

CMEA NEWS

CONNECTICUT MUSIC EDUCATORS ASSOCIATION

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CONNECTICUT MUSIC EDUCATORS ASSOCIATION EXECUTIVE BOARD

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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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PRESIDENT'S MESSAGE

IT IS TIME TO CELEBRATE!

by Dr. Jason Bocuhard

CMEAs turns 90 this year. That is one of those numbers where I am struck by how that has snuck up on all of us and at the same time impressed by what that number represents: 90 years of supporting music teachers in Connecticut...90 years of volunteers, auditions, festivals, and professional development focused on music education. Much has changed over those 90 years, but one piece has always stayed constant: CMEA's mission of advocating for music education for all.

The Connecticut Music Educators Association Mission is to provide programs and activities for professional educators, students and future music educators striving to enhance the quality of music education for all children.

The Connecticut Music Educators Association's Goals are:

- To promote and recognize effective music teaching
- To promote quality learning opportunities for all Connecticut students N-12
- To provide a unified voice on behalf of music educators in Connecticut
- To maintain a vital, effective, and efficient organization

The music teachers who are elected and volunteer to help realize CMEA's mission and goals work

on the CMEA Executive Board, CMEA Commissions, and CMEA Committees. The CMEA Executive Board is charged with and is serving to help realize the mission and goals for all music teachers and their students in Connecticut. I would like to introduce the 2021-2022 CMEA Executive Board to all of you. You can find their e-mails on our CMEA website and are available to help you and your students. Our Executive Board is made up of 15 members who are elected and nominated to various positions serving CMEA. The presidents and region directors are elected to their positions. Megan Kirwin was recently elected as President-Elect, Amy Bovin has moved to our immediate Past President, and I am serving as president. We are joined by the



region directors Patricia O'Sullivan (Eastern Region), Jaminda Blackmon (Southern Region), co-directors Danielle Colosimo Abucewicz and Andrew Maust (Northern Region) and co-directors Robert Thorton and Andrew Gadwah (Western Region). Our appointed volunteers to the executive board are John Abucewicz, Student Affairs Chair, Hannah Cole, Professional Development Chair, Jon Garcia, Equity and Advocacy Chair, Hannah Frasier, Membership Chair, and Anne Halloran Tortora, CMEA News Editor. Barbara Skrebutenas, our Executive Director, is our last member of the CMEA Executive Board.

The executive board has also has created committees and commissions to help meet our mission and goals. We currently have one commission and two committees meeting monthly on Tuesdays as does our executive board. In the coming months, you will be introduced to the volunteers in each of these committees and commission. The members of the executive board who chair these commission and committees are John, chairing the Student Affairs Commission, Hanna, chairing our Professional Development Committee, and Jon, chairing our

Equity and Advocacy Committee. All of our meetings will be in person and virtually on Zoom this year. All the information about which Tuesday of the month and meeting information can be found on the CMEA website.

Working together and with our membership, we are able to create a shared vision for Music Education in Connecticut. While we continue to work on CMEA Mission and Goals this year, we will also take time to celebrate and reflect on CMEA's 90th birthday. In the coming months, you will be informed on how we will be honoring and celebrating not

only CMEA, but music education in Connecticut. As we are all about to start another year of Creating, Performing, and Responding with over 500,000 Connecticut students this year, I would like to take this opportunity to wish everyone a great start to your school year. I hope to see all of you at our professional developments, festivals, and concerts this year.

Musically Yours;

Dr. Jason Bouchard
CMEA President

"It is imperative that all students have access to an equitable delivery of arts education that includes dance, media arts, music, theatre, and visual arts that supports their educational, social, and emotional well-being, taught by certified professional arts educators in partnership with community arts providers."

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



FROM THE EDITOR

by Anne Halloran Tortora, Ed.D.

Welcome back to our returning colleagues and a very special welcome to those who are just joining our profession! I hope the summer break was good to you and that you're looking forward to the best year possible with your students. This issue of the *CMEA News* will introduce you to the newest members of the Executive Board while sharing words from those returning to their roles as they continue to serve our membership and our students.



I'm especially happy to share a wealth of articles with you including...

- **Dr. Dee Hansen's** contribution on how music and the performing arts can help us regain social and emotional, physical, and interpersonal connectivity growth that was lost due to restrictions from the COVID-19 pandemic...
- An account of how **Leslie Imse** and **Dr. Erin Bartram's** collaborative efforts developed a project enabling Farmington students to participate in project-based learning about music and Mark Twain...
- Guidance from **Jane Mills** on how to connect your students with research resources, the Library of Congress and the Virtual Music Project and...

- **Wayne Splettstoezer's** report on ESSER Funds, how they can best be used by music educators, and how to access them.

As *CMEA News* Editor, I have been given the opportunity to read through journals from a number of MEAs throughout the country. In doing so, I've been impressed with those that successfully feature articles from within their own memberships. My goal for the 2021-2022 year is to increase input from you, the lifeblood of music education in the State of Connecticut. Of course, input = your authorship. In sharing the good, the bad, and the (sometimes) ugly, you have the ability to offer support to members throughout our four Regions. I'm especially interested in establishing regular features for **General Music, Technology, Jazz,**

Administration, and Composition.

If you have the message, we have the space. Email me at editor@cmea.org to find out how you can participate in this effort.

I spend my days working with 6th through 12th graders. According to their transcripts, they're learning about Music when they're in my teaching space. My students and I know that they're learning about much more than notes on a staff, tone production, diction, and what "swing it" means. These days, I find myself spending more time reminding my students that they don't need to wait until they're seniors to be valued in our community. They don't need to be a first-chair musician, a team captain, or a class officer to have something

important to say. We all benefit when they share their “leader voice.” In the words of John Grisham, “In life, finding a voice is speaking and living the truth. Each of you is an original. Each of you has a distinctive voice. When you find it, your story will be told. You will be heard.” I hope you will recognize the value of your voice and consider sharing it with our community of music educators. Have a great year.

Peace,
Anne

Anne Halloran Tortora is currently serving as the Director of Music at Saint Bernard School, Uncasville. Anne recently completed the Ed.D. at Creighton University, and earned the B.S. (Education) and B.A. (Music) at UConn, and the M.M.Ed. at The Hartt School. Her research focuses on the pedagogy of leadership and how it influences conductors at all stages in their professional development. Anne lives in Uncasville with her husband, Michael, 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.

A top-down view of a clean, white desk. On the left is a silver laptop. In the center is a small potted succulent. To the right is a white coffee cup on a saucer. Below the coffee cup are a pair of glasses and a black smartphone. Centered on the desk is a text box with submission information.

Articles of interest to
Music Educators are welcome anytime!
Submit yours as an email attachment in any
format to the *CMEA News* at
editor@cmea.org
~
Please write “CMEA News” in the subject line.

PROFESSIONAL DEVELOPMENT

Hannah Cole, Professional Development Chair

Hello CMEA members! My name is Hannah Cole and I am the new Professional Development Chair. I am extremely grateful to Melanie Champion for her great work as the previous Professional Development Chair. I look forward to continuing with these initiatives. I would like to give you a bit of background about myself as well as outline the Professional Development offerings for this upcoming school year.

I am a Connecticut native, having gone through CMEA festivals as a middle and high school student. I attended the Hartt School at the University of Hartford where I received both my Bachelor and Master of Music in Music Education. I am entering my ninth year of teaching, having taught all levels of band and currently teaching at the high school level. I am a lifelong learner and hope to bring this drive to our membership through our Professional Development offerings.

Election Day Workshop

- We will be kicking the year off with our annual Election Day Workshop!
- The theme for this workshop will be connecting with ourselves and our students, something we all need as we begin to trend back towards normal, in-person learning.
- This workshop will be virtual, and we are working on an option to allow you to access recorded sessions so stay tuned for more information!

In-Service Conference

- In 2022, we look forward to hosting our 90th In-Service Conference in person at the Convention Center!
- We look forward to welcoming the all-female mariachi group, *Flor De Toloache*, to be our featured keynote and performer!
- We hope you will join us for an energizing few days of learning and networking.

Equity and Advocacy Workshop

- We also look forward to hosting our Equity and Advocacy Workshop, which will take place in May.
- More info TBA so stay tuned!

In addition to these workshops, we hope to bring back the Professional Development Outreach opportunity as well as some of the smaller learning and collaborating opportunities we have offered. Don't forget to check out the CMEA website! There you can find information about upcoming professional development



opportunities and access free professional learning recourses.

Thank you for taking the time to get to know me and hear about the wonderful professional development offerings that are lined up for this school year. Please do not hesitate to reach out to me if you have any ideas, a session proposal, or want to help! We ALWAYS need help, whether it's attending a Professional Development committee meeting, presiding over a session, or even presenting a session! My contact information can always be found on the CMEA website. My email is prof-dev@cmea.org Best wishes for a great start to your school year and I hope to see you at one of our upcoming CMEA events!

EASTERN REGION

Patti O'Sullivan, Region Director



Hello CMEA! I am excited to be serving as your new Eastern Region Director for the 2021-2022 school year. I have spent the last three years as the Middle School Adjudication Chair and have enjoyed getting to know my Eastern Region

colleagues! This school year will be my 11th year working in the East Hartford Public Schools as a Band Director. Most of those years have been spent at East Hartford Middle School where I teach three different bands as well as instrumental lessons. As a flute player, I perform with Charter Oak Flutes as well as Farmington Valley Symphony Orchestra. During the summer, I work at New England Music Camp in Sidney, ME.

As we navigate through this upcoming school year, I am hopeful that we will be able to see each other in person again and help give our students the opportunity to perform together. All auditions this fall will be held virtually through the CTFest Audition Platform. High School Students must be registered by November 5th and their audition

videos must be uploaded by November 13th. Middle School students must be registered to audition by November 23rd and their videos uploaded by December 4th. Please refer to the CMEA website for all audition repertoire and fees.

I would like to thank Jason Bouchard and Megan Kirwin, our President and President-Elect, for their constant support as I transition into this new role. I hope everyone has a strong start to the new school year! If you should need anything or have any questions, please never hesitate to reach out!

Patti O'Sullivan
eastern-region@cmea.org

An advertisement for The Sunderman Conservatory of Music. The background is a black and white photograph of students in a music practice room. On the left, the text 'FIND YOUR MUSIC' is written vertically. The main text on the right reads: 'THE SUNDERMAN CONSERVATORY OF MUSIC', 'Bachelor of Arts in Music Double Major with Music', 'Bachelor of Music Education', and 'Bachelor of Music in Performance'. Below that, it says 'For Open House and Audition dates, go to: www.gettysburg.edu/music'. At the bottom, it lists 'Sunderman Conservatory of Music', 'Gettysburg College, Gettysburg, PA 17325', and 'tel: 717-337-6815 • www.gettysburg.edu/music'. The Gettysburg logo is in the bottom left corner.



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

NORTHERN REGION

Danielle Abucewicz & Andrew Maust, Co-Region Directors

Danielle Abucewicz



Danielle Colosimo Abucewicz, Music Educator/Choral Director for Bristol Public Schools, M.S. Music Education - Voice and M.S. Health and Wellness Education, has taught for almost 12 years in the Connecticut school systems. Danielle has been classically and operatically trained for almost 23 years. She started singing when she was very young and continues to sing whenever she can. Currently holding the position of Northern Region High School Choir Chair as well, she has performed the National Anthem at various events in addition to being a professional songwriter. Danielle believes in giving back and

doing charity work. From baking cheesecakes for a local restaurant where all the profits were donated to the Bristol Schools; to donating her time at other events around the state. Danielle is an enthusiastic musician who dedicates herself to demonstrating how important enthusiasm, a positive attitude, and perseverance is to her students. She loves being a music teacher because she feels that music has a huge impact on everyone and anyone in and out of the classroom.

GOALS

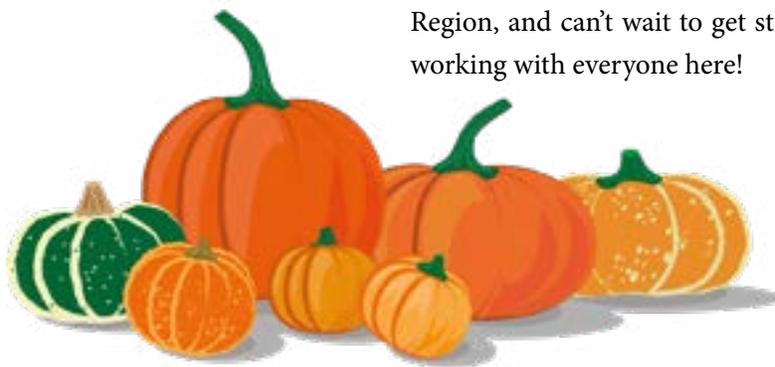
- Create more equity and inclusion
- Reevaluate middle school rep
- Equality - every voice is heard, without bullying or pushing for decisions to be made or changed.
- Looking at aligning all regions

Thank you for all you do supporting and being an advocate for Connecticut Music programs!! We look forward to sharing more about us in the next edition!

Andrew Maust



Andrew Maust is entering his 14th year teaching band in Connecticut. Andy received his undergrad in music education from York College of Pennsylvania, and his Masters in Educational Technology from American College of Education. He taught for eleven years in New Haven where he taught band, general music and chorus. He is now entering his third-year teaching band at Chippens Hill Middle School in Bristol. He is excited to be working in the Northern Region, and can't wait to get started working with everyone here!



WESTERN REGION NEWS

Rob Thornton & Andrew Gadwah, Western Region Co-Directors

Welcome back everyone! We would like to share some updated information for the 2021-2022 school year in the Western Region. We are both happy to be returning as Co-Region Directors. **Rob Thornton** is in his 22nd year of teaching as band director at Madison Middle School, Trumbull, CT. His teaching during the school year includes beginning band, three concert bands, and a jazz ensemble. **Andrew Gadwah** directs the choral program at New Fairfield High School and Middle School where he also teaches AP Music Theory, and is involved with the musical aspect of the theater program. We have both been active in the Region for quite a few years and look forward to working with everyone as we all prepare for this year's auditions, events, and meetings. While last year was certainly a challenging one, we would like to highlight some of the accomplishments of the past year, share some goals for the coming year, and thank a number of individuals who contributed to the success of our region.

Looking at this past year, we all know that it has been a rough one and would like to point out some of the successes. The new CTFEST system was successfully used by teachers and judges through the audition process, with many improvements on the previous system. We were able to implement the use of recorded auditions for

this past year due to the pandemic, which was successful at both the high school and middle school levels. In addition to offering online auditions, with the help of the ensemble chairs, the Western Region was also able to offer festival masterclass experiences for students who auditioned. Middle school regional students got to meet virtually with NYC jazz musician **Julius Tolentino** (jazz), members of the a capella group **Backtrack Vocals** (choir), and saxophonist **Joseph D'Aleo** (band) of the United States Coast Guard Band. High school students who auditioned for regionals during this past year had the opportunity to interact remotely with clinicians including famed composer **Johan de Meij** (band), outstanding jazz saxophonist and educator **John Mastroianni** (jazz), the innovative **Amanda Bailey** (strings) and members of the Grammy-winning vocal ensemble **Chanticleer** (choir). While the pandemic prevented in-person festivals, we are thrilled that Western Region students were able to both audition and have these enriching opportunities.

The upcoming year will likely be one of rebuilding for many and to that end we have set several goals. As directors register and email lists are rebuilt, we hope to improve communication and learn more about ways CMEA can help support the directors. The outreach to priority districts will continue and we ask that you extend an invitation to any colleagues that are not currently

participating. The possibility of adding strings to the WRMS audition/festival is still being explored since the middle school band/chorus directors were in favor of offering it if there is enough interest among Western Region's middle school strings programs. As in the past, we also welcome your feedback, if there are any other goals you would like to see addressed.

Many thanks to this past year's high school ensemble chairs **Ron Secchi** (band); **Gwynn Wittmann** and **Sarah Gleason** (choir); **Meghan Stewart** and **Jeri Muehleise** (symphonic orchestra); **Jennifer Berkhalter** and **Scott Benson** (string orchestra), and **Rex Cadwallader** and **George Beratis** (jazz) for their work in those roles. Thanks also go out to middle school ensemble chairs **Hilary Brown & Jennifer Ginsberg** (band); **Amy Hannequin** (choir); and **Michael Strange** (jazz) for their work last year.

A special shout-out to **Amy Hannequin**, who is also the judge chair responsible for coordinating adjudicators for all the Western Region auditions. We also want to thank **Barbara Skrebutenas**, Executive Director; SAC chair, **John Abucewicz**, and CMEA President **Jason Bouchard** for the work they do in support of all four regions. Thanks to these dedicated individuals and all the countless others that share their time and talents to provide opportunities for our students.

We also needed to list a few reminders for Western Region directors:

- Please send in your school's SAF form & check if you haven't already done so
- Please update/register on ctfest.net (you will need to register this year, as it is a brand-new website, if you have not already done so)
- Please double check the audition requirements since some have changed from past years' lists. The CURRENT pieces are listed on cmea.org. Please also be sure to review the requirements for the video auditions we will be using this year.

Western Region High School auditions are VIRTUAL/ RECORDED ONLY once again this year but we are planning on an in-person festival if conditions allow. The deadline for registration is

November 5th, 2021 and the deadline for video submissions is November 13th. We CANNOT accept any late submissions.

The **Western Region High School Festival** is planned for January 14-15, 2022 at Greenwich High School and will be in person if conditions allow.

Western Region Middle School auditions are also VIRTUAL/ RECORDED ONLY this year. The deadline for registration is November 23, 2021, and the deadline for video submissions is December 4th, 2021. We CANNOT accept any late submissions.

The **Western Region Middle School Festival** is planned for March 18-19, 2022, at Wilton HS, and will be in person if conditions allow.

A Directors' Meeting will be held at both of the festivals if in-person or virtually, if needed. We value your

thoughts and suggestions in shaping future CMEA events.

Please share with us any changes in your music department, such as new teachers or retiring/ relocating colleagues so that we can make sure that communication is as thorough as possible.

Please refer to cmea.org for further information

Once again, we look forward to working with everyone throughout this year, and we are hopeful that we may see you in person at the festivals! We thank you for your help and support in navigating the unique challenges we face this year. Please feel free to let us know if you have any questions or suggestions!

Rob Thornton and Andrew Gadwah
Western Region Co-Directors

western-region@cmea.org
(Please use this email address for all CMEA communications!)

MEMBERSHIP

Hannah Fraser, Chair

I am Hannah Fraser, your new Membership Chair. I am an elementary general music and beginning instrumental teacher and, in the recent past, I served as your conference chair. I am excited to step into my new role as Membership Chair this year! CMEA would not be possible without all of you, our members. Your involvement, concerns, and priorities are paramount to our success as an organization and community of music educators.

As Membership Chair, I plan to continue town halls, open houses, membership drives, and Educator Awards as well as develop innovative programs to target all our members whether pre-service, new to the profession, seasoned, or retired. Please do not hesitate to email me (membership@cmea.org) with any ideas, concerns, or questions; I am here to serve our membership.





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[MUSIC.PROVIDENCE.EDU/PROSPECTIVE-STUDENTS](https://music.providence.edu/prospective-students)

CMEA ADVOCACY AND EQUITY REPORT

By Jon Garcia, Advocacy and Equity Chair



Dear Colleagues,

First, I want to welcome you back to a fresh new start to the 2021-2022 school year, where we embark together on this exciting journey to impact the minds of our young students through our passion for music education.

This is my first report as the Advocacy and Equity Chair, where I am honored to carry on this important work to advocate for equitable access to music education for all of our students. I am really excited to continue to build on the groundbreaking work that our past chair Dan Kinsman and the Equity Committee established.

I am eager to begin my 9th year of teaching. Previously, I have taught in the school districts of Bridgeport and Stratford, Connecticut as well as

the Osceola County School District in the state of Florida. In addition to teaching, I am active as a freelancing trumpet player throughout the NY tri-state area, as well as having toured the world with the B.B. King's All-Stars aboard the Holland America cruise line. Furthermore, I have a love and passion for Latin music that was instilled in me while growing up in the island of Puerto Rico. It is this global perspective in conjunction with my teaching experience that fuels my passion for bringing music to students of all walks of life.

Culturally responsive teaching is one of the areas I would like to continue to highlight. Having come out of a difficult year, students and teachers have dealt with a social and emotional struggle, and we know that connecting with our students is the most important way to reach them. A great way to do that is to get to know what kind of music and culture our students bring with them to the classroom. Ultimately, making students feel valued and represented in the music making process is what will help us move forward and enrich our lives.

As I begin, my goal is to magnify Diversity, Equity, Access and Inclusion in music education across our state and continue to be an advocate to strengthen the voice of City Music Teachers. I'm proud of the work that the Equity Committee did this past spring to compose and present a statement on Diversity, Equity, Inclusion and Belonging (DEIB) to the CMEA Executive Board. It reads as follows: "This position

statement addresses equitable access for Connecticut music teachers and students to all CMEA related events, student activities and professional development. CMEA welcomes all teachers and students regardless of race, ethnicity, disability, religious background, sexual orientation, gender identity, socioeconomic status, neurodiversity, and other exceptionalities. We strive to embed diversity, equity, inclusion, and belonging (DEIB) into the core values of CMEA, so that positive musical outcomes may flourish for all."

My goal is to make CMEA programs and activities work for all teachers and students, and I am excited and optimistic for the work that will be done in the years ahead. We are looking for more teachers to join our Equity and Advocacy Committee, who are passionate about bringing a voice and equal access to music education for all of our students in the state. Please get involved, have a seat and voice at the table planning events and making decisions at your schools, in your communities and in CMEA. Getting involved is the way to take action and make a difference. I look forward to meeting and working alongside you. I can be reached at advocacy@cmea.org or via cell phone (203) 886-8039. Please don't hesitate to contact me, even if it's just to say hello.

Jon Garcia- CMEA Equity and Advocacy Chair

MAKE MUSIC WITH MARK TWAIN, A CROSS-DISCIPLINARY MUSIC PERFORMANCE PROJECT

*Leslie Imse, Farmington Public Schools Music Dept. Chair
Dr. Erin Bartram, School Programs Coordinator, Mark Twain House museum*

K-12 music educators have faced new and unique challenges since the onset of the COVID-19 pandemic. A meeting of arts organizations during the summer of 2020 was hosted by the Hartford Foundation For Public Giving in hopes of keeping arts education alive during the pandemic. This event created a fruitful collaboration between Dr. Erin Bartram, the Mark Twain House museum's School Programs Coordinator, and Leslie Imse, the Music Department Chair of the Farmington Public Schools. Throughout that summer Erin and Leslie collaborated to design a program called, *Make Music With Mark Twain*. This program would allow students to design inquiry projects involving research and music performance. During the 2020-2021 school year, Leslie's students were the first to complete the program, which is now featured on the museum website and available to all educators.

Make Music With Mark Twain combines music study and inquiry to create project-based learning experiences. This humanities project allows a classroom approach in which students actively explore real-world connections while challenging them to acquire deeper knowledge. Throughout his life, music helped Sam Clemens (better known as Mark Twain) feel connected to far-away places, to people he cared for, and to the powerful emotions those people and places stirred in him--and then to explore those connections in his storytelling. At the museum, interpreters use the historic home, its objects, and written primary sources to tell the story of the family that lived here and help visitors feel connected



Erin Bartram



Leslie Imse

to the past. *Make Music With Mark Twain* combines these two notions into a program that provides a rich educational experience for K-12 students in a hybrid virtual setting.

For this program, Erin selected music that was important to Sam Clemens, his family, and his friends--music that can be used to help tell the story of each room in the home. To participate in the program, educators first choose a room in the house. They then receive a packet containing museum resources which they use to design a project for their own students. Each packet contains:

- A full description of the room, its use, and the stories we tell with it
- A list of pieces that help tell those stories
- Historical scores for many of those pieces
- A collection of primary sources related to the stories and music, including private writing like letters and diary entries, and public writing like essays, memoirs, and fiction, all created by the Clemens family and their friends.

After an educator has created a project using the resource packet and begun working with their students, they can then schedule a 45-minute virtual workshop. Erin joins them live from the room they're working on to give students a closer look, answer their questions, and talk about the relationship between the music, the house, the people who lived there,

and the work that museum staff do today to interpret those things for the public. Music educators can use the program and its resources to create a project that works for their students. In addition to creating recordings as the Farmington High students did, students could create listening guides, analyze lyrics, explore the history of a piece or a form, arrange pieces for performance.

When projects are complete, educators can submit their students' work to be hosted on the museum's website and embedded directly into our free virtual tour. It becomes visible to the museum's national and international audience and helps the museum tell newer and richer stories, demonstrating the important role that music plays in understanding the lives of people in the past.

During this past school year, Leslie and her students worked on the music of the front hall--in particular, on the songs Sam Clemens selected for inclusion in the expensive Swiss music box his wife bought him as a gift. The music included in the music box reflected many experiences of the Clemens family. Students selected one song to research and prepare for a performance.

In class, they rehearsed and refined their performances with Leslie with some students performing solos and others creating arrangements of their piece. They used primary sources from the museum and also information prepared by the Farmington High School library/

media specialist, Mrs. Jessica Lynn Johnson who guided them in the inquiry process. From their research, students wrote an introduction to their song informing their audience of the background of the selection. Student musicians refined their communication skills in the completion of their projects through writing, speaking and performing digitally. The final video projects were shared with parents, school and community. The museum altered the videos to create recordings of the students' work for privacy issues. These projects are showcased on the [museum's website](#) for an international audience to view.

It allows music educators to work with the materials and resources of the museum to create cross-curricular projects that fit their needs and the needs of their students, including a public platform to safely share the work students produce with a broad audience. With this program, students don't simply learn about what music meant to this family and home. They get to research, respond, create, and perform. Then, they get to share what they've done with the thousands of people who visit The Mark Twain House & Museum's website and [virtual tour](#) each month from around the world.

Most importantly, we hope the project allows students to feel the joy of making music and share that joy with others, even if circumstances have forced us to make music in different ways.

THE VIRTUAL ENSEMBLE PROJECT!

Free music and teaching materials for your band, chorus, chamber music and string ensembles to download! Plus, information on how to create a virtual ensemble!

By Jane Mills, The Virtual Ensemble Project Manager

The Virtual Ensemble Project is sponsored in part by the Library of Congress Teaching with Primary Sources Eastern Region Program, Coordinated by Waynesburg University

Hartt and SUNY Fredonia composition students participated in a grant this spring that was awarded to the Connecticut Music Educators Association and is sponsored in part by the Library of Congress Teaching with Primary Sources Eastern Region Program, coordinated by Waynesburg University! As you are aware, music education has been majorly impacted by the pandemic. Even for schools that are open for students to attend, students are typically unable to rehearse properly due to the 12-foot distance requirement and are often unable to perform due to crowd restrictions. Some schools are teaching remotely. When teachers have tried to create virtual ensembles, they often have run into copyright restrictions that prevented them from being able to post their ensembles online.

Hartt and SUNY Fredonia composition students used primary sources from The Library of Congress to create 32 arrangements from the public domain, as well as arrangements of music with permission of the copyright owners, that is copyright-free for K-12 teachers to use with their students. The composition students also used the Library's materials to write historical information about the style, composer, and/or the history

of their arrangements. Included in the information are links to primary and secondary sources at The Library of Congress. These materials can be used when teaching remotely or in school. It is recommended to use the inquiry-guided search protocol when teaching primary sources to students. <https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/>

The 32 arrangements, which include flex arrangements, and accompanying information, are now posted to the CMEA website <https://cmea.org/the-virtual-ensemble-project/>. Additionally, public domain music and information taken directly from the Library of Congress will be added to the CMEA website with the help of high school music volunteers. All material will be completed and posted by the end of September, 2021. Be sure to listen to the preview video on the homepage of The Virtual Ensemble Project, which has samples of several arrangements, and then click on the links to see videos of all the music by genre: Band, Chorus, Strings/Orchestra, Chamber Strings and Jazz.

This collection also adds diversity to educational music with arrangements of the music of Ada Habershon, Amy Beach, James Reese

Europe, Scott Joplin, Pauline Russell Brown, and Gena Branscombe. There are also arrangements of Chopin and Sousa, Appalachian folk tunes, and many other interesting lesser-known composers. Also, check out the link to our student arrangers to read about their many interesting and diverse backgrounds. I was genuinely impressed by the quality of these arrangements and am looking forward to using them with my students this year! Here is your chance to do a quality arrangement by a living, young composer with your ensemble!

Materials can be found at <https://cmea.org/the-virtual-ensemble-project/> for how to create virtual ensembles (click on the *Creating Virtual Ensemble* link). You can also find materials on the *For Composition Students* button for high school composition students who may be interested in creating arrangements of The Library of Congress music as part of their composition class.

Useful ways to use the Library of Congress for music research

Below are different ways for music teachers to search the Library of Congress. Each search yields different information. In particular, should you find yourself teaching

remotely, these resources will be truly valuable. Sharing a score of a first draft by a famous composer with students always yields interesting reactions as students realize that even famous composers edited their manuscripts and crossed out material. Check out the many original Sousa scores at The Library of Congress. Please note that the archives contain all of history, which means that while there are some amazing resources available, the Library does not omit sources that may be deemed offensive, in the interest of preserving history. Having these primary sources available allows for a better picture of the obstacles, challenges, and the racism that some composers encountered.

Enjoy discovering The Library of Congress. Start Here: **Video about the Library of Congress** <https://www.loc.gov/item/webcast-6631/>

Analyzing a Primary

Source <https://www.youtube.com/watch?v=8vDN5NtL9Yo>

Audio recordings <https://www.loc.gov/audio/>

Bibliographic Organizer

Good for keeping track of what you have searched. https://docs.google.com/document/d/1DJlCS83vs_alEKMjXfEtJz-ApH0s5Yy9zxfT472wUsU/edit

Blogs for music from the Library of Congress: <https://blogs.loc.gov/music/>

Chronicling America, Newspaper archives from 1777-1963, with a more complete section from 1925 and earlier: [https://](https://chroniclingamerica.loc.gov/)

chroniclingamerica.loc.gov/ Also check our: Topics in Chronicling America (newspaper articles in collections by topic) www.loc.gov/rr/news/topics/topicsAlpha.html

Citation Rather than citing a primary source, use links in your paragraph that teachers and students can click on. This article also explains how to cite various digital sources: <https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/citing/>

Collections

Copyright A good video discussing copyright. <https://www.youtube.com/watch?v=aMEQYbwquQg>

More specifics on copyright:

<https://www.loc.gov/legal/understanding-copyright/#collections>

Notated music <https://www.loc.gov/notated-music/>

Performing Arts collections

Collections are wonderful because someone else has already collected related primary sources for use: <https://www.loc.gov/collections/?fa=subject:performing+arts>

Photos and Prints loc.gov/photos/

Video on analyzing photos and prints <https://www.loc.gov/item/webcast-7033/>

Recordings:

<https://www.loc.gov/collections/national-jukebox/about-this-collection/rights-and-access/>

The Library of Congress Teacher Guides <https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/>

The Library of Congress YouTube Channel

<https://www.youtube.com/c/loc/featured>

3 Different ways to do an initial search at the Library of Congress:

Type into Google the word you want to search plus: site.LOC.gov

Do a search at LOC.gov Filter your search by type of source and filter your search by online format, original format, date, location, subject etc.

Search: [Chroniclingamerica.loc.gov](https://chroniclingamerica.loc.gov) (a search of American newspapers from 1777-1963 at the time of the printing of this article, but the archives continue to expand as later dates are added in)

The Inquiry Guided Protocol

video on observe, reflect and question. This protocol should be used when you look at primary sources at the Library of Congress for the creation of your paragraph. Take a few minutes to observe the source and reflect on it. What questions do you have from your observations and reflections. Your questions can lead you on to additional research.

<https://www.youtube.com/watch?v=8vDN5NtL9Yo&list=PLpAGnumt6iV6Ks29MZ0nvjmBv6NImGpG1&index=60>

Music considered to be in the public domain at the Library of Congress:

<https://www.loc.gov/collections/american-sheet-music-1870-to-1885/>

<https://www.loc.gov/collections/civil-war-sheet-music/>

<https://www.loc.gov/collections/womens-suffrage-sheet-music/>

INFORMATION ON HOW TO CREATE THE VIRTUAL ENSEMBLE

Directions for students to record themselves for a virtual ensemble

1. Dress nicely
2. **For video:** Use your phone video recorder in landscape mode to videotape yourself playing. (be sure to use a phone recorder, and **not** a computer or Ipad, so the recordings will record at the same speed)
For audio: Use your phone voice recorder (be sure to use a phone recorder, and **not** a computer or Ipad, so the recordings will record at the same speed)
3. Choose a nice background for your video.
4. Make sure people know you are recording and are quiet. Turn off phones
5. Tune your instrument to the tuner on SmartMusic or an online tuner or one you may own. This step is very important.
6. Use headphones and play your part as closely as possible to the track you are hearing and record

yourself playing. You must play along with your part or the speed will be off and you must record only your playing.
7. Submit the recording/video to the teacher

<https://www.youtube.com/watch?v=ncMvdeet05w> Video from Pinkzebra on how to record and create a simple virtual recording in a GarageBand template

<https://pinkzebramusic.com/free-virtual-choir-template/>

This template can be used with Pinkzebra music or public domain music. Copyright permission would need to be researched for use with any other composer's music.

<https://www.youtube.com/watch?v=2gtazh8EoSA> Excellent Youtube video for creating a virtual choir in Adobe Premiere Pro with a table of contents and corresponding times near the beginning of the video. Stop and start the video as needed or go to a specific spot.

Creating a slideshow on a mac with your virtual ensemble:

1. Create your soundtrack in the Pinkzebra GarageBand template using the individual tracks that students send of themselves singing (I also tried this for instrumental, but although it worked, the sound echoed a bit for instrumental)
2. Ask parents to take photos of their child/children singing and email them to you for use in the slideshow

3. Import the photos into the photos app
4. Open imports on the photos app
5. Click on the photos you would like to add to the slideshow while holding the "shift" key down
6. Under the photos "File" click on "create," "slideshow", and "photos"
7. Click on the eighth notes found to the right of the screen in the middle
8. Click on "music library"
9. Search the name of the track you created
10. Click on the name of the track that you want to use
11. Look up to the top right and delete any music that may be in default to play with the slideshow
12. Play your slideshow
13. Go to File "export," and "slideshow" to export the file to your desktop

If you would like to find some fabulous lesson plans using The Library of Congress primary sources, consider The Teaching with Primary Sources (TPS) Teachers Network:<https://tpsteachersnetwork.org/>

Thanks to all who contributed to making the Virtual Ensemble Project a reality!

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ESSER FUNDS

Elementary and Secondary School Emergency Relief

by Wayne Splettstoesz

What is ESSER?

ESSER is the Elementary and Secondary School Emergency Relief Fund. ESSER was passed by Congress in December as a part of the COVID-19 relief bill. ESSER funding amounts to approximately \$54.3 billion of support for K-12 schools. ESSER is broken down into the following categories.

1. Planning for school closures.
2. Provide resources needed to address coronavirus.
3. Support efforts to improve preparedness.
4. Addressing learning loss especially among disadvantaged students.
5. Training staff to sanitize schools and proper use of (PPE).
6. Purchasing the hardware and software needed to conduct remote and hybrid learning.
7. Providing services to support student mental health.
8. Supporting after-school and summer learning programs.
9. Using evidence-based approaches to address learning loss.
10. Repairing school facilities, especially ventilation systems, to reduce the spread of Covid.

Of the above categories, the below are best suited for music *

2. Provide resources needed to address coronavirus.
4. Addressing learning loss especially among disadvantaged students.
5. Training staff to sanitize schools and proper use of (PPE).
6. Purchasing the hardware and software needed to conduct remote and hybrid learning.

7. Providing services to support student mental health.
8. Supporting after-school and summer learning programs.
9. Using evidence-based approaches to address learning loss.

* <https://bpotm.org/understanding-esser-webinar-recording/>

How do I start with ESSER?

In your district, there is someone that can assist you in applying for ESSER money. That could be a grant writer, Assistant Superintendent and/or other administrative position. You do not need to be an administrator to start the conversation regarding ESSER! In Torrington, we do not have a music administrator. I walked into our Board of Education office and asked “How can we apply for ESSER?”

When assessing your district’s needs for ESSER money ask yourself these two basic questions that will guide you throughout the process 1) if they are reasonable and necessary and 2) do they promote equity?

ESSER Resources

Unsure on how to start? Here are some resources to get you started.

Be Part of the Music Understanding ESSER: A Once in a Lifetime Opportunity webinar and website by Scott Lang. <https://bpotm.org/understanding-esser-webinar-recording/>

Conn-Selmer Stimulus Program

Conn-Selmer “We are grateful that over the last 18 months, we have been able to support many instrumental music programs by giving \$1.6M to music education as part of our stimulus program. This program helped subsidize the cost of instruments for schools during

the pandemic.” said Mike Kamphuis, Managing Director of the Division of Education at Conn-Selmer. For more information on Conn-Selmer’s educational programs, go to <https://education.conn-selmer.com>

Yamaha Key Takeaways from FAQs on ESSER and GEER Funds

<https://www.yamahaeducatorsuite.com/esser-and-geer-faqs>

How can I use ESSER for music?

In talking to teachers across Connecticut here are the most common uses of ESSER money for Music.

- Instruments
- Mouthpieces
- Reeds/Oil
- Strings/Rosin
- Bows
- Sticks/Mallets
- Percussion Kits
- Bell Covers
- Mask
- Flute Shields
- Mouthpiece Spray
- Instrument Cleaning
- Online Resources
- General Music Supplies

Think outside the box as well! In Torrington, we have used ESSER money for FREE Lesson Days where any student in grades 4-12 can have a private lesson.

ESSER is a once-in-a-lifetime opportunity for education. YOU need to be a part of the conversation with your district. Don’t wait for your administration to come to you.

Wayne Splettstoesz is Director of Instrumental Music/Music Technology at Torrington High School and is State Chair of the Connecticut American School Band Directors Association.

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A WELL-ROUNDED EDUCATION: WHAT WE'VE LOST AND HOW THE ARTS CAN HELP US RECOVER

Dr. Dee Hansen, Professor Emeritus, The Hartt School, University of Hartford.

This article first appeared in the June 2021 issue of the [CABE Journal](#). Reprinted with permission.

Decades from now our children will tell their children and their grand-children about the Covid-19 Pandemic of 2020-2021. They will describe the masks, the isolation, and the loss of family members or friends. Embedded in their stories will be those from their school experiences; how hard it was to learn through virtual platforms and interact with their teachers and friends through a screen.

While the loss of academic instruction will be palpable, the loss of social interaction will be what most children remember because it may have been the most painful. When schools open back up in the Fall, educators have an opportunity to recast what is truly important in education: preparing our children for roles in a productive, conscientious workforce, but also as accepting, humane, and responsible contributors to an equitable and just world. The most provocative question is how we actually make this happen.

No one will argue that we must work to get our children back on track with tested subjects as mathematics and reading. But we must also recognize that equally as important is attending to their social-emotional needs. Throughout this year, art and music teachers have been relegated to teaching “on a cart” or through virtual or hybrid instruction. It has devastated the interactions between students who cannot move in synchrony, sing and sense the pulse and pitch of others around them, or experience the guiding

hand of their teacher as they create. Art and music rooms have been turned into space for the overflow of other classes to accommodate social distancing. The evisceration of arts programs in schools has most certainly undermined the quality of education and will have lasting impact if not seriously addressed.

A well-rounded education involves developing and enriching the brain, emotionally, cognitively, and physically. While learning is a life-long endeavor, the early years prior to adulthood are critically significant in this developmental growth. Research by neuroscientists and psychologists continually confirm that learning in and through the arts may arguably be the single most important means of accomplishing this educational trifecta.

Social-Emotional Learning (SEL)

Because of the highly social and interactive nature of the performing arts, SEL skills are a natural and predominant outcome of arts study. Through performing arts experiences, we learn to work toward a common goal, self-and peer-reflect in respectful

and positive ways, demonstrate self-regulation, and social skills. Creativity, nurtured by the visual, media, and graphic arts, provides significant introspection, reflection, and expression so needed in personal growth. The arts naturally activate emotional response and through these processes we learn patience, perseverance, respect, and empathy.

An excellent resource developed by The Center for Arts Education and Social Emotional Learning (Arts Ed SEL <http://selarts.org>) helps us understand the relationship between social-emotional attributes such as self-awareness, self-management, social awareness, relationship skills, and responsible decision-making and the National Standards for the Arts Artistic Processes: Create, Perform, Respond, Connect. A primary goal of the upcoming school year should be to provide opportunities for children to rebuild their SEL skills. Music, art, theatre/drama, and dance/movement are critical to this effort.

Cognition(Thinking) and Workplace Skills

Neuroscientists have extensively researched executive functioning which is primarily located in the pre-frontal cortex of the brain. These skills are generally labeled 21st Century Workplace Skills and often described in district “Vision (or Portrait) of the Graduate” statements. These statements combine cognition with workplace qualities and are intended to illustrate what students should

carry with them as a result of the school district’s educational offerings. These skills are not just directed at secondary students, however. They must begin at the elementary level and be reinforced for the entire K-12 experience.



Reading and Language Development

In addition to these important skills, a great deal of research confirms how music study reinforces reading and language development. Music is an auditory art form. We learn to discriminate, analyze, and associate sounds with symbols in both reading and music. To be able to successfully

read, our ability to discern the nuances of language, its pitch, rhythm, stress, and phrasing is critical to the reading process. As in reading, music study also teaches phonological awareness, or understanding sound. Learning in music reinforces reading and language development while at the same

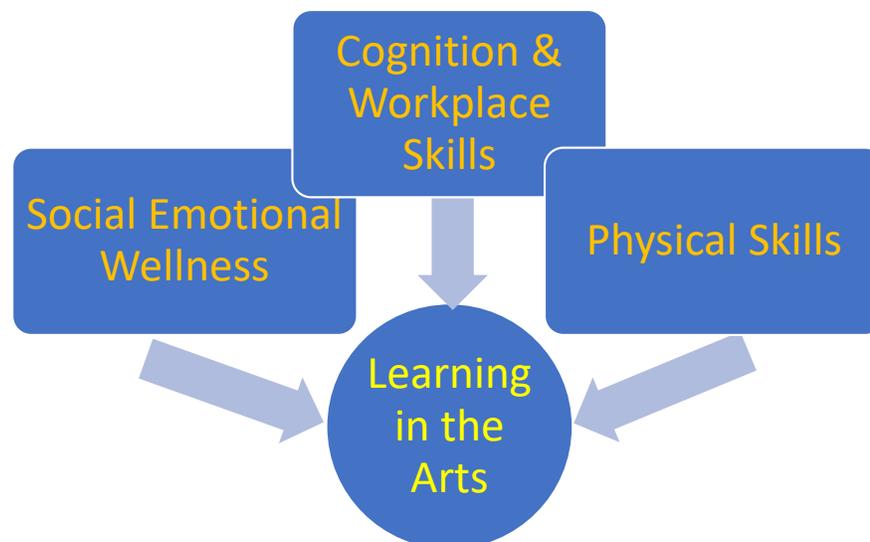
time teaching important life skills, thinking skills, and physical skills. An excellent source for research that is enlightening and user-friendly is the Auditory Neuroscience Laboratory at Northwestern University (www.brainvolts.northwestern.edu).

Physical Skills

When we glance into a music class, we often see children dancing or moving to the beat or singing and moving to a song (gross motor skills). If we watch an art class, children are

using paint brushes or other tools to create their art (fine motor skills). We know that researchers have found that many children with reading problems also have trouble maintaining a steady

beat, or synchronizing rhythms with a steady beat. Art teachers often are the ones who help children learn how to properly hold pencils or to use small, controlled strokes with their writing. The physical skills learned in arts classes are endless. Reading music reinforces the text reading process, the physical recognition of moving across the midline of the brain from left to right.



Let us make the reopening of our schools joyous and productive. We must provide a well-rounded education for our children K-12. The Arts are vitally needed for this to happen.

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!

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the social and emotional
well-being of students, whether
through distance learning or
in person.”**

*From “Arts Education Is Essential,” a unified statement
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