CMEA NEWS

CONNECTICUT MUSIC EDUCATORS ASSOCIATION

volume LXXII, number 2 | spring 2021 | www.cmea.org

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In error, Amy Bovin's name was removed as President from the E-Board listing in the Fall/Winter *CMEA News.* Our deepest apology for this omission.

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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August 1, November 1, February 1, May 1

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

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CMEA NEWS

Volume LXXII, Number 2

CONNECTICUT MUSIC EDUCATORS ASSOCIATION

www.cmea.org

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Innovate through CommUNITY:
A Virtual Spring Conference

March 27th and March 28th, 2021

TAKE ME TO REGISTRATION

THE HARTT SCHOOL
SUMMERTERM 2021

NEW!

Analysis of Music Documentaries

Copyright in the Educational Setting

Jump Start: Energizing Student Leadership and Programming within your Music Program

SESSION 1 JUNE 28–JULY 2
8:30 a.m.–4:30 p.m.

A General Music Ukulele Curriculum
Ken Trapp

Jump Start: Energizing Student Leadership and Programming within your Music Program—NEW
Scott Glaser
2 credits, half-day, 8 a.m.–noon

SESSION 2 JULY 5–9
8:30 a.m.–4:30 p.m.

Connecticut Arts Institute
Dee Hansen
July 5–8, 9 a.m.–3 p.m.

Flute, Clarinet, and Saxophone Refresher
Andrew Studenski
2 credits, half-day, 8 a.m.–noon

Double Reeds Refresher
Michael Raposo
2 credits, half-day, 1–5 p.m

Piano Tuning I, II, & III
Kenneth Lawhorn

I Want to Be a Producer, or How to Produce Any Size Musical for Junior High or High School
Kristin Huffman

Copyright in the Educational Setting—NEW
Marcus Thomas

Upper Strings Refresher
Ryan Ford
2 credits, half-day, 8 a.m.–noon

Lower Strings Refresher
Ryan Ford
2 credits, half-day, 1–5 p.m.

SESSION 3 JULY 12–16
8:30 a.m.–4:30 p.m.

Enhancing the Speaking Voice
Robert Davis
2 credits, half-day, 8 a.m.–noon

Arranging for Choral and A Cappella Singing
Andrey Stolyarov

Percussion Know-How for Instrumental and Vocal Music Educators
Ben Toth
2 credits, half-day, 8 a.m.–noon

SESSION 4 JULY 19–23
8:30 a.m.–4:30 p.m.

Analysis of Music Documentaries —NEW
Mehmet Dede

Teaching Children to Create and Conduct Music
Glen Adsit

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

Band Instrument Maintenance
Glen Grigel

High Brass Refresher
Cathryn Cummings
2 credits, half-day, 8 a.m.–noon

Low Brass Refresher
Haim Avitsur
2 credits, half-day, 1–5 p.m.

SESSION 5 JULY 26–30
8:30 a.m.–4:30 p.m.

Instrumental Conducting Clinic
Glen Adsit and Edward Cumming

Diverse Learners in the Music Classroom
Heather Wagner

School String Fleet Maintenance
Glen Grigel

Folk Song and Dance Around the World
Lillie Feierabend

K-12 Choral Music Teaching
Edward Bolkovac and Julie Hagen

The Music and Literacy Connection
Dee Hansen

SESSIONS 4-5 JULY 19–30

THE HARTT KODÁLY CERTIFICATION PROGRAM

(Pending approval for in-person instruction)

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The University of Hartford will continue to follow state and CDC guidelines for the health and safety of students, faculty, and staff. Please check the website for updates about a mix of in-person, hybrid, and remote workshops.

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FROM THE INTERIM PRESIDENT
Crossroads

by Dr. Jason Bocuhard

I hope everyone is doing well and you have settled into the rhythms of the New Year. For many of us the New Year started the same way as the old one ended. For some it started on January 19th, when many of our schools welcomed back students from remote learning. Whenever you welcomed back students or if your district is yet to welcome back students in the New Year we as music educators find ourselves at a crossroads. I am not referring to the 1986 Ralph Macchio movie, not karate kid, the one movie Ralph did that did not involve karate, but instead music, but I digress. We find ourselves pondering where do we go from here, how do we as music educators move forward.

We still hear the echoes of programs past as we plan our way forward. I was discussing with my wife, also a teacher, about how we were approaching the one year anniversary when my district was the first district to close down on March 13th. The day the words distance learning, remote, in person, and hybrid, were about to become a part of our conversations and classrooms. Looking back we discussed how closing for three days was looked at as extreme until hours later her district closed for two weeks. As we all moved to adjust concert dates, cancel rehearsals, check on trip refunds, and check with students that they had instruments and music as they left our classrooms little did we realize the extent we would be challenged in the coming months emotionally, mentally, and musically, a crossroads for all of us.

We were left trying to readjust our spring programs, but soon realized we needed to readjust our K-12 music programs to deliver music education to our students, some of us were able to move forward and continue to meet with students, teach, create concerts, or musical opportunities virtually, and some of us found themselves defending music education and their programs to administrations and school boards. Never in my career do I remember hearing such a drastic swing in the views on the educational importance of music in students' lives as I did in that short time, but no matter where you found yourself we were all staring at a crossroads for us as teachers to ponder about music education.

We were left to ponder how to have our students create, perform, and respond to music if they were not physically in front of us. How would we engage students, without performing in and out of music rooms, stages, concerts, and could we offer the same level of musicianship to our students? Without experiencing music together would something be lost? Is music education more than just our next concert or performance? Do we owe it to our students to think differently and more openly about music education and the meaning of music education in our students lives?

The crossroads led us in many different directions throughout the spring and summer. As educators we walked different paths, tried different things, researched, designed, and created lessons for our "new normal". As fall approached conversations began to switch from a survival mode mentality to we need to do better, but what did better look like? As I pondered all of these questions and more I came to a conclusion, no really, I came back to one of my guiding philosophies about music education. Students who understand the importance of music and music study in their lives are more engaged in creating, performing, and responding. Through the design of meaningful activities and lessons that focused on their growth musically, socially, emotionally, and expanded and built upon their knowledge a virtual program could be built.

As I stood at the crossroads, as many of us did in the fall, I set out to teach music to students synchronously in a hybrid schedule. The challenges were many, but I found that changes and adjustments that were made were effective not only for my students but our entire district. As the days, then weeks, and months went by we all started to become adjusted to our "new normal" and thinking the crossroads were far, far, behind us in the rear view mirror. Then schools started to move to all remote learning in November. My district moved to remote learning in November and planned to return in January, another crossroads. The move required me to rethink the performance aspect of music my classes. The other aspects of my classes had transferred to synchronous and asynchronous learning, but one question lingered in my mind. Is an ensemble without a rehearsal just another name for a theory course? How do I get all of my students, in little google meet boxes, to make that musical connection on an instrument? After some thought I devised a set of lesson plans to allow students to perform in class every time we met. The real test would be when we returned in January.

As I write this I have finished our first week of classes in person, all in, and my students have shown growth. My students not only have shown growth but have shown a deeper knowledge and understanding of music making through their class work. They have gained the ability to apply their musical knowledge and understanding in practical applications and interpretations during rehearsals. I had been forced to rethink the application of some of the most fundamental rehearsal techniques and it had led to student growth. As we rush towards the next crossroads and our return to echoes of the past I hope we all take a minute to reflect on what we have learned on these journeys down these roads. I know the use of technology has helped modernize classrooms and enhance lessons throughout the state. The use of these new technologies should not just be abandoned when schools return to a regular school routine. I am struck by what we have accomplished and how we can use these new lessons and technologies to engage our students in music. A blending and renewed look at integration of technology in the music classroom with established music education philosophies will allow teachers to be ready for the next crossroads.

CMEA has been through many crossroads and the latest guided CMEA's response in many ways. The updated websites, emails, developing platforms to share information, through social media, or surveys allowing for greater communication with members and between members. The redesign of CTfest facilitated virtual auditions allowing more students access to our festivals in the future. The creation of virtual festivals have been very successful and well attended. These allowed our students who do not make our BOCJ ensembles to have a more musical experience through our CMEA auditions. Our upcoming virtual All State conference March 27th and 28th promises to bring our members together to share, explore, and learn. While we may not be able to see where these paths will take us CMEA is there to offer a road map to help guide its members, students, and music education in the state of Connecticut.

I look forward to seeing all of you at the next crossroads!

FROM THE EDITOR

by Anne Halloran Tortora

Between lawns in southeastern CT so close to reappearing and news of more COVID-19 vaccines going into arms, I hope you're joining me in anticipating some legitimate Spring renewal. I hope this finds you, your students, and your families well.

I'm very grateful to two of our Connecticut music educators for their timely articles in this issue of the *CMEA NEWS*. First, ***Tony Susi*** provides us with a time-saving breakdown of UPBEAT. So many of us have been teaching either in hybrid, virtual, or synchronous settings. As a result, a tool such as UPBEAT is so helpful in eliminating the dreaded "lag" we've become too familiar with. Check out Tony's description of the system and helpful sequence of directions. Next, ***John Mastroianni*** is starting a two-part series to help students develop their vocabulary in the art of improvisation. This feature includes an alto sax transcription that guides the player through the discovery of scale, sequence, chords, and more to increase their "conversational chops" in the idiom.

Additional articles for you in this issue:

- The art and science of lesson planning…at times, a love/hate relationship. ***Audrey Caraballo's*** article on Templates has strategies that we hope will resonate with our members especially as so many of us are still dealing with a mixed bag of instructional settings and student attendance patterns.
- ***Angela Ammerman*** and ***Jacob Kohut*** address many of the challenges the Zoomers and Google Meet- and greeters among us continue to face. These range from overcoming stumbling blocks with our virtual ensemble rehearsals to effects of social isolation.
- While we're doing our best to stay on track with meeting our 2020-2021 students' needs, we're in what is typically the thick of recruitment/retention season. ***Lori Schwartz Reichl's*** piece on presentations includes reminders of outreach strategies we might recognize as well as others that can allow us to press the "refresh" button for our programs.

Our festival audition season is nearly over. Our middle school musicians are nearly done with their video experiences and those high school artists can say they've safely put theirs in the history books. We'd like to congratulate those Connecticut student-musicians who represented us in the All-National and Eastern Division Honor Ensembles. To all of our students who experienced yet another "new normal" since last spring, congratulations!

We are fortunate to have outstanding Professional Development offered in the form of our Spring Conference. ***Innovate through CommUNITY: A Virtual Spring Conference*** continues a long-standing tradition for Connecticut music educators as it offers us ways to recharge our skill sets and mindsets. Thank you to everyone who contributed to this year's Conference programming as well as the Professional Development

offerings we've been able to access since the start of the school year.

We were fortunate to have a full week off during February. As we prepared to close out our final day before break, I couldn't help but think we looked like we were dragging ourselves over the finish line of a marathon. As I write this, my thoughts turn to advice that I've heard and shared, "Don't forget to take care of the caregivers." I came across a piece from *Resilient Educator* by Brisa Ayub, *For Teachers: Building Resilience Begins with Self-Care*.

"'Should the cabin lose pressure, oxygen masks will drop from the overhead area. Please place the mask over your own mouth and nose before assisting others."

If you have ever flown on a plane, you probably have heard these very instructions. So why is it so important to take care of yourself before helping someone else?

The basis of these instructions and why they carry so much weight comes from the idea that if you try and help others first, and you fail, both people will suffer. But if you take the time to help yourself, then you will be in a better position to help those around you who need assistance. When we only focus on taking care of others, quite often we leave little room for ourselves. When we leave ourselves out of the equation, we can end up feeling exhausted, frustrated, and even angry. And we might not understand why.

Those feelings can then lead to feeling ineffective, helpless or hopeless or what is known as "burnout." At that point, we aren't able to help anyone effectively, so it is important to maintain a level of self-care. According to the American Psychological Association, "Taking care of yourself, helps to keep your mind and body primed to deal with situations that require resilience." One of the key elements in building resiliency is being able to focus on self-care….Take care of yourself and build strong wellbeing by folding in small moments for yourself to *meet your own needs.* It's the most powerful way to help others while building your own resiliency. Yourself and others will thank you."

I'm looking forward to seeing you online at the Conference. Stay well and safe. Onward!

Peace,

Anne

Anne Halloran Tortora is currently serving as the Director of Music at Saint Bernard School, Uncasville. Anne earned the B.S. (Education) and B.A. (Music) at UConn, the M.M.Ed. at The Hartt School, and is completing the Ed.D. in Interdisciplinary Leadership at Creighton University. Her research focuses on the pedagogy of leadership and how it relates to conductors at all stages in their profession development. Anne lives in Uncasville with her husband and Service Dog, Joy, and enjoys life as the mother of sons and nana of granddaughters. When she's not making, listening to, or talking about music, Anne can be found making visual art with her trusty Nikon D5300 and breathing in the beauty of Race Point Beach in Provincetown, MA.

Innovate through CommUNITY:
A Virtual Spring Conference

March 27th and March 28th, 2021

TAKE ME TO REGISTRATION

EASTERN REGION REPORT

Megan Kirwin, Director

Greetings from the Eastern Region! I hope this message finds you safe and well. Thank you for your continued flexibility and patience as we navigate this virtual world together.

The ERHS Virtual Festival took place on January 9th. We had five ensemble activities and over 300 student participants. Thank you to the ERHS festival and ensemble chairs who planned and executed this first ever virtual festival. Festival chairs: Hannah Cole and Haley Schmidt and our ensemble chairs: Nola Campbell, orchestra, Jessica Wolf and Bethany Dauphinais, band, Noah Fields, mixed choir, Austin Schmidt, jazz and Ethan Nash, treble choir. Job well done!

Registration for the ERMS auditions is underway, and festival and ensemble chairs are hard at work planning a virtual festival. Thank you to Mark Kolb and Allegra Plantier our festival chairs and our ensemble chairs: Kathy Neri and Tracie Canestrari, jazz, Mike Gowdy and Zack Blain, band, Lindsey Clark and Lynn Masciarelli, orchestra and Mary Walsh and Chris Hartel, mixed choir. We look forward to the meaningful, creative activities you are planning for our students at the ERMS Virtual festival.

Important dates to remember: Middle School

Audition registration closes
March 3, 2021

Last day to upload videos:
March 10, 2021

Audition fees due($9 a student):
March 12, 2021

Paper ensembles to be released no later than March 31

Virtual festival to be held at the beginning of April, specific date TBD

Congratulations to the following Connecticut Student-Musicians:

2020 All-National Honor Ensembles

Concert Band
Amelia Caruk – French Horn I (William H. Hall High School)
Clara Chen – Clarinet III (Loomis Chaffee School)
Isabella Jiang – Clarinet III (Loomis Chaffee School)
Amruth Niranjan – Trombone II (William H. Hall High School)

Symphony Orchestra
Isabelle-Marie Anis – Violin II (William H. Hall High School)
*Patrick McGovern – Viola (Masuk High School)

Mixed Chorus
*Brycen Addison – Bass II (Wilton High School)
Charles Adorney – Bass I (Greenwich High School)
*Dorothy Black – Soprano II (Portland High School)
Sam Brock – Bass II (Hopkins High School)
Alexa Calegari – Alto II (Valley Regional High School)
*Szilvia Cimino – Soprano I (Fairfield Ludlowe High School)
*Dylan Cranston – Bass I (Trumbull High School)
Justinian Ding – Bass II (Hamden Hall Country Day School)
Rebecca Drake – Alto I (E.O. Smith High School)
Isabel Dunlap – Soprano II (Hamden Hall Country Day School)
Lily Goren – Alto II (ACES Educational Center for the Arts
*Edwin Gregory – Tenor II (Wilton High School)
*Matthew Huang – Bass II (Wilton High School)
*Sadie Margolis – Soprano II (Kingswood Oxford School)
Kathryn Miller – Soprano II (Tolland High School)
Andrew Neubauer – Tenor I (Hamden Hall Country Day School)
John Raskopf – Tenor I (Darien High School)
*Lindsey Reilly – Soprano II (Saint Bernard School)
Andrew Sutherland – Tenor I (The Gunnery)
*Akshitha Viswanathan – Alto I (Farmington High School)
Yufan Wang – Alto I (The Gunnery)
*Elisabeth Williams – Alto I (Farmington High School)
Baihan Zhang – Tenor II (Loomis Chaffee School)

Jazz Ensemble
*Rockwell Valentine – Trumpet (The Woodstock Academy)

Modern Band
Jack Goode – Guitar (Educational Center for the Arts)

*Tri-M Music Honor Society

All-Eastern Division Honor Ensembles

Concert Band

Clemens Henning – Flute I (Berlin High School)
Anna Son – Flute II (Daniel Hand High School)
Sutton Fransen – Contra Bassoon (E.O. Smith High School)
Daniel Barnes – Clarinet I (Enfield High School)
Clara Chen – Clarinet I (Loomis Chaffee School
Katherine Vasquez – Clarinet III (Trumbull High School)
Zeno Chen – Alto Saxophone I (Kingswood Oxford School)
Michael Mank – Trumpet II (New Canaan High School)
Victoria Scavone – Trumpet III (Southington High School)
Brendan Malcarne – Trumpet IV (Berlin High School)
Eleanor Crone – Trombone II (Northwestern High School)

Mixed Chorus

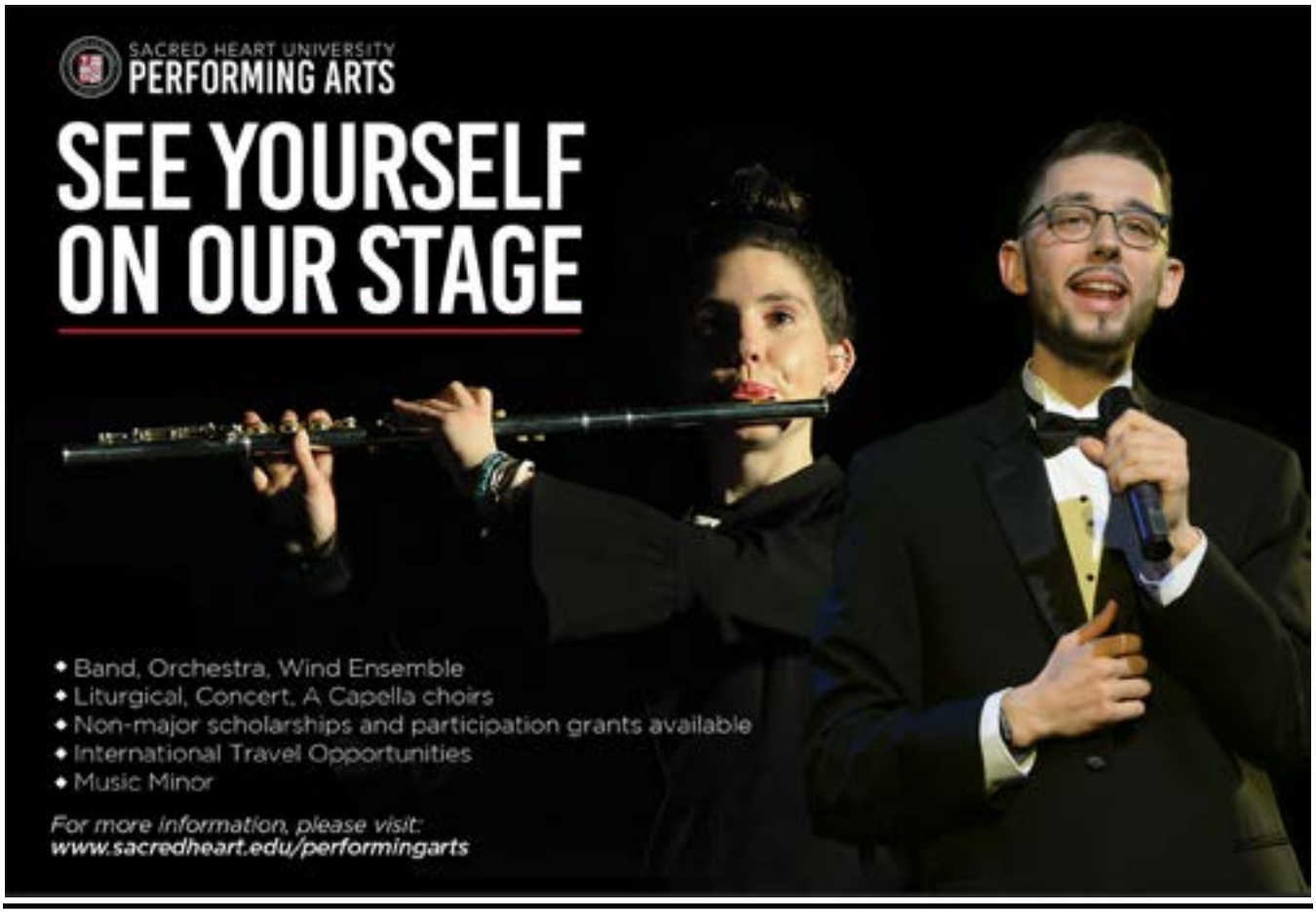
Jaya Badhe – Soprano I (East Granby High School)
Mia Bekech – Soprano I (Trumbull High School
Clara Bloom – Soprano I (New Canaan High School)
Tori Cascone – Soprano I (Berlin High School)
Tejal Dhiman – Soprano I (Weston High School)
Brooke Hadden – Soprano I (Greenwich High School)
Alexis Killeen (Greenwich High School)
Catia Michals – Soprano I (Greenwich High School)
Paige Drury – Soprano II (Glastonbury High School)
Lindsey Reilly – Soprano II (Saint Bernard School)
Orly Baum – Alto I (Hopkins School)
Nicole Forno – Alto I (Middletown High School)
Melody Grant – Alto I (Avon High School)
Madeline Keithan – Alto I (Haddam-Killingworth High School)
Gabriella Mendoza – Alto I (Greenwich High School)
Emily Roche – Alto I (Berlin High School)
Toula Rumery – Alto I (Glastonbury High School)
Yunfan Sha – Alto 1 (Greenwich High School)
Jack Lewis – Tenor I (Northwestern Region High School)
Edwin Gregory – Tenor II (Wilton High School)
Charles Adorney – Bass I (Greenwich High School)
Dylan Cranston – Bass I (Trumbull High School)
Alexander Hsu – Bass 1 (New Canaan High School)
Cooper Johnson – Bass I (Valley Regional High School)
Jacob Schwartz – Bass I (Glastonbury High School)
Brycen Addison – Bass II (Wilton High school)
Sam Brock – Bass II (Hopkins School)
Daniel Cuyler – Bass II (Avon High School)
Matthew Huang – Bass II (Wilton High School)

Treble Choir

Lucie Bai – Soprano I (Greenwich High School)
Paige Socol – Soprano I (Fairfield Warde High School)
Julia Lamoreaux – Soprano II (New Canaan High School)
Maya Parady – Soprano II (Avon High School)
Elizabeth LaRosa – Alto I (Masuk High School)
Lynaea Pace – Alto I (New Canaan High School)
Anushree Unni – Alto I (Trumbull High School)
Paige Bjerke – Alto II (Weston High School)
Bella Johnson – Alto II (Avon High School)
Lucie Lopez – Alto II (Avon High School)

Orchestra

John Russell – Oboe II (King High School)
Henry Friedman – Horn I (Fairfield Warde High School)
Bailey Smoko – Trumpet I (Hamden Hall Country Day School)
Luke Choi – Violin I (Avon High School)
Krystian Pawlowski – Violin I (Glastonbury High School)
Mark Wang – Violin I (Avon High School)
Meghai Choudhury – Violin II (Fairfield Warde High School)
Sebastien Lowy – Violin II (Daniel Hand High School)
Freya Nangle – Violin II (Fairfield Warde High School)
Sofia Nangle – Violin II (Fairfield Warde High School)
Gian Dupitas – Viola (Fairfield Warde High School)
Jenny Moore – Viola (Fairfield Warde High School)



Innovate through CommUNITY: A Virtual Spring Conference

Catherine Sullivan, Michelle Martin (In-Service Conference Co-Chairs)

CMEA is pleased to collaborate with the professional organizations ACDA, ASBDA, CT ASTA, CT PAS, CAAA, and KESNE, to provide sessions that will bring our membership diverse and meaningful professional development for our **Innovate through CommUNITY: A Virtual Spring Conference** **Innovate through CommUNITY: A Virtual Spring Conference** on March 27th and 28th. We are thrilled to have these organizations share their expertise. We are always inspired by the sessions that are offered from our general membership. This year they will focus on Social-Emotional Learning and Cultural Intelligence through performing, responding, creating, and connecting within the classroom and ensembles. We will also feature sessions based on members' experiences throughout this year of hybrid and distance learning that benefit both veteran and novice teachers. You can look at the schedule for the conference which is posted in this edition of the newsletter. In addition to our conference, CMEA will continue to provide professional development through varied programs and platforms to reach and connect colleagues throughout and beyond the state. We welcome feedback and suggestions concerning professional development; please contact prof-dev@cmea.org at any time.

TAKE ME TO REGISTRATION

SATURDAY - MARCH 27, 2021

9:00-10:00	Rhythm is about UNITY: Understanding and applying the connective aspects of timing ***Curtis Madigan***	Hurray! I'm a First Year teacher. Now What? ***Samantha Wiegel***	Hybrid Teaching: A Tale of Two Classrooms ***Jenna Braaksma***	Hip Hop on the Fly: Get your Classical Wings ***Courtney Powers***	Infusing Global Education into your Music Classroom ***Liza Siegel***	Teaching Stories and Strategies: Roundtable Discussion for First Year and Student Teachers ***Cara Bernard Amanda Hanzlik***
10:05-11:05	In Person or Remote: Using Repertoire Study Guides ***Warren Haston***	Bridges to the Community: Planting Seeds for a Lifetime of Growth ***Lillie Feierabend***	Thingking past the Pandemic: Exploring a new pradigm in Choral Repertoire selection ***Jeremy Wiggins***	Roundtable Discussion Building Music Communities Within Urban School Districts Where Are Headed Next? * ***Alicia Robinson Ellen Maust Jill Russel-Benner***	The Power of Hope: Music as Pathway to Success for Underserved Students* ***Nicole Boutros Melrose***	Open Education Resources (OER): Access to Multicultural Sight Singing materials ***Donna Menhart***
11:10-12:10	**KEYNOTE ADDRESS**					
12:15-1:15	Remember that Percussion technique? It's o.k. if you don't. ***Andy Kolar***	Collecting and integrating Family Folk Songs from your school community ***Jacqueline Sugrue-Tait***	Student engagement in the hybrid model: An Interactive Sight Reading Unit ***Louise Carrozza***	Free Google add-ons that will save you time ***Lindsay Clark***	Music Citizenship: Stamp your digital passport ***Courtney Powers***	ACDA at CMEA Choral Reading Session ***Amanda Hanzlik Sarah Gleason***

SUNDAY ON NEXT PAGE

INNOVATE THROUGH COMMUNITY: A VIRTUAL SPRING CONFERENCE

SUNDAY - MARCH 28, 2021

10:00-11:00	In Home practice strategies for percussionists ***Matt Bronson***	The Nutcracker: Movement Exploration ***Lillie Feierabend***	The Virtual Ensemble Project ***Jane Mills*** ***Johanna Siebert*** ***Lynn Tuttle***	Social Media and Music in the age of COVID-19. ***Courtney Powers***	Get the Job! Interview Strategies for Music Positions ***Rick Sadlon***
11:05-12:05	Colors & Contours: Marking a score to create an effective rehearsal and performance ***Robert Schwartz***	Storytelling in the Elementary Classroom ***Greg Wilfrid***	Alone-Together: Strategies for Musical growth and community building in the virtual classroom ***Jeremy Wiggins***	Nuturing Social/ Emotional well being in your classroom ***Nathaniel Strick***	Digital Tools for Engagement ***Karla McClain***
12:10-1:10	Why won't they perform the Christmas music? ***Mitchell R. Davis***	Partners in Education: Music Connections to the General Classroom ***Lillie Feierabend***	Pathways to Active Arts Programs during COVID 19 ***Bryan Cyr***	Trauma and Music Education ***Courtney Powers***	Everything you wanted to know about being an Arts Administrator ***Rick Sadlon***
1:15-2:15	High School String Audition Repertoire feedback ***Mike Winer*** ***Emmett Drake***	Ukulele Differentiating in the Middle School classroom ***Angelica Jara***	Assess and Engage with drag and drop Google Slides ***Marilyn Speranza***	Gente Como Yo? Engaging and Retaining our Latinx students ***Carina Rosa***	Adapting instruments for students with disabilities ***Kim McCord***
2:20-3:20	**Equity Open Forum Discussion** ***Dan Kinsman***				
3:30-4:30	**Meet and Greet Happy Hour**				

INNOVATE THROUGH COMMUNITY: A VIRTUAL SPRING CONFERENCE

Presenter	Session Title	Session Description
Carina Rosa	***¿Gente Como Yo? Engaging and Retaining Our Latinx Students***	This session will highlight the historical and institutional factors that have impacted the musical education of Hispanic and Latinx students across the United States and offer solutions for successful engagement and retainment from the Latina perspective.
Alicia Robinson, Ellen Maust, Jill Russel-Benner	***"How do you create authentic, student centered learning experiences without resources when you cannot perform or see your students in person?"***	Three urban school districts will share their perspectives, the impact of COVID-19 on their music programs, and how they managed to sustain equity, access and create authentic student centered music making in their school districts.
Amanda Hanzlik Sarah Gleason	***ACDA at CMEA Choral Reading Session***	CHORAL READING SESSION: Exploration of choral music that focuses on community collaboration, as well focuses on how we can better come together, listen and understand.
Kim McCord	***Adapting Instruments for Students with Disabilities***	This session will focus on various ways to adapt instruments used in general music, band, modern band and strings for students K-12 with a range of disabilities. Assistive technology devices will be introduced along with strategies for getting training.
Dr. Jeremy Wiggins	***Alone-Together: Strategies for Musical Growth and Community Building in the Virtual Music Classroom***	This session will present teaching strategies, accessible technology, project based lessons, and collaborative activities that promote independent musical growth and community within a virtual setting. These strategies are adaptable to classes of varying type, age, and ability levels.
Marilyn Speranza	***Assess and Engage with Drag-and-Drop Google Slides***	Learn how to create drag-and-drop assessments and activities, using Google Slides. Engage students in music learning in-person, or remotely. Examples will be geared towards elementary learners, but the Google Slide techniques presented can be used for any grade level.
Lillie Feierabend	***Bridges to the Community: Planting Seeds for a Lifetime of Musical Growth***	Teachable moments do not always happen in the classroom. This session will share a dozen ways to enrich the musical growth and development of your students, your school and your community while providing opportunities to inspire a lifelong love of music.
Jacqueline Sugrue-Tait	***Collecting and Integrating Family Folk Songs from Your School Community***	Encourage music making and dancing in the homes of your students while learning songs from their families that celebrate their cultures and musical histories! Participants will be provided with accessible ways to facilitate this song collection process and learn how to integrate them to create culturally relevant lessons.
Robert Schwartz	***Colors and Contours: Marking a score to create an effective rehearsal and performance***	The scope of the presentation will allow conductors and educators an approach to a colorful way to mark one's score that is easy to create and allows for creating a musical interpretation along the way. The process will show a series of markings that are effective in marking melodies, harmonies, counterpoint, phrasing, form and more.

INNOVATE THROUGH COMMUNITY: A VIRTUAL SPRING CONFERENCE

Presenter	Session Title	Session Description
Karla McClain	***Digital Tools for Engagement***	Engagement is important now more than ever when we are in various learning environments. Learn about various digital tools to engage students in working on music theory skills and responding to music in fun ways, including Mentimeter, Google Jamboard, and Blooket.
Rick Sadlon	***Everything You Wanted to Know About Becoming and Being an Arts Administrator***	This will be a panel discussion with members of the CT Arts Administrators Association who feel strongly that the future of our profession will require well-informed leaders in our school Music programs and organizations. This session will offer participants a rare opportunity to get first-hand information from successful Music/Arts Administrators from throughout our state.
Lindsay Clark	***Free Google add-ons that will save you time!***	Learn how to automatically generate individualized emails (for zoom links, lesson reminders, etc.) and create an enrollment form that will help balance your beginning instrument numbers. This session will show how to use the free Google Sheets add-ons FormRanger and Yet Another Mail Merge, to integrate with gmail and Google forms.
Rick Sadlon	***Get the Job! Interview Strategies for Music Education Positions in CT***	This session will feature a panel of Music/Arts Administrators from throughout the state informing participants on their district's interview process. How to best get an interview, interview suggestions, and how to prepare for getting a teaching position in their districts.
Mike Winer & Emmett Drake	***High School String Audition Repertoire Feedback***	This session will provide an opportunity for teachers to provide feedback on the high school region and all-state string audition repertoire and process.
Courtney Powers	***Hip-Hop on the Fly: Get your Classical Wings***	Participants will learn how to find Hip-Hop samples that have classical music in them, learn how to take these techniques and arrange them for the modern band, traditional band/orchestra or chorus.
Samantha Wiegel	***Hurray I'm a First Year Teacher! Uh-oh, now what?!***	From the presenter who brought you "I've graduated from college... now what?!" comes a new session. From first days on the job to surprise online learning, I'll help you navigate some resources, make good use of Zoom breakout sessions (and other nifty tricks!) and guide you through some interactive lessons for both in person and online.
Jenna Braaksma	***Hybrid Teaching: A Tale of Two Classrooms***	This presentation will include strategies to highlight will be how to efficiently balance instructional time, how to introduce musical activities for students who may not have access to instruments at home, and how to provide constructive feedback to online and in-person learners.
Matt Bronson	***In-home Practice Strategies for Percussionists***	The challenges of the Covid-19 pandemic have left music teachers looking for creative ways to help percussionists practice and learn techniques outside of school. Let CTPAS provide you with some tips to support your percussionists at home for not only now, but for future students looking to find success without the tools located in the music classroom.

INNOVATE THROUGH COMMUNITY: A VIRTUAL SPRING CONFERENCE

Presenter	Session Title	Session Description
Warren Haston	***In-person or Remote: Using Repertoire Study Guides***	Learn how to use Repertoire Study Guides to address the NCCAS inside and outside of rehearsal time, and for in-person and/or remote instruction. They contain material to help students learn musical concepts and performance skills relevant to and required for specific pieces of literature, and serve as vehicles for teaching students about music and culture outside of their own.
Liza Siegel	***Infusing Global Education into Your Music Classroom***	During this session we will examine various aspects of Global Education, such as the four global competencies and 21st Century Skills as well as why Global Ed is so important in education today. We will then discuss ways to include them in your general music program and discover resources to use in your classes, both online and in-person.
Courtney Powers	***Music Citizenship: Stamp Your Musical Passport***	Learn how to explore music citizenship in the classroom. Music Citizenship on all levels helps students become complete musicians, understanding all aspects of the music making experience (audience, video, expectations, failure, success, teamwork, critical thinking, inclusion, community, business, morals and ethics).
Nathaniel Strick	***Nurturing Social/ Emotional Well-Being in Your Classroom***	Attend this session if you want to cultivate meaningful relationships with your students by understanding the social fabric of your classroom. This session will analyze WHY social/emotional learning is so critical in today's educational landscape. There will be opportunities for reflection and collaboration throughout the session as we explore specific strategies that can be implemented immediately in your classroom.
Donna Menhart	***Open Educational Resources (OER): Access to Multi-Cultural Sight-Singing Materials***	Open Educational Resources (OER) provide accessibility of materials for educators and students. Attendees will use the presenter's resource, sing examples, discuss multi-level uses, learn OER licensing procedures, and discover the impact of OER on 21st century academia.
Lillie Feierabend	***Partners in Education: Music Connections to the General Classroom***	Almost everything we teach in the elementary music classroom can have an equally significant impact in the general classroom. This session will focus on language arts skills taught through the lens of music education, but without sacrificing musical goals. The ideas and lessons are meant to be shared with classroom colleagues.
Brian Cyr	***Pathways to Active Arts Programs During COVID-19***	Participants will gain understanding of virtual performances and presentations from a district and administrative perspective, specific technology tools utilized to deliver arts programming, and unique approaches to presentation and performance during the pandemic.
Andy Kolar	***Remember That Percussion Technique? It's ok if you don't.***	Percussion methods classes cover a wide variety of instruments and techniques. Because of that, it's easy to forget some of the simple things that will make teachers feel more comfortable giving technique advice to percussionists. Come get a refresher on some basics from your percussion methods class!

INNOVATE THROUGH COMMUNITY: A VIRTUAL SPRING CONFERENCE

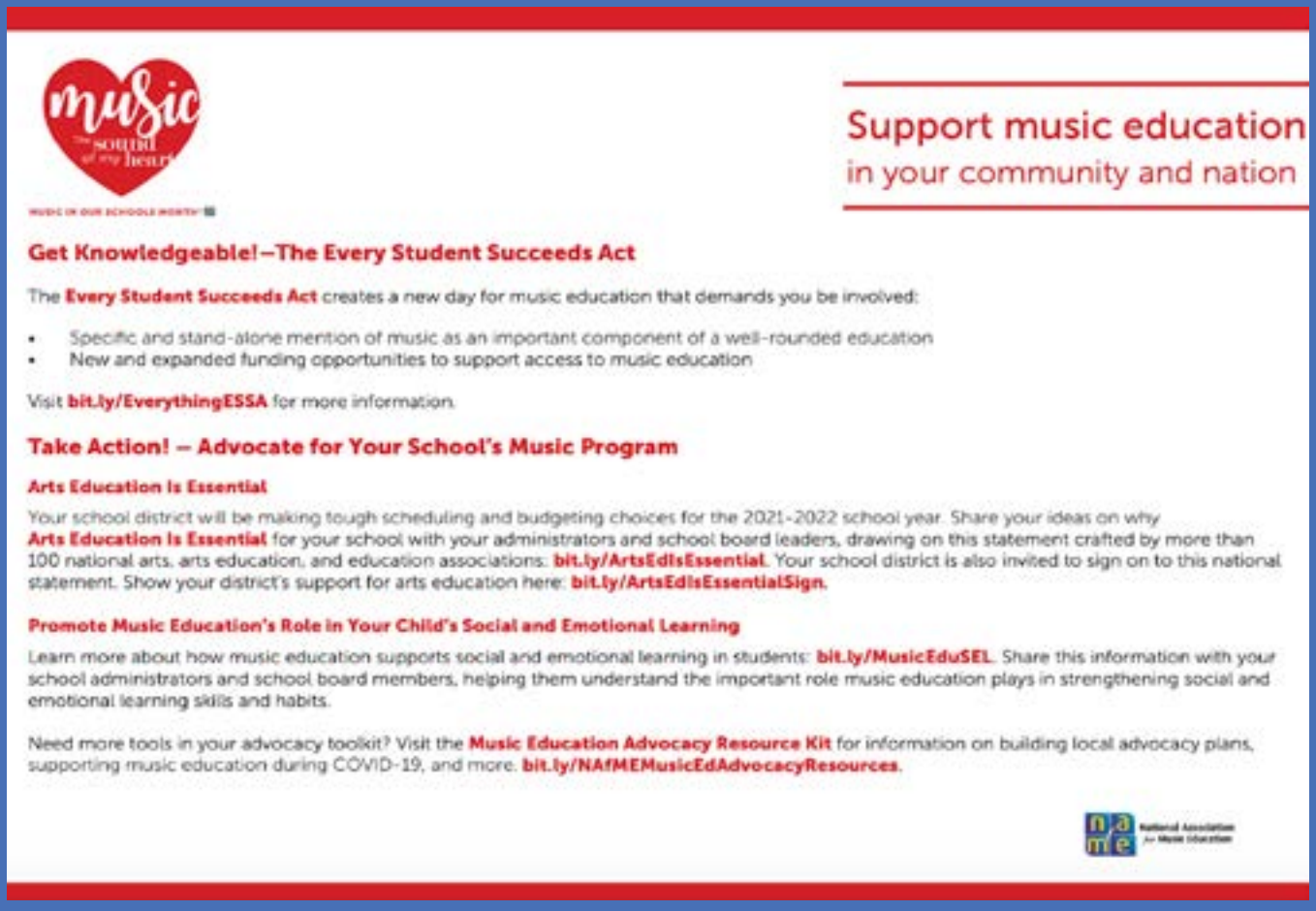
Presenter	Session Title	Session Description
Curtis Madigan	***Rhythm is about UNITY: Understanding and Applying the Connective Aspects of Timing***	Rhythm at its core is about unification. Learn simple rhythmic principles that greatly enhance the cohesion of your ensemble, band, orchestra, or choir. Madigan takes you through aspects of his theory of rhythm related to developing greater levels of entrainment in your students playing. These simple principles also help to get your groups into a flow state and almost magically improve their overall musical feel.
Courtney Powers	***Social Media and Music in the Age of Covid-19***	This presentation will highlight how to achieve goals of social-emotional learning and social justice through apps that our students use for fun, like IG, TikTok, and YouTube. Attendees will take-a-way key strategies on how to use these popular social medias and apps in their classroom with clear precautions, successes, failure and student voice as our teachers guide to learning. Teachers will get copies of student work, outcomes and ideas.
Greg Wilfrid	***Storytelling in the Elementary Music Room***	The aural tradition of storytelling has tied together generations of families for centuries. By engaging classrooms in childlike (not childish) storytelling, students can grow into a revival of this tradition. This session will also demonstrate a unit on student-created soundtracks to children's literature using virtual music software.
Louise Carrozza	***Student Engagement in the Hybrid Model: An Interactive Sight Reading Unit***	Using tools such as Google Slides, Google Forms, and Google Meet breakout rooms, this unit focuses on encouraging students to make their learning visible while developing their sight reading and problem solving skills in both independent and collaborative ways. Attendees will gain insight into the sequencing, procedures, preparation, and successes of high school vocal students in regards to their sight reading skills over the course of this unit.

Wanted: Artwork for Upcoming CMEA News Issues

CMEA member schools are invited to submit original artwork created by students in grades P-K through 12!
We're looking for designs featuring **line drawings and/or black and white photography in portrait orientation** that will help tell the story about music in their schools.
Send your works of visual art in portrait orientation to
editor@cmea.org
Thank you!

INNOVATE THROUGH COMMUNITY: A VIRTUAL SPRING CONFERENCE

Presenter	Session Title	Session Description
Cara Bernard **Amanda Hanzlik**	***Teaching Stories and Strategies: Rountable Discussion for First year and Student Teachers***	A forum for student teachers and 1st-year teachers to share pre-service and first-year experiences, as well as discuss contemporary practice, issues and strategies.
Lillie Feierabend	***The Nutcracker: Movement Exploration***	The Nutcracker comes alive when we invite children to actively participate and become each character and respond expressively to their signature music. Each offers an opportunity to expand creative movement vocabulary and nurture a physical connection to the music, making engagement a more musical and meaningful experience. This lively session will introduce participants to Movement Exploration vocabulary and its application in The Nutcracker.
Nicole Boutros Melrose	***The Power of Hope: Music as a Pathway to Success for Underserved Students***	The clinic will provide practical tools for educators who teach underserved music students that experience challenges due to poverty, race, identity, family instability, or other difficulties. Nicole Melki will share practical examples from her work with the Ubuntu Music Project, and engage attendees in discussion about the unique challenges and successes of working with disadvantaged students.



INNOVATE THROUGH COMMUNITY: A VIRTUAL SPRING CONFERENCE

Presenter	Session Title	Session Description
Jane Mills, Dr. Johanna Siebert, Lynn Tuttle	***The Virtual Ensemble Project***	The Virtual Ensemble Project was created in collaboration with the Hartt School, SUNY Fredonia, the National Association for Music Education, and the Connecticut Music Educators Association and was funded by the Library of Congress. The Virtual Ensemble Project is hosted on the Connecticut Music Educators Association's website, where all the information and materials can be found in one place to create virtual ensembles. In this workshop, elementary through high school vocal and instrumental instructors will learn about the materials available at the CMEA website to create copyright-free virtual ensembles with their students from public domain music. Participants will learn about the Library of Congress's Teaching with Primary Sources model as demonstrated in the NAfME Responding Curricular units. The Virtual Ensemble Project is a work in progress to be completed in September, 2021.
Dr. Jeremy Wiggins	***Thinking Past the Pandemic – Exploring A New Paradigm in Choral Repertoire Selection***	The shift in pedagogy during the pandemic has been particularly difficult for ensemble directors who have had to quickly adapt how they teach, assess, and connect with their students. This session will present teaching strategies, accessible technology, project based lessons, and collaborative activities that promote independent musical growth and community within a virtual setting.
Courtney Powers	***Trauma and Music Education***	There is a trend towards our music classroom (arts classroom) being one of the only places that students can express themselves. Attendees will step away with this session feeling empowered to go into their classroom and really talk with students. To get to know HOW to express yourself and HOW to listen to students within boundaries that are applicable to the classroom.
Angelica Jara	***Ukulele Differentiating in the Middle School Setting***	Due to the COVID Pandemic our district bought 400 Ukuleles for our general music students. Learn strategies to differentiate a large class of general music students using the Gordon Method. Attendees will be provided with resources and activities to bring to their classrooms.
Dr. Mitchell R. Davis	***Why Won't They Perform the Christmas Music?***	We will examine the competing influences on children's identities, which include school expectations, family values, culture, societal norms, religion, and peer pressure. We will also discuss fairness and equity as it relates to responsibility for determining the appropriateness of repertoire. This session is intended to provide teachers with invaluable insight into minority perspectives in order to inform future repertoire decisions.

TAKE ME TO REGISTRATION

GIMME 5! JAZZ TRANSCRIPTION SERIES

by John Mastroianni

Transcribing is an essential tool that undoubtedly advances improvisational skills. Transcribing helps build your ear, your vocabulary of licks, and your technique. It also affords you the opportunity to delve into how artists think about chord changes. Jazz musicians historically learned by imitating the jazz masters, assimilating what they played into their own jazz vocabulary, and many eventually become innovators.

This past summer, I embarked upon a mission to transcribe 10 jazz alto saxophone solos by some of the greatest jazz artists, such as Jackie McLean, Lou Donaldson, Phil Woods, and Kenny Garrett, just to name a few. As we know, there are a myriad of jazz transcriptions available to students, such as the infamous, Charlie Parker Omnibook. During my teaching career, I have found that for most students, merely regurgitating the solos is simply not adequate. They need guidance as to how to assimilate the vocabulary from the solos into their playing. My goal is to publish a book of these solos as an educational resource for students and teachers.

With that in mind, at the end of each solo is a section that I call, Gimme 5! There are 5 notable aspects about each solo that will help the student navigate an understanding of the vocabulary being used. The student should ask a teacher for help with the chord/scale terminology that is unfamiliar to them. This will be covered in detail in the book.

The first solo in this 2-part series is the great Jackie McLean's solo on, *A Foggy Day* (see next page), from his recording, *Lights Out*. Play it along with the recording and imitate it as best you can. Strive to sound and think like Jackie McLean! Internalize some vocabulary that you can play in your solos. Have fun. Go imitate, assimilate, and innovate!

Look out for another transcription in the next issue.

John is currently an Assistant Professor in Residence of Jazz Studies at the University of Connecticut, a life-long CT music educator, and a free-lance jazz saxophonist, composer/arranger, and woodwind doubler. John is the 2014 CT Teacher of the Year!

Comments and suggestions are always welcome. Please feel free to email me at john.mastroianni@uconn.edu.

"Arts education supports the social and emotional well-being of students, whether through distance learning or in person."

From "Arts Education Is Essential," a unified statement from national arts organizations across the United States

National Association for Music Education

ALTO SAXOPHONE

A FOGGY DAY

JACKIE MCLEAN; FROM "LIGHTS OUT"

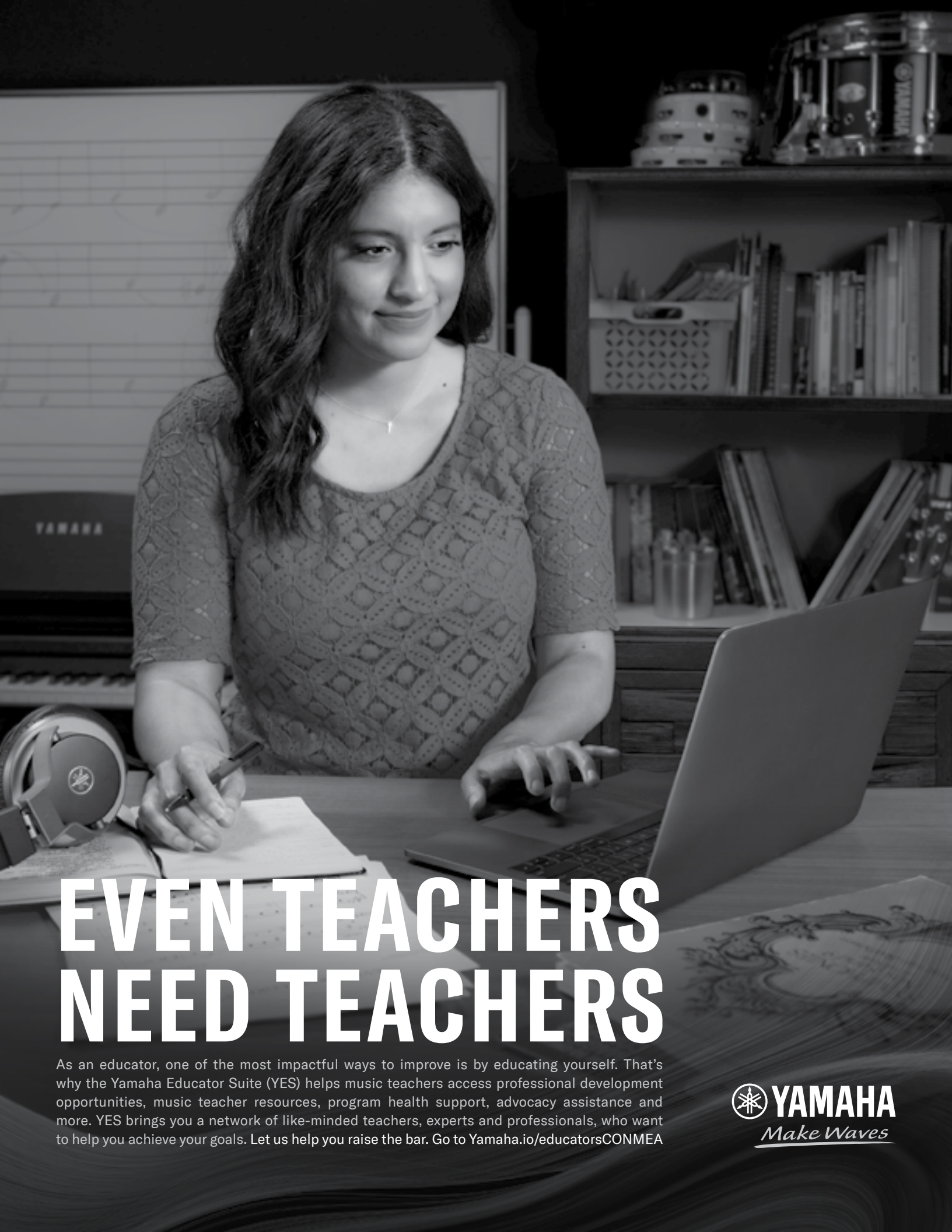
GEORGE GERSHWIN

TRANSCRIBED BY JOHN MASTROIANNI

MEDIUM SWING ♩=200

GIMME 5! HERE ARE FIVE THINGS TO NOTE IN THIS SOLO.

1) THE USE OF THE DOMINANT 7TH BE-BOP SCALE IN MEASURE 2 OF THE SOLO BREAK, IN MEASURE 6, AND IN MEASURE 70.
2) THE MANNER IN WHICH JACKIE OUTLINES ARPEGGIOS IN THE II-V7 VOCABULARY IN MEASURES 9-10, 21-23, AND IN MEASURES 53-54. PAY SPECIAL ATTENTION TO THE NON-CHORD TONE PICK-UP (G#) IN MEASURE 53.
3) THE USE OF DIMINISHED VOCABULARY IN MEASURES 32-33. NOTICE HOW EACH CHORD TONE IS APPROACHED BY 1/2 STEP IN MEASURE 33. GREAT EXAMPLE OF DIMINISHED SCALE/ARPEGGIO USE.
4) THE MELODIC SEQUENCE IN MEASURES 59-60.
5) THIS SOLO FEATURES THE USE OF MANY EXTENSIONS OF THE DOMINANT 7TH CHORD, WHICH IS THE MOST COMMONLY ALTERED CHORD IN THE JAZZ IDIOM. HERE ARE JUST A FEW EXAMPLES FOUND ON THESE SELECT D7 CHORDS: MEASURE 18 (#5, OR FLAT 13); MEASURE 22 (#9 AND FLAT 9); MEASURE 26 (FLAT 9). CHECK OUT HOW HE APPROACHES THE OTHER V7 CHORDS SUCH AS THE E7 CHORD IN MEASURE 4.



EVEN TEACHERS NEED TEACHERS

As an educator, one of the most impactful ways to improve is by educating yourself. That's why the Yamaha Educator Suite (YES) helps music teachers access professional development opportunities, music teacher resources, program health support, advocacy assistance and more. YES brings you a network of like-minded teachers, experts and professionals, who want to help you achieve your goals. Let us help you raise the bar. Go to Yamaha.io/educatorsCONMEA

YAMAHA
Make Waves

UPBEAT MUSIC APP DESCRIPTION

compiled by Anthony Susi

UPBEAT music app (https://upbeatmusicapp.com) is presently the best real-time virtual music rehearsal tool available. It is a fun alternative to Zoom calls, allowing you to create multi-framed performance videos for social media. You can also edit students' parts if they're too soft or loud or calibrated incorrectly. No video editing skills or special hardware is required. It is recommended you use wired headphones to prevent potential feedback or lag time.

Here's a simple OVERVIEW of how it works:

1.) Send a room link to up to 100 people depending on your subscription. When they join, they will be in a video chat.

2.) Each player records their own part separately. When they finish, they return to the video chat and wait for everyone to finish their parts.

3.) The program instantly merges the separate parts and everyone can watch the performance video, identify spots to work on, record again and download to share when you are all satisfied.

FEATURES:

TEXT CHAT - You can communicate with recording partners while they are preparing to record of calibrate and you can send links back and forth without having to use a different platform.

INPUT SETTINGS - If you have multiple cameras or microphones, Upbeat has a Settings option where you can quickly choose which input you want to use.

METRONOME - In settings, you can change the metronome style and volume. Performers will be happy to have non-pitched metronome options.

BACKING TRACKS - Audio in most major formats (.mp3, .wav. and .m4a) can all be converted into backing track (.uptrk) files that can then be saved and imported into multiple rooms or for someone else to use at a later time.

ACCOMPANY YOURSELF - Upbeat Perform allows you to submit many recordings for the same video so you can play all the parts yourself and experiment with new harmonies.

LEADER MODE - Now available for all PRO accounts and free trials. To enable it, click the setting gear in the bottom left. Then, whoever records first is designated the leader, and everyone else will follow their audio and visual cues while recording. This enables more nuance and musicality in recordings.

END ROOM FOR ALL - If you're the host, when you click the Leave icon, you will now have the option to end a room, removing all participants.

OBSERVER MODE - As teacher or performer, you can head into Settings with a PRO account to toggle the "Observer" option. This allows you to watch the entire rehearsal/recording process but not record yourself.

TROUBLESHOOTING GUIDE - Upbeat works well on lower-powered devices such as Chromebooks. Their website has a troubleshooting guide with some tips for what you can do on your end to make sure the app runs as smoothly as possible.

RESOURCE PAGE - In addition to the Troubleshooting Guide, there are also excellent Tutorial Videos, Getting Started instructions and past newsletters provided on their website.

TIERED CHOICES:

FREE - Support for up to 4 people, quick mergers and synchronized playback. Two rooms/week for 30 mins.

$9.99 - PRO Basic: 5 to 16 parts, 5 rooms/week for 1 hour. Observer & Leader Modes, Backing Tracks.

$39.99 - PRO Unlimited: 17-100 parts, Unlimited Rooms & Time/week, Observer & Leader Modes, Backing Tracks.

All users are limited to creating 10 new performance videos per month with some exceptions:

All current PRO Basic Teachers and PRO Unlimited users on an educational or group plan get 2 free "no watermark" exports - an $80 value. Theses are already loaded on your account if you are eligible. In addition, these users can create unlimited videos on Upbeat Perform.

DIRECTIONS HOW TO USE UPBEAT MUSIC APP

compiled by Anthony Susi

1. Everyone should run through the troubleshooting tips provided BEFORE recording their first video.

It is important to follow each step in the first section of the troubleshooting guide, particularly for Chromebook users because of some potential technical issues they may encounter.

2. Do a live demo for your class or group before letting everyone try the app on their own.

Begin in Zoom or another video conferencing platform, share your screen to an Upbeat Music App window, and walk your group through the process of using the app. Create a room, set it up, give a virtual tour of the app's features.

3. If part of a school, have your students create their Upbeat accounts using their school email addresses.

If you have a lot of students, using school email to create their Upbeat accounts will be helpful with all aspects of organization with Upbeat Music App. When you get your school's license keys, being able to connect which key goes to which student via their school email account will help manage their accounts, and help connect projects to their Google Classroom, Schoology, Canvas, and more platforms.

4. Ensure that everyone knows how to calibrate properly.

You should also have everyone complete a short (2 min 30 sec) Setup Edpuzzle video (link provided on website) which can help them understand how the easy calibration process works. It is recommended that you limit the size of groups as much as possible, and have them record something where they just clap 8 times. Their instruments provide technical obstacles that may get in the way of a successful first recording project lining up properly. The creators recommend using a very short counting exercise, such as "one and two and three and four and", or even just counting quarter notes. There is no simpler way to determine if your calibration is correct than seeing a single clapping sound wave line up with first beat of the track.

5. If breaking into groups, have a room leader who is responsible for creating the room and ensuring everyone else has the room ID.

Teach participants to create rooms. Consider creating a Google Sheet (model provided on website) with all the information (groups, room ID) to help organize all the information that your members need.

Let room leaders edit this document to input their 6-digit Room IDs for the rest of their room. This also allows you to jump from room to room and observe as needed. Finally, have leaders notify you when everyone is in the Upbeat room.

6. Privacy Concern:

Note that as a function of Upbeat when you record, the camera automatically turns itself on even if their video is off in the Upbeat room. Make sure everyone knows about this. If participants have privacy concerns with their camera being on for recordings, you can work around this by placing a sticky note or paper over the computer's camera.

7. Establish a rehearsal routine for groups within the application

Upbeat can function as a rehearsal space, where participants can mute everyone else and designate one player as leaders. The icons do not show the student names in Upbeat so everyone should introduce themself if they don't already know each other's names. It is important to discuss how to give feedback in a positive way and emphasize the need for everyone to be patient and kind while troubleshooting any technical difficulties that come up.

8. Encourage participants to aim for more than just staying together.

When they are recording projects, have them limit themselves to 2 or 3 attempts any time they go into the recording room. This will keep the pace of the rehearsal going. Without a nice auditorium and forgiving reverb to help mask some performance descrepancies, recording in Upbeat Music App will expose any rhythmic inconsistencies and intonation issues that may previously have been hidden. Therefore, targeting musical elements such as subdivision, intonation, and rhythm during rehearsals will make group recordings sound better and provide a more rewarding musical experience.

9. Establish a protocol for participants to ask for help while rehearsing.

When divided into several groups, your participants may not be in direct contact with you if you are helping another room rehearse. Consider using a Remind.com or similar text chain with your class to communicate and troubleshoot as needed. If that's not an effective means, perhaps a FAQ page or shared Google doc they can reference would be helpful.

11. Performance Recordings:

Anyone making recordings for a concert on Upbeat are highly encourage to use grade level literature that is one or two steps below the level of the musicians' skill set, at least for the first performance. By doing this, you can establish the precedent that quality will take time and dedication to detail.

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SPRING FORWARD

RECOGNIZE THE IMPORTANCE OF RECRUITMENT PRESENTATIONS

By NAfME Member Lori Schwartz Reichl

This article was originally published in the April 2019 teacher edition of In Tune Magazine.

"The best way to predict the future is to create it."
~ Abraham Lincoln

As final adjudications, performances, and trips for the school year near their end, we need to start thinking about how the next school year's students and ensembles—with all their excitement and particular challenges—will help our music programs grow. Who will be the members in next year's ensembles? What will the instrumentation or voice parts be? Where will the limitations be? What will we need to achieve for a balanced ensemble? What equipment and instruments may we need to obtain?

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By this point in the school calendar, you may have already held auditions for next year's ensembles and scheduled incoming students for their appropriate courses. But if you haven't completed these tasks, or if you haven't made contact with your incoming students, then consider a spring recruitment presentation. A high school director can create a presentation for the middle school students about to enter high school; middle school directors can make a presentation for elementary school students.

Contact each of your feeder directors and coordinate days/times to meet with incoming students. You may even consider including the next rising grade, too, as inspiration for program growth. For instance, if the 5th grade students are about to enter middle school, consider presenting to both 4th and 5th graders—similarly with 7th and 8th graders preparing to enter high school. These meetings could be scheduled during a rehearsal or as an additional meeting time, with the approval of each school's director and administration. These meetings could be intended for students only, or they could also include the parents, too.

Consider bringing your most advanced ensemble to perform, a chamber group to highlight musical independence, or a few individual students to perform elaborate solos. If this isn't possible, show a video of one of your ensemble's most recent performances. Ask your students to share what they enjoy most as performing members of the music program, as well as any concerns they may have had prior to commitment—and how they have overcome these concerns. Finally, ask them to describe the advantages of being a valued member of the program.

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As part of this, create an informative, engaging PowerPoint presentation, one that includes:

- Name of school/program
- Director's name and contact information
- Performing ensembles
- Vision of the program
- Components of the program
- Typical schedule of a performing member
- Opportunities for ensemble advancement
- Opportunities for audition or participation in county, region, state, national, or international ensembles
- Rehearsal description
- Uniform expectations
- Upcoming events and performances
- Photos and videos

Be sure to explain the similarities and differences between the students' current program and your program. For instance, when recruiting younger students, explain the frequencies of rehearsals; how students will be required to bring materials and/or instruments to and from school each day; the amount of practice required at home; and the number of performances, adjudications, and trips. Also create a document mirroring the presentation, so that students can take the information home to share with their families.

Either prior to your visit or immediately after, ask the feeder school's director to send a message to parents/guardians notifying them of this visit, one that introduces you and explains the intention of the visit.

Let parents know that information will be coming home with students, and describe how parents can assist with a smooth transition to middle or high school, specifically regarding participation in the music program. Consider including a list of local summer music opportunities/camps, along with a list of recommended private instructors.

Make yourself visible in the community throughout the school year. Consider opportunities for collaboration with your feeder programs, such as:

- Offering a sectional on your primary instrument/voice part
- Observing/adjudicating a rehearsal
- Conducting a rehearsal
- Giving a clinic for an ensemble
- Creating a side-by-side concert
- Hosting a community showcase of music
- Hosting a marching band night
- Attending a performance of your feeder programs
- Assisting with a performance or trip

Don't forget the importance of getting your ensemble out of the building to be seen, heard, and appreciated within the community. Very few people outside of your classroom will support your music program or recognize its worth unless you offer a demonstration. Perform as often as possible outside of the school building. These types of performances do not require a concert-like atmosphere; they can simply serve as inspiration. Ask the principal of your school or a feeder school, the superintendent, a community organizer, or the mayor if your ensemble can perform for an upcoming event. Perhaps your students can perform "The Star-Spangled Banner," your school song, a prelude, or a processional.

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One of my favorite performances each year, and that of my band members, is to travel to an elementary school with my most advanced ensemble dressed-up as vocabulary characters to perform pep tunes at the school's Halloween parade. I have conducted the band dressed as Big Bird, Pocahontas, and a handful of outlandish characters all for the sake of igniting excitement in future musicians. The younger students are in awe of the performance and the dedication of the older musicians, along with delighting in the various instruments and the colorful costumes. They often approach me or a band member to share with us which instrument they are learning or planning to play in the future. Never miss an opportunity to recruit.

Educators shouldn't wait for students to walk in the door of a music room. Get out in the community, collaborate with your feeder schools' directors, connect with future students, create opportunities for engagement, and invite students to join your program—entice and excite them!

About the author:

Lori Schwartz Reichl has parlayed her experience of establishing and maintaining music programs in various educational settings into a portfolio career of serving as an active adjudicator, clinician, conductor, instructor, speaker, and writer. Lori is the author of more than 60 articles and interviews for an assortment of education publications. She is well known for supporting the mentorship of educators and motivation of K–12 and collegiate students. Learn

more about Lori at MakingKeyChanges.com.

Join Lori for a three-week graduate course reflecting the ideas shared each month in her column: AMUS 605: Making Key Changes: Refresh Your Music Program, 3 credits, June 21- July 9, 2021 (Tuesday & Thursdays from 10 am EST - 1:30 pm EST via Zoom) offered through The University of the Arts:

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Did this blog spur new ideas for your music program? Share them on Amplify! Interested in reprinting this article? Please review the reprint guidelines.

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5 STRATEGIES FOR OPTIMAL ZOOM ROOM ENGAGEMENT

By NAfME Members Angela Ammerman and Jacob Kohut

Since the beginning of the incorporation of music as a course of study in U.S. schools, music has been taught IN the schools. This may seem like a given, however, in recent months, music IN the schools has no longer been an option for many music teachers across the U.S. In fact, the entire paradigm of a school system has shifted and may be changed forevermore.

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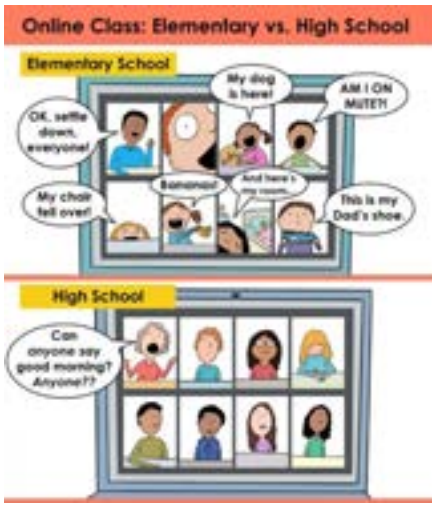
In the spring of 2020, the entire world was impacted by the threat of the highly contagious and deadly Coronavirus. In order to slow the spread, nearly every school system in the United States shifted (for at least some period of time) from delivering instruction in-person to teaching online. Since that time, schools across the country have adopted a variety of options for course delivery from 100% online to hybrid to fully in-person. Regardless of the vehicle, teachers across the globe gained a greater awareness of and appreciation for teaching in an online setting.

The ensuing response to a global crisis resulted in massive confusion, series of transitions and delivery options for school families, and a variety of new methods for instruction. In this new age of instruction, many teachers have struggled with student participation, student buy-in, and behavior management. Classroom management is difficult enough with a room full of students with noisemakers, but the challenges of management is suddenly multiplied when we place those same musicians in separate spaces with a microphone, a camera, and no supervising adult in the room.



Managing one's "Zoom Room" may look different for every music teacher. Ensemble directors are most certainly missing the opportunity to direct, in real-time, a group of student musicians, but making the virtual musical experience successful is still possible.

Ensemble Strategies

Students can use a variety of recording apps and programs not only to record their part, but they can even record the parts of their classmates. Programs like soundtrap, accapella, and audacity allow anyone to create layers of sound. Musicians who take advantage of these programs could eventually record all of the parts for a piece of music on their instrument and could have their own "Individual Ensemble." Students can also partner with friends and classmates to layer one another's recordings together.

Virtual Ensembles

Virtual Ensembles with split screen videos have become very trendy with music programs across America. To produce them, teachers either spent hours learning the software or spent a lot of money hiring videographers who could make amazing but costly videos. Fortunately using free software and teaching students how to do some of this work, basic versions of these videos are possible with less work on the teacher and no cost to the students or the program. Below is a chart for how to do a low-budget virtual ensemble with a link to a tutorial (see below):

For a more in-depth and visual lesson on virtual ensembles, click HERE.

Steps:	Details:
1. Adjust Mic Levels	• Most computers are designed for voices. • Most input levels can be found in **Settings->Sound->Input** • then adjust to about 30%.
2. Pick Lit One Level Under	• There is great merit in selecting easier repertoire this year and having a good-sounding video. • A good product might be better for recruitment, thinking forward.
3. Teach Piece by Section	• Assign sections for playing tests throughout the quarter at slower tempos, with metronome either in headphones or audible in the recording.
4. Establish Metronome Fluency	• Have the use of a metronome be a staple in all assignments to establish a proof of concept.
5. Sound Off	• For pieces that have staggered entrances, aligning audio can be a nightmare. • Add two measures to all pieces, which I call the sound off (it's the first two measures of our daily warm-up) in tempo.
6. Allow for Retakes	• Have at least a week before editing begins to allow students to do retakes. • Note: Not all young people are tech-savvy.
7. Quad Videos	• Break the class into groups of four and have the "captain" of each group make a quad video (video tutorial at Dr. Jacob Kohut's website: jacobkohutmusic.com)
8. Final Edit	• If a couple students are very tech-savvy, they can do the final group alignment videos.

Motivation through Social Identity

In addition to uncovering new musical activities for students who may be in a virtual setting, teachers have also developed new ways to motivate their students through building social identity. In the past, building a sense of community occurred naturally because students were physically around one another, making music together, and interacting frequently. In a virtual world where students may not have actually seen one another in half a year, this may look completely different.

Although socializing may not seem to be an obvious learning objective, it is still something that every teacher should value. A positive social identity in a musical ensemble may increase student success and self-efficacy, and lead to increased retention.

See below for a few ways to build social identity online:

1. Offer a themed day once a week to encourage students to have their cameras on and to provide a sense of group solidarity.
2. Consider partner assignments so students get the opportunity to work together even if it is virtual.
3. Create a custom logo for your music program and be sure to include it on everything.
   - BONUS – Create a rewards system where you send "stickers" with your logo
   - I use the app "Over" to create my own "Ammerbucks" and even my college students seem to love it!

Engagement, Engagement, Engagement!

Great classroom management has little to do with the classroom and everything to do with the engagement. Well-planned and well-paced lessons that meet students where they are have always been the bread and butter of good teaching inside and outside the music classroom.

That applies online too. Students who are bored online probably would have been bored in the classroom, just without the ability to open a new tab. Consider some of the options below for reaching optimal engagement virtually:

1. Create a KAHOOT! (even my college students love this!)
2. "Say My Name" Challenge – Try to say every student's name at least once every week!
3. Group Work – Encourage students to participate in groups at least once a week
4. Create a Word Cloud of Practice Tips with Poll Everywhere

Pacing has always been a significant determinant for student behavior and engagement. For those teaching on the 80-90 minute block class system, what was a long class in person just became a marathon online. The amount of time spent on each activity can either reel your students in, or if class is moving too slowly, students may become bored and may even act out in order to get attention. Below is a well-paced sample schedule including an opportunity for teacher-student connection, student-student connection, a brain break, plenty of playing, and time for teaching new material. When it comes to warm-ups and fundamentals, the beginning of the year might be spent developing these routines during the concept portion.

Classroom Lesson Plan Examples: 80 Minutes

Time	Activity	Comments
3 minutes	Greeting	Share what's going on in your day
3-7 minutes	Small Groups	This can be random or by instrument section. Depending on technology have kids meet by section to socialize. It's better if it's not about music.
8-10 minutes	Warm-Up	They're muted and playing along with me
8-10 minutes	Fundamentals	They're muted and playing along with me
15 minutes	Concept and Independent Work	Scales, Rhythms, new music or technology
5 minutes	Break	Students can ask questions or take a break
20-25 minutes	Music	Band music or chamber music
5-10 minutes	Music Games	There are some great games out there online that are educational and can be used as an assessment grade: musicracer.com
5 minutes	Exit Ticket Survey	A Google Form to find out what the kids thought of class, the flow, the amount of talking, playing, activities.

Classroom Lesson Plan Examples: 45 Minutes

Time	Activity	Comments
3 minutes	Greeting	Share what's going on in your day
4-5 minutes	Warm-Up	They're muted and playing along with me
4-5 minutes	Fundamentals	They're muted and playing along with me
10 minutes	Concept	Scales, Rhythms, new music or technology
15 minutes	Music	Band music or chamber music
4-5 minutes	Music Games	There are some great games out there online that are educational and can be used as an assessment grade: musicracer.com
3 minutes	Exit Ticket Survey	A Google Form to find out what the kids thought of class, the flow, the amount of talking, playing, activities.

Whether you are seeing your students in a real classroom or on Blackboard, managing behaviors is all about pacing, engagement, motivation, and rapport. Work to keep a moderate to fast pace in which students are all fully engaged. Keep transition times as short as possible, and work to ensure that each student is engaged throughout your entire classes. Find ways to motivate your students so that they continue to enjoy music even in this different vehicle. Remember that we all have a job because there are students who want to take our classes. Maintain strong relationships with all of your students by ensuring that every member of your ensemble is "seen" regularly, encouraging the development of a unique culture within your class, and fostering strong connections between students. Music is often our students' "home" within the school where students feel safe, they feel that they belong, and they feel that they matter. Although many of us are not seeing our students in real-time and in real-life, we must continue to find ways to manage our students and to foster positivity and social belonging within and around our classes.

About the authors:

NAfME member Angela Ammerman, referred to by the *Washington Post* as the first "music teacher prodigy," earned degrees from the Cincinnati College-Conservatory of Music, Boston University, and her PhD from George Mason University. Featured in the Tennessee Alumnus Magazine in 2019 for founding a strings program for orphaned children in Thailand, Dr. Ammerman has dedicated much of her musical career to providing access to quality music education for underserved populations of children. Recognized by Fairfax County Public Schools as the Top Teacher in 2017 and the Virginia House of Delegates in 2016 for her dedication to instilling a life-long passion for music in all of her students, Angela Ammerman diligently works to now pass along these teaching and mentorship qualities to her own students. Dr. Ammerman currently works with music education majors at George Mason University, James Madison University, and Roosevelt University. Ammerman lives in Virginia with her husband and her new baby, David Michael. Learn more about Angela.

www.angelaammerman.com | www.facebook.com/musicedlove

NAfME member Jacob Kohut—whom you may have learned about most recently as he taught via Zoom while guarding the Capitol—is a Washington-based bassoonist, composer, and music instructor. He currently is the acting president of the Fairfax County Band Directors Association and coordinator of the Fairfax County Band Directors' Association Solo Competition. Jacob also gives private lessons for bassoon, reed-making, saxophone, and composition. His resume of compositions for various ensembles and ability levels now exceeds 50 pieces. Some of his ensembles have been performed by the Mason Symphony Orchestra, Mason Wind Ensemble, West Potomac High School Wind Symphony, Bishop Ireton High School Wind Ensemble, Lanier Middle School Wind Ensemble, Hayfield Secondary Symphonic Band, 257th Army Band, and the Capitol Reed Trio. As an eight-year member of the 257th Army Band in Washington, DC, Jacob has performed in Jamaica and the Virgin Islands for notables including the Jamaican Ambassador, Former First Lady Michelle Obama, National Security Advisor, H. R. McMaster, and Chief of the National Guard Bureau, General Frank Grass. Learn more about Jacob.

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WHEN YOU FAIL TO PLAN, YOU PLAN TO FAIL
THE VALUE OF TEMPLATES FOR LESSON PLANNING

By NAfME Member Audrey Carballo

As a 37+ year veteran, I say these words with the greatest sincerity: "When you fail to plan, you plan to fail!" You would think after all this time, I could teach with my eyes closed, and I wouldn't need to write lesson plans. It is not a question of the plans not being necessary (they are), but many other factors come into play when lesson plans are on the table.

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From a contractual and evaluator point of view, lesson plans are mandatory. There is not one work contract in force that doesn't require some type of lesson plan, outline, or whatever you want to call it. In my county, plans must be on the teachers' desk, visible and available to any administrator who walks in at any time. But, beyond that, the ultimate necessity is for YOU—the educator!

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I would do the plans even if it weren't a part of my professional responsibilities because it makes me a better teacher. Plans force me to think about what I want my students to do and how I can get them to achieve the goals I set for them in immediate, interim, and long-term time frames.

Lesson planning can be daunting. All that writing! What am I, an author? Every week, the same old thing, writing over and over again? There is a quotation offering eccentric advice that is often attributed to the billionaire software magnate Bill Gates: I will always choose a lazy person to do a difficult job because a lazy person will find an easy way to do it. I think we're all inherently lazy to some degree or another. If we weren't, life coaches and motivational speakers would be out of a job!

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I got so sick of writing similar lesson plans over and over, I sat down one summer and developed a template to suit my needs. Since my employment for years was elementary music, that was my focus. I separated out all of the objectives by grade level. You can find these on your state website curriculum resources. Your district should also have a copy. I brainstormed all of the possible activities:

- introduce/review vocabulary
- sing/play
- listen/lecture
- worksheets
- movement
- video

You can add whatever activities you do in the classroom. Then, I listed all the evaluations I could possibly do with my students:

- participation
- quiz/test
- unit test
- written assignment
- individual performance
- class performance
- And I always include ***teacher observation of classroom activities.***

Let's face it—in the real world, we don't have time during a one-hour period to "test" every single student during every single class. I have double classes ranging from 45-50 students at a time. That means in one hour (actually less, considering the teacher brings them a few moments late, by the time they get in, get their instruments, I take attendance, yadda, yadda . . . I really get to teach only for about 45 minutes *if I'm lucky*.)

Teacher observation of classroom activities means that if you're teaching and students are engaged in the activity, they can earn a participation grade. There is absolutely nothing wrong

with that. That assessment means they were actively engaged in the learning process. Since there was no individual test, you could not determine whether or not the information was accurately assimilated, but you do know the student was paying attention and was participating in the lesson being delivered.

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You have a clear vision of what you want to teach your students this week, right? Great! Now, how do you write a lesson plan that reflects your idea?

Ok, I'm going to teach my fifth graders a song in their recorder book. It's on page 8. Sooooo . . . I'll find the objective that says play instrument with pleasing tone or students will sight-read simple melodies. Oh, wait! This piece has a 2/4 time signature. I have to explain that. Ok. I'll find that objective. Oh—and there's a dynamic marking. Gotta find that objective. Wait! There's a repeat sign. Even though I already taught the repeat sign, I have to put that objective since I'm going to be going over it, right? And, now I see a tempo marking.

STOP THE MADNESS!!

You can easily drive yourself *cray cray* listing all of the objectives you talk about in a single piece of music. For lesson plan purposes, focus on *one or two important objectives* you want your students to absorb. Don't list each and every concept you'll mention. Think of Language Arts and focus on the main idea. What is the idea you want your students to remember after today's lesson?

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Over the years, I've tweaked the plans a bit to suit my needs. When the opportunity came up to teach a middle school exploratory music class, the lesson plans almost wrote themselves. The template was already in place. All I had to do was plug in the correct objectives. Don't be afraid to write on your already printed out lesson plans. Things come up and plans can change at the last minute. I'm all for seizing the teaching moment. Feel free to handwrite it onto your already created lesson plans. It is a big red flag for any administrator to see one thing on your plans and witness you doing something completely different in front of your students.

If you don't want to go through all the work of creating your own template, or if that doesn't sound like something you want to do, there are programs like Planbook which not only are templates but also have the standards from each state embedded into the program. You click and drag your lessons into place. It does have a cost. It is $12 for a year, a pittance to pay for a year's worth of plans.

NAfME has an entire bank of free curriculum units available for its members courtesy of the Library of Congress Teaching with Primary Sources program. These little gems are amazing, a valuable free resource. Quaver has lesson plans as well. I could go on and on. If you Google "free music lesson plans," see what comes up and decide from there. I highly encourage you to start with NAfME first. They are my go-to resource. And NAfME members can reach out to colleagues around the country on Amplify, our online community which is great for crowd-sourcing trusted professionals.

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A little more work now saves a lot of work later on. Those are words to live by. When you save your beautiful template, you can adapt and print out weekly, monthly, and yearly plans. Your administration will be quite impressed with the scope and sequence of the work you have done. Who knew you were so lazy?

About the author:

Audrey Carballo, a 37-year NAfME member, is in her 37th year as a music educator for the Miami-Dade County Public Schools system, the fourth largest school system in the country. Her teaching experiences include general

music, exploratory music, and chorus to regular and exceptional students in elementary, middle school, high school, and exceptional student settings.

She has been an Assessor for the National Board for Professional Teaching Standards and currently serves on the National Education Association Member Advisory Board Panel and as the Union Steward and Chairperson of the Educational Excellence School Advisory Board Council at her school. Recently, Audrey was the Children's Choir Director for the Miami Music Project, which is an El Sistema program spearheaded by the world renowned conductor, James Judd.

One of her most rewarding experiences has been with the Miami Lighthouse for the Blind and Visually Impaired. In addition to teaching Broadcast Journalism classes, and giving private lessons in voice, composition, theory and piano, her duties included being the Vocal and Advanced Theory instructor for their Better Chance Music Production Program. Audrey was one of the co-authors of an article published in the Journal of Visual Impairment and Blindness titled, "A New Synthesis of Sound and Tactile Music Code Instruction: Implementation Issues of a Pilot Online Braille Music Curriculum."

Audrey collaborated with Jin Ho Choi (another instructor at the Lighthouse) for nine months, creating their Braille Music Distance Learning course.

Follow Audrey on Twitter @ scarlettfeenix.

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