

SCMEA



*South Carolina*

# MUSICIAN

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*Making Music in  
the Worst of Times:  
Why we should find  
hope*

SCMEA  
Conference  
Highlights

NEW COLUMN:  
String Review

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A note from the editor, Susie Lalama

While we are all navigating through the uncertain times of the COVID - 19 pandemic, the SC Musician is committed to helping music teachers find innovative ways to reach, motivate, and teach the lifelong love of music to their students. NAFME has several free online resources, including webinars, conversations with experts in various fields, and much more. All of the advertisements are hyperlinked, so please use the resources. For a complete lists of resources, visit [nafme.org](http://nafme.org). You are not alone!

We have also expanded to include more articles of interest to you! Along with the annual SCMEA conference highlights, in this edition you will find a String Review column, an ongoing study of virtual rehearsals, and an article on finding the small glimmers of positive experiences of teaching music through social distancing.

Stay well!

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## Call for Articles

The SC Musician is looking for original articles regarding music education from teachers, researchers, or administrators for the 2020-2021 school year. Please submit your articles to Dr. Lalama at [susana.lalama@converse.edu](mailto:susana.lalama@converse.edu)

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# President's Message

Michael Moore, *SCMEA President*

Though it's only been a few weeks since our annual SCMEA professional development conference, it almost seems a lifetime ago, distanced in our memories by the disappointment of canceled concerts, competitions, tours, and so many other activities we took for granted before COVID-19. In the midst of all this, I'd like to remind us of something very important that was a focal point of our conference: the power of improvisation.

The ability to improvise is integral not only to our musicianship but also to how we handle the challenges of life. Though this may seem a stretch at first blush, let's not be too quick to discount the impact of cultivating in young people an awareness of their own voices and the confidence to create. The extent to which we as music educators empower our students in this way can only serve to expand their capacity to adapt when life's tempo shifts, and the chord changes seem new and strange to our ears.

In my last address, I encouraged us to consider the term creative edge (vs. competitive edge) as a way to think about and describe the multiple and inclusive skills our students carry with them from our music classrooms into their careers and life experiences. I'm confident we'll observe this creative edge at work as our music education community responds to the challenges before us, improvising, innovating, and, dare I say, even flourishing.

Live concerts have been canceled and recitals have been "virtualized" for now. But once this improvisatory intermezzo has played out, we will return to these performances, because the real, physical experience of making and enjoying music with others is fundamentally human – in a word, essential. And yet in some ways it won't be the same – in fact, it will be better. We will have discovered new artists. We will have written new music. We will have shared with and inspired new audiences. We will emerge all the richer and more robust, precisely for having improvised.

Stay well, and keep making music!



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# Coronavirus Information for Music Educators



# Band Division

Chaz Paxton, *President*



This is my second draft of this letter as A LOT has happened in our world and in the world around us since the first draft. The rise of the COVID-19 virus in the United States over the last month has forced us into an unprecedented situation. We

have had to cancel the All-State Band Clinic, Concert Performance Assessment, and Solo and Ensemble. There is much uncertainty moving forward for how the near future is going to look. How are we going to recruit band students for next year? How are we going to assemble our Leadership Teams? How will go about conducting color guard and Drum Major auditions? How will we make recordings to submit for the SCMEA Conference? What happens if they cancel events in the fall?

These and many more questions are running through our minds right now. They are valid questions and I wish I could tell you that I had the answers; unfortunately, I do not. However, here is what I do know: adversity does not build character, adversity REVEALS character. In the midst of all of the unknown and having to make heartbreaking decisions as it relates to events of our association, I have been encouraged by the camaraderie that these events have created. I have seen collaboration, albeit digital, from music educators from around our state and across the country. I have seen band directors sharing ideas, strategies and resources like never before. Witnessing the kindness and collegial mindsets of music colleagues from across South Carolina and the United States has given me so much hope in the midst of such a gloomy time. I hope that it has done the same for you!

On a brighter note, I want you all to help me congratulate Alicia Crutchlow, Directors of Bands at Florence Chapel Middle School, on being named as the SCBDA Conference Chair. Alicia will work closely with President Elect Deen and the entire Executive Board in helping to plan the SCMEA Conference for the Band Division.

In closing, I hope that all of you have found opportunities to do some things for yourself during this “down time.” If nothing else, this time has al-

lowed us to spend more time with our families and those who we love most (six feet apart, of course). For me, it has also given me some time to slow down and reflect on what is important – personally and professionally – and allowed me to think about how to give priority to things that are most important to me moving forward.

Thank you for allowing me to serve you as your President. It is truly one of the greatest honors of my professional career. As always, if I can do anything for you, please reach out.

## Collegiate Division

Lillian Tague, *President*



I hope that all of you are staying safe during this trying time. Each of us will have different obstacles to overcome as we persevere through this pandemic. That being said, there are many resources that you can utilize as a college student.

There are several professional development sessions that are being offered online, two of which have been posted in the Band app page. If there are any that you know of or would like to see, feel free to post in the Band app. There are also multiple virtual performance opportunities that will be posted in the Band app. If you know of any resources or are interested in anything particular, please feel free to reach out to the collegiate executive board.

SCMEA conference was a success. It was exciting to see collegiate members attend different sessions. Congratulations to those of you who participated in elections, you all represented your school very well. There are many new things that the executive board has begun working on including plans for a collegiate web page, and developing an application for assisted funding to attend NAFME's Collegiate Advocacy Summit! For more information about the summit and Hill Day go to NAFME's website and click on the advocacy tab.

The executive board is here to serve you in as many ways possible! If you have any suggestions of what you would like to see or hear from us you can contact us via email.

President, Lillian Tague: [lillian.tague@newberry.edu](mailto:lillian.tague@newberry.edu)  
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# Choral Division

Nikki Belch, *President*

When we left our Choral Division Winter Meeting at conference, I would have never imagined what would occur over the next few months. Though it is easy to focus

on our disappointment, we all know that the journey is so important. The preparation you gave your students, made them better singers and musicians. Those skills will move them forward as they continue as choral musicians. Our time was not wasted.

During this time teaching from home, I have been so inspired watching how our members are working together to navigate the challenges presented to us all. Choral music was not really made for distance learning but I have seen all of the smart and innovative ways that you are trying to make it happen. That is what we do.

I am blessed to have the assistance of our amazing Choral Division Board and Chair people during this unexpected situation. I want to send a special thanks to them for how hard that have worked to address the issues that have arisen with the cancellations. Please know that we are working hard to help teachers navigate these last few months of school and will continue to work to plan for next year.

Moving forward, the Choral Division is working towards change. The winter meeting introduced ideas for the division to consider that we will vote on in the upcoming year. The addition of the middle school to our SCMEA Choral events is long overdue and our Exploratory Committee is hard at work organizing proposals to begin this transition. I am excited to help prepare our middle school students in a way that will align with the amazing work that our high schools are already doing. We want to be inclusive of our members as decisions are made on how to navigate this transition. I encourage you to attend our meetings in the fall and the winter. These meetings are where changes happen. Your input is needed so that we can work together to make our organization stronger.

I hope that you have a restful summer, however long or short it may be. At this point, what is coming is unknown. I encourage you to keep making music. Find creative ways to make music with your students in our new normal. I hope that we

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will return to school soon. I know we all miss our students and I have shed more than a few tears (shocker, right?) thinking about my students and how uncertain times are right now. One of my comforts is the music shared by so many of you over the past few weeks. You are amazing and I know that music will do what it has always done. It will carry us through. Be safe and see you soon.

# Guitar Division

Benjamin Broughton, *President*

It is with great sadness that I write this message about the passing of our friend and colleague Dr. Jason Sprinkle. Jason has been a big part of SCMEA for many years. He worked as part of several divisions and with SC Musician, before bringing his charisma and zest to help found the Guitar Division. As our first division president, he helped start our All State Guitar Ensemble and had a crucial role in starting Guitarfest, which has become the big event for our division. His leadership, humor, and friendship touched all who knew him and will be sorely missed.

Jason's last official duties as president of our division were to help set in motion the planning of our contribution to the 2020 SCMEA Professional Development Conference. Our conference was both a huge success and bittersweet to many of us as we were not able to share with Jason the fruits of his leadership.

We were delighted to have the Georgia Guitar Quartet not only as the featured performance at the General Session, but also the masterclass session they provided to a group of student guitarists was truly amazing. Thank you to the leadership of SCMEA for helping make this happen. This year's conference sessions were carefully thought out and planned by our conference chair Mr. Chris Essig. We were able to meet many new teachers and look forward to continuing to be a resource for guitar educators across the state. We hope you left with a renewed vigor to engage your young aspiring guitarists.

Unfortunately due to the spread of the COVID-19 Virus we have decided to cancel all remaining events for the remaining of the school year. I hoped that you all would be able to bring your students to the 4th Annual South Carolina Guitar Festival on May 9, 2020, that was to be held at River Bluff High School. We planned to welcome students from across the state for an afternoon of fantastic clinics by professional guitarists, group rehearsals, and general camaraderie



all culminating in an early evening concert that will include all student participants. The All State Guitar Ensemble was to headline the concert under the direction of Dr. Brett Floyd. Last year's sponsors again stepped forward to support our event and we would like to give a special thanks to them – Pecknel Music, D'Addario Strings and Musician's Supply – Thank You! We hope that you will consider participating in this important and inspirational event next year to help elevate guitar programs in our state. We really hope to see you there! If you are not on the mailing list for division events please reach out to us on our new website: <https://scmeaguitar.org> I hope you all have a great end to this crazy year, stay safe, and thank you for all that you do.

## Elementary Division

Tamara Silva, *President*

I am currently writing this article from home as we are all encouraged to practice social distancing to fight COVID-19. Despite the fear and anxiety, I hope you have been able to find comfort in knowing that we are all in this together. During this time, many people are posting videos of themselves on social media as they turn to the arts to connect with one another, express themselves, and share joy and encouragement. For me personally, watching these videos has brought me joy and reminded me of the importance of what we do. I hope you have also been inspired by these videos and encouraged to make music yourself. As educators, we rarely have time to refine our personal musicianship skills and create our own music. I challenge you to take advantage of this time to not only rest, but also to reinvigorate your personal passion for expressing yourself through music.

The SCMEA Elementary Division hosted diverse and enriching sessions at the February conference. The board would like to thank all of those who were able to attend and to thank our fabulous clinicians: Christopher Azzara, Patrick Carney, Suzanne Fleming-Atwood, Lynell Jenkins, Kelly Mraz, Laurie Orth, Aimee Pfitzner, and David Row. If you attended, I hope you found the sessions helpful and inspiring. If you were not able to attend, I hope you can join us in the fall for our workshop or at next year's conference.



What is your area of expertise in elementary music teaching? Are you a master with classroom management, ice breakers, ukuleles, African drums, handbells, folk dancing, Google classroom, or other areas of technology? Do your district colleagues or college music friends contact you for advice about a skill you have honed over the years or even in the past few months? As we plan for next year's conference, I strongly encourage you to consider submitting a session proposal. South Carolina has a wealth of skilled and creative music educators, and we would be proud to highlight some of our own teachers at next year's conference! You share your expertise with your students daily, and this is your opportunity to share it with your peers. The deadline for submission is June 1st. Go to <https://www.scmea.net/2020-pdc-session-application/> to submit your proposal.

On behalf of the SCMEA Elementary Division, I would like to express my deep, sincere gratitude to Mary Anne Tillman and Meredith Troubaugh, for their many years of service with the South Carolina Honor Choir. They have dedicated an enormous amount of time and energy toward this important statewide event and have had a positive impact on the lives of thousands of children. Coordinating this massive event is not an easy feat, and we know you both sacrificed other parts of your lives to make it such a success. Thank you. Courtney Trent will be the next Honor Choir Chair and Paige Ferrara, Logistics Chairperson. Ms. Trent and Ms. Ferrara shadowed Ms. Tillman and Ms. Troubaugh this school year to train for next year. May we welcome them and show support and understanding during this transition.

Remember to add these dates on your calendar for next year:

- September 12, 2020- Fall Workshop with Eric Young at Round Top Elementary, in Blythewood
- February 4-6, 2021- SCMEA Professional Development Conference at the Columbia Metropolitan Convention Center

As you plan your online lessons this spring, consider sharing on our division Facebook page or reach out and post on the page for support! Let us be there for one another as we navigate this new method of teaching.

May you and your loved ones stay healthy and make beautiful music together!



# Higher Education Division

Susana Lalama, *President*

Who would've thought that we would be all teaching in this situation? We've all had discussions with our students about not knowing exactly what music education could look like tomorrow or in 5-10+ years, but the COVID-19 pandemic has challenged us to adjust now. Music teacher educators are exploring new ways not only to connect with their students in the present, but to continue preparing teachers for the unknown. I find myself inspired by colleagues all across the world who are adapting their practices and exploring new methods to teach concepts. We are all in this together.

Back in February, we had a wonderful professional development conference with some outstanding clinics. Dr. Mandi Schlegel led the poster session where we had eleven posters accepted coming from seven states! Two of the poster presenters were able to discuss their research in more detail at one of the



higher education division sessions, Ongoing Research in Music Education. If you weren't able to attend that session, you missed two very interesting and relevant topics: *Sexual harassment among Virginia undergraduate music majors*, and *A narrative case study of community college graduates seeking a bachelor's degree in Music Education*, presented by Thomas Hassett and Ashley Glenn respectively. We also had Dr. Rosetta Dingle and some of her former students led an outstanding session on strategies for the first-year band teacher. Finally, we had Mary Claxton from Little Kids Rock led a session on integrating hip hop into our music classrooms. All of these sessions were motivating and thought provoking and I hope that you were able to enjoy the conference.

As we move forward, we have to continue to learn and adapt. We already know some characteristics of being a good teacher is to be prepared, informed, and flexible. As music teacher educators, many will look to us for guidance more than ever. I encourage you to communicate and share ideas with others as we navigate these uncharted territories together. Stay healthy and safe!



## Virtual Teaching and Learning Resources for Music Educators

# Orchestra Division

Ginger Greer, *President*

It has been an active year for our division! Those of you that attended the February meetings observed history in the making as we passed, with great deliberation, the proposal to split our coastal region into our newly formed Regions 4 and 5. It is our hope that this will provide opportunities for more orchestra directors to be involved and more budding young musicians to flourish. I look forward to observing the growth programs on our coast and commit to nurturing these programs through the elements of change as new challenges are presented. If you are a director from these regions and have not been actively involved, now is the time to step in and step up!

Also new this year: the opportunity to give much deserved recognition to our outstanding orchestra programs through the "Outstanding Performance Award" rolled out this year under the direction of Erik Hines, Michael Baier, Audrey Bass, Jenny Diehn, Kelsey Grant, Joanne Mosquera. Information on how to apply for this prestigious award can be found in the Orchestra Division section of the [www.scmea.net](http://www.scmea.net) website. Many thanks to Erik and the committee for the work done to get this passed and instituted for this school year. Also, many thanks to Brian Gencarelli who started the ball rolling on this several years ago!

All State Orchestra 2020 was a huge success thanks to the tireless efforts of Colleen Marcou, Susan Wines, Jeff Kuntz, Dale Clevenger, John Schimek, Ashley Culley, sponsoring teachers, and the wonderful orchestra students across the state of South Carolina. Due to weather conditions in the upstate, the start of the event was delayed by a day, but the students were still able to perform amazing concerts!

If you did not attend the February conference, you missed some great sessions! Allison Key, Sharon Doyle, and Ken Pruitt did a wonderful job getting top-notch clinicians, great performing groups, and making sure that the event flowed seemingly effortlessly. There is MUCH behind the scenes work to be done in the planning and implementation of this event; hats off to you three! The South Carolina Philharmonic Orchestra, led by Maestro Casey, moved many audience members to tears through their lovely



music. Due to yet another weather crisis in the upstate, Riverside Middle Symphony's performance was postponed to opening for the All State Concerts, and was well received by the attendees.

As always, please know that the Executive Board wishes to work together with you to offer the best experiences for orchestra students in our schools. Let us know how we can help.

# Piano Division

Karen Buckland, *President*

Greetings!

Thank you to the SCMEA Board and all of the people "behind the scenes" who made the 2020 SCMEA In-Service Conference a huge success.

The lecture presented by Dr. Stephen Taylor, from the SC Governor's School for the Arts and Humanities, was informative and interactive between the audience and the presenter. Dr. Taylor focused on piano pedagogy found in teaching lessons and group classes and repertoire for the late Elementary-Early Intermediate student.

The master class conducted by Dr. Kaju Lee, Assistant Professor of Piano at the University of Wisconsin-Platteville, was very enjoyable, informative, and helpful. It was great to hear both the musical talent of the young pianists and the variety of their repertoire.

The Honors Recital was a highlight for the Piano Division! The quality of musicianship and repertoire was extraordinary. Congratulations to all performers and teachers, and a big thank you to parents, family, and friends, for their support of music in the lives of their children.

The Piano Division is looking forward to the 2021 SCMEA In-Service Conference and has begun planning events. Please consider sharing your thoughts and ideas for events and how the SCMEA Piano Division can be of service throughout the year to its members. At our Divisional meeting we discussed changes to the Piano Festival and the By-Laws. A scheduled Divisional meeting, the Honors Recital, and a lecture/presentation at the Conference are already in the plans.

Thanks for your help and support. It is a pleasure to be President of the SCMEA Piano Division, and I look forward to another rewarding year.





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Visit [nafme.org](http://nafme.org) for updated live and recorded webinars and professional development opportunities.

- Virtually Nothing: From Surviving to Thriving with Daniel Pasquale, Argine Safari, and Craig Yaremko
  - Smithsonian Folkways Recordings: In Partnership with World Music Pedagogy with Patricia Sheehan Campbell
  - Supporting Families in Making Music at Home with Early Childhood Students with Lili M. Levinowitz
  - Bridging the Gap: Teaching and Learning Music Online
  - Teaching Students with Disabilities during COVID-19 with Alice Hammel (PowerPoint document; quiz for professional development recognition)
  - Music Education and SEL during COVID-19 with Scott Edgar (PowerPoint document; quiz for professional development recognition)
  - Online Teaching . . . Where Do I Even Start?! with Anne Fennell (PowerPoint document; quiz for professional development recognition)
  - Online Learning and Copyright for Music Educators with John Mlynczak (PowerPoint document; quiz for professional development recognition)
  - Strategies for Thriving as a Music Teacher during Uncertain Times with Lesley Moffat, Dana Varona, & Christa Kuebel (PowerPoint document; quiz for professional development recognition)
  - Calm in the Storm: Self-Care for the Adapting Music Educator with Elisa Janson Jones (PowerPoint document; quiz for professional development recognition; additional resources)
  - Mindset Reset: Mindfulness and Positive Thinking Strategies for Music Educators with Matthew Arau (PowerPoint document; quiz for professional development recognition)
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# STRING REVIEW

*The String Review are orchestra pieces that were reviewed by members of the SCMEA Orchestra Division. Thank you Susan Wines for setting up the review!*

## **Gargoyles** by Doug Spata

This piece offers some nice contrast in style to allow students to play with a sustained, legato bow technique and also short staccato sound. The doubling between 2nd violins and violas and violins and cellos builds confidence in the sections. The melody is passed from one voice to the next which makes it an easy piece to rehearse. This piece is also a good piece for working on counting because of unpredictability in the rests. The harmonies are pleasing to the ear, developing the orchestra's understanding of tonality.

*Review by Katy Martin*

## **The Abduction from the Seraglio, Overture** by Mozart, arr. Jamin Hoffman

Gr. 4, string orchestra, requires percussion, Hal Leonard, 2010, \$45.

The Abduction from Seraglio (Overture) is an essential addition for all high school string orchestra libraries! This exciting, high-energy piece features a wide array of rhythmic patterns and opportunities to incorporate advanced shifting techniques. At first glance, the piece appears deceptively easy; however, the challenge arises when ensemble members must perform numerous accidentals outside of the G Major key signature, coupled with eighth notes and sixteenth notes in cut time at a presto tempo. While the bass only briefly receives the melodic material in unison with the cello, melodic practice parts could be written for all instruments to enhance instruction and left-hand dexterity. This piece will challenge all members of your orchestra to rise to the next level of musicianship by becoming sensitive to musical lines throughout the ensemble at a myriad of dynamic levels. Students will ask to perform this piece time and time again as they prevail through the supercharged melodic lines that will not only provide excitement but most importantly, performance attainment through the advancement of their musicianship.

*Review by Susan Wines*

## **Rhosymedre** by Ralph Vaughn Williams arr. Arnold Foster

To start off, everyone has to count! This piece is in 4/2 time signature, which is a great teaching tool. Next, it has this beautiful melody that just flows from one part to the next with interesting lines for the viola, an 8va part for the 1st violins (later in the piece), and great moving and important parts for the 2nd violins. I normally change out some first violins with second violins to strengthen the part. It is written with wind parts as well, but they only match the string parts, so it can definitely be done by a string orchestra. The cello and bass part match each other for the most part and besides the time signature are very playable. And last, on a teaching scale, I would grade this as a 4-4.5 level of difficulty.

*Review by Kathy Perry*

# Music Making in the Worst of Times: *Why we should find hope*

Amanda L. Schlegel, Ph.D.  
Assistant Professor of Instrumental Music  
University of South Carolina

As I grapple with the personal and professional implications of the current reality in Spring 2020, I am reminded of Charles Dickens classic opening from *A Tale of Two Cities*: “It was the best of times, it was the worst of times . . . it was the spring of hope, it was the winter of despair.” (1859) Many may wonder where the “best times” and the “hope” reside as the “worst times” and despair seem to be staring us in the face. Our musical lives have been upended and all of us are now experiencing some form of isolation from our typical routines. As it became apparent that ensemble performance and in-person socialization was going to be halted in every school, I wondered how I could find and provide a path that leads to hope for those best times.

The opportunity for group music making has been greatly diminished as a consequence of a pandemic that has forced all people of the world into isolation and physical distancing. Although necessary, the result of this isolation allows us to examine why it is that humans enjoy music making and theories as to why all societies have made music. As a music teacher educator, researcher, and leader of a New Horizons band program, I worried about how isolation and separation that result from social and physical distancing were going to affect my students,

colleagues, and the members of my New Horizons band. I was most concerned about the senior adults in my New Horizons program because the social support and interactions are often expressed by as a highly valued result of group music making (Carucci, 2012; Coffman & Adamek, 1999, 2001; Coffman, 2002; Cohen, Bailey, & Nilsson, 2002; Jutras, 2011; Rohwer & Coffman, 2006; Rohwer, 2017). I wanted to find a way to provide them the social support and interaction.

A number of researchers have suggested that social bonding may be more valuable to groups of music makers and that this form of relationship building may be one of explanations for music’s presences in all cultures and a theory explaining the evolutionary history of music. Huron (2001) states that music may have evolved with humans for many social reasons, including group cohesion and social bonding. Neurophysiological evidence shows that oxytocin, a hormone associated with bonding experiences, is present in during music listening (Freeman, 1995) which suggests that music-makers may be bond to their fellow ensemble members. Bonding and social benefits may also be a byproduct of synchronization (Hove & Risen, 2009). All of this evidence provides additional insights as to why senior adults—and all



*“..the social support and interactions are often expressed by as a highly valued result of group music making..”*



music makers—may experience social bonding and relationship building through playing with others.

I was concerned for New Horizons members who were likely dealing with the consequences of isolation. Due to my concerns regarding isolation—and my own personal difficulties from it—I searched for details of the effects due to isolation. I was seeking relief from my own isolation and to see if there were viable options for group music making. It was not the isolation itself that was difficult for me but the resulting loneliness. I understood why the isolation was necessary but I struggled with the social consequences. I missed my students, colleagues, and the members of the senior adult community band and music program. My personal struggles were (and are) mediated by my focus on helping others.

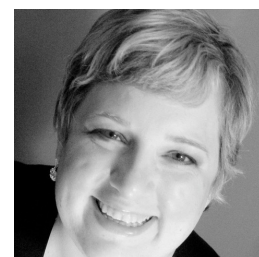
After reading about the effects of isolation and loneliness, (Rico-Uribe et al., 2018; Robinson, 2019) I became very concerned about the experiences for the members of my New Horizons program. As I thought more about it, I realized that many New Horizons programs were likely not meeting. I contemplated how I could use technology and the generosity of the many companies that were offering free access to a number of software titles. Because I was using video-conferencing to teach university courses and attend meetings, I explored how I could leverage to provide some level of music instruction for members of the New Horizons program as means of social support and continued music making.

I had many questions before attempting to use technology and video-conferencing to simulate our rehearsals. Were there technologies could be used to create an experience that would satisfy the social needs and desires of the band members? Would it be socially and musically fulfilling and satisfying? Would members be willing embrace new technologies in order to make virtual rehearsals possible? Could I sell this to my members and fellow instructors? These questions were necessary to consider before moving forward. In a future article, I will share the particulars of this “tale” and what are doing in the search for the best of times.

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Christine Fisher presenting Ray Doughty with the national recognition of the Lowell Mason Fellow



SCMEA Executive Director Patti Foy, Award Recipient Arthur Ray Doughty, and Dian Eddleman



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*Thank you,  
Exhibitors!*





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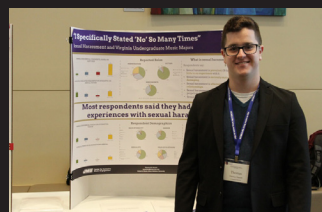
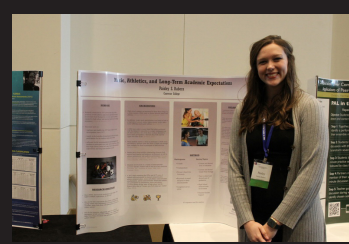


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An Alternate Timeline for Carl Maria von Weber's Health History Proposed  
Katherine Buckler, Texas State University

A longititudinal Analysis of Literature Selections for MEA Concert Band  
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Patrick Carney, Limestone College

Response to Informal, Early Childhood Music Class Repertoire: Favorite and Other  
Vanessa Caswell, University of South Carolina

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Brent Fisher, The Ohio State University

A Narrative Case Study of Community College Graduates Seeking a Bachelor's Degree in Music Education  
Ashley Glenn, Grand Valley State University

Pilot Study: Social Music Making as a Potential Mitigator or Performance Anxiety and Test Related Stress  
Ann M. Harrington, Ball State University

Sexual Harassment Among Virginia Undergraduate Music Majors  
Thomas M. Hassett, James Madison University

Collaboration Over Competition: A Critical Analysis of the Theoretical and Practical Applications  
of Peer-Assisted Learning Research in the Secondary Music Classroom  
Christina Herman, Colorado State University

The Relationship Between Secondary Music with Athletic Participation and Collegiate  
Academic Expectations Among Female Liberal Arts University Students  
Paisley Rabern, Converse College

The Use of 360° Video, 360° Audio, and Virtual Reality in Music Education for Enhanced Assessment,  
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Andrew Lewis, University of Southern Mississippi  
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DEPARTMENT of MUSIC



# Silver Linings:

## *Teaching Music Through Social Distancing*

Susana Lalama, Ph.D.

Associate Professor of Music Education,  
Converse College

Teaching music will never be the same after our experiences during the COVID-19 pandemic. With the closing of schools and cancellations of large gatherings, so many typical life activities changed suddenly and drastically, especially for music educators. At its core, the spirit of teaching and performing music is a human interaction that is difficult to replicate under social distancing guidelines, but music teachers across the nation are being their most flexible selves and figuring it out. Some teachers may have had experience teaching online, but many (including myself) had to step outside of their comfort zones and adjust aspects of teaching to include making awkward videos from home, exploring technology and software, and redesigning assessments to match the curricular changes. Of course, this is all being done from a home that may include a spouse, children, and pets, all jostling for attention.

While most would probably agree that making music with students through online instruction is not the preferred format, some positive outcomes can result from this experience. Below are some positive perspectives that we can smile about through this stressful time of uncertainty. Let's explore some silver linings of teaching music while social distancing and be grateful for the opportunities we have.

Stay healthy and safe everyone!





**Commute**

Teaching music from home can provide you with more time because you are not traveling to and from work. If you travel long distances to work, think of all the time (and gas money) that you are saving with this temporary experience. That's more time for you!

**Recharge**

You can use that reclaimed commute time to focus on yourself. Many teachers are using their new-found time to prepare and eat healthier meals or maintain a regular exercise schedule. Picking up craft projects or other creative outlets you enjoy can also be a part of your recharge time. Make time to practice your music-making skills and continue to expand as an artist.

**Family**

As music teachers, we are constantly "on-the-go": a rehearsal, a performance, a gig, a lesson, a meeting, etc. We do so much for others, sometimes the family unit gets pushed aside. This is a chance to reconnect with family and create positive experiences. Eating dinner together, playing a board game, or watching a show together can create nice moments for everyone.

**Restroom Breaks**

For all the K12 teachers – this one's for you...you get to have a restroom break whenever you need to go! Enough said.

**Prioritize Essentials**

I appreciate my colleagues who quickly realized how much their students were overwhelmed with the transition. Zooming out and finding what are the most important concepts you want to reinforce can make learning more focused, enjoyable, and sustainable.

**Explore Tech for Teaching**

Our chance to explore different ways to enhance our curriculum is here! There are programs and apps that have been made available for music teachers to use for FREE that we might not have explored otherwise.

**Vary Curriculum**

Redesigning curriculum is difficult and time-consuming. This is an opportunity to enhance the student learning experience. You can have your students (and you) explore composing, arranging, improvising, covering the music of various genres, and more. Find music-making experiences that can spark creativity in your students.

**Create Opportunities for Students to Shine**

This is a great time to create opportunities for students who may not be the strongest performers in your class to step up! A varied curriculum in music may give different students opportunities to feel successful.

**Independent Learners**

Group learning is a wonderful teaching strategy that we use often in music classes. Given the current situation, we have a chance to help our students become more independent learners too.

**Appreciate Our Students Even More!**

When this is done, I think we will love and treasure the time spent with our students making music together more than ever.

*Dr. Lalama is an Associate Professor of Music Education and Conductor of the Wind Ensemble at Converse College*  
[susana.lalama@converse.edu](mailto:susana.lalama@converse.edu)



# Distributed Music Recordings

By NFHS on April 09, 2020

[music directors & adjudicators article](#)

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Guidelines for using distributed student recordings for K-12 assessment and adjudication by the publishers are listed below. These guidelines are designed for a limited duration and scope to allow for student musicians to complete their year-end assessments and classroom instruction while schools are closed due to the COVID-19 outbreak. No recorded performance can be distributed outside of these guidelines and the listed publishers unless they meet Section 17 U.S. Code § 110(D)(ii)(I)(aa) of the US Copyright Law.

- Performances must be shared in as private of a setting as possible, and must be viewable by individual link only.
- The performance can only be shared for educational assessment or state adjudication purposes.
- The recorded performance must use legally purchased music.
- Any arrangements made shall have proper permissions secured prior to recording.
- Once the recorded performance has been adjudicated it must be deleted from the sharing platform.
- This special permission will expire on June 15, 2020.

Publishers that have graciously agreed to allow their music to be recorded and distributed under the above terms (Updated 4/9):

- [Alfred](#)
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