Academy Arts Magnet Elementary School in Mystic, CT. Karla started playing the violin in third grade and plays in the school orchestra. She recently performed a favorite piece of music, Gap of Dunloe. She often enjoys using penciling techniques to create drawings of her violin.

CALENDAR OF EVENTS

March is Music In Our Schools Month! Free teaching materials available at https://nafme.org/programs/miosm/miosm-repertoire/

March 2-3
Southern Region Middle School Festival
Haddam Killingworth Middle School

March 6
Student Affairs Commission Meeting
CMEA Office, Cromwell, 4:30 PM

March 6
A Fireside Chat with Denise Odegaard, NAfME president: A conversation on teaching transgender students, featuring Sarah Bartolome of Northwestern University. Register at nafme.org

March 9-10
Eastern Region Middle School Festival
Conn College

March 13
Executive Council Meeting
CMEA Office, Cromwell, 4:30 PM

March 16-17
Western Region Middle School Festival
Wilton High School
March 23-24
Northern Region Middle school Festival
Wethersfield High School

March 30
Deadline: Applications for ensembles to perform at the 2018 NAfME Conference
Apply at https://www.surveymonkey.com/r/2018NAfME
Deadline: Early-Bird Discount Registration for CMEA In-Service Conference

April 3
Student Affairs Commission Meeting
CMEA Office, Cromwell, 4:30 PM

April 3
A Fireside Chat with Denise Odegaard, NAfME president: A conversation with 2017 GRAMMY Music Educator Award Quarterfinalist Scott Stewart of Westminster Private Schools and Atlanta Youth Wind Symphony from Atlanta, GA. Register at nafme.org

April 10
Executive Board Meeting
CMEA Office, Cromwell, 4:30 PM

April 19-21
CMEA In-Service Conference
Connecticut Convention Center, Hartford

April 19
Elementary Honors Orchestra and Band Performance
Connecticut Convention Center, Hartford, 4:00 PM

April 20
Elementary Honors Chorus Performance
Connecticut Convention Center, Hartford, 4:00 PM

April 21
All-State Concert
Connecticut Convention Center, Hartford, 1:00 and 3:00 PM

May 1
Student Affairs Commission Meeting
CMEA Office, Cromwell, 4:30 PM

May 1
A Fireside Chat with Denise Odegaard, NAfME president: A conversation on teaching all students, featuring Dr. Alice-Ann Darrow of Florida State University College of Music. Register at nafme.org

May 4
Deadline: Application for All-National Honors Ensembles
Learn more at https://nafme.org/programs/all-national-honor-ensembles/

May 8
Executive Board Meeting
CMEA Office, Cromwell, 4:30 PM

A BRIEF NOTE FROM THE PRESIDENT

Brian Hutton, CMEA President

As I write this, I watch the weather forecasts with interest. Will I be able to sleep a little later, or will the snow pass by and I need to get up for business as usual? In addition to musings about winter precipitation, I also am reminded about the three areas that CMEA serves its members: student festivals; professional development, and advocacy.

From the festival perspective, the high school, middle school and all-state auditions have come and gone. This means the all-state festival and in-service conference are not too far away! It is hoped you all will review the conference materials in this issue with great interest.

In addition to many fine presenters, we also have two special guests who will headline our conference Keynote and session. We will be joined by Marc Greene, the President of NAfME Eastern Division and Dr. Ysaÿe M. Barnwell who, for many of you, needs no introduction. I recommend that the reader take a look at her website www.ymbarnwell.com for additional details.

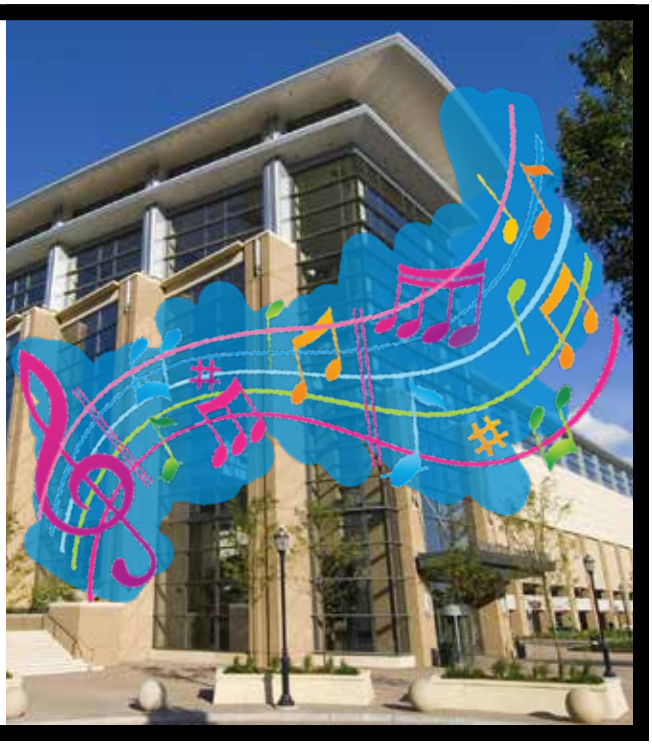
As a result of attending several of the sessions at the 2018 All State Conference, members will be able to take back to their home schools valuable tips and new skills for pedagogy, advocacy, and much more. Attending sessions is a great way to empower yourself and your students to improve daily performance.

I look forward to another opportunity for us all to collaborate, attend workshops, participate in discussions and continue to work toward a shared vision for music education in Connecticut. As I have said before, and will say again, this is an excellent professional development opportunity. I hope to see you there!

The 72nd Annual
CMEA In-Service Conference
April 19 – April 21, 2018

Connecticut Convention Center, Hartford

Register at cmea.org



SALUTATIONS FROM THE SAC CHAIR!

David Winer, Spring 2018

What a winter! Weeks of terrible cold and snow, and now it's almost 50 degrees! That really is the "beauty" of New England, right? Over the December-January break, my wife and I traveled to sunny Palm Desert, CA where it was 75-80 every day… so nice… our California-girl daughter flew down from SF for a few days and we had a great time! On my "bucket list" is to visit as many great concert halls as I can, and I have been to quite a few. I was hoping to get to the Disney Hall in LA on this trip (a gorgeous and iconic Frank Geary design!), but the relaxing and the sunshine took over and, well, I can't cross that one off my list just yet!

CMEA is truly a remarkable organization that most of us take for granted. With the exception of a few small stipends, CMEA basically operates on one paid employee, our Executive Director. The rest of CMEA's movers and shakers – Presidents, Region Directors, Festival and Ensemble Chairs, and yes, the SAC Chair – all volunteers. So, what is it that drives us all to give so much for so little (or nothing?)? The desire to give back to the profession that we love - *"The true meaning of life is to plant trees, under whose shade you do not expect to sit."* (Nelson Henderson). And, of course, it's the music - **Music Unites Us**! It's a labor of love!

This year's CMEA Conference has just that theme - **Music Unites Us**! – and I can speak from experience that when we put all of our struggles aside and focus on that which brings us together, it's all about the music and our kids! And that's a wonderful focus!

We had a wonderful High School regional festival season, even with the brush with the weather. After all the emotion settled in the North, North HS had a wonderful day of excellent musical experiences. All-State auditions ran perfectly – we thank our fabulous North Haven High School hosts Sarah Gothers and Ken Tedeski - and we look forward to a great All-State Festival in conjunction with our **Music Unites Us!** Conference. Kate Heidemann, our All-State Chair, and all of our AS ensemble chairs are doing a fabulous job preparing. We even have a new treble choir added into the ensemble mix. Exciting!

At the middle school level, festival planning and prep is underway and our programs are exciting and challenging. Let's continue to work to get the MS regions to talk with each other and share their great ideas. I've heard some interest in reviewing the vocal scoring rubrics and wording, so let's get the party started!

NOW THE NITTY-GRITTY: As we are adjusting to the new copyright policy, we are also experiencing a transition year into our new 4-year high school repertoire list. Some have expressed surprise that they were not consulted; or, that there is some future potential change to the list coming when they thought it was "set". Please note the following opportunities to learn about the new 4-year list…

This was in my SAC Chair column from the fall issue:

*A long-time SAC focus has been to make CMEA auditions and festivals more responsive to members and more user-friendly for members, parents, and students. This focus will certainly continue. What is new? The four-year HS audition list is new – **that doesn't mean it is set in stone for four years, only that now there is ample time to have many specialty area eyes examine the chosen repertoire, provide feedback, and refine the list with years' notice.** Please provide your suggestions to the HS repertoire specialists listed on the repertoire page at http://cmea.org/node/647*

And this from the winter issue:

*As we pass All-State auditions in late January, **we will be rotating the 4-year Regional and All-State Auditions lists, refining certain areas of it in response to your feedback and expertise.** Please continue to contact our individual repertoire area coordinators whose names are listed on the High School Repertoire page for suggestions.*

For the first time in many years, SAC has opened up the repertoire selection process to the entire membership and we've been openly inviting your feedback since this first list became public last May. This first year of the 4-year HS auditions list has achieved its goal – brought out for all to see to provide for open examination and to be *proactive* for the future lists, not one-year-at-a-time *reactive* as has been the case. Fixed have been such minor things as

incorrect page numbers, tempo markings for etudes and the infamous "flamacue", and getting rid of that irritating one etude that comes from book 2, to major things such as refining the chromatic scale requirements, scales that now come out even on specific instruments, changing out inappropriate repertoire (mostly those that were too hard at the region level), and the new 2-song per year vocal approach to make it more accessible for vocal teachers and students (thank you, Matt Harrison!). We have listened to you.

Because the list we have been living with this year was the first iteration, your many eyes did now reveal many issues. The next list coming soon will have those changes described above, spearheaded by our new-this-year six Repertoire Coordinators, and with input from you, our CMEA members. This list should serve us well for many years. **When the new list is published in early May, be sure to check it carefully and get private teachers on board, as well. Once posted, the 2018-19 repertoire will not be changed. However, it is not a document set in stone, but rather a living document that can flex based upon your feedback. Therefore, there may some changes – though hopefully very few – in following years.**

Always embrace open discussion and new ways of thinking. Looking back on this year, we have accomplished much, and it continues to be an honor to serve our profession! And, even if we don't always agree, **MUSIC UNITES US!** See you at the Conference!

Happy spring!

Dave

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PROFESSIONAL DEVELOPMENT REPORT

Melanie Champion, Professional Development Chair

As I write this we are anticipating our Professional Development Day for Urban Music Teachers at the University of Bridgeport. I would like to thank Frank Martignetti (University of Bridgeport) and Dan Kinsman (New Haven Public Schools) for their dedication to serving the needs of our teachers and students in urban areas.

We are looking forward to the In-Service Conference in April and are busy with preparations to make it a successful event. We have an outstanding line-up of clinicians and Showcase Performance Ensembles and I hope that all of you are able to take part in our largest event of the year. I would like to thank our Conference Chair, Hannah Fraser, for her efforts in bringing it all together - no easy feat!

I'm sure that you have heard the saying "many hands make light work" and I hope that you will consider reaching out to one of us to offer your hand in sharing this important work. There are several opportunities with various commitment levels, ranging from serving as a presider at a one-hour session, one-day packet-stuffing, and all the way up to taking over managing certain tasks, for example advertising, volunteer coordinator or equipment manager. Any level of commitment is appreciated.

As always, I am honored to serve as your Professional Development Chair, and look forward to your feedback.

champion.mp@easthartford.org

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FROM THE EDITOR

Carolyn Bennett, CMEA News Editor, cmea.editor@gmail.com

As educators, we serve as role models for numerous young minds. As they watch us live and work, they implicitly notice our priorities, lived out in our actions and accomplishments. As Gandhi said, "Action expresses priorities." In the rush of modern life, we can't do it all; the objectives we choose to achieve show those around us what we truly value. All the while, young eyes are very perceptively taking note of what we say is important, and what we prove is important through our actions. For me, this is the magic behind the first long tones of an ensemble's warm-up: Our overscheduled, test-driven, high-achieving, media-saturated students make a conscious choice to step beyond the buzz of modern life and prioritize the age-old pursuit of beauty in connection with others through music. The reason they come back to this choice, day after day, is because we have shown them it's worth it.

I'm again reminded of Gandhi's quote as I've observed regional festivals across our state. CMEA relies on so many volunteers to reach hundreds of young musicians annually. Those volunteers' presence at events, coordinating ensembles, attending meetings, and even filling in spreadsheets sends a powerful message to our communities about the importance of music.

As I've looked forward to the 2018 CMEA In-Service conference, it strikes me as a microcosm of Gandhi's words. I am thrilled to spend some of my spring vacation with some of my very youngest and very oldest singers, as members of the Elementary and All-State Honors Choirs. Together, we're celebrating and prioritizing our growth as musicians. As I've taken a sneak peek at all the wonderful workshops offered this year, I again must ponder my priorities; I can't attend them all. Which skills can I strengthen to best serve my students, and myself, for the coming year? Which perspectives are least like my own, offering the opportunity to broaden my understanding? In this issue, have a sneak peek at some of the ideas that will enrich the 2018 In-Service Conference. Educators, researchers, and performers have volunteered their time to share their

priorities with the state. Take some time to read, reflect, and decide your professional priorities for growth. Remember, there are always little eyes watching and learning from our choices. What a privilege we have to share our priorities with the next generation!

SOUTHERN REGION REPORT

Clair Babecki, Southern Region Director

Southern Region High School festival at Middletown High School was a great success. All ensembles had excellent performances and each concert had great attendance from friends and families. We are gearing up for the Southern Region Middle School Festival March 3rd and 4th. This year we are introducing a new group, Flute Ensemble. This opens up a whole new venue for students to participate in Southern Region Festival through a different lens. I am very excited to see the ensemble perform and how it will grow in years to come. SRHS directors should have received a Google form to provide some feedback on aspects of auditions, festival, and volunteer positions for the future years to come. We hope to increase awareness of positions offered through CMEA so that directors are more knowledgeable when volunteering. This year has been a great experience and I look forward to hearing the SRMS students in March.

THURSDAY, April 19th-TENTATIVE SCHEDULE

Time	14	15	16	17
8:45-9:45	Creating a Classroom for Creating: Part 2 *Presenter: Kathleen Theisen*		Digital Performance Portfolios *Presenter: Michael Gordon*	Techniques, Tips, & Titles for K-12 String Teachers *Presenter: New Haven Symphony Orchestra Resident Artists*
9:55-10:55			What's My Motivation? *Presenter: Nathaniel Strick*	Teaching Elementary Strings for Non-String Majors *Presenter: George Rowe IV*
11:05-12:05	**Canticum Choir-CT Children's Chorus**			
12:05-1:00	**LUNCH TIME, VISIT EXHIBITS**			
1:00-2:00				
2:10-3:10	Western Region Meeting	Eastern Region Meeting	Southern Region Meeting	Northern Region Meeting
3:20-4:20	Developing Music Literacy *Presenter: Kathy Liperote*		Having the Danielson Talk: Teaching Your Supervisor the Facts of Your Life *Presenter: Marc Greene*	Meaningful Transitions in the K-5 Music Classroom *Presenter: Jacqueline Sugrue*
4:00-5:00	**Elementary Honors Orchestra and Band Performance-*Ballroom A***			
4:30-5:30	The Use of Authentic Folk Songs & Spirituals in Choral Classrooms *Presenter: Vernon Huff*		String Audition Rep Meeting** *Facilitators: Emmett Drake & Mike Winter*	
5:40-6:40	Chords That Pop Since Bach! *Presenter: Patricia Bissell*	Creating a Summer Music Program for Your District *Presenter: Anthony Susi*		DIY Percussion Fixes for Dummies *Presenters: Andy Kolar, Matt Bronson, & Rob Villanova*

**** Equity Initiative Session**

THURSDAY, April 19th-TENTATIVE SCHEDULE

Time	21	22	23	24/25
8:45-9:45		SLOs to Please Everyone! *Presenter: Dana Saccomano*		
9:55-10:55	Intuitive Ensemble Exercises for In-TONE-ation *Presenter: Warren Haston*	Achieving Student Potential in Beginning Band *Presenter: Matthew Talmadge*	The World is Your Oyster! Building Cross-Curricular Connections *Presenter: QuaverMusic*	
11:05-12:05				**Martin Kellogg Jazz Band** **Fairfield Ludlowe High School Chamber Orchestra**
12:00-1:00	**LUNCH TIME, VISIT EXHIBITS**			
1:00-2:00	The Data Team Model in Secondary Music Programs *Presenter: Marcy Webster*	Strings Fun and Easy *Presenter: Paul Pierce & Janet Fantozzi*	Vocal Development in Young Children *Presenter: Lillie Feierabend*	Embedding Literacy Into Your Choral Rehearsal *Presenter: Mindy Shilansky*
2:10-3:10	An Introduction to Popular Music and Modern Band** *Presenter: Little Kids Rock*	Be the Guide on the Side *Presenter: Dee Hansen*	Exploring the New Web Based SmartMusic *Presenter: Giovanna Cruz*	ASTA Reading Session *Presenter: Julie Ribchinsky & Nola Campbell*
3:20-4:20		Cello and Bass Hang-Out: What Cellists and Bassists Can Learn From Eachother *Presenters: Julie Ribchinsky & Ryan Ford*		
4:00	**Elementary Honors Orchestra and Band Performance-*Ballroom A***			
4:30-5:30	Tips and Tricks for Mentoring Novice Teachers *Presenter: Erin Zaffini*	CMEA Adjuctication Workshop	Projects for Every Process: Create & Connect! *Presenter: QuaverMusic*	**Mansfield Middle School Chamber Choir**
5:40-6:40	LGBTQ+ Students in the Music Classrooms** *Presenters: Theresa Voss, Cara Bernard, & Rex Sturdevant*		Tools and Apps to Electrify Your Classroom! *Presenter: Kathleen Theisen*	

**** Equity Initiative Session**

FRIDAY, April 20th-TENTATIVE SCHEDULE

Time	14	15	16	17**	Ballroom A
8:00-9:00		I'm Graduating from College…Now What?! *Presenter: Samantha Wiegel*	Jazz in the General Music Classroom *Presenters: Kimberly McCord & Margaret Fitzgerald*	A Grassroots Approach to Musical Instrument Grants** *Presenter: Jaclyn Rudderow, VH1 Save the Music*	
9:10-10:10	Peak Choral Experience: A Triptychal Approach *Presenter: Cory Ganschow*	Creating on Chromebooks: Music Tech Made Easy *Presenters: John Mlynczak & Corinne Stevens Deveraux*	If You Plan It…They Will Learn *Presenter: Paul Johnson*		
10:20-11:20	**KEYNOTE in Ballroom A - Dr. Ysaÿe Barnwell: Building a Vocal Community ®**				
11:30-12:30					**12:00-12:30 Coginchaug Regional High School Concert Band**
12:30-1:30	**LUNCH HOUR, visit exhibits**				
1:30-2:30	Engaging Students-Engaging Audiences *Presenter: Meredith Neumann*	Running a Successful Marching Band Program *Presenters: Kenneth Bell, Colleen Mello, & Jacob Hummerick*	Everybody Claps! *Presenter: Lillie Feierabend*	Hip-Hop in the Music Classroom** *Presenter: Meaghan O* 'Connor	
2:40-3:40	Your Elementary Choral Toolkit: Techniques & Technology *Presenter: QuaverMusic*			Reexamining Best Practices in Urban Teaching** *Presenter: Frank Martignetti*	
4:00	**Elementary Honors Chorus Performance-*Ballroom A***				
3:50-4:50		Bridges to the Community *Presenter: Lillie Feierabend*		The JamZone: Tech Tools for Modern Band** *Presenter: Little Kids Rock*	
5:00-6:00	Saving Your Voice: Tips to Maintain Vocal Health *Presenter: Kathleen Theisen*		Integrating World Music in K-12 Music Curricula *Presenter: Donna Menhart*	Access and Equity Open Forum Discussion** *Facilitator: Richie Diamond*	

**** Equity Initiative Session**

FRIDAY, April 20th-TENTATIVE SCHEDULE

Time	21	22	23	24/25
8:00-9:00	Using NAfME's Professional Development eKit *Presenter: Jacqueline Smith*		Composing and Publishing Educational Music *Presenter: Rob Grice*	
9:10-10:10	Processing String Development in Orchestral Settings: A Process-Based Approach *Presenter: Joshua Russell*		ASBDA Reading Session with Tom Duffy**	
10:20-11:20	**KEYNOTE in Ballroom A - Dr. Ysaÿe Barnwell: Building a Vocal Community ®**			
11:30-12:30			**11:30-12:00 Simsbury High School Saxophone Ensemble**	**Greenwich High School Chamber Singers** **Simsbury Singers**
12:30-1:30	**LUNCH HOUR, visit exhibits**			
1:30-2:30	Treasure Trove of Templates for NCAS Standards *Presenter: Rebecca Squire*		ASBDA Resource Open House	**Dr. Ysaÿe Barnwell Session**
2:40-3:40	Empowering Middle/High School Singers as Solosits & Readers *Presenter: Marc Greene*		Maximizing Student Potential in Your Band Program *Presenter: Amy Dauphinais Bovin*	
4:00	**Elementary Honors Chorus Performance-*Ballroom A***			
3:50-4:50	Introducing the New Program Guide for the Arts *Presenter: Dee Hansen, Leslie Isme, Kim Yannon, Angela Griffin, & Eric Nunes*		Don't Stress! Simplify How You Assess *Presenter: Lisa Abel*	
5:00-6:00	Flippin' the Classroom *Presenter: Meghan Cabral*		Female Band Director's Symposium *Facilitator: Amy Dauphinais Bovin*	

**** Equity Initiative Session**

SATURDAY, April 21st-TENTATIVE SCHEDULE

Time	CTCC 14	CTCC 15	CTCC 16	CTCC 17
8:00-9:00	Reaching Students with Disabilities Through Rock B *Presenter: Kimberly McCord*	iDoceo App for iPad *Presenter: Alison Wilson*	Sign Me Up! Strategies for Getting and Keeping Volunteers *Presenter: Marjie Brake*	Little Kids Rock Modern Band 101 Workshop 8AM-4PM
9:10-10:10	Synergy-Integrating Movement, Imagery & Metaphor *Presenter: David Otis Castonguay*	Legos and D&D-Creativity in HS Music *Presenter: Heidi Welch*	Creating Storytellers in Your Music Classroom *Presenter: Gregory Wilfrid*	
10:20-11:20	Music Literacy in the Elementary Choral Rehearsal *Presenter: Craig B. Knapp*	You Can Do It! Chamber Music at All Grade Levels! *Presenter: Michael Bowles*	Fund for Teachers for Music Teachers Presenters: Hannah Fraser & Dan Kinsman	
11:30-12:30	How do I DO That?? *Presenter: Ted Samodel*	Lesson Planning for Musical Realists and Renegades *Presenter: Josef Hanson*	Getting Started with a Ukulele Curriculum *Presenter: Ken Trapp*	
1:00	**All-State Concert-Ticketed Event**			
3:00	**All-State Concert-Ticketed Event**			

SATURDAY, April 21st-TENTATIVE SCHEDULE

	Marriott A/B	Marriott C	Marriott C/D
8:00-11:00	CMEA Adjudicator Training	CAAE Workshop	ASBDA Band Directors Academy
1:00	**All-State Concert-Ticketed Event**		
3:00	**All-State Concert-Ticketed Event**		

A CLOSER LOOK: THURSDAY, APRIL 19TH

Workshop, Thursday 8:45
Michael Gordon
DIGITAL PERFORMANCE PORTFOLIOS

I'm always reflecting on ways to better:

- Encourage students to be more responsible musicians
- Guide students towards being more reflective musicians
- Affirm and reinforce the desirable qualities of musicianship, as demonstrated by students
- Help students individually recognize their unique strengths as a musician.

I strive to accomplish the aforementioned objectives during rehearsals and while students are practicing on their own at home.

This can be challenging with a small group, and seem nearly improbable to do with a large ensemble; settings in which the praises of "that's it....keep doing it that way...great breath control... excellent phrasing...your articulations are clear and precise…" quickly fade as students depart. Students need to be able to capture their individual performances "in the moment" and refer to them afterwards. Despite the numerous times we as music educators correct or encourage students about posture, phrasing, articulation (and the list continues), students tend to have a different perception about their performance.

I began the reflective portfolio process with students prior to the prevalence of technology, using the old school method of "pencil and paper" reflection questions. However, students were still not making connections with what they say they realized about their performance and what was actually happening. This method of reflection succumbed to another age-old dilemma - students losing papers. As audio recording technology became more accessible, I had my students record and reflect upon their individual sound. Although audio recordings allowed students to hear themselves, while at the same time creating a portfolio of work, students focused more on which notes were played wrong than on the overall sound quality, production and phrasing.

Attendees should come prepared with their portable electronic devices (i.e. mobile phones and tablets) and instruments, ready to explore the use of online tools for creating digital performance portfolios. Test your audio and video recording apps, making sure you have enough charge and storage space on your device for a few audio and video recordings. The techniques, strategies and apps we will explore are useful whether you only have a few portable electronic devices or your district has a device available for every student.

Workshop, Thursday 9:55
Nathaniel Strick
WHAT'S MY MOTIVATION

Practice!
Where's your pencil?
Pay attention, this is important.
Watch the conductor.

Do these phrases sound familiar? We say them every day, and our students hear them constantly. No educator likes to sound like a broken record and I'm sure our students don't enjoy hearing these phrases *ad nauseum*. After all, the definition of insanity is doing the same thing over and over and expecting different results. Wouldn't it be great if our students were motivated enough so that we wouldn't have to use these corrective phrases?

Here's a motivation pro-tip to start your daily classroom learning "on the right foot": before rowdy students enter your classroom, ask them to line up in one of two lines. One line should contain the students who are ready to learn. The other line is for students who are talking or not in the right state of mind for meaningful learning. Allow the "ready to learn line" to enter your classroom first and wait for the "distracted line" to calm down. This trick is an example of cognitive dissonance and intrinsic motivation working together to reward students who are focused and re-engage students who are distracted.

The good news is that you CAN motivate your students without any additional work, planning, or budget purchases. All you need to do is change the way you think about motivation and how you interact with others. With a few changes to your mindset you can have kids who more invested in the learning process. Imagine an environment were your students are more energized, helpful, resilient and and even take more responsibility for their individual learning through meaningful home practice!

If you would like to learn more of these specific strategies and about motivation in general, feel free to attend my CMEA session: "What's My Motivation" on Thursday, April 19th at 9:55am. You can also email me (nstrick@avon.k12.ct.us) with any questions or comments.

A CLOSER LOOK: THURSDAY, APRIL 19TH

Showcase Performance, Thursday 11:05

CONNECTICUT CHILDREN'S CHORUS CANTICUM CHOIR

Karla McClain, Director

Connecticut Children's Chorus (CCC) unites the youth of greater Hartford through our unparalleled choral training program. We create life-changing musical experiences for highly passionate and skilled young musicians in a supportive, community-centered environment where students' enthusiasm and love for music is nurtured. Our singers transcend social barriers, make meaningful connections, and build important life skills, while celebrating global awareness.

The award-winning Connecticut Children's Chorus (CCC) is the region's most comprehensive auditioned youth choral program. Founded in 1991 within The Hartt School Community Division, CCC has grown from one 60-voice choir to seven choirs encompassing over 220 students (grades 1 through 12) from 40 Connecticut communities. Through a variety of musical experiences guided by dedicated, accomplished directors, choir members have the opportunity to:

- Develop comprehensive musicianship skills including reading music notation, healthy vocal production, ear training, movement, and musical interpretation.
- Engage in music making through a rich repertoire of choral music from different time periods and different cultures.
- Perform with professional musical organizations such as the Hartford Symphony, the Hartford Chorale, the New Haven Chorale, the Hartt Symphony, other outstanding children's choirs from around the country, and professional tour artists that come through Connecticut.
- Develop self-esteem and a sense of musical accomplishment.
- Interact with other passionate and skilled peers from different towns in the Hartford area.
- Travel to choral festivals and conferences in the U.S. and abroad.
- Work with professional composers and guest directors.

Canticum Choir is in the Junior Division of the Connecticut Children's Chorus. Students are in grades 5-7, and we rehearse on Tuesday nights from 5:30-7pm. Students come from all around the Greater Hartford area to be a part of this ensemble. We will be performing some of our repertoire from our Winter and Spring concerts at this performance. I choose my repertoire based on the skills and strengths of my students. I try to plan some things that students can be easily successful with, but also some challenging repertoire to stretch them. I like to pick music from various cultures, styles, and genres--I love having variety in my programs, as it keeps students engaged during the rehearsal process. I also am sure to pick pieces that I absolutely love--if I don't love the music, the students (and audiences) aren't going to love them either!

I hope that educators who listen to us see the joy that students have in making music. I also hope that they note the high quality of our program in the Connecticut Children's Chorus and consider sending their own students (or children) to be a part of our program. It is a great chance for students to love to sing to have an opportunity to work with another director and continue to grow. I was so incredibly humbled when I was offered to chance to work with the amazing team at Hartt. This is my second year with Canticum, and every Tuesday night, I still can't believe that I get to make music with this amazing group of children and educators.

A CLOSER LOOK: THURSDAY, APRIL 19TH

Workshop, Thursday 1:00

THE DATA TEAM MODEL IN SECONDARY MUSIC PROGRAMS

Marcy Webster

Are you tired of educational initiatives that don't belong in the music classroom, or whole-school professional development that seemingly doesn't apply? When the "data team" model came to our high school a few years ago I knew that I needed to make sense of it for my Fine Arts Team and now I want to share our success with other high school music teachers. This process has yielded data that not only improved instructional practice and student performance, but has been a powerful tool to allocate resources and advocate for our program.

During this session you will learn how to craft common rubrics that can reach across music a variety of classrooms (band, choir, general, tech, and more) and bring your programs together. This process can also be used as a data point for your teacher evaluation. I will share how we used the preliminary data to set goals, collaborated on instructional ideas, and achieved amazing outcomes. This work gave new weight and credibility to courses with parents and students, and gave us powerful insight during SRBI meetings and scheduling and budget planning with administrators.

By the end of the session you will be armed with all the information you need to implement this model in your school, enabling you to create a data report that will breathe new life into your program and earn you the credibility you deserve in our data-driven educational culture. Make your teacher evaluation and data reports work for you rather than getting them out of the way so you can get back to teaching. See you there!

Workshop, Thursday 2:10

Dr. Dee Hansen

BE THE GUIDE ON THE SIDE

For a long time I have been drawn to neuroscience research as a way to enhance our perspectives about how we learn. Educational or psychological studies provide evidence for how people react to or behave as a result of different types of teaching approaches. Examining reactions and interactions in the brain sheds light on what is happening physiologically in learning experiences. Are there changes in the brain, chemically and physically, when finding success (or not) in learning? If there are, it is important for educators to be aware of this and seek ways to provide successful educational opportunities.

The National Core Standards for the Arts and the Common Core Standards in other academic areas emphasize "active learning" as a way to develop self-regulation and self-motivated learners. Music, of course, is "active learning," but are we really encouraging our students to be fully engaged in their learning, or are our expectations simply to have them follow orders? Are we as learners more motivated to learn when we begin to acquire some control in the process? These questions are important for us to consider and have had some traction in neuroscience.

We'll have interactive discussions and time for self-reflection in this session. We will learn from each other and explore prompts and questions as a way for our music students, at all levels, to become "artistically literate." My hope is for all of us as educators to explore a different way of thinking about our teaching and apply it to our quest to grow young musicians.

A CLOSER LOOK: THURSDAY, APRIL 19TH

Workshop, Thursday 3:20

Jacqueline Sugrue

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 a means of reinforcing the practice of melodic, rhythmic, harmonic, formal, and expressive elements. Effective transitions can improve listening skills, further develop musicianship, and facilitate higher-level thinking tasks such as part-work and improvisation. Planning diverse transitions addresses 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 much deeper curricular associations.

Demonstrated and discussed examples in this session 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 taking an elementary music class themselves. Then, participants will be taken through the pedagogical and planning process through discussion and a PowerPoint presentation that includes visual examples, anecdotes, and data. Finally, participants will generate their own meaningful transitions in small groups to share out and practice.

What types of transitions do you currently use in your lessons? What are specific transitions you have found particularly effective in your music classroom? Is there a type of transition you wish you strengthen or utilize more in your planning process? Here is a link to some free melodic pattern flashcards to aid in transitioning between known songs containing "fa" (in G-do) by Lindsay Jervis that you can try out. We hope to see you in April!

https://www.teacherspayteachers.com/Product/Melodic-Transition-Flashcards-fa-774288

A CLOSER LOOK: THURSDAY, APRIL 19TH

Showcase Performance, Thursday 4:30

MANSFIELD MIDDLE SCHOOL CHAMBER CHOIR

Ken Johnson, Director

The MMS Chamber Choir is an auditioned group of 33 7th and 8th grade singers. We perform a cappella music in four or more parts with an emphasis on different styles, time periods, and languages. We meet twice each week, once during the day and once after school. Many of my students miss half of the after school rehearsals because we share that time with the sports programs, but we work very hard in Mansfield to allow students to participate in many and varied activities.

I love all the songs we're doing. I won't perform a song with my students if I'm not passionate about it. In particular this year, I'm compelled by Michael Engelhardt's *Victimae Paschali Laudes*, which is based on a 14th century chant. It is a fresh, modern arrangement with a voice octave duplicator pedal, a beatboxer, and an electric bass. It was originally published for TTBB, but I found Mr. Engelhardt online and asked him if he minded my arranging it for SATB. He already had that voicing ready and he sent it to me right away. My students love the piece and we're so excited to share it.

My biggest goal when programming a concert is creating contrast. I've never once had a themed concert, and I likely won't. I want each set to contain songs that have different styles, languages, meters, keys, tempi, and themes. I felt like there was a hole in this set until I found Blagoslovi, Dushe Moya, Ghospoda by Ippolitov-Ivanov. Now it feels sufficiently well-rounded and diverse.

I want people to walk away from our performance thinking that middle school students are capable of great things. They have skill sets that are more like high school students, but the openness and teachability of elementary school students. You don't have to program pop songs to get them interested. They love excellence, and they know it when they experience it.

It is a constant struggle to maintain a mixed ensemble in a middle school of 520 students. There are only so many changed voices in a middle school, and only a certain number of them want to sing. I worry all the time about who will be my basses for the following year. My bass section was completely inexperienced this year, but they've worked hard and come a long way.

When I have bus duty, my choral officers begin the after school rehearsal for me (7th and 8th graders in charge of other 7th and 8th graders!). They lead warm ups, then start a song. One day, as I was coming back up the hall from bus duty, I thought I heard them playing the J.W.Pepper recording of a song we were working on. But when I walked in the room, it was actually them, standing in a circle, singing their hearts out. I love that my students can make great music independently.

Over the years, I have developed an extensive bag of tricks for getting middle school students to sing well. Every time I get something from a choir, like a better vowel or some dynamic contrast, I try to make that my new minimum standard. Every year, I try to be about 2 or 3% better than I was the previous year. That doesn't sound like much, but over the course of a 35 year career, it adds up.

Working with the MMS Chamber Choir is incredibly satisfying. Sometimes I'm asked, by people who don't know me very well, if I'm interested in teaching high school someday so that I can tackle some "real repertoire." We definitely do "real repertoire." We've recorded a CD each year for the last seven years, and they're broadly distributed on digital platforms. In the last 12 months, our songs were digitally streamed over 7,000 times in more than 40 different countries. I get all the musical satisfaction I need by working with these middle school singers.

When working on blend, I think there is almost nothing better than singing on your back. We move all the chairs and sing lying down, and since their heads are aligned and their necks aren't tense, they sound amazing. The trick is to then sound that good when you're standing up!

I have for years wanted the Mansfield Middle School Chamber Choir to perform for other music educators to showcase their enthusiasm for excellence. They love difficult literature, they love challenges, and they love defying expectations. I want people to hear these 12, 13, and 14 year-old kids make a go at some serious high school literature.

Workshop, Thursday 5:40

Connecticut Percussive Arts Society

DIY PERCUSSION FIXES FOR DUMMIES

Many music teachers may feel uncomfortable teaching the percussion section. The approach to the percussion section is different in many aspects, including pedagogy, order of learning basics, and mechanics. This feeling of discomfort can extend to basic instrument repair. The Percussive Arts Society's goal is to promote percussion education, research, and performance to the musical world. Our goal is help percussionists and music educators in Connecticut in any manner that they require. Attendees will leave our session with some tangible information on how to do some basic repairs like changing drum heads, replacing broken parts, and how to complete repairs on a limited budget. If you teach percussionists or have to deal with percussion equipment, this session will provide an inside perspective on ways to get your percussion instruments that are close to retirement-age back in the workforce.

A CLOSER LOOK: THURSDAY, APRIL 19TH

Workshop, Thursday 5:40

Patricia M. Bissell

CHORDS THAT POP SINCE BACH! | *MY TRANSPOSITIONS*

I grew up in a rural community near Niagara Falls, NY, and moved to a West Virginia town on the Ohio River during my sophomore year in high school. Early on, I could play and improvise popular music and church hymns by ear on the piano, and learned to read music notation quickly. I got enough training in classical repertoire here and there to be accepted by Peabody Conservatory where I earned B.M. degrees in piano and composition. I received my M.M. degree in composition from Yale, and was a Fulbright Scholar in Paris.

For seven years, I worked with Muriel Grossfeld, who was a national leader in women's gymnastics. I was engaged by gymnasts to arrange various styles of piano music to accompany their floor exercises and to play for them at competitive meets. I was our Olympic Team's pianist in Mexico City, and arranged the compulsory floor exercise music used by our Olympic Team in Munich.

For twelve years, I developed and taught adults-only studio classes using inexpensive electric reed organs, and then portable electronic keyboards. I combined traditional keyboard training with improvisation and elementary composition.

My K-12 music teaching career began in a small Ohio town, and continued in Ansonia, North Haven, and several schools in New Haven, CT. I introduced small keyboards to teach mini-courses that explored the basic elements of music theory and melodic improvisation. Later, my students used MIDI keyboards with computers to record sound effects and compose background music for playlets they authored.

After I retired in 2004, I began teaching piano classes at Gateway Community College. I was able to bring together my experience arranging for gymnastics, developing a studio curriculum, and teaching K-12 musicianship. My curricular approach has been to integrate intervallic reading, playing, and composition of melodies with an understanding of the intervallic structure, inversion, and improvisation of chords. From this emerged, "Classroom Keyboard: Play and Create Melodies with Chords." This book is sponsored by the National Association for Music Education, published by Rowman & Littlefield, and endorsed in an "American Music Teacher" review as well as three Amazon reviews.

Workshop, Thursday 5:40

HOW TO DEVELOP A SUMMER MUSIC PROGRAM FOR YOUR DISTRICT

Presented by Anthony Susi

When I reflect on my teaching career, one of the major components to the success of my music program in every district I taught was a summer music program. I thought it would be beneficial to share materials from my past and present summer music programs that I believe could help my colleagues' programs to grow as much as they did mine.

I feel it's important to list my background in this area to entice you to attend this workshop. My experience with summer music programs began as a high school student at *Laurel Music Camp*, followed by a staff position for the *Hartt Summer Youth Music Program* right out of college. It inspired me to get involved with the *Manchester Summer Music Program* when I was hired at Bennet and fortunately became the program director a year later when the previous person left for another job. With that opportunity, I began to expand what had been a Jazz Camp to include a Pops Band, String Orchestra instrumental lessons and team teaching with 4 other music teachers from our district. While I was teaching in Manchester, I was offered the opportunity to develop music classes for the *Summer Excursions in Learning Program* sponsored by MCC. The first National Standards were hot off the press so I focused on 2 areas that received little attention in the curriculum at the time – improvisation and composition, by offering a *Young Composers Workshop* and *MCC Jr. Jazz Ensemble*. When I left Bennet for the high school band director position in Coventry, I immediately established a *Coventry Summer Pops Band* there and expanded that program over the years to include instrumental lessons and a Jazz Band, incorporating alumni and former student teachers as instructors. Most recently I have had the pleasure of directing the Concert Band, Jazz Band and instrumental lessons for the *Glastonbury Music & Arts Camp* the past 2 summers.

From this resume comes a wealth of material to provide. I will cover many topics in this session related to developing your own summer music program including: scheduling, transportation, staffing, cost, income, fun activities, repertoire, performances, benefits and scholarship opportunities.

A CLOSER LOOK: FRIDAY, APRIL 20TH

Workshop, Friday 8:00
Samantha Wiegel
I'M GRADUATING FROM COLLEGE…NOW WHAT?!

Do you have a student teacher? Are you a student teacher? Graduating soon and wondering what to do next? Fear not - this April, have a chance to learn from a (sort of) recent graduate in a session titled, "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 first 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.

Wondering what to do when the first trumpet valve gets stuck? Your clarinet player removes all of their keys? Maybe your flute player gets their flute stuck in their finger (all true stories)… all topics will be covered here! Additionally, participants will be given opportunity for questions and answers from someone who has gone through the process (and not so long ago!). See you at the All State Conference!

Workshop: Friday 9:10
Tom Duffy
ASBDA BAND READING SESSION

Bring your instrument and read through the latest Band Music with Tom Duffy from Yale University! Repertoire will include pieces from the BandQuest Series, which Tom Duffy edits. You will leave with new ideas and pieces for your band!

Showcase Performance, Friday 11:30
SIMSBURY HIGH SCHOOL SAXOPHONE ENSEMBLE
Lisa J. Abel, Director

The Simsbury High School Saxophone Ensemble is thrilled to have been selected to perform at the CMEA conference! The ensemble was born three years ago in response to decreasing enrollment and changes in instrumentation. The group meets as a formal class and is open to saxophone players in grades nine through twelve, regardless of ability.

We have managed the varied level of the group through differentiated instruction and careful selection of repertoire. We are also extremely grateful to our guest artist Joseph D'Aleo, a member of the Coast Guard Band, who has helped us with instrument-specific techniques such as voicing.

In preparation for this performance, we varied our program both stylistically and technically. Performing in a small ensemble is more challenging than the students' previous experiences in concert band, so endurance was also a factor to consider. We have enjoyed learning new repertoire while revisiting pieces we previously studied to polish and perform them at a higher level. The audience will hear a variety of music, including Dvorak's *Slavonic Dance #8* arranged by Jensen and Jack Gale's arrangement of *Fly Me to the Moon*. Soloists and a quartet of our veteran members will also perform, and we are hoping to feature some of the guests we have worked with throughout the year.

This ensemble is an example of how a positive transformation can come from a seemingly negative program adjustment. As senior and founding member Spencer Bernard said, "I find it more enjoyable to play a challenging, individual part and learn how it fits within the larger group. It is hard to believe how far we have come since my sophomore year." We are very excited to share our program with you, and we hope you will join us in the ASBDA Band Room at the conference!

A CLOSER LOOK: FRIDAY, APRIL 20TH

Showcase Performance, 12:00 Friday

SIMSBURY SINGERS

Colleen Thompson, Director

Simsbury Singers is a 26 voice SATB Chamber Choir made up of 10-12th graders. It is an auditioned, curricular ensemble which meets every day during the school day. Daily rehearsals allow us to focus on musicianship, which we spend a great deal of time on every week. This musicianship training becomes especially important now when working on advanced literature. Students are able to read through difficult passages with Solfege allowing us more time to work on vocal technique and interpretation.

I loved picking out repertoire for this performance. It was great having a longer performance time than we typically do during school concerts, so we could choose many more pieces. There is no theme to the program, but many of the pieces offer subtle, uplifting messages of hope through creative text painting. We open with an Ysaye Barnwell piece called "Hope" which builds on repeated themes and text throughout the piece with edgy harmonies that make the piece sound not quite resolved by the end. Shawn Kirschner's "Unclouded Day" is unabashedly uplifting with positive text, and gorgeous chords building to a climactic finale. Frank Tichelli's "Earth Song" describes how music can protect us from the pain of caring for a world in crisis. Other pieces, such as Hassler's Verbum Factus Est, Jonathan Quick's arrangement of the Scottish folk song Loch Lomond, and Ken Berg's My God is a Rock round out the program to give students and the audience a sense of the broad range of literature that is accessible for advanced high school ensembles.

The choral program at Simsbury High School is fully inclusive, encouraging students of all ability levels to perform at high levels. Students with special needs are authentically included in every ensemble, even the top auditioned groups like Simsbury Singers. When we focus on ability rather than disability, we discover what all students are capable of when they are challenged to work to their highest potential. In this inclusive environment, all students learn how to interact with students who are different from them, developing supportive leadership skills that will serve them well in the future.

A CLOSER LOOK: FRIDAY, APRIL 20TH

Showcase Performance, Friday 12:00

COGINCHAUG REGIONAL HIGH SCHOOL CONCERT BAND

Tim Fisher, Director

Coginchaug Regional High School is located in Durham, CT and is comprised of students from the towns of Durham and Middlefield, which make up Regional School District #13. The Concert Band is non-auditioned and currently has 128 members - over 25% of the entire student population at Coginchaug. The ensemble meets three times per week for 70 minute rehearsals. Outside of Concert Band the other instrumental music offerings at Coginchaug Regional High School include two additional non-auditioned groups - Lab Jazz Band and Pep Band and three auditioned groups - Wind Ensemble, Jazz Band and Jazz Combo.

When programming, I try to pick repertoire that showcases the modern-day concert band's capacity for iimmense range of expression and color. Orchestras and choirs have had a head start historically when it comes to depth of repertoire available. In comparison, you could argue that the concert band is still in its infancy and new ideas and innovations are continually developing. It is also important to acknowledge the great works from early band champions such as Holst, Vaughan Williams, Grainger, and Sousa, to name a few. An example of this eclectic programming is represented in the CRHS Concert Band performance last May. On the program, amongst other works, was Grainger's *Irish Tune from County Derry*, John Mackey's *Foundry,* Eric Whitacre's *Seal Lullaby,* a world premiere of a commissioned work from Texas composer Gary Thobaben, and a Karl King march.

In choosing repertoire for this performance I tried to pick high-quality works that I feel are accessible to almost any high school band. If your band typically plays music at an advanced level then these works will not be too difficult for your band but I feel are of a high artistic merit and can easily help to round out a concert program. If your band is typically playing pieces in a medium difficulty range then these works should sit right in your ensemble's comfort zone. Above all else, I feel these are rewarding pieces that are worthy of being performed by bands of all levels and ability.

I truly love each of the works we are presenting. However, one that sticks out and that I would encourage other directors to try with their groups is Steven Bryant's *The Machine Awakes* for band and electronics. The concept of playing a piece along with pre-recorded sounds was incredibly foreign to my students. They had never experienced anything like this and it was a lot of fun to put together. This is a very accessible work, technically speaking, that really challenged the ensemble members to listen beyond their section and beyond the ensemble to coordinate with the recording. You don't quite realize how much we as humans have a tendency to slightly waver the tempo throughout a piece until you try to put something together with a fixed recording. The student's loved the process and our audience also found it to be a fresh sound when we performed this work at our Fall Concert in October.

I have had a lot of success with creating what I call "Thematic Study Guides" for pieces of music that we are learning. When working on a particularly difficult or challenging piece of music, I will give the band a handout that has all of the themes and nuts and bolts of the piece notated out for their instrument. This will include melodic material as well as any rhythmic elements that present a problem. For instance, when we began working on Paul Lavender's adaptation of *De Meij - The Lord of the Rings* I gave the entire ensemble a packet with the three different "Gandalf themes" and two "Hobbit themes (dance and hymn)". Some of these themes only appear orchestrated in certain instruments, however there are many benefits to having the entire ensemble learn to play the themes. First, the strength in numbers works wonders. If, for example, the clarinets have a particularly difficult melody to play, using the thematic study guide I can have the entire ensemble learn the part right along with the clarinets. It keeps the entire ensemble engaged and involved in the lesson and also provides a pair of "training wheels" for the clarinets as they work to learn this part. Secondly, this helps to train the ensemble to find and listen for the important melodies in a piece of music. If the ensemble has a clear idea of where the main material is orchestrated, it will help them balance and blend appropriately. I found this to be very helpful when I taught at the middle school for a decade before moving up to high school, so I feel this strategy can be useful in any level band program.

Due to never ending scheduling constraints and conflicts (especially with AP courses) the ensemble never rehearses as a full group in the regular schedule. Half of the ensemble meets during Block 5 and the other half meets during Block 7. Luckily, I have supportive administration and colleagues so when performances are approaching the students will be excused from class for a few rehearsals with both blocks combined. When I first took this job, the question that terrified me was "How will I ever

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ensure the full band is playing with a good balanced sound if we only get to rehearse as a full group a few times in the weeks prior to the concert?" I have found that as long as each separate group is playing with a well balanced sound and has an understanding of why and how it is happening, then it usually comes together fine when we combine. This requires the students to think beyond "I need to play soft here." I instead need to train them to visualize the score and think "I need to play soft here because the clarinets have the melody in their low register." This type of critical thinking and listening will transfer to an ensemble of any size.

I had a professor who used to say that the three most important words to remember when becoming a school band director are "Repertoire, repertoire, repertoire!" Your repertoire is your curriculum. It is the vehicle with which you teach your students to love making music. It is what you present to your public as a representation of what your program is about. Be discerning in your repertoire selection. Do not rely on pamphlets from publishers listing the latest and greatest works in their catalogue. Ask other directors whom you respect what they are programming. Go to collegiate performances or follow groups on facebook such as the Eastman Wind Ensemble and the Dallas Wind Symphony. Even though some of their repertoire might be beyond your group's ability it can be a great resource for discovering new composers and works that are worth exploring. When you send students to festivals, take note of what the guest conductors are programming. The *Teaching Music Through Performance* series is another great resource for quality repertoire.

Do not get hung up solely on difficulty level. While it is very important to develop your musicians technical chops, sometimes you just need to play a simple, beautiful melody. As Samuel Hazo says "If technical difficulty is the basis for worth and quality of art then all tongue twisters would be considered poetry". Find repertoire that speaks to you as a musician and you will have such an easy (and enjoyable) time teaching it.

Study scores often. In my folder I always have additional scores outside of the repertoire my ensembles are currently working on. I am always looking ahead and thinking of what we can perform next. Keep score studying ahead of the game and you will never be scrambling for a piece to fill out a concert program.

I hope that fellow educators will find our performance to be enjoyable and musical, and a nice entertaining break in between workshops. I would also hope that they consider programming these works or other works by these composers on future concerts.

Workshop, Friday 1:30

Rebecca Squire

TREASURE TROVE OF TEMPLATES FOR NCAS STANDARDS

The new(ish) NCAS standards can seem daunting. Denese Odegaard, NAfME President, has developed templates to make using them significantly easier. This is a multimedia presentation, with participants using their own devices. Tablets and laptops will be easier to use. Smartphone screens may be too small to see the templates clearly.

Download Denese Odegaard's *Treasure Trove of Templates* form the CMEA website prior to the session, as there will be no wifi available in the conference room.

I hope participants will come away with a collection of templates that will make their planning with the standards in mind much easier. Participants will be invited to share how they intend to use these templates in their own planning and instruction.

ASBDA RESOURCE OPEN HOUSE: FRI. 4/20 1:30-2:30 PM

Stop by the ASBDA Resource Open House and browse through scores, method books, instrument brochures, fundraising information, and anything band related. Meet and greet with Connecticut American School Band Directors Association members and find out what the CT ASBDA can do for you.

A CLOSER LOOK: FRIDAY, APRIL 20TH

Workshop, Friday 3:50

Lisa J. Abel

DON'T STRESS! SIMPLIFY HOW YOU ASSESS: STRATEGIES TO MEET HIGH DEMANDS WHILE REDUCING INSTRUCTIONAL IMPACT

As music teachers, we face many unique challenges in assessing student progress. We often have more students to assess than other subject teachers, but we also cannot assess everyone individually at the same time. In addition to our own expectations for student performance, we are tasked with administrative goals and completing SLOs. I have developed several systems which have allowed me to address these demands while meeting my own program objectives. In this way, these assessments do not detract from my rehearsals to satisfy a requirement, but truly improve student understanding to elevate the level of performance.

With the rapid change of technology, I am still learning new strategies every day to streamline student assessment. However, I have used various methods for assessing performance and will provide teachers with options regardless of the technology or program access they may have. These methods include using phones, Chromebooks, iPads, Charms, and SmartMusic. I also review written assessments much more quickly using Google add-ons such as Goobric and Doctopus. In addition, my individual sight-reading process has revolutionized student progress and improved my interaction with students. This is a differentiated, leveled program which sets individual goals for students ranging from beginners to All-State level players. Participants will see how teachers can teach and assess at all levels so that everyone improves.

I have shared these systems with my building colleagues who have found them useful. My vocal counterpart, Colleen Thompson, encouraged me to present saying, "I have streamlined my data collection by using Lisa's ideas and templates. I enter the scores right away in her spreadsheets with formulas pre-set to easily analyze, disaggregate and share the data. This has saved me many hours of grading and data analysis!"

While we may not have the opportunity to dive into all of the programs and systems in detail, attendees will leave the session with an understanding of what resources are available to them so they can investigate further on their own. I will also provide a link to a shared Google folder with assessment templates and forms, complete with formulas, that attendees can use immediately with their students. It is my hope that conference participants will return to their schools feeling less overwhelmed and more excited about improving and streamlining their assessments.

Workshop, 3:50 Friday

Dee Hansen, Leslie Imse, Kim Yannon, Angela Griffin, Eric Nunes

K-12 PROGRAM GUIDES FOR THE ARTS

We are very excited to introduce the new, revised K-12 Program Guide for the Arts to CMEA teachers! The first edition of the guide, published in 2002, was an inspiration and valuable resource for arts educators around the country. With the publishing of the 2014 Core National Arts Standards the guide needed revisions to align with the new standards. Last summer's statewide effort was initiated by the Connecticut State Department of Education. The 2017 revision is full of updated guidelines, lesson units, and resources that should be very helpful to teachers and school districts alike.

In the session we will provide an overview of the guide and then more detailed information about each section. Participants will be able to react to and explore the information as it applies to their personal teaching situation. In addition to music, we'll explore current music technology guidelines and interesting ideas for how to incorporate new technology into music teaching. We'll also ways to Connect music learning to other fields of study and life. We will explore what a "21st Century Music Education" might look like. And, for those who are interested in pursuing leadership roles, we will present first-hand tips for being a successful leader in your school.

We encourage you to come and join us in celebrating this great new resource!

A CLOSER LOOK: FRIDAY, APRIL 20TH

Workshop, Friday 3:50
Lillie H. 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

I take this charge to heart. Teachable moments do not always happen in the music classroom. Regardless of the excellence of our materials, sequencing and passion, we have no guarantee that students will be moved by music in the short amount of time they are with us. But, if we look just beyond the limits of the music classroom, we can create other experiences capable of engaging and influencing, not only our students, but our greater school community, as well, and most significantly, our families.

I would like to share one idea with you. It takes no money, no additional materials and no time, but helps create an environment where all members of the school community come together and are given the tools to play an important part in a child's musical development.

ALL SCHOOL SING

WHO?

Students, parents, staff, faculty, and administrators. Imagine everyone joyously sharing songs, rhymes, rounds, smiles and laughter. This also provides an opportunity for even your youngest students to be surrounded by the richness and depth of harmony not usually experienced in their music class.

WHAT?

All the wonderful singing games that are already in your curriculum; Echo Songs, Call and Response Songs, Partner Songs, Rounds, Canons, and Cumulative Songs. And, because I like everyone to move around a bit, I also throw in Stationary Clapping Games, such as *Sailor Went to Sea Sea Sea* and selections from Move It! to allow them to move expressively and musically, but still remain in one place. It is a joyous sound when over four hundred individuals sing together and a wondrous sight when they move in sync.

These musical activities are meant to be shared over and over. Use the same procedure for teaching new material that you use in your classroom. For instance, teach a song, then the following week, teach the partner song, and the week after that, put them together. Get ready for wide eyes and smiles when they first become aware of the harmony. They know they are contributing to the rich sound but they also realize that they need each other to make it happen. Don't be afraid of returning to favorites over and over again. There is such joy in singing what is familiar, especially with friends. Don't be surprised if you see some of these out on the playground.

WHERE?

Perhaps the gym, the cafeteria, the auditorium, the library, or even a large hallway. Any place that can accommodate your school population plus a few parents is perfect. Remember, not all parents will be able to come all the time, but if you offer this on a consistent basis, they know they will be welcomed whenever they do come. If your population is really too large for the space, consider dividing; half the school on one day or time, and the other half on another day or time. In lovely weather, take everyone outside. Nothing beats singing together outdoors in the fresh air.

WHEN?

Anytime that works for your school community is perfect! 15 minutes? 20 Minutes? 30 Minutes? Once a month? Twice a month? At the beginning of the school day? At the end? The point is to begin, then build. When we first started, my principal could only carve out 15 minutes on the first Friday of each month, but it was such a resounding success that it was built into the schedule the following year. We decided that the last thirty minutes of every Friday would be the perfect time for us to meet as a community and close our week together.

WHY?

To create community and foster connections between home and school, between faculty and staff, between administrators and families. Bringing everyone together in such a welcoming way is the essence of a positive School Climate. This is also a great way to share common knowledge. Imagine if all members of your school community knew *Comin' 'Round the Mountain* and were able to sing it at home together, with everyone joining in. Or, true story, two students meet in the grocery store and start performing *Mother Gooney Bird* in one of the aisles, and their parents join in!

This also offers a wonderful way to show correlation among subjects. If one grade is studying a particular country and you have been integrating representative songs, games, dances, rhymes, and instruments, why not teach a few during the Sing and share that knowledge with all.

By providing an opportunity outside the music classroom, we are meeting Kodaly's challenge. Chances are, singing with parents and other family members, or playing a clapping game with their classroom teacher, or hearing gorgeous harmony surrounding them, or laughing with their parents about what they shared at the All School Sing, or singing along with a friend in the grocery aisle, just might ignite the spark and capture the soul of that child for a lifetime.

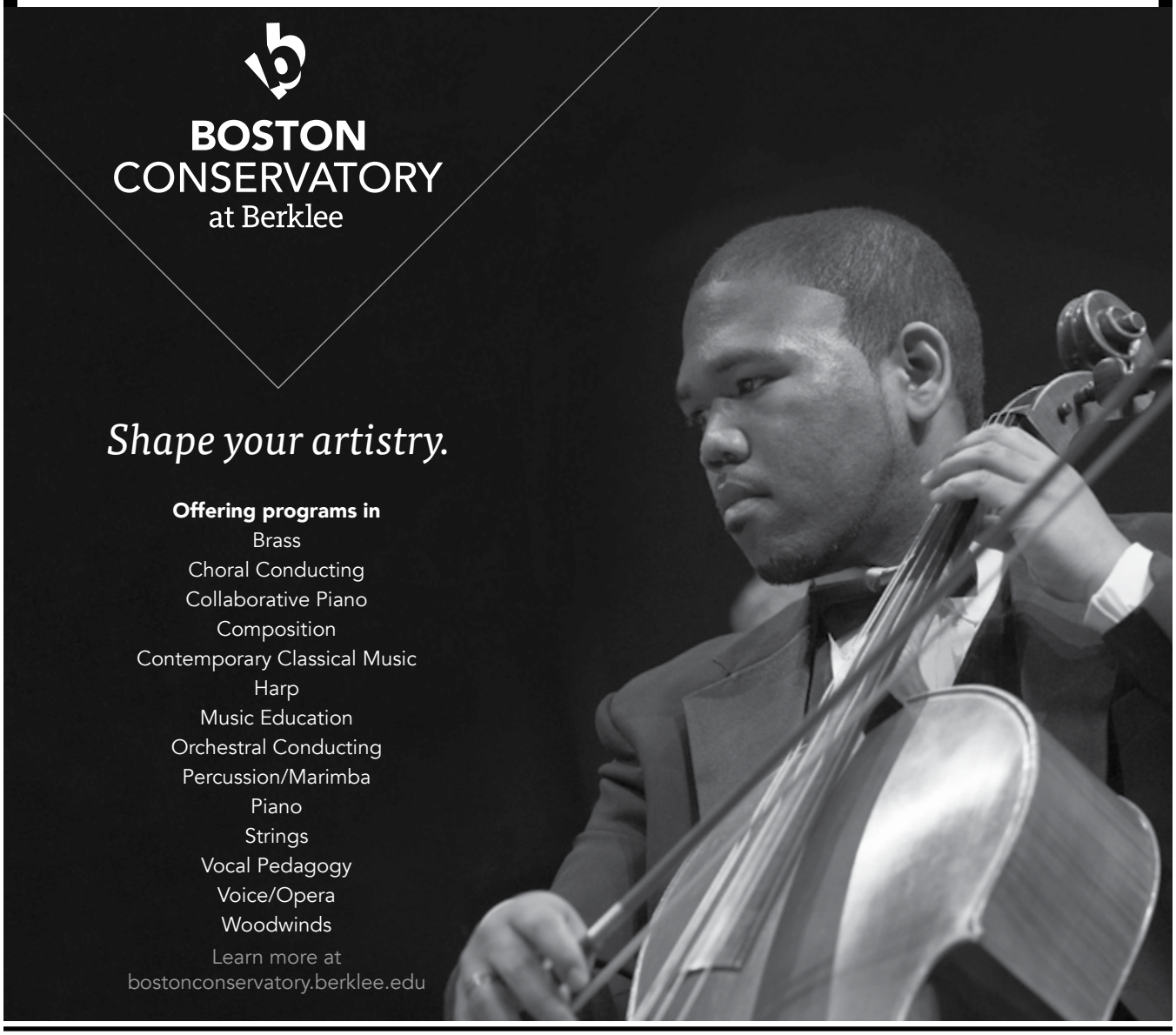
A CLOSER LOOK: FRIDAY, APRIL 20TH

Workshop, Friday 5:00
Meghan Cabral
FLIPPIN' THE CLASSROOM

What does every music teacher want? More time! The flipped classroom movement has been around since the early 2000s, but has not been explored too much in music classrooms. Flipping our classrooms is an ideal way to teach music and it's not as daunting as it might seem. It will not take hours to create a flipped lesson and it is a fantastic way to bridge the gap from one music class to another.

If you have never heard about what a flipped classroom is, the quick version is that it *flips* the learning. Students learn a lesson or topic the night before class through a video or podcast. Students come to class with the information learned and class time is utilized to encourage this new information into practice. Music teachers can also use flipped learning as a way to reinforce concepts taught in class from week to week.

Within my own music classes, I have been incorporating flipped classroom lessons from my very first beginner band class through my advanced 8th graders. Flipped classroom can work for more than just the band class; it can be utilized in general music, orchestra, chorus, and theory classes. After the presentation, teachers will be able to walk away knowing how to find flipped classroom lessons that are already created and will leave with tools to allow them to make quick and easy flipped classroom lessons for their own classrooms.



SUMMERTERM 2018
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NEW!

EXCITING NEW WORKSHOPS FOR 2018
3-CREDIT, FULL-DAY WORKSHOPS

Movement-Based Active Learning through Orff Schulwerk: A Process Developed by Phyllis Weikart
Penny Mahoney

Jazz Pedagogy for Music Educators
Haig Shahverdian

K–12 Choral Music Teaching
Edward Bolkovac, Julie Hagen

SESSION 1 JULY 2–6
(no classes July 4)
8 a.m.–5 p.m.

Body Mapping for Music Educators
Kay Hooper

Rhythmic Workout for Music Educators
Rogerio Boccato

Blending Pedagogy: Incorporating General Music Methods in Children's Choir
Vanessa Bond

SESSION 2 JULY 9–13
8:30 a.m.–4:30 p.m.

Hartt School Guitar Festival
Christopher Ladd, Richard Provost

Concert Percussion for Music Educators
Ben Toth

Piano Tuning I & II
Kenneth Lawhorn

Technologies in the Music Classroom
Miriam Schreiber and Leslie Cohen

Jazz Pedagogy for Music Educators —NEW!!
Haig Shahverdian

Flute, Clarinet, and Saxophone Refresher
8 a.m.–noon (2 Credit, Half-day)
Andrew Studenski

Double Reeds Refresher
1–5 p.m. (2 Credit, Half-day)
Scott Switzer

SESSION 3 JULY 16–20
8:30 a.m.–4:30 p.m.

Guitar Basics for the Music Teacher
Christopher Ladd

K–12 Choral Music Teaching —NEW!
Edward Bolkovac, Julie Hagen

Movement-Based Active Learning through Orff Schulwerk: A Process Developed by Phyllis Weikart—NEW!!
Penny Mahoney

World Percussion and Drum Set Survey for Music Educators
Ben Toth

SESSION 4 JULY 23–27
8:30 a.m.–4:30 p.m.

Rehearsal Techniques and Score Preparation
Glen Adsit and Edward Cumming

String Refresher—Cello Technique
1–5 p.m. (2 Credit, Half-day)
Carlynn Savot

Best Practices in Upper Strings Teaching
8 a.m.–noon (2 Credit, Half-day)
Winifred Crock

A General Music Ukulele Curriculum
Ken Trapp

Band Instrument Maintenance for Music Teachers
Glen Grigel

SESSIONS 4–5 JULY 23–AUG. 3

THE HARTT KODÁLY CERTIFICATION PROGRAM
John Feierabend, Edward Bolkovac, Connie Greenwood, Jeff Rhone, Gabor Viragh

THE FEIERABEND ASSOCIATION FOR MUSIC EDUCATION (FAME)

First Steps in Music®
Connie Greenwood

Conversational Solfege™ Beginning
John Feierabend

Conversational Solfege™ Advanced
John Feierabend

SESSION 5 JULY 30–AUG. 3
8:30 a.m.–4:30 p.m.

Instrumental Conducting Clinic
Glen Adsit and Edward Cumming

Instrumental Music Literacy
Nate Strick

School String Fleet Maintenance for Music Teachers
Glen Grigel

Diverse Learners in the Music Classroom
Heather Wagner

Low Brass Refresher
1–5 p.m. (2 Credit, Half-day)
Haim Avitsur

High Brass Refresher
8 a.m.–noon (2 Credit, Half-day)
Cathryn Cummings

Around the World in Song and Dance
Lillie Feierabend

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A CLOSER LOOK: SATURDAY, APRIL 21ST

Workshop, Saturday 8:00

Little Kids Rock

AN INTRODUCTION TO POPULAR MUSIC AND MODERN BAND

Little Kids Rock is a national music education non-profit that partners with over 285 school districts all across the country. We aim to provide the skills and techniques necessary to run Modern Band programs reaching students and teachers through culturally relevant popular music. Each year we provide hundreds of workshops all across the nation. Modern Band is a methodology that is all about reaching students through culturally relevant music and using that as a means to instruct all the important facets of music education.

We see many teachers incorporate it as either part of their general music classroom in the elementary levels, or at the middle and high schools levels as a stand-alone course. It has worked well for many teachers in a music-appreciation setting, but has the potential to impact instruction in all types of choral and instrumental ensembles. Participation in Modern Band increases access and participation in music ensembles across the board. Modern Band aims to complement other established ensembles and give students another entry point into music programs.

Our presentations provide music educators the real-world skills and resources that are necessary to be successful in teaching our pedagogy and methods. All our materials, resources, videos, lessons, etc. are free to both students and teachers. To get a feel for the CMEA sessions that are happening in April, please visit www.littlekidsrock.org and spend some time looking around our totally free resources and be sure to check out the JamZone!

Workshop: 8 Saturday

"SIGN ME UP-STRATEGIES FOR GETTING AND KEEPING VOLUNTEERS".

Marjie Brake

If time were no problem and budget no obstacle, what would you dream for your classroom or ensembles? As musicians, we understand the appeal of being part of something bigger than ourselves. Part of something with meaningful purpose and value for people we love or a cause we care about. The time and talent which volunteers contribute to organizations transform perceived impossibilities into reality. Learning how to foster collaborative environments provides benefits on many levels.

As Simon Sinek says, "Start with Why"! Your role as teacher or director offers the opportunity to cast a vision. Think through what you REALLY want to accomplish and how you can communicate your vision so it becomes more contagious than the common cold (but in a good way!). Effective leaders figure out how to inspire others to contribute, implying that the most "catchy" visions benefit both the organization AND the volunteers.

How's your "ask"? Getting the right people in key positions is critical to team health and leader sanity. How do you eat an elephant? One bite at a time! Can you break down your grand vision to bite size pieces and think through the skills needed? Be proactive and go after some people with specialized skills. Ask personally since mass requests are easy to ignore. Learn how to tailor your "ask" toward an irresistible appeal!

Communication is key. Expressing your expectations clearly helps identify the win, and we all like to win! The "Sign Me Up" seminar will include insights from business guru Marcus Buckingham to offer participants specific strategies and tools which will encourage, energize and protect your volunteer team. Soon your volunteers will start contributing toward dreams you didn't even know you had.

ASBDA YOUNG BAND DIRECTORS SYMPOSIUM - 8:00AM-11:20PM

The "ASBDA Young Band Director's Symposium" is an exclusive program created by ASBDA members to assist new and developing band directors to understand their profession better and assist with the demands that come with the position. There will be something of substance for you at this forum. We want YOU to be there, and be involved. We want to meet you, talk to you, and learn what you need to be a better band director.

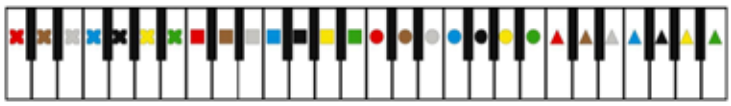
Presenters will be members of the Connecticut American School Band Directors Association.

A CLOSER LOOK: SATURDAY, APRIL 21ST

Workshop, Saturday 8:00

Kimberly McCord

REACHING STUDENTS WITH DISABILITIES THROUGH ROCK BAND



Many students with disabilities struggle with performing in traditional ensembles due to the focus on reading traditional notation. Others have fine or gross motor control challenges, cognitive processing disabilities, or just frustration in general. Yet, music is very meaningful in every child's life, even those with hearing loss or disabilities that seem incongruent with most music education classes and ensembles. In a recent survey (McCord, 2016), 7th and 8th grade students cited the reasons for wanting to drop out of school band, choir or string ensembles; (1) traditional school ensembles and literature do not connect with the student's interest in music, (2) students were not interested in performing, and (3) students struggled with reading traditional music notation.

In Finland, as a result of education reforms that provided for free education for all Pre-kindergarten through doctoral degrees, student musicians with disabilities were offered vocational training to become rock musicians. The Resonaari Special Music Centre in Helsinki developed a pedagogy for teaching children and adults that includes adapting instruments and music notation. Figurenotes© is a research-based music notation system that uses color and shapes to represent, pitch and duration. Figurenotes© is used in Pre-K-adult classes and ensembles across Europe and Asia and in parts of the US. By differentiating music notation, music teachers can keep from losing students in traditional music programs, but using it in a rock band setting meets the needs and interests of all students.

Figurenote© student-centered ensembles allow all students to easily move between different rock band instruments, Orff instruments, and folk instruments that can be easily included in mixed instrument ensembles. The system is intuitive and easy-to-learn by students and teachers, reducing frustration and embarrassment and leading to success and self-determination in music.

Workshop, 8:00 Saturday

Alison Wilson

BEGINNING IDOCEO APP FOR IPAD

The iDoceo App for iPad changed my teaching life and saves valuable teaching time by streamlining the many daily classroom tasks that deal with data collection and assessment! This workshop will introduce you to the many great uses for this app that will help you to organize the many forms of data we collect for many students on a daily basis. This session will be useful for instrumental and vocal music teachers at all levels.

Here are just a few ways I currently use this app in my classes every day:

- Video, audio and photos of student work
- Attendance
- Assessments in many forms from quick checks to formal assessments
- Parent communication log with annotations of what was discussed
- Seating charts with names and pictures (great to print for subs)
- Personal student data from parents names, address, phone, DOB, email, etc.
- Allergy, 504, special needs and medical information can be stored at your fingertips which is helpful on field trips
- Field trip permission slip check off lists and chaperone lists with pictures
- Emails to the whole class or ensemble in one touch with BCC through the mail app on the iPad
- Grade and points calculations and conversions that you can set for your needs
- Syncs with calendar app and you can put your teaching schedule in as well as lesson plans with attachments and web links
- Attachments can be added to students or lesson plans
- Keeping track of awards, homework, behavior and SLO data
- Use it a conferences to show parents what their child is doing
- Generate lists and reports
- Data analysis
- You can back it up in a variety of ways including to Google Drive

I can't think of anything you can't keep track of with iDoceo! Come to the session and get some ideas on how iDoceo can help you eliminate paperwork and save time on many of the daily tasks of teaching and get back to music making in your classroom!

A CLOSER LOOK: SATURDAY, APRIL 21ST

Gregory Wilfrid

The art of storytelling pervades our culture throughout history. It's a way to better understand humanity, nature, history, the arts, and the world around us. Our modern society, however, might not be doing this folk art justice. Stories are far easier to reach than ever before in history, and in some cases, are told in under 280 characters – but the human element of storytelling does not transmit itself through tweets, texts, and screens. I understand the risk of sounding like an old coot, making claims such as this. As a twenty-nine year old music educator in an era of education increasingly dominated by technology initiatives and advances, holding fast to an ancient art can be a tricky sell. However, when incorporating simple storytelling and weaving it into my music lessons in an organic way, children immediately become transfixed, focused, and attentive – and remember the music! As I went on through the First Steps in Music lesson template, I realized how easily and organically I could transition between activities and keep students engaged. A few years ago, when planning a First Steps in Music class for my classroom, I was trying to figure out a way to incorporate short, simple songs that didn't have a built-in game or activity, but still held artistic and musical value. I began weaving a ridiculous story about Buster Brown (fingerplay rhyme: "Buster Brown, riding to town / riding a horse, leading a hound / hound barked, horse jumped / and threw Buster Brown right over a stump!") traveling around, visiting students' houses and learning songs from them through different story lines ("I just came back from Hawaii!" "Hawaii? What'd you do in Hawaii?" "I met some amazing people, heard some neat stories, and learned an awesome song called 'Epo E Tai Tai E!" etc.). As I went on through the First Steps in Music lesson template, I realized how easily and organically I could transition between activities and keep students engaged. To this day, I have students who, as they enter my classroom door, ask every week (Really. Every. Week.): "Are we gonna do Buster Brown today?" In my workshop, I'll discuss how you can connect the different areas of your music lesson together, eliminate transition time, hold your students' interest, and help the art of storytelling survive. We'll discuss what makes someone a great storyteller and how to pass off those skills to our students. We'll also take a look at Garageband and explore how fifth graders can create musical soundtracks to Kindergarten-appropriate books by brainstorming what makes a quality book for a Kindergartener and what kinds of sounds would fit in that book. Some of my favorite moments with these fifth graders is watching them read a book to me as if I was their Kindergarten-aged brother or sister – what joy those little siblings must have when their big brother or sister reads to them like that! Hope to see you in Hartford in April. You'll leave with plenty of stories to tell and ideas to share!

Workshop - 9:10 Saturday

David Otis Castonguay Professor Emeritus, Radford University

SYNERGY – INTEGRATING MOVEMENT, IMAGERY & METAPHOR TO ACHIEVE VOCAL PRODUCTION GOALS

Looking for an efficient way to teach breathing to your choir? Seeking ways reduce tension and improve tone in the tenor section? Would you like to find ways to smooth and eliminate breaks in tone of the alto section? Do singers struggle with finding the upper notes in their range?

This session will present strategies and techniques for teachers to lead students to achieve their vocal potential in rehearsal, voice class and the solo lesson.

This comprehensive approach to teaching fundamental and advanced vocal techniques finds success in both the choral rehearsal as well as in the applied voice studio. Vocal concepts established through movement, imagery and metaphor can be effectively repeated and assessed by the singers in their individual practice sessions. This multi-faceted and layered instructional method addresses students regardless of their individual learning style and level of skill.

Session attendees will be engaged in active demonstrations of exercises and techniques that diagnose and correct vocal issues which can negatively effect intonation, tone, range, flexibility, blend and many other aspects of individual and ensemble singing. They will leave with a handbook of practical exercises and a bibliography for further study.

This session is Part One of a three part series on vocal production. The complete series has been presented to NAfME and ACDA gatherings in Massachusetts, New Hampshire, Vermont and Virginia as well as in master classes overseas in the Czech Republic, Russia and the United Kingdom. Some of these techniques were recently demonstrated when David served as guest conductor for the CMEA Southern District Mixed Chorus in January 2018. The techniques have been drawn from Castonguay's life-long study of vocal pedagogy and his 42 year choral and applied voice teaching career that now continues in retirement.

A CLOSER LOOK: SATURDAY, APRIL 21ST

Workshop, 9:10 Saturday
Heidi Welch
LEGOS AND D&D: CREATIVITY IN HS MUSIC

Walking into my classroom is an experience for some. It is bright and colorful, with quirky items all over the place. It is very organized and neat, but playful and fun while not being childish. What surprises some is that yes, this is a High School music room. The point here is that I enjoy the challenge of teaching creatively and finding new and innovative ways to teach musical concepts outside of traditional pencil and paper activities. Some are from my own brain, some are from endless hours of trolling Pinterest and some were borrowed/copied/stolen outright from colleagues or peers.

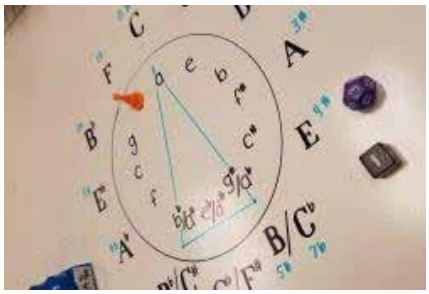
Every month or so, the "Books are Fun" guy shows up and leaves a treasure trove of books, games, and activities in the teacher's room for purchase. I don't know if you have "a guy", but lemme tell ya, this "guy" has provided some products that have been an incredible support for teaching concepts in high school band, chorus, guitar, and music theory classes.

The key to this workshop is in having teachers try something new and find a new use for something they already have. Here are a few ideas that we will work with in the session (I will be bringing all of my stuff!), and some that you may try out yourself before hand.

1. Legos

I was trolling once again through Pinterest and came across a Lego note activity for preschoolers that had students matching labeled Legos with diagrams on a page to identify notes of chords. I pinned it and moved on, putting it like so many dozens of ideas in my "Teaching" board so that it would simmer until I found a way to use it for my high school students. It sat there for over a year simmering…simmering…simmering.

I was trolling Pinterest again and I saw it and a lightbulb went off. I went down to the Family Dollar store and picked up a box of large blocks, dug through my drawer of labels and got to work. My music theory class was knee deep in scale building, and it was perfect timing! Each block has four sides labeled as the following:



C/C#/Cb/Cx and Cbb, etc. (I realized that I needed the double sharps and double flats for some of the minor scales, and for interval and triad building in future lessons).

I had a bin of ping pong balls which had letter names of the music alphabet on them and pulled them "Bingo style" and called out the Major Scale. The bin of Legos was strewn across the table and the students quickly began grabbing the notes to build each scale called.

Major scales soon turned to natural, harmonic, and melodic minor scales while the Legos gave students a visual. It is awesome.

2. The Whiteboard Table

I bought a panel of whiteboard for about $10.00 at Home Depot and wasn't quite sure how I would use it fully with the exception of a place for students to work out problems without wasting a ton of paper. I have always provided my students with a laminated keyboard for scales, intervals, triads, etc. as well as a laminated Circle of 5ths once we get to that unit. We were working out scales on the table one day and they had their laminated keyboards out and I thought of how awesome it could be to have the keyboard all the way around the table. Soon after we learned Major and Minor keys and the Circle of 5ths, I added that to the board as well (I have a student who is a marvel with writing letters and she revised it in Sharpie so that it was a more permanent (but can still be removed if needed) look.

3. Dungeons and Dragons Dice

We were doing scale drills and I found two game board pieces and a dice in my drawer. A game came from this as we began at C major and worked our way around the "Circle of 5ths" using one die for the number around and one for major or minor (1 or 2 was Major, 3 or 4 was natural minor, 5 or 6 was harmonic minor (we had not started melodic minors at that point). I said that it would be nice to have 12 sided die (I had no idea that they existed). One student said joyously "I have one in my bag from D & D Club!" Whoa! When did I EVER think that Dungeons and Dragons and Music Theory would combine so beautifully? I then said, "well…with a die only numbered to FOUR we could have 1 as major, 2 as natural minor, 3 as harmonic and 4 as melodic" — he said "I have one of THOSE too!"

WHAT?!?

After that class, I rushed up to the science teacher's classroom (he is also the D & D Club advisor). He was so excited to hear how I was using the dice in Music Theory and handed me a pile of the two kinds of dice!

YES, the students could have learned scales, keys, intervals, and triads the old fashioned way, but something magical happened in their ability to visualize and problem solve using these "toys" — and their assessments showed it with ALL of the students earning high scores on each assessment following the drills and review. Getting creative makes learning so much more fun!

I hope that you will join us in this fun, creative, and OUTSIDE THE BOX thinking session which can work for ALL levels and ages of music student.

A CLOSER LOOK: SATURDAY, APRIL 21ST

Workshop: 11:30 Saturday

Josef Hanson, Ph.D.

CAN WE TALK ABOUT LESSON PLANNING IN MUSIC?

Can we talk about lesson planning in music? Not in an idealistic, academic way, but in practical terms using experiences from music teachers "in the trenches?" That's exactly the type of discussion I hope to facilitate in my CMEA session. Years ago, as a novice public school music teacher, I spent hours crafting textbook-quality lesson plans in accordance with my school district's mandated template. I quickly realized that nobody—not my principal, curriculum specialist, or department chair—was ever going to take more than a glance at my plans. Soon, I began the practice of creating two lesson plans for every class: one that followed the template (in case an administrator stopped by and asked to see it), and a "secret" hand-written plan that was just for me. I suspect that many of you might have done this, too. I remember asking myself, Is lesson planning a helpful pedagogical practice for me, or a pesky obligation to satisfy someone else?

In my current role as a music teacher educator, I have researched the effectiveness of lesson planning and discovered that it does make a positive difference in teaching quality when teachers are empowered to plan creatively, not forced into a prescribed approach. Nearly every method of lesson planning in use today is based around three core questions:

- At the conclusion of the lesson, what is the end result you desire?
- How will you assess whether or not students achieved it?
- What steps will you take to lead students towards achieving it?

Obviously, there are standards, buzzwords, and additional features that vary from one district to another, but in the end, everything we need is encapsulated in these three questions. Planning this way is less about content (what to teach) and more focused on method (how to teach). After all, isn't the "how"—knowledge of sequencing, learning theory, social context, and opportunities to extend understanding—what differentiates us music educators from our colleagues in performance, industry, and other musical subspecialities?

I hope you will consider attending my session as we discuss ways to reclaim lesson planning as a personalized, empowering tool for music teachers. Expect to share your experiences and opinions, collaborate with others in testing different planning techniques, and learn a few "hacks" for making your lesson planning more useful and efficient. What this session will not be is one of those experiences where a college professor rolls into town and tells you what you've been doing wrong and how to correct it. On the contrary, I look forward to doing more listening and less talking, and to learning valuable lessons from you that I can put into practice with my undergraduate students, who are just starting to learn how to plan effective instruction. All are welcome to attend this session, and I encourage those most enthused about the topic to bring examples of their current lesson plans. I look forward to seeing you on April 21st!

Stay current with us on Facebook!
Go to Connecticut Music Educators Association

Share ideas, concert events, report "Good News" in your school/district/college campus!

A CLOSER LOOK: SATURDAY, APRIL 21ST

Workshop, Saturday 11:30

Ted Samodel

"HOW DO I DO THAT?" HELPING STUDENTS CONNECT THEMSELVES AND THEIR INSTRUMENT TO THE SOUNDS THEY ARE TRYING TO PRODUCE.

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- and themselves and the specific mechanics of their instrument. This requires a balanced sequence of listening, watching, singing, verbalizing, and audiating activities prior to playing. Having a clear method and sequence is critical to their success.

Think of how you were taught music. What did you find difficult, and why? What were you "instinctively" good at? What kinds of things do you still find difficult, or "not your thing"? How do your answers find themselves played out in your classroom today as a teacher? Do you teach the same way you were taught or do you incorporate ways to improve upon that in some way? These are helpful guiding questions for any teacher. Likely, you bring a mixture of all your past musical experiences into the classroom, but also try to help your students in ways that maybe you now know you weren't helped.

We all aim to help our students to produce specific and accurate sounds, either by ear, from notation, or in some creative/improvised manner. There is a hardwired correlation between what students are able to perform within themselves without an external instrument and being successful with the instrument. The list of musical skills can include being able to accurately and appropriately move, sing, audiate, speak/chant, verbalize syllabically, synthesize, read, notate, improvise/create, etc. all in context. Because of time restraints, the main focus of this In-Service session will be related to helping students to develop rhythm and melodic or tonal skills.

If you as a teacher do not currently use activities that address these two core musical skills in a sequential manner on a regular and progressive basis, your students likely reflect this in shallow learning/understanding that manifests itself in needlessly low performance levels. The key word there is "needlessly". It is as simple as leaving out the chocolate chips in a chocolate chip cookie recipe; leave them out and you won't get chocolate chip cookies. Add them, and voila!

This session will hopefully inspire you to try doing some things differently, perhaps for the first time, in order to help you enable your students to connect their developing internal skills to their instrument, accurately, with proper technique, and with deep transferable understanding that is musically empowering.

This session will seek to inspire all music educators to:

- Assess their current teaching practices
- Consider potentially new ways to help their students be authentically successful
- Consider the sound-before-sight paradigm

Music educators routinely present students with the opportunity to discover the challenge of creating sound from a variety of sources in a variety of ways including by ear/rote, from notation, and through improvisation. Students typically begin exploring this with their voices and then move on to instruments. The technical skills of both mediums of performance must be developed adequately- and sequentially- if students are going to be genuinely successful in accurately producing the sounds they are attempting to make.

Adequately detailed and progressive technical instruction is necessary for students to connect the sounds they themselves can perform/produce to the instrument they're now attempting to play. Much research has clearly pointed out that students who are given instruction that enables them to experience verbalizing/speaking/singing/chanting rhythm and melodic patterns both in and out of context are far more likely to be successful performers.

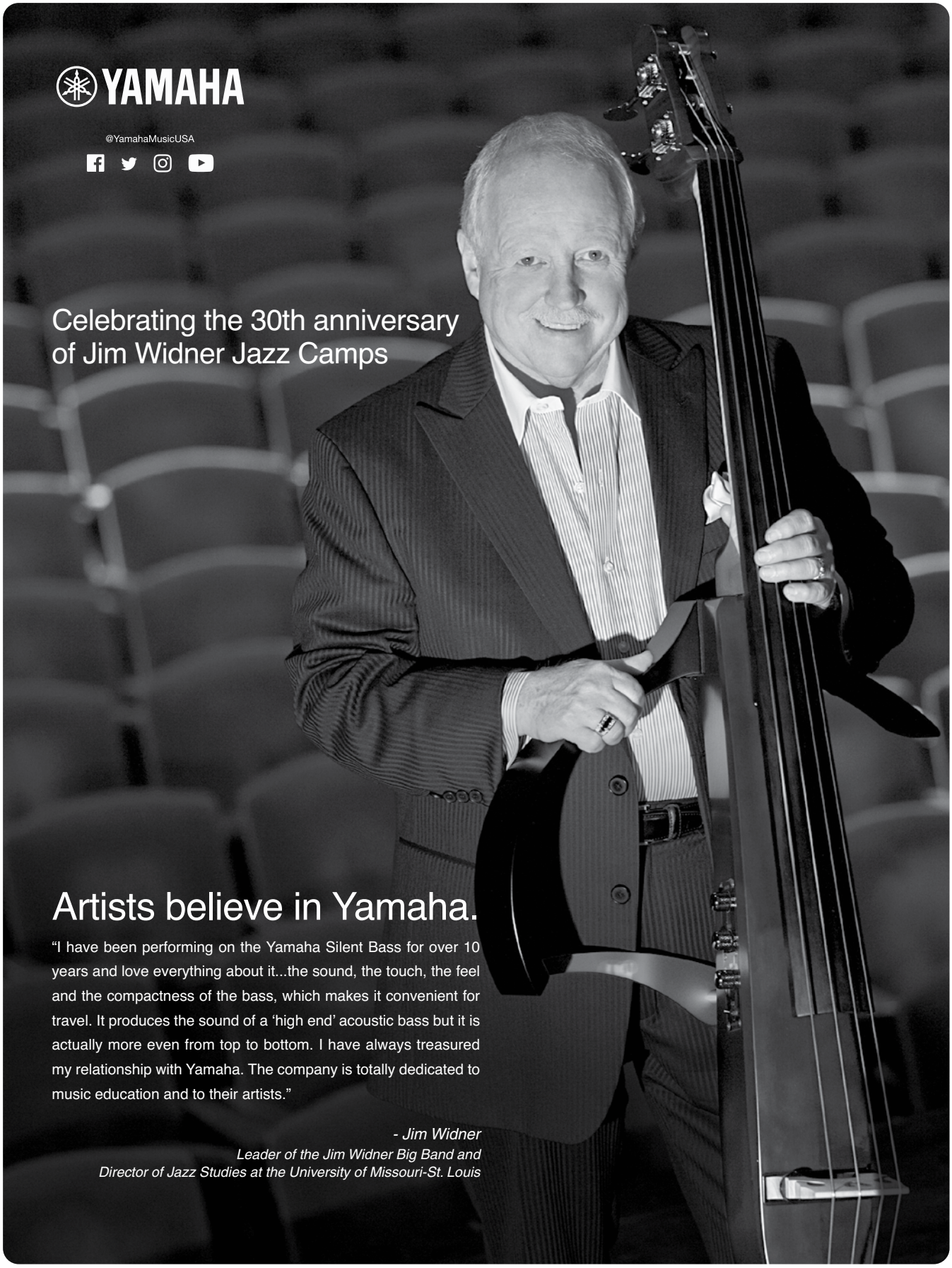
ABSTRACT IDEAS

-Sound is intangible. When teaching to develop musical literacy, getting students to work and think in the realm of the intangible can be a tricky task.

-Students have grown up in an increasingly visual society, with instant gratification everywhere. Music has even become as much a visual art as it is aural…staging, light/laser shows, costumes, flying across the super bowl, etc.

-In terms of that instant gratification conditioning, the better the student's aural skills, the easier it is for them to play by ear. The easier it is to play by ear, the harder it is (and less desirable) for them to play from notation, at least at first. By nature, they will ALWAYS go toward whatever comes easiest.

-The connection between these two things- what comes easier vs what comes harder- can be a battle, but it is well worth the wait and effort.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- Jim Widner
Leader of the Jim Widner Big Band and
Director of Jazz Studies at the University of Missouri-St. Louis

CMEA ALL STATE APPROVED PROGRAM 2018

Mixed Choir- Conducted by Dr. Jamie Spillane

Hlonhonofatsa arr. Daniel Jackson

Regina Coeli – Mozart

All of Us- Craig Hella Johnson

I carry your heart- Connor Koppin

Unclouded Day- arr. Shawn Kirchner

Treble Choir- Conducted by Tommy Tutwiler

Magnificat – Randall Stroope

*Hexenlied - Felix Mendelssohn, arr. Neal SSA

Seal Lullaby - Eric Whitacre

The Echoing Green – William Mathias

I Will Be Earth – Gwyneth Walker

Bridge Over Troubled Water – arr. Kirby Shaw

Band- Conducted by Dr. Scott Tobias

March, Op. 99 – Sergei Prokofiev

Hold This Boy and Listen – Carter Pann

Handel in the Strand – Percy Grainger / Sousa / Brion & Schissel

El Camino Real – Alfred Reed

Orchestra- Conducted by Ara Sarkissian

Firebird Suite- Stravinsky

Jazz band- Conducted by Dr. John Daversa

Selections from the following:

Cheeks--John Daversa

Old Timer--John Daversa

Junk Wagon--John Daversa

The Singing Oyster---Dee Barton

Jazz Ensemble No. 7--Justin Morell

North Rampart- Alan Ferber

All State 2018

Jazz Band

Dr. John Daversa

Director of Jazz Studies at University of Miami (FL)

John Daversa is Chair of Studio Music and Jazz at the Frost of Music as well as an internationally respected performer, composer, arranger, producer, bandleader, educator, and Schilke and BFM Jazz recording artist. In December 2016, John Daversa's Kaleidoscope Eyes: Music of The Beatles, was nominated for three GRAMMY® awards: Best Large Jazz Ensemble, Best Arrangement, Instrument or A Capella (Lucy In The Sky With Diamonds), and Best Arrangement, Instruments and Vocals (Do You Want To Know A Secret).

Daversa's celebrated career has included appearances on "The Today Show," "Late Night with David Letterman," "The Oprah Winfrey Show," as well as such gatherings as Live 8 in Berlin, the Hamburg Music Festival, the Java Jazz Festival, the Monterey Jazz Festival, the Montreal Jazz Festival, the Montreux Festival, and the Playboy Jazz Festival. He has recorded with such notable and distinguished artists as Herbie Hancock, Fiona Apple, Michael Bublé, Sheryl Crow, Caymi, Andraé Crouch, the Bob Mintzer Big Band, and The Yellowjackets.

In 1996, Daversa founded the John Daversa Progressive Big Band, an influential jazz ensemble of considerable distinction. Their 2011 album Junk Wagon: The Big Band Album won Best in Show and Awards of Excellence in creativity, originality and production from The Global Music Awards. AllAboutJazz.com described it as "Daversa's fearless exploration…takes him off the beaten path, as he creates bold and ballsy big band music for the modern epoch."

Daversa's latest big band release, 2016's, Kaleidoscope Eyes: Music of the Beatles reverently puts a distinctive twist on the iconic Beatles songbook by combining a 40 piece orchestra with vocals by Renee Olstead and Katisse Buckingham.

The album has been recognized with six Gold Medals from the 2016 Global Music Awards. "This is art," said jazz legend Terence Blanchard. "This is what music should be. No recreation. No mimicking. Just honesty—Fearless honesty."

In addition to his other accolades, Mr. Daversa is a recipient of the Herb Alpert Award, the David Joel Miller Award, the National Trumpet Competition, the ITG Jazz Soloist Competition, and a finalist in the Thelonious Monk International Jazz Competition.

Daversa earned his Bachelor of Arts degree in Music from The University of California, Los Angeles, a Master of Fine Arts degree in Jazz Studies at California Institute of the Arts, and a Doctor of Musical Arts degree in Jazz Studies at the University of Southern California. He previously taught at both USC and California State University Northridge, California. He endorses Schilke Music Products

Note from Jim Antonucci, jazz ensemble chair

"John came up last year to Hall for a residency during Pops n jazz. He wrote a piece for our kids and worked with the entire pnj cast. He was amazing--best guest we've had in years and we've had some great guests. The way he connected with the kids, was totally humble, and his technical chops in front of a band are amazing."

Orchestra

Ara Sarkissian

Orchestra Conductor, Interlochen Arts Academy; Instructor of Violin, Interlochen Arts Academy and Interlochen Arts Camp; Faculty, Interlochen Violin Institute

Ara Sarkissian began studying the violin at the age of four and continues to enjoy performing and teaching both domestically and abroad. As a performer of contemporary music, he has collaborated with esteemed composers including Pierre Boulez, Peter Eötvös, Helmut Lachenmann, Wolfgang Rihm, Steve Reich, Frederic Rzewski and George Benjamin. A highlight of his career was performing George Benjamin's "Palimpsests I and II" under the direction of Pierre Boulez at the Lucerne Festival in Switzerland.

An avid music educator, Mr. Sarkissian has taught private lessons and coached numerous young chamber ensembles across the country. In the fall of 2014, he joined the faculty at Interlochen Arts Academy where he taught previously for seven summers. In the summer of 2009, he was featured with his colleagues on NPR's Performance Today.

His principal teachers were Marylou Speaker Churchill and James Oliver Buswell IV. Other important mentors include Mary LaMonaca, Paul Biss, Carol Ou, Paul Katz, Roger Tapping, Phil Setzer and Soovin Kim.

Treble Choir

Thomas Tutwiler

Choral Director, Music Department Chair, C.D. Hylton High School

Tommy Tutwiler holds a Masters Degree in Choral Conducting from the University of Cincinnati College-Conservatory of Music and a Bachelors Degree in Music Education and Psychology from James Madison University. Having served at Broadway and Harrisonburg High Schools, he is now in his fifteenth year as choral director at C. D. Hylton High School and has taught public school for twenty-two years. In addition, Mr. Tutwiler is in his twentieth year of singing professionally with the Choir of Men, Boys, and Girls at Washington National Cathedral. He has served as guest conductor for regional, district and county level honor choirs, as well as adjudicating at numerous choral festivals. This spring, he will be the guest conductor of the first ever Connecticut All-State SSAA Chorus. Mr. Tutwiler has been an adjunct instructor for graduate level choral literature courses at James Madison University and Virginia Commonwealth University. He is also a frequent guest speaker and clinician at colleges and universities addressing future choral educators and conductors. Mr. Tutwiler has done post-graduate study in conducting at the University of Cincinnati, the University of Hartford, and the University of Missouri at Kansas City. In 2015, he was named High School Teacher of the Year by Dale City in Prince William County, VA, as well as Alumni Music Educator of the Year by James Madison University.

Mixed Choir

Dr. Jamie Spillane

Associate Professor of Music, Director of Choral Studies at University of Connecticut

Dr. Jamie Spillane is Associate Professor of Music and Director of Choral Studies. He directs the University Choir and Chamber Choir and teaches undergraduate and graduate choral conducting and choral literature. Previously, Dr. Spillane was director of Choral and Vocal Activities at Roberts Wesleyan College in Rochester, NY where he directed the RWC Chorale, taught conducting and private voice students as well as conducting RWC Opera Theater's production of *The Marriage of Figaro*. Before that, he was at Iowa Wesleyan College where he directed three choirs, taught conducting and had a private voice studio. He also directed the Mount Pleasant Chorale, a college and community ensemble that often performed under his direction with the Southeast Iowa Symphony Orchestra. The Chorale and the Iowa Wesleyan College Choir recently combined to perform the Iowa premier of Stephen Paulus' "*To Be Certain of the Dawn* – a Holocaust remembrance oratorio", other literature included: Vaughan Williams' *Serenade to Music*, the Duruflé *Requiem*, the Mozart *Requiem*, Bernstein's *Chichester Psalms*, and the Bach *Magnificat in D major*.

In the summers, Spillane has taught graduate choral conducting and choral literature at the University of Connecticut and Central Connecticut State University and directed a vocal jazz choir for talented high school students at Indiana State University. Prior to Iowa, Dr. Spillane was at the University of Arizona in Tucson. At the University of Arizona, Spillane was director of the Symphonic Choir, the premier undergraduate choir, the 125 voice University Community Chorus and orchestra, and *UAVJE*, the university vocal jazz ensemble as well as teaching undergraduate choral conducting. Spillane was also the Chancel Choir Director at St. Mark's United Methodist Church. For 14 years, Dr. Spillane was chairman of the Ledyard High School Music Department in Ledyard, Connecticut where he directed a program that grew to over 400 singers in 12 choirs. These choirs performed throughout America and Europe and at state and division conventions of the American Choral Directors Association and Music Educators National Conference. During Spillane's tenure, Ledyard High School was twice voted a Grammy Signature School as one of the top 100 high school music programs in the United States.

Dr. Spillane is a very active festival conductor, adjudicator, and clinician who enjoys working with choirs of all ages. He has conducted All-State or honor choirs in Connecticut, Colorado, New York, Vermont, Massachusetts, Indiana, Missouri, Arizona, North Dakota, Nebraska, Rhode Island, and Iowa and has presented interest sessions at state and divisional conventions. In 2009, Dr. Spillane directed All-State Mixed Choir in North Dakota and the All-State Jazz Choir in Iowa and in 2012 he conducted the Colorado All-State Choir.

In 2008, Dr. Spillane was honored by the faculty and students of Iowa Wesleyan College as the *Chadwick Teacher of the Year*. Dr. Spillane holds degrees from Ithaca College, the University of Connecticut, and the University of Arizona and is often listed in many *Who's Who* publications. Dr. Spillane's conducting mentors include: Dr. Bruce Chamberlain, Dr. Peter Bagley, Dr. Paul Phillips, Prof. Lawrence Doebler, and Dr. Robert Page. Dr. Spillane has been very active in ACDA and MENC/NAfME. He is on the NAfME – National Board for Choral Music Education and is a Past President of the Connecticut Chapter of the ACDA as well as the Eastern Division R & S Chair for Vocal Jazz and Show Choir. He was also the chair of the 2011 Iowa Choral Directors Assoc. Summer Symposium and Convention in Mason City, IA. Dr. Spillane, and his wife Linda, are pleased to be back at their alma mater here at Uconn and are the proud parents of two sons, J.B. & Colin.

Band

Dr. Scott Tobias
Director of Bands, West Virginia School of Music

Scott C. Tobias currently holds the position of Director of Bands and Assistant Professor of Music at West Virginia University where his responsibilities include conducting the Wind Symphony, teaching courses in conducting, and providing administrative leadership for the WVU Bands program. Prior to his appointment at West Virginia University, Dr. Tobias served on the faculties of the University of Central Florida and Appalachian State University. He also previously served as a high school band director in the public schools of Georgia and South Carolina. Dr. Tobias has worked with a number of community music organizations including the Youth Band of Orlando, the Macon Symphony Youth Orchestra, and the Appalachian Youth Wind Ensemble. He remains active as a clinician conducting honor bands throughout the United States.

Bands under Dr. Tobias' direction have performed nationally and internationally at events such as the Bands of America National Concert Band Festival, the Western International Band Clinic, the London New Year's Day Parade, and the Cabalgata de Reyes (Madrid, Spain). Dr. Tobias is a recipient of the National Band Association Citation of Excellence, the University of North Carolina Board of Governors Excellence in Teaching Award, and has been named to *Who's Who Among America's Teachers*. While at Appalachian State University, he was also recognized with the Hayes School of Music Outstanding Teacher Award.

Dr. Tobias received the Doctor of Musical Arts degree in Conducting from the University of Georgia, where he also earned a Masters degree in Music Education. He received the Bachelor of Music degree in Music Education from Furman University. Dr. Tobias presently serves as 1st Vice-President and President-Elect of the National Band Association. Additional professional affiliations include the National Association for Music Education, College Band Directors National Association, West Virginia Music Educators Association, Pi Kappa Lambda, Kappa Kappa Psi, Tau Beta Sigma, Sigma Alpha Iota, and Phi Mu Alpha Sinfonia.

Compose and Conduct Music, Using Graphic Notation – You Can Do It and So Can Your Students!

CMEA has helped to make this workshop possible through a professional development grant.

Presenter: Glen Adsit, Director of Bands at the Hartt School.

Date: Monday, April 16, 2018.

Place: Trumbull High School – Chorus Room,
72 Strobel Road, Trumbull, CT 06611.

Time: 8:30 a.m. – 3:30 p.m. Lunch break at 11:30. There are a number of restaurants in the area.

Cost: $20.00.

About The Presentation: Composing with graphic notation is something that will catch on quickly when you try it with your students. Glen Adsit will show music educators how to compose music using graphic notation and how to conduct these compositions. Professor Adsit has an extensive list of conducting credits, along with his expertise in teaching graphic notation techniques.

When musicians use graphic notation, they use pictorial symbols to represent sounds and textures that can be performed using non-specific notes. Using graphic notation is an exciting way to create music! Creating is one of the artistic processes on which the new music standards are built, and music educators will find that this is a great way to get their students to compose their own music.

When it comes to performing a composition, conducting is key to communicating how the music should be performed. Professor Adsit can help participants to be very specific in their conducting gestures, thus getting the most out of their performances. These conducting techniques can carry over into the performance of traditionally notated music as well.

This is a great opportunity and we hope that you can join us on April 16th!

Registration: To pre-register, now through April 6, contact Mike McGrath at mcgrathm@trumbullps.org.

2019
Audition Dates

Saturday | Dec. 8, 2017
Friday | Jan. 4, 2018
Saturday | Jan. 5, 2018
Friday | Jan. 11, 2018
Saturday | Jan. 12, 2018

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*audition dates are now earlier than previous years to meet the Jan 15 application deadline

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