

# CMEA NEWS

**CONNECTICUT MUSIC EDUCATORS ASSOCIATION**

volume LXXIII, number 2 | winter 2022 | [www.cmea.org](http://www.cmea.org)

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# CONNECTICUT MUSIC EDUCATORS ASSOCIATION

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

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

### **2021-22 Publication Submission Deadlines are:**

**August 1, November 1, February 1, May 1**

*Manuscripts should be sent directly to the CMEA NEWS Editor at [editor@cmea.org](mailto:editor@cmea.org).*

*For advertising information and rates, please visit [www.cmea.org](http://www.cmea.org).*

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# CMEA NEWS

Volume LXXIII, Number 2

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[www.cmea.org](http://www.cmea.org)

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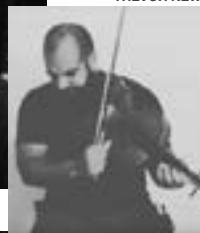


KAMALA  
SANKARAM



VOCES8

TREVOR NEW



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EXPERIMENTAL ORCHESTRA



KRONOS QUARTET

ROOMFUL OF TEETH



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## FROM THE EDITOR

---

by Anne Halloran Tortora, Ed.D.

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This issue comes to you with wishes for a healthy, peaceful, and richly musical 2022. I appreciate your patience as we've been working to adjust our masthead and keep up with so many changes in our Festival scheduling. In addition to communications from several of our Region Directors and other committee chairs, this issue of the *CMEA News* includes

- A NAFME article directing us to links for *ten of the top music education blogs* for the past year and an article on the inclusion of music education in guidance towards acquiring *ESSER funding*...
- A collaborative piece by NAFME and the National Federation of State High School Associations (NFHS) with strategies on *recruitment and retention*...
- *Tony Susi's* overview of a conference session that we missed due to the COVID-19 cancellation.



By the time you read this, we will have already started 2022. Some of our resolutions might have fallen by day 2 of the new year while others are hopefully still going strong (well done, you). I'm one of those music educators who serves as a department of one. Most of my communicating takes place with students with very little time actually sharing thoughts with music colleagues. As for me, this year I'm doing my best to reach out to share/exchange questions, answers, best practices with other members of our professional community... pretty much any communication that will help me keep my music educator juices alive and flowing. While working on my own blog, I came across a post by [Adam Grant](#). If you're not familiar with him, Grant is an organizational psychologist and a Wharton professor whose TED Talk work includes a regular

podcast. I found one of Grant's recent Instagram posts to be especially impactful. Perhaps you've seen it: "Many people hesitate to share their work because they're uncomfortable promoting themselves. Sharing your art, writing, or invention isn't an act of self-promotion. It's an act of self-expression. If you don't put your ideas out in the world, no one else can benefit from them."

This is another "ask" for you to consider advocating for or sharing any of the elements of music education that ignite the most passion within you. I'm excited to say that we have a regular Jazz Education column in the works. Now, it is time to fill in the blanks and introduce regular spots on General Music, Orchestra, Choir, Wind Band, Music Technology, and even Arts Administration. While some aspect of your professional day might seem routine to you, it can

have the potential to be something that will make a difference in a colleague's practice of teaching or administration in our field. After reading Grant's quote, Lori Schwartz Reichl reminded me, "It took me quite some time to realize this, but when I did, I felt like my true self." As we move forward in 2022, I'm inviting you to share the good things coming out of your classroom, rehearsal hall, or administrative offices. Special words of gratitude to Tony Susi for showing us how it can be done.

Stay well and safe.

Peace,  
Anne

**NEW!**

# THE HARTT SCHOOL

## SUMMERTERM 2022

**Jazz for the Common Pianist**  
*Greg Babal*

**Music Business I—Starting a Modern Music Label: Contracts and Formation**  
*Marcus Thomas*

**Music Business II—Beats Working: Music Publishing and Licensing**  
*Marcus Thomas*

**World Music Pedagogy**  
*Juliana Cantarelli Vita*

**SESSION 1 JUNE 27–JULY 1**  
**8:30 a.m.–4:30 p.m.**

**A Ukulele Curriculum from Beginner to Advanced**  
*Ken Trapp*

**Jazz for the Common Pianist—NEW**  
*Greg Babal*

**Jump Start: Energizing Student Leadership and Programming Within Your Music Program**  
*Scott Glaser*  
2 credits, half-day, 8 a.m.–noon

**Producing and Marketing Class for Music Teachers**  
*Kristin Huffman*

**Low Brass Refresher**  
*Matt Russo*  
2 credits, half-day, 1–5 p.m.

**High Brass Refresher**  
*Daniel Daddio*  
2 credits, half-day, 8 a.m.–noon

**Music Business I—Starting a Modern Music Label: Contracts and Formation—NEW**  
*Marcus Thomas*

*We are planning for a full, in-person 2022 Summerterm. 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.*

**SESSION 2 JULY 5–8**  
**8 a.m.–5 p.m.**

**The Music and Literacy Connection**  
*Dee Hansen*  
2 credits, half-day, noon–5 p.m.

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

**Music Business II—Beats Working: Music Publishing and Licensing—NEW**  
*Marcus Thomas*

**SESSION 3 JULY 11–15**  
**8:30 a.m.–4:30 p.m.**

**Designing Standards-Based Teaching and Learning in the Arts**  
*Dee Hansen*  
July 11–14, 9 a.m.–3 p.m.

**Extraordinary Ensembles—Inclusion, Diversity, Equity, and Access**  
*Chris Ramos*

**Diverse Learners in the Music Classroom**  
*Heather Wagner*

**SESSION 4 JULY 18–22**  
**8:30 a.m.–4:30 p.m.**

**Teaching Children to Create and Conduct Music**  
*Glen Adsit*

**Arranging for Choral and A Cappella Singing**  
*Andrey Stolyarov*

**World Music Pedagogy**  
*Juliana Cantarelli Vita*

**Band Instrument Maintenance**  
*Glen Grigel*

**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.

**SESSION 5 JULY 25–29**  
**8:30 a.m.–4:30 p.m.**

**Instrumental Conducting Clinic**  
*Glen Adsit and Edward Cumming*

**World Percussion for Instrumental and Vocal Music Educators**  
*Ben Toth*  
2 credits, half-day, 1–5 p.m.

**Concert Percussion for Music Educators**  
*Ben Toth*

2 credits, half-day, 8 a.m.–noon

**School String Fleet Maintenance**  
*Glen Grigel*

**K–12 Choral Music Teaching**  
*Edward Bolkovac and Julie Hagen*

**Upper Strings Refresher**  
*Melinda Daetsch*  
2 credits, half-day, 8 a.m.–noon

**Lower Strings Refresher**  
*David Kramer*  
2 credits, half-day, 1–5 p.m.

**SESSIONS 4–5 JULY 18–29**

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# PROFESSIONAL DEVELOPMENT

*Hannah Cole, Professional Development Chair*

**H**ello CMEA members! I hope this message finds everyone doing well and looking forward to a well-deserved winter break. Below you will find reminders of the professional development opportunities we have for you for this year!

## Election Day Workshop

Thank you to everyone who attended this virtual day of learning!

We hope that everyone who was able to participate in this learning day felt that the sessions were meaningful and applicable to their needs as teachers and that they walked away with new ideas and things to try in their classroom.

## In-Service Conference

We look forward to hosting our 75<sup>th</sup> annual In-Service Conference in person at the Convention Center on March 31-April 2, 2022.

We look forward to welcoming the all-female mariachi group, *Flor De Toloache*, to be our featured keynote and performer!

In addition to our amazing keynote, we have a multitude of sessions for general music, choir, band, strings, technology, equity, SEL, and more!

We hope you will attend one day or all three!

## Equity and Advocacy Workshop

We also look forward to hosting our Equity and Advocacy Workshop, which will take place on Saturday May 7, 2022.

## More info TBA so stay tuned!

Do you have any suggestions for PD?! Looking to get more involved this new year? Join the CMEA PD Committee! We ALWAYS need help. From attending PD committee meetings, to presiding over a session, helping organize a PD Day, or even presenting a session! Reach out to me to get involved and on the mailing list.



You can reach me using my CMEA PD Email at [prof-dev@cmea.org](mailto:prof-dev@cmea.org) My contact information can also always be found on the CMEA website.

I hope to see you at one of our upcoming CMEA events!

**"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*





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## SOUTHERN REGION NEWS

Congratulations on making it through the first marking period. This school year has proven to be challenging in many ways, yet you continue to teach every day, and you continue to give one hundred percent of yourself to our outstanding students in our region.

I say this often, but it is true, our students are blessed to have you as their teachers.

Covid protocols will be in place as we welcome our musicians back to the stage.  
Important dates of each festival are below.

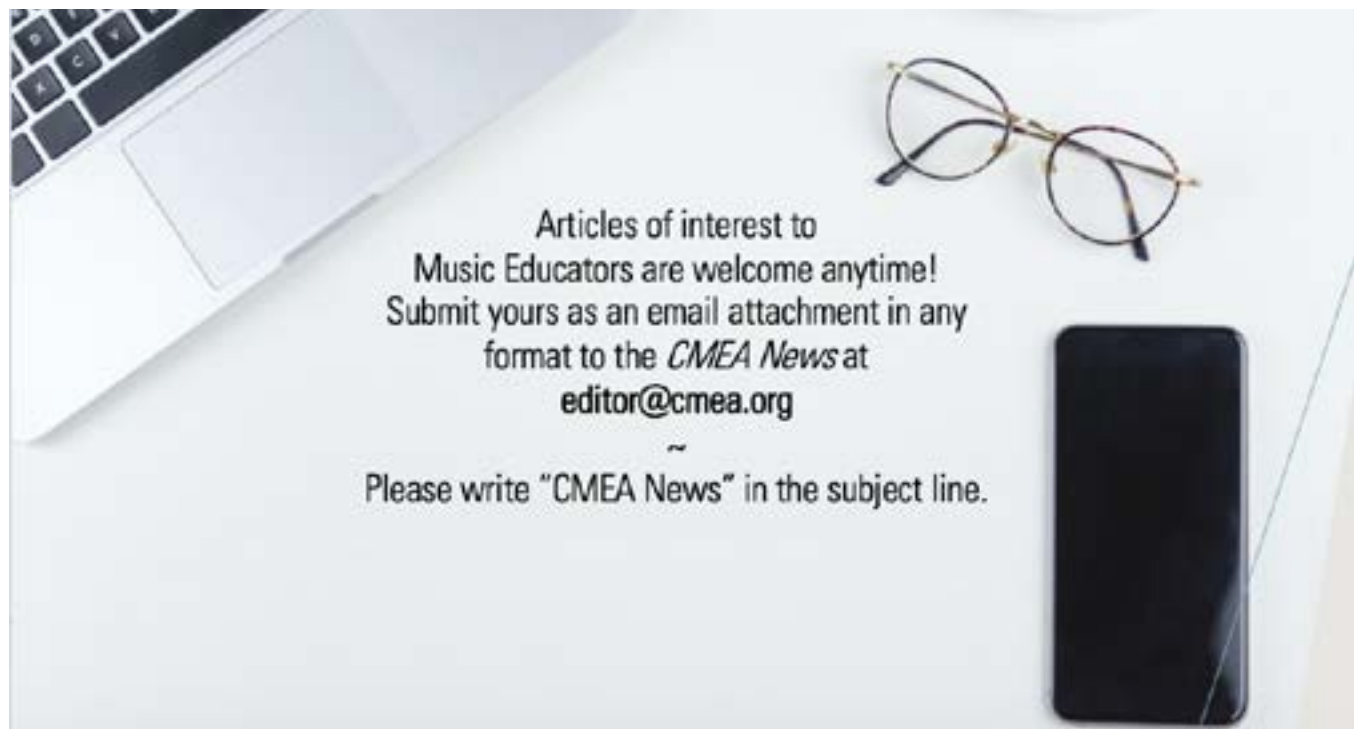
### **Middle School**

December 3 <sup>rd</sup> , 2021	Registration Closes
December 11 <sup>th</sup> , 2021	Upload audition videos
March 4 <sup>th</sup> -5 <sup>th</sup> , 2022	Southern Region Middle School Festival
March 11 <sup>th</sup> -12 <sup>th</sup> , 2022	Snow date for the Southern Region Middle School Festival

### **Allstate**

January 8 <sup>th</sup> , 2022	Registration closes
February 5 <sup>th</sup> , 2022	Auditions (Live @ North Haven High School)
February 12 <sup>th</sup> , 2022	Snow date for the Auditions
March 31 <sup>st</sup> - April 2 <sup>nd</sup> , 2022	Allstate Festival

As we move into the holiday season, reflect on where we were last year and look at how far we have come. Celebrate the victories of success at the concerts, and try to treasure the moments of normalcy that creep through this incredibly challenging time that we are all in. During these school breaks, please remember to take care of yourself, and spend some quality time with your loved ones. Thank you again for all that you have done and continue to do for our students. I hope that you have a very happy and healthy holiday season.





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# STRATEGIES TO BE A SUCCESSFUL MUSIC DIRECTOR

by Anthony Susi

I was scheduled to give a presentation at the “CMEA Conference that wasn’t”, thanks to Covid-19, so I thought the next best thing would be to share it through our CMEA journal. My recommendations are based on my experiences directing the band programs in Manchester and Coventry. Though the demographics of both towns are very different, the same strategies were successful in both districts so hopefully they can be for you, too. Disclaimer: I am aware some of these strategies may not be possible due to present Covid restrictions but I am optimistic that this is a temporary setback for many.



## 1) BE A LIFELONG LEARNER.

As you know, training should not stop with the completion of a degree. Advanced personal knowledge can be found through the following resources:

**Pedagogical Books.** My “Go To”s are *Teaching Techniques and Insights* (Casey), *Developing the Complete Band Program* (Jagow), *Jazz Pedagogy* (Dunscomb & Hill)

**Subscribe to Music Journals.** My personal favorites have been *SBO*, *The Instrumentalist*, *Bandworld*, *Teaching Music* and *CMEA News* of course!

**Summer Session Classes.** Sooo many options in and out of state. I had great experiences taking workshops through CCSU with

visiting instructors such as Jamie Aebersold, Jerry Nowak and Thomas Dvorak.

**Websites.** D’Addario Education Collective, Monkeysee.com, VicFirth. Zildjian.com (Education) just to name a few.

**Conference Attendance.** Take advantage of CMEA’s annual In-Service presentations and performances, along with those given at NAFME divisional conferences. They not only provide exposure to quality literature, new approaches, resources and a needed break from the classroom, the motivational atmosphere can help raise your expectations and “re-charge” your battery for your return.

**Observational Visits** to reputable school districts in session can also provide a wealth of ideas that can benefit your program.

## 2) AVOID BEING POSSESSIVE OF YOUR PROGRAM.

This will only deprive your students of knowledge and experiences you alone cannot possibly provide. Try to arrange the following experiences for your ensembles:

**Student Teachers.** No denying having a student teacher does increase your workload BUT the payoff is well worth the extra effort to mentor them. They bring a fresh set of ideas and approaches that can prevent you from getting stuck in your old ways. A perfect example for me was a student

teacher introducing the Gordan rhythm syllables after I had been trained using the Kodaly method. I found it to be much more effective, particularly for wind players because it can also mimic their articulation. Having a second set of ears, eyes and hands in rehearsals is invaluable. It encourages you to be at your best while attempting to model effective teaching so I found it improved my focus in planning and executing my lessons.

**Guest Clinicians.** Bringing in a guest conductor, composer and/or performer to work with your group is a win, win situation as both you and your students will benefit from the knowledge/experience they impart in rehearsal.

**Field Trips.** One of the best ways to motivate and inspire your ensemble to raise the bar is by attending a professional ensemble performance. All my students enjoyed witnessing various military band concerts as well as performances by noted artists like Maynard Ferguson, The Brecker Brothers and Chic Corea.

### **3) EXPAND PERFORMANCE OPPORTUNITIES**

You surely don't want your students bored rehearsing the same music for months at a time just for traditional Winter and Spring concerts.

**Regional & All-State Auditions & Festivals.** This includes all honors ensemble opportunities outside

of CMEA too. Many athletic conferences sponsor their own music festival and organizations like ASBDA and ACDA. The audition process alone will challenge your students to practice more and provide valuable feedback whether they are selected or not. Making the festival will certainly boost their self-esteem and motivation along with playing additional literature in a rewarding rehearsal atmosphere under a knowledgeable guest conductor.

**Perform at Adjudication Festivals.** Try to select festivals that present clinics and ratings rather than overall placement awards. This places the focus on your students efforts to achieve a desired rating rather than "beat out" another school. You will find that the clinicians feedback will often reinforce suggestions you have made to improve and prescribe new ones too.

**Chamber Ensembles.** Form student-directed chamber ensembles from quintets to Jazz combos. Provide several choices of music but let them select what they play and give them opportunities to perform for school events such as the end of the year Awards Night, Teacher Retirement celebration, National Honor Society Induction, Sports Banquet, Board of Education meeting, Renaissance Fair, etc, etc.

**Summer Music Camps.** Laurel Music Camp and/or those sponsored by our universities can continue to inspire your students and give them

reason to practice quality music during the long summer break. If affordability is an issue, then consider running your own music camp in town, either through the school system or Parks & Rec. I did this in both Manchester and Coventry every summer and managed to have an excellent percentage of students participate.

**School Musicals.** Playing in a pit orchestra is an exciting and unique experience for instrumentalists. Singing in the show gives many students a chance to be in the spotlight. Of course it also helps improve intonation as matching pitch with your voice will lead to better pitch matching with an instrument. It makes singing "more cool" for the teenage boys who tend to be conscientious about it. I found that more guys signed up for Choir once our music department started producing musicals annually.

**Pep Band.** Another "Win, Win" for your program. The students get to play popular music while providing school spirit and supporting the school athletes. There's much less anxiety than performing serious literature in a formal concert setting too.

**District Wide Festival.** One of the best ways I discovered to prevent attrition in your ensemble programs is to have an annual district wide concert so students and parents alike can witness first-hand what the next grade level/school can bring



musically. I've done in a variety of joint formats depending on the size of the school district (Elementary & Middle School, Middle & High School, gr. 4-12 instrumental, etc.). Be careful not to make it a marathon or it can have the opposite effect, turning students and parents off to wanting to stay (literally!).

#### **4) BUILD A SENSE OF FAMILY.**

All work and no play make little Johnny very unhappy and you don't want to come across as a dictator. Here are some suggestions to avoid burn out as you and your students work toward all the performance opportunities just mentioned.

**Social Events.** Organize special fun activities just for your students that don't involve performing. Some events the students enjoyed with me were "Kickoff Cookouts" to start the year, "BandQuets" to end the year, "Ice-Cream Socials" in the cafeteria after concerts, "Spirit-Themed" dress-up contests for evening rehearsals, and "Band Dances" exclusive for band members and one guest.

**Delegate Responsibilities.** Create a Band/Orch./Chorus Council made up of elected student officers who are assigned specific tasks to spread the workload. Do the same with creating a Music Boosters group made up of elected parents. Meet regularly with these elected officers to brainstorm and plan events for the good of the ensemble.

**Big Brother, Big Sister.** Partner every 8<sup>th</sup> grader with a 6<sup>th</sup> grader or Senior with a Freshman to make the "newbies" feel welcomed, provide lessons and help them get acclimated to the new school/ensemble. I have always taught band so we referred to it as the "Bandy Buddy" program.

**Fund Raisers.** Avoid individual students selling items door to door or over and over again to their family. Plan fund raisers that require students and parents working together to raise money for desired trips or equipment. Examples of teamwork that achieved this for me over the years included sponsoring Community Dinners, Grinder Sales during March Madness, Wreath making for PTO Holiday Craft Fair, Coffee Break at I-84 Rest Stop, Valentine Dance for parents, and Band Playathons to prepare for a big Festival or Conference performance.

#### **5) PROVIDE RECOGNITION.**

Scholarship sports accomplishments get a lot of attention compared to the arts so you must be proactive in "tooting your own horn" to get your musicians the recognition they deserve through the newspaper, school webpage, social media and local television.

**Annual Awards.** Create awards such as "Most Valuable Player" for each section of the ensemble to provide recognition for more than a few students and present these awards at big gatherings such as an annual "Bandquet" or Spring Concert.

Submit the names of your students selected to honors festivals to the local paper and school newsletter and post their pictures in prominent places at school (i.e., auditorium lobby).

**Conference Performances.** You have nothing to lose but everything to gain by applying to perform at state and national conferences. For starters, it gives the ensemble a lofty goal to work together towards. If they get selected, they understand the unique opportunity to showcase their talent in front of an audience filled with professional musicians who truly appreciate their efforts. The greatest source of pride for my various ensembles from Manchester and Coventry was their selection to perform multiple times at state and national conferences.

It is my sincere hope that these strategies can help you and your ensembles achieve this level of accomplishment so you can all experience the tremendous sense of pride in belonging to your talented team.

---

**Anthony Susi** is an active CT music educator, solo performer and published composer of numerous works for Concert Band, Jazz Band, Marching Band, and String Orchestra, available through J.W. Pepper.

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# RETURN TO MUSIC PHASE III: RECRUITMENT AND RETENTION

*Keep in Mind:*

*“Change the ‘How’ Not the ‘What’” – Bob Morrison  
Being flexible will keep us from getting bent out of shape!  
The Proper Frame of Mind: Being of Service*

What we have to offer as music educators will impact the entire climate of our school—not just what happens in the music room. Principals will certainly welcome ideas to help them rebuild the spirit of the school as this will be a considerable challenge. Can you offer to lead a team-building event (drum circle?) at the first faculty/staff meeting or plan a welcome back pep assembly for the students? Greet returning students with a “Welcome Back Boulevard” lined with your drummers playing spirited cadences at the front entrance to the school. They will appreciate the *raison d’être*!

## **Recruitment and Retention Will be the Challenge of 2021-2022**

### **Recruitment performances:**

One of the most significant challenges teachers face during the pandemic is recruiting and retaining students. Health requirements have presented inconveniences and even impossible roadblocks for students to find the same satisfaction in rehearsing and performing that they may have had under normal circumstances.

Because of this, students have, in part, opted to navigate through their high school credit requirements more quickly, avoid taking “unnecessary classes” and graduate sooner than they might have in a previous year. This trend may continue to be a persistent problem over the next several years.

Teachers will need to go above and beyond normal recruitment practices to reach out to potential students. This may include working with feeder schools, private teachers, mass mailing campaigns, referrals, etc.

Equally important is retaining students already in the program. Careful attention will need to be paid to make sure current members feel part of the organization, that their presence is valued, and that ongoing participation is something important for their own well-being.

Retaining the students we started:

What can be done to retain all of the students who started this past year? Check out this S.M.A.R.T. Approach to Retention.

**SUCCESS:** We all know the expression, “If you really want to learn something, teach it!” Ask each current student to teach their parent, other family member, or friend how to play their instrument and submit a video of them playing a tune out of the beginning method book. The student’s job is to serve as the teacher by introducing the family member and the selection being performed. At the end, the student (acting as teacher) should encourage rousing applause from within the family household. Students love this and parents enjoy providing this kind of support. Students are far less likely to quit if their parents become actively involved in the program. ([Watch Video on Success](#))

**MODELING:** Young teens seek to maintain personal connections, friendships, or interactions with older peers who they often choose to imitate. Take advantage of this by asking a more advanced student/student leader to record a short video clip explaining what they like best about the program. It should be something short and exciting like, “band is fun!” or “the music we play rocks!” or “all of my friends are in choir!” Assemble these into a single video to share with your beginners. Seek approval to distribute over

social media and post on your school website. Another idea is to ask each of these more advanced students to create a cool poster of themselves that could be shared similarly with the goal of enticing the beginners to stay with the program. The key to remember is that these younger students want to find someone to emulate or “follow in the footsteps” of their chosen role model. A more experienced student can serve as the perfect example. ([Watch Video on Modeling](#))

**ACTIVITY:** Now is the time for directors to send a letter or note to EVERY parent/guardian of each beginning student to let them know how much you enjoy having their child in the program. Find something the student does well, praise him, and let the parents know that you are looking forward to having them in the program next year. Avoid emails and form letters if at all possible. Nothing is more powerful than a hand-written note. It does not



**NFHS Return to Music**  
Guidance and Resources [www.nfhs.org](http://www.nfhs.org)

# S.M.A.R.T

## APPROACH TO RETENTION

SUCCESS	MODELING	ACTIVITY	REFLECTION	TEAMWORK
				
<p><b>Teacher:</b> Ask each current student to teach their parent, other family member, or friend how to play their instrument and submit a video of them playing a tune out of the beginning method book.</p> <p><b>Student:</b> Instruct family member or friend how to play instrument and perform a selected piece of music.</p>	<p><b>Teacher:</b> Select an advanced student/student leader to record a short video clip explaining what they like best about the program. It should be something short and exciting like, “band is fun!” or “the music we play rocks!” or “all of my friends are in choir!” Assemble these into a single video to share with your beginners.</p> <p>Alternative idea would be created a cool poster highlighting the same theme as video.</p>	<p><b>Teacher:</b> Send a personalized hand-written letter or note to EVERY parent/guardian of each beginning student to let them know how much you enjoy having their child in the program and look forward to having them in the program next year.</p>	<p><b>Teacher:</b> Ask each current student to provide a photo along with a statement indicating what they like best about being in their chosen program. Create a PowerPoint and share the presentation with the entire class.</p>	<p><b>Teacher:</b> Have current students form their own ensemble of 3 to 5 players and ask them to select a favorite piece of music to play as a group.</p> <p><b>Student:</b> Record the selection using an app like acapella or similar platform and send ensemble video to teacher.</p> <p><b>Teacher:</b> Assemble all videos to play back to class.</p>



have to be more than three or four sentences. It will pay big rewards. ([Watch Video on Activity](#))

**REFLECTION:** Ask each current student to provide a photo along with a statement indicating what they like best about being in their chosen program. Create a PowerPoint and share the presentation with the entire class. You might also ask each student to share the most fun thing they did in class this year so far. The students will love seeing photos of each other as well as reading the various comments made by their friends. This will provide an opportunity to reflect upon the valuable experiences and close friendships that have resulted from participating in the ensemble. ([Watch Video on Reflection](#))

**TEAMWORK:** Have current students form their own ensemble of 3 to 5 players and ask them to select a favorite piece of music to play as a group. It could be anything as simple as each student taking so many measures each or even getting more complex by assigning parts. Have them record their selection using an app like acapella or similar platform and have them send their separate videos to you to assemble and play back for the class. ([Watch Video on Teamwork](#))

[Watch All 5 Videos on the S.M.A.R.T Approach to Retention](#)

### **Summer Parks and Rec Programs can be a Fruitful Recruitment Opportunity**

Contact your local school music dealer to collaborate on offering a pre-band, pre-strings, pre-vocal, etc., summer program through your school's closest Parks & Rec facility. Parents love to enroll their students in these summer Programs (judo, basketball, dance classes, etc.) to keep their children busy over the summer break. This is an ideal time to introduce instrumental music to new students who will be attending your school this coming fall or those who may have missed the window to sign up for music last fall.

Give the classes a fun name and description to entice the young people to sign up. Choose music that the students might already know and easy to learn to help guarantee a successful experience and offer the classes homogeneously. Teaching by rote might be just fine for

this. Remember, this is not about teaching band—this is about providing a fun opportunity for kids to make music and, in the end, recruiting them to continue by enrolling them in a beginning music class when they come to your school. You won't want to let the students walk out of your final summer class without registering them for the fall.

### **Ask your local dealer to help with your recruiting efforts by:**

- providing rental instruments for such a program
- providing a staff person to attend the classes to get to know the students, their parents, and to facilitate and enhance subsequent further enrollment in the fall
- providing photos of the students with their instruments at the end of the summer session(s)
- helping to offer a separate class for the instrumental music students already enrolled to keep them playing over the summer
- offering follow-up instruction at the music store to participants who may want to continue their study after their summer program experience

### **What about the funding?**

- Parks and Rec Departments have a structure in place for programs like these to exist so some funding is already in place
- Parents are used to paying fees to have their students participate in Parks and Rec Programs
- According to a recent article from [K-12 Drive](#), several states are dedicating part of their Elementary and Secondary School Emergency Relief funds — provided under the Coronavirus Aid, Relief and Economic Security (CARES) Act — to summer learning programs, according to a tracker from the National Conference of State Legislatures. (ed. California has 4.6B allocated for summer learning)
- Programs like this help build community partnerships and support students' emotional health. It all starts with contacting your local music retailer to gauge their interest in helping with growing your program. Make the call as soon as

possible as Parks and Rec Departments are building out their summer programs at this very moment.

### **Outreach**

- Contact the elementary music teacher PERSONALLY and get recommendations for potential students and as much of their contact information as possible. Always check with the administration to ensure you are following student privacy policies.
- Have student leaders send personal notes to promising beginning students
- Send letters to parents of incoming students with quotes from current band students  
Why Learn to Play Music brochure available ([Download PDF](#))  
[English Version](#)  
[Spanish Version](#)
- Arrange with the teachers of the elementary programs to meet with their classes via Google Meet or other platform to provide an engaging session on “exciting music opportunities at the middle school.” This would be a great time to share videos of current high school or middle school students having fun making music!
- The most important audience for HS Band Programs is the elementary school audience
- Elementary students are impressionable—anything that is large in scope is a BIG DEAL to these younger students.
- Elementary students want to be like the “big kids.” They WILL remember how much fun high school band students were having when they saw them perform “back in elementary school.”
- Have your school send out robocalls recorded by student leaders and/or parent boosters to the homes of incoming students
- Contact your local music dealer to access professionally-made student-focused videos that focus on students demonstrating band and orchestral instruments. Place these on your school’s website to rev up excitement about becoming involved in an ensemble. Make the videos more

effective by attaching an interest/sign-up form to these videos.

### **Limit the Variety of Instruments Offered**

Some directors have shared that they will start a more limited variety of instruments this year rather than the full complement as they have in the past then expand as appropriate as the year progresses. Many directors already use this approach.

Band

Flute—Clarinet—Trumpet—Trombone—Baritone

Percussion later

Orchestra

Violin – Cello

Viola and Bass later

### **Student instrument choice:**

Students that show an interest and aptitude for an available instrument should be allowed to select that instrument for their participation in music classes. This participation should be allowed without regard to socio-economic status or other home-life conditions.

### **If needed, here are some ideas for Instrument “Choosing” in place of Instrument “Testing”**

- For most instruments, hand size, arm length, lip size, and dental structure are the key factors involved in finding the right fit. Some of this might be able to get accomplished virtually.
- An online Google Hangout would be very helpful. The students can submit photos using common items as a size reference.
- A photo of a child’s hand with a quarter in their palm can help a teacher judge finger length and finger pad size.
- Yard sticks are great for arm length.
- Smile and repose face photos are helpful for lips and teeth. Flute is always exceptionally difficult. Even when the embouchure looks “right”, small variations can make it difficult for students to create a first sound.
- Sing back pitches, identify high and low pitches

- Imitate clapped rhythms
- Match the teacher's modeling of brass mouthpiece
- Buzz high and low pitches
- Use a finger to demonstrate the clarinet or flute embouchure formation – including teeth placement, chin, etc. – proper tongue placement and other details of preparing to make an initial sound.
- Reminder that this is not a perfect science even in the best of settings so be flexible—students can be transitioned as needed.

### **Complimentary Recruitment/Retention Materials Available to Download**

The Music Achievement Council (MAC) is an action-oriented nonprofit organization sponsored by the National Association of School Music Dealers (NASMD) and the National Association of Music Merchants (NAMM) whose purpose is to enable more students to begin and stay in instrumental music programs, to share real-world, successful strategies developed by instrumental music teachers. The following complimentary recruitment and retention materials are available at [musicachievementcouncil.org](https://musicachievementcouncil.org).

First Performance National Day of Celebration–Honor Your Beginners in the 6th-7th Week of School

A Practical Guide for Recruitment and Retention (with modifiable recruitment forms)

Tips for Success

Bridging the Gap Between Middle School & High School & Much More

### **Resource Links**

ARTS ARE EDUCATION Campaign

<https://www.artsareeducation.org/home>

Arts Education is Essential Statement of Support

<https://bit.ly/3cPpGsG>

CARES Act: DOE State Allocations Table

<https://oese.ed.gov/files/2020/04/ESSER-Fund-State-Allocations-Table.pdf>

Collection of COVID-19 Reopening Resources from Music Education Professional Associations (HSBDNA, CBDNA, NFHS, NAMM Foundation, NAFME, ABA)

<https://www.musicedconsultants.net/recommendations.html>

NAfME Social Emotional Pamphlet

<https://nafme.org/wp-content/files/2020/05/Music-and-SEL-Pamphlet.pdf>

Recruitment and Retention: Be Part of the Music

<https://www.bepartofthemusic.org>

Teaching Resources

<https://www.yamahaeducatorsuite.com>

### **Strategies and Video Examples**

Challenge your current students to become actively involved in the process

Have them make promo videos about their instrument

Ex: “All Day Long” Student Video on Euphonium

<https://youtu.be/SJM-u6IABGQ>

Concentrate on sharing the family aspect of being in the program

Ex: Carmel HS Bands: Family

[https://youtu.be/osg\\_UbowIhW](https://youtu.be/osg_UbowIhW)

EX: Foothill HS Bands: There is a Place

<https://youtu.be/MMdHJHX7Xa4>

Announce and Spotlight Members on Social Media



Signing Day (like-college bound athletes)

Get local news coverage – this is a “good news” story that local news will usually love to cover.

<https://youtu.be/J4bTw5uyUY>

Engage Your Community!

Participate in virtual community events

Provide virtual performances

Ensure that your students are seen AND heard as often as possible

Have beginning students take part in the First Performance National Day of Celebration (FPNDOC) to acknowledge and recognize their achievements

Virtual FPNDOC Trailer AND Full Length Virtual Version of FPNDOC:

<https://youtu.be/JgDJnFv7RkE>

<https://youtu.be/aGBikxchukY>

YOUR ENTHUSIASM MATTERS! Example – Roma Band

<https://youtu.be/cDEMllr5SuU>

YOUR CREATIVITY MATTERS! Example – Mr. Gordon's YouTube Channel: <https://bit.ly/MrGordonBand>

This is an amazing resource with videos posted every other week.

Are you a high school band director? Challenge your students to create innovative teaching videos like these to share with younger students. Here's the tutorial:

<https://youtu.be/YMLLTt36ejo>

### **Examples of Recruitment**

8 IDEAS ON HOW TO RECRUIT BEGINNERS INTO YOUR BEGINNING MUSIC PROGRAM

<https://youtu.be/zeQPdNErYbc>

Inspirational video of college marching band with an elementary school study

[https://youtu.be/bztM3Y\\_n8Rw](https://youtu.be/bztM3Y_n8Rw)

Yamaha's Welcome to Band!

<https://youtu.be/qU3QXHg9i40>

Yamaha's Welcome to Orchestra!

<https://youtu.be/ahdy4NFT9Eg>

Examples of Quality Virtual Concerts from 100% Virtual Programs

Foothill High School Bands (NV) Virtual Winter Concert

<https://youtu.be/eULPwqhpObE>

Green Valley High School (NV) Winter Choral Concert: Connected Through Song

<https://youtu.be/-jN53sHxVQ0>

### **Added during Phase III**

#### **Recruiting the “Lost Class”**

When thinking about re-recruiting students into the music program, consider working closely with teachers in feeder schools. Looking at rosters from before the pandemic and reaching out personally to students who are no longer playing as a result of COVID-19 can be the start of a positive relationship and spark the interest again. When talking to students and parents about rejoining the program, be sure to speak to any changes in mitigation strategies that may have been the reason the student stopped playing.

If some of the returning students who were expected are missing, ask students to help get them back into the group by asking, for example, “Does anyone know where Suzie is? Could you give her a call and tell her that we miss her?” This type of personal contact means the world to students.


#### **Additional recruiting and back to school suggestions:**

Other retention and recruitment suggestions from the Mind the Gap Webinar series include:

Success Stories from Music for All's Minding the Gap Episode 15: “Recruitment and Retention, Part 1: Here, There, and Everywhere: Where Are My Students?” with Jacob Campos, Kevin Ford, Bo Soddors, and Quintus Wrihten, <https://education.musicforall.org/gap/>

From Music for All's Mind the Gap Episode 16: Recruitment and Retention, Part II: Looking Back, Looking Forward, Now What? With Scott Casagrande and Candi Horton, <https://education.musicforall.org/gap/>  
Music In Our Schools Week Assemblies for Elementary Instrumental Music Program Recruitment: [https://www.bcsd.com/apps/pages/index.jsp?uREC\\_ID=1062830&type=d&pREC\\_ID=1366891](https://www.bcsd.com/apps/pages/index.jsp?uREC_ID=1062830&type=d&pREC_ID=1366891)



A black and white photograph of a woman with long, wavy hair, smiling and looking down at a laptop on a desk. She is wearing a patterned, short-sleeved top. In the background, there is a whiteboard with musical notation, a bookshelf filled with books, and a Yamaha drum set. On the desk, there is a pen, a notebook, and a small Yamaha logo on a circular object.

# 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](https://Yamaha.io/educatorsCONMEA)



# Top 10 #MusicEd Blogs of 2021

**2021** has been a year of innovation, new ideas, and enthusiastic advocacy for the critical importance of music education for students. Music educators have leaned in to emphasizing the social-emotional benefits of music education during the continued challenges the pandemic has brought. As we begin a new year, we wish you and your students health and renewed joy in music-making in the year ahead.

To highlight last year's blogs from fellow music educators, we're looking back and sharing the Top Ten Most-Accessed NAFME "Music in a Minuet" Blogs from 2021. NAFME members shared best practices and new ideas, with a keen focus on student needs and how music education is uniquely positioned to meet them and help students become leaders of the future. The number 1 most-read blog has had nearly 8,000 visits to-date.

Did your favorite blog make the list?

## **Number 10: ["Active Thinking, Not Just Active Doing, in the Ensemble Classroom"](#)**

**By NAFME Member Brian N. Weidner**

Band, choir, and orchestra classrooms easily become spaces where students are physically active but mentally asleep. When the conductor steps on the podium, the students often cede all responsibility for thinking and fall into the lull of following the directions that are given to them. Fortunately, if we are intentional about our actions, ensemble teachers can easily create collaborative ensembles where active student thinking is encouraged and even required. [Read more](#)

## **Number 9: ["Model Code of Ethics for Educators"](#)**

**By NAFME Member Paul K. Fox**

Although pre- and in-service training on both are essential, the differences between a "code of conduct" and a "code of ethics" are vast. Codes of conduct like the Code of Professional Practice and Conduct for Pennsylvania teachers are specific mandates and prohibitions that govern educator actions. A code of ethics is a set of principles that guide professional decision making, not necessarily issues of "right or wrong" (more shades of grey) nor defined in exact terms of law or policies. Codes of ethics are more open-ended, a selection of possible choices, usually dependent on the context or circumstances of the situation. [Read more](#)

## **Number 8: ["HBCUs: The Hidden Gem in Music Education"](#)**

**By Johnathan M. Hamiel, President-Elect of North Carolina Music Educators Association**

In my personal experience, I feel that HBCUs are the hidden gems in the world of music and education. HBCUs instill many qualities and skills that will equip an aspiring music student with the tools needed to be successful as a music educator. HBCUs foster a sense of pride and confidence in their students, as well as a feeling of self-worth and musical excellence by musicians and professors who share similar backgrounds, experiences, and socioeconomic statuses as the students they serve. Many are familiar with the grossly misconceived notion that HBCU students may not be musically proficient, professional, or have mastered the content knowledge of education and musical pedagogy. In fact, my professors were among the best educators, performers, and professionals in the field of music education and have won numerous awards for excellence in the classroom, on the stage, and in administration. [Read more](#)

## **Number 7: ["Music In Our Schools Month® 2021: 'Sound of My Heart' Song Bracket"](#)**

**By NAFME Member Elizabeth Caldwell**

This year the [Music In Our Schools Month®](#) (MIOSM®) theme is "Music: The Sound of My Heart." Although I've been celebrating MIOSM in some form or fashion since my first year of teaching, this year is going to be different because of the pandemic as well—our district is in a hybrid model, with some students in person and some participating live online, so not everything I've done in the past will work. One of the things I'll definitely

be doing is another song bracket! Here are my plans to make it work (and also tie in this year's theme). [Read more](#)



#### Number 6: [“Lessons Learned from the Space Shuttle Challenger’s Explosion”](#)

By NAFME Member Lori Schwartz Reichl

The explosion of the Challenger is a prime example of leadership not heeding the concerns of its employees. The pandemic has caused all professions to pivot without notice and to do so with positivity, productivity, and promise. Employees are exhausted. If working remotely, they are having difficulty separating work and home life. If working in their routine setting, they have adapted to time-consuming, but necessary safety protocols. Regardless of their profession, setting, skill, and need—*everyone* has adapted. However, each profession, organization, and institution, continues to make adaptations at its own pace. This pace should be meticulous, methodical, and motivating, especially when the return from remote to routine involves various stakeholders. [Read more](#)

#### Number 5: [“Now Is the Time! Music Education ‘Challenges’ Core Curricula for First Chair”](#)

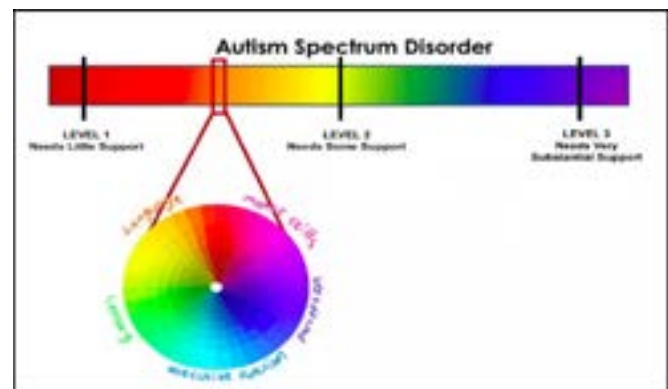
By NAFME Members Lori Schwartz Reichl and Andrew B. Spang

But, rather than be content to be seated at the table, perhaps now is the time to consider challenging for first chair within educational practices. Might we be at the dawn of a new educational era—a new societal appreciation, and a modern reorganization and reprioritizing of educational outcomes? Could *music* be at the forefront of meeting these new priorities? Should music win the seat “challenge” and become *first chair* leading all other curricula?! [Read more](#)

#### Number 4: [“Understanding and Teaching Students with Autism in Music Education Settings”](#)

By NAFME Member Amalia Allan

Before and while planning lessons, it is important to keep in touch with and learn from your school community. This includes (but is not limited to) the special education teacher(s), paraprofessionals/aids, parent(s)/guardian(s), general education teacher(s), principal, and school counselor. With their different experiences and training, these people can provide unique perspectives on students, information about the children’s strengths and needs, and suggestions for how to work with individual students. [Read more](#)



#### Number 3: [“What Was the Best Thing You Ever Learned from a Student?”](#)

Teaching Music, August 2021

The components of a successful music education program have been reformed (accolades, awards, festivals, etc.). COVID-19 forced the music education community to question: “What is our true purpose?” While we will feel the effects of COVID-19 forever, we will come out of this as better music educators.

The most important thing I’ve learned from students during the pandemic is that an interested mind is an invested mind. Never underestimate the resilience of a young mind. [Read more](#)

#### Number 2: [“Bomba: The Sound of Puerto Rico’s African Heritage”](#)

By NAFME Member Vimari Colón-León

Bomba is an emblematic Puerto Rican musical genre that emerged 400 years ago from the colonial plantations where West African enslaved people and their descendants worked. It remains one of the most popular forms of folk music on the island and serves as significant evidence of



its rich African heritage. This article explores the main components of bomba by making them more accessible to those that have not experienced it from an insider's perspective. The material presented in this article provides a learning sequence that could take the form of several lessons, or even a curricular unit. Transcriptions of rhythms typically learned aurally are also included. [Read more](#)

### Number 1: [“Dr. Miguel Cardona: ‘We Are Underestimating the Power of Music and the Arts’”](#)

By Carla Kalogeridis

Music is a way for students to find themselves and learn critical thinking skills. Often, the systems we have set up are geared toward some academic areas more than others. Sometimes music and the arts are not looked at as part of the primary experience that students should have—it is thought of as an ancillary experience. But music and the arts are a very big part of the education experience for me. In fact, music probably does more to develop critical thinking skills and analytical thinking and improvisation more than many of the other topics we spend time on in school. For me it's an integral part and one of the best ways we can nurture the natural talent that students have, which might have not been exposed or realized yet. [Read more](#)

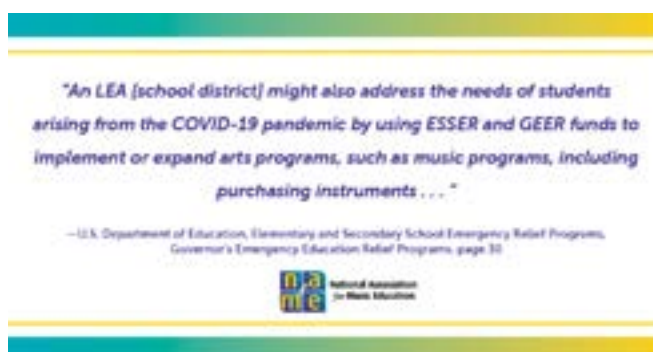
### Most Popular Music Education Advocacy Articles

Read recent [“Advocacy Bulletin”](#) blog posts for the latest public policy news.

### [“U.S. Department of Education Recognizes Music Education in Its Newly Released ESSER Guidance”](#)

**June 21, 2021.** On May 26, the U.S. Department of Education released the first round of [guidance](#) regarding the use of Elementary and Secondary School Education Relief Funds (ESSER Funds) since President Biden signed the [American Rescue Plan](#) (ARP) into law. The American Rescue Plan created \$126 billion in additional ESSER funding for K–12 education, with \$81 billion already distributed to states. \$41 billion will become available after states' plans are approved by the U.S. Department of Education (USED). . . . Of interest to music education advocates is the inclusion of arts and music in the

guidance itself. Found on page 30 of the guidance, the U.S. Department of Education states:



[Read more](#)

### [“International Coalition Performing Arts Aerosol Study Updates Guidelines for Music Education Classrooms”](#)

**July 19, 2021.** The International Coalition Performing Arts Aerosol Study, of which the National Association for Music Education is a member, has released [updated guidelines](#) for music education classrooms as school approaches this fall. The guidance updates previous mitigation tactics with the understanding that states need to consult local and state COVID-19 guidance and transmission rates for appropriate mitigation adoption and adjust accordingly. NAFME will continue working closely with The International Coalition Performing Arts Aerosol Study to ensure guidelines are up to date as we monitor the effects of the Delta variant and its impact on transmission rates across the country. [Read more](#)

### Read “Top 10 Blogs” compilations from past years:

- [Top 10 Most-Read Music Education Blogs of 2020](#)
- [Top 10 Most-Read Music Education Blogs of 2019](#)
- [Top 10 Most-Read Music Education Blogs of 2018](#)
- [Top 10 Most-Read Music Education Blogs of 2017](#)
- [Top 10 Most-Read Music Education Blogs of 2016](#)
- [Most-Read Music Education Blogs of 2015](#)

*Thank you to all of our NAFME Members who contributed to the past year's blogs! [Learn how you can submit a blog.](#)*

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