

SCMEA



South Carolina
MUSICIAN

Vol. LXXIV

Winter 2020-2021

No. 2

Virtual
Conference
Edition

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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

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Editor's Note

In this edition of the SC Musician, you will find our winter content, featured articles, and the 2020-2021 SCMEA portion of INSIGHT: A Collaborative Virtual Conference program. All Virtual Conference videos can be accessed using the crowdcompass app or website, and all members of SCMEA have access to the professional development virtual conference videos through September 2021. The schedule printed in this magazine contains only the music portion of the conference, but you are encouraged to attend any session that interests you (and there are so many good ones!). You can find the most up-to-date and complete listing of all conference sessions on the crowdcompass app and website. Enjoy!

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President's Message

Michael Moore, SCMEA President

In my previous address, I went out on a limb and predicted we would see the success of a new approach to professional development for our organization. I am delighted to report that thanks to the efforts of several key partners, that prediction has become a reality, in the form of INSIGHT: A Virtual Collaborative Conference.

If you've logged on to the INSIGHT conference app, you know it has the same look and feel as our normal conference app, and more important, a lot of great professional development content available free to you as a member of NAFME and SCMEA. Be sure to check out our sponsors and "check in" at each session you attend, just as you normally would when meeting in person. If you can't attend a particular session live, no worries – we are archiving the sessions so they are available to you on demand in the app for the rest of the year.

To kick things off, Dr. Tim Lautzenheiser from Conn Selmer delivered an inspiring keynote address on the immeasurable value of YOU, the teacher. The US Army Field Band's Six-String Soldiers followed up with a Salute to Our Teachers concert dedicated to the memory of Dr. Jason Sprinkle, former SCMEA member and president of the Guitar Division. We've since had several sessions on social and emotional health, strategies for engaging students in a virtual learning environment, and a lot of other great arts-integration and related content from our partners at Palmetto State Arts Education. And there's more to come!

If you haven't logged on to the INSIGHT app yet, that's OK. It seems teaching in these times takes so much more out of us day in and day out; and if you're like me, there are some days the last thing you want to do after a long day of masks and virtual teaching is to sit down in front of a screen! In my last address I said, "music educators are resilient, resourceful, and ready to lead." But they also need to be rested and refreshed!

So let me encourage you to view our INSIGHT conference as an opportunity to invest in yourself – in your own health and wellbeing as a teacher. When the time is right, lock yourself in a room or "quarantine" yourself on the back porch, put your phone in "Do Not Disturb" mode, and log on to view a session or two. You'll thank yourself.



Band Division

Chaz Paxton, *President*



This letter is traditionally the SCMEA Professional Development Conference Preview as we begin to look forward to being together in Columbia in a few short months. Even though the face to face conference has been cancelled, all is certainly not lost.

Chuck Deen, President-Elect, and Alicia Crutchlow, SCBDA Conference Chair, have put together a great lineup of virtual clinics that will be offered throughout the school year. We will also feature a number of our South Carolina ensembles in a virtual format on Bandlink throughout the school year as well. I want to give a big thank you to Chuck and Alicia for all of their work putting these events together for our membership.

While many of our events will be different for this school year, I hope that all of you will take advantage of the new, temporary format for these events. Our event chairs are to be commended for their creativity and forward thinking to make these events happen for our students.

Throughout all of this, I have been encouraged by the number of directors who are being creative and doing whatever is needed to make “band” happen for their students. Every situation is different, but is it important that we provide music for our students in whatever form we can. I have had to think about how to engage my students through a computer screen and in many ways, learn how to teach again...or at least, learn how to teach in new ways. Some days I am successful, some days I am not. That’s OK, and it’s OK for you as well. As important as it is for you to take care of your students, it is even more important for you to take care of YOU! I am more convinced than ever that we have some of the best people teaching band in our state and I am proud to serve as your President.

As always, if I can help you in any way, please feel free to reach out.

Choral Division

Nikki Belch, *President*



I hope that you are doing well during this first semester of the school year. This year is a year unlike any in my almost 20 years of teaching. No concerts, no clinics, and no in person concerts to look forward to so far this year. In addition, we are managing virtual teaching and/or in person teaching. This has put a lot of strain on many of us. All of this while balancing all of the things you normally do can be overwhelming. Things are hard right now. With all of that, it may be easy to become discouraged. I have been a big fan of the quote, “There is something in you that the world needs.” Our kids need music, even if we have to find new ways to get it to them. The world needs singing. Our students need us and the community that choir brings to them. What we are doing is important and I encourage you to continue to find ways to continue choral singing in your community.

In an effort to continue our growth this year, SCMEA has created a virtual conference opportunity for you and there are great sessions available. I encourage you to download the Crowd Compass App and search for Insight. We have a large variety of sessions for you this year. Alexis Shepard is presenting *Beyond Survival: A Guide to Sustaining with Self Care*. It is a fantastic session that is totally fitting for the craziness of right now. Dr Alexander Lloyd Blake will be presenting a session entitled *Black Voices Matter*. His presentation on the importance of inclusivity and celebration of black voices is fantastic. Adam Paltrozitz will be leading a session on *Rebuilding the Choral Middle Class*. This session focuses on creating an environment in which we help create future concert goers and performers through our programs. There are many more amazing sessions including reading sessions and technique building sessions available and they are all included in your SCMEA membership.

I hope that you have a wonderful spring and are able to continue to build skills and make music with your students. Remember that the relationships that we make with our students can help both them and us get through these challenging times. Take care of yourselves.

Elementary Division

Tamara Silva, *President*

I hope this letter finds you well. Despite this year's difficulties, I hope you have been able to find joy through teaching and been able to generate positive outcomes for yourself and your students. Although I desperately miss singing in groups and playing circle games, there are some aspects of online teaching that I have really enjoyed. I have been able to personally connect with my students in a different way through online instruction. I am receiving more student emails than usual, and the GoogleMeet chatbox feature has allowed me to field student comments and connections in a more efficient manner that does not interrupt my pacing. I have enjoyed the challenge of teaching online because I have learned a lot. Although overwhelming at times, this new mode of teaching has forced me to adapt and as a result, I have grown as a music educator. I hope you can also find a way to make the best of the hand we have been dealt.



One way I always find inspiration is through you- my colleagues! I encourage you to share, reach out, and help one another. We are in this together and all striving to have a positive impact on our students' lives through quality music education. The SCMEA Elementary division is here to support you, and we are offering a wide variety of professional development sessions online this year. We have an excellent line up this year which includes **Eric Young, Thom Borden, Jennifer Bailey, Cherie Herring, Krista Hart, Marcia Brantley**, covering topics from **Rhythms and Rhymes, MLT, Choice Boards, Seesaw Tips, Orchestra units, 2-Part Choral Repertoire, to Handchimes**. I hope you can take advantage of this free PD we are offering to you! Although the sessions will be posted until the end of the year, I encourage you to join a live PD Zoom so you can ask questions to the clinicians and connect with other teachers (plus, we always have some great door prizes!). If you did not have an opportunity to attend the workshop with Eric Young, check it out online- he led a fantastic session with a lot of great ideas for teaching during the pandemic.

May you and your loved ones stay healthy and find joy through musicing together!

Guitar Division

Benjamin Broughton, *President*

I hope as you are reading this that your year has started off well, and that you and your loved ones are healthy and happy and are getting ready for the push to the end of the year.



In November we held our 4th annual All State Guitar auditions. Students from all over the state auditioned by video to be part of this prestigious group. These students will be conducted by Dr. Brett Floyd of Charleston Southern and Benedict College and are scheduled to headline the performances at Guitarfest in May of 2021. This ensemble is also scheduled to be featured in a video produced by the Augustine String Corporation to help promote classroom guitar education across the country. We are very excited and honored to part of this national advocacy campaign.

In lieu of our normal conference schedule, and in partnership with Palmetto State Arts Education our conference director, Mr. Chris Essig has planned a great assortment of performances and seminars that we will be hosting virtually throughout the 20-21 academic year. These sessions and performances are designed to help educators of guitar at all levels develop your programs during these difficult times of classroom instruction. These sessions are included with your SCMEA membership.

As always I hope you all have a very productive and innovative rest of your year.

Orchestra Division

Ginger Greer, *President*

The 2020-2021 school year has proven to be one that requires much flexibility and adaptability for teachers and students alike. Across the state, students are involved in their music programs in a variety of scenarios: some completely virtual, some hybrid, and many evolving as the year progresses. Buzzwords of the year: Flipped Classroom, Zoom, F2F, Bitmogies, TikTok, Social Distancing.

No matter what your classroom looks like this year, one thing is certain: you have adapted to the many challenges thrown your way. Music teachers are learning and using technology to reach their students exponentially more than ever before. Like many teachers across the nation and world, we have ventured out of our tried and true curriculum, explored new avenues of instruction, and relied more on each other than ever.

As luck would have it, one of the local universities sent me a student teacher for the fall semester. While I felt terrible that this “unprecedented” time was to be his student teaching experience, I quickly realized that he had skills that far exceeded my own to implement the deluge of technology that would be needed to reach our students. I will forever be grateful to this gracious young man for his patience and kindness in showing me once, twice, and then again the many tricks and shortcuts to teaching in this new semi-virtual classroom. If you are a “seasoned” educator like me, I sincerely hope that you have looked to your younger generation of teachers for inspiration and encouragement. If you are the “younger generation,” I thank you for the skill and knowledge that you are bringing to our field and apologize for the frustration caused by your “mentor teachers.”

As far as events for our 2020-2021 Orchestra Division calendar, we remain optimistic that we can adapt our usual events to meet the needs of our state’s programs this school year. Solo and Ensemble was rescheduled to the Fall semester, Region Auditions were moved to the first of January, Region Orchestra events may be held in February, All State auditions will be in March, All State event may be the



end of April, Concert Performance Assessment will be virtual, and professional development opportunities will be available on an online platform throughout the year- free to our members!

The SCMEA Orchestra Division executive board is committed to helping teachers across the state by providing the best possible opportunities for their students and will continue to adapt as the current conditions require. I appreciate and applaud the dedication and creativity of our various event leadership as they have worked tirelessly to provide the best opportunities for teachers and students across the state. Orchestra Directors are encouraged to participate in events that fit the needs of their students in these strange times.

Warmest regards to you all as we adapt and grow together as musicians and educators.

Higher Education Division

Susana Lalama, *President*

You have made it through probably one of the busiest semesters. I hope that you found success in rethinking course content as we navigate through these odd times.

I’m so glad that SCMEA has partnered up with the Palmetto Arts Education Association, ABC, and all the other arts organizations for a collaborative year-long professional development. While you can find a detailed schedule in the conference app as well as in this edition of the SC Musician, we have programmed a few key presentations that we hope will be of interest to you: Dr. David Perry’s presentation on *Creating Cultural Understanding through West African Drumming and Dance*, Dr. Denisse Santos’s discussion on *What Title I Students Need*, Dr. Carol Krueger’s series on literacy in the choral classroom, Dr. Sue Samuels leads a research team in interviewing experienced band directors, and of course, our ongoing research in music education poster session abstracts winners.

While most of the higher education sponsored sessions are on Saturday mornings at 10am, all presentations are recorded and archived on the app through September 2021. So the typical conference dilemma of wanting to attend simultaneous presentations is solved for this year’s conference. Enjoy the conference and I will see you virtually at our next meeting in February.





Piano Division

Hunter Cox, *President*

I hope that everyone has started off a year of great teaching, and that the transition to your “new normal” has been made as smoothly as can be expected during such a new and challenging time for educators.

My name is Hunter Cox, and I am honored to have accepted the position as the SCMEA Piano Division president. I am so grateful to our former president Karen Buckland for her assistance during the transitional phase and for her leadership of the piano division for the past two years. I teach class piano at Andrew Jackson High School in Kershaw, South Carolina, and I am the music director and organist at the First United Methodist Church of Lancaster, South Carolina. I graduated from Appalachian State University with a Master of Music in piano performance and Bachelor of Music degrees in music education and piano performance.

I am excited to say that we have a full executive board for the piano division this year. This is the first time that we have had a full board in a long while, maybe the first time ever. Our board members have a variety of expertise, and we are excited to help this division grow into its full potential!

Our newly elected officers of the piano division are:

Hunter Cox- President

Andrea Quinn-President-Elect

Andrea Scheulen- Secretary

Chuck Bateman-Treasurer

Tim Thompson- Festival and Honors Recital Chair

This new board has recognized the growing need for group piano resources and professional development for teachers in the private studio and classroom alike. Our vision is to become a trusted resource for group piano pedagogy for any piano teacher, some of whom may not be very familiar with the piano and piano pedagogy themselves. While we do want to enrich our educational skills with more group pedagogy knowledge, we also plan to provide professional development opportunities for all things piano including repertoire, educational technology, program building, and more.

While we aren't having an in-person conference this year, the piano division is offering lots of professional development opportunities throughout the year in collaboration with the PSAE: INSIGHT Conference. Selected session titles include Cooperative Learning In Group Piano Class- Remote & In-Person, What Your Title I Music Students Need from You, and Technology Resources & Apps for the Class Piano Setting.

The SCMEA Piano Festival will be conducted virtually twice this year. There will be a window in which both registration and performance recordings will be simultaneously submitted. The SCMEA Fall Piano Festival will be from November 30th to January 18th. The SCMEA Spring Piano Festival will be from March 19th to April 16th. The SCMEA Honors Piano Recital and Masterclass will be held on May 22. The recital and masterclass will hopefully be in person, but we'll release the recital virtually if we are not able to come together in-person. Look for forthcoming details on other dates and how to register via email, Facebook (SCMEA Piano Division), and the SCMEA website.

I look forward to working with some of our brilliant and creative teachers to further piano education in our state! If you have any questions or suggestions about the piano division or would like to talk about anything related to piano teaching, I'm available via email at joseph.cox@lcsd.k12.sc.us.



Lander University

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October 10, 2020

November 14, 2020

February 20, 2021

March 20, 2021

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Music, Instrumental | B.S.

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SCHEDULE AN AUDITION:

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All sessions are archived on the crowdcompass events app and website until September 30, 2021

Released: October 11, 2020

4pm

Keynote Address:

The Immeasurable value of the Teacher (A)

Clinician: Dr. Tim Lautzenheiser

Presiding: Dr. Michael Moore

When we stand back and look at the successful arts program, there is always a direct link to the teacher/educator/director. At a time when there is much uncertainty regarding various aspects of our educational communities, we *can* avail our students to a culture-of-excellence where they are SAFE, CHALLENGED and ENCOURAGED. The teacher is the key to making a positive difference.

Released: October 11, 2020

5pm

Salute to Teachers (A)

Clinician: US Army Band - Six String Soldiers

Presiding: Dr. Michael Moore

The Six-String Soldiers of the US Army Field Band pay tribute to you, the teachers! Featuring the 2020 National Teacher of the Year, Ms. Tabatha Rosproy, from Winfield, Kansas, and others.

Released: October 12, 2020

4pm

SCMEA President's Task Force on Diversity Q&A Session (A)

Clinician: SCMEA President's Task Force

Presiding: Dr. Michael Moore

In this Q&A session members of the SCMEA President's Task Force on Diversity will provide an update on the task force's work and seek input from SCMEA membership.

Released: October 12, 2020

6pm

Social and Emotional Learning and the Music Classroom (A)

Clinicians: Daryl Silberman, Dr. Scott Edgar, and Bob Morrison

Presiding: Dr. Michael Moore

Join master teacher Daryl Silberman and the nation's leading researchers, Dr. Scott Edgar and Bob Morrison, in exploring the impact of music education, fulfilling the rapidly-emerging field of SEL and its prioritization within the classroom and via virtual instruction.

Released: October 12, 2020

11am

Making it Work! Ideas for the School Year (E)

Clinician: Eric Young

Presiding: Tamara Silva

Participants will explore various activities that can work in the virtual or brick and mortar classroom.

Released: October 17, 2020

11am

Mistakes of Young Band Directors (B)

Clinician: Dr. Patrick Moore

Presiding: Chuck Deen

Every year thousands of students make the transition of becoming a teacher. Even after being in band for a number of years, learning all the educational methods, and completing hundreds of observational hour's young teachers still make mistakes. In this clinic mistakes that every young director should look to avoid to help them have a successful career as a director will be discussed.

Released: October 17, 2020

9am

Beyond Survival, A Guide to Sustaining with Self Care (C & A)

Clinician: Alexis Shepard

Presiding: Nikki Belch

Develop an understanding of self-care that will empower you to challenge the status quo and redefine good teaching in ways that honor your authentic self. Through discussion, reflection, and collaboration, you will Identify limiting beliefs about good teaching and examine self-care beyond universal beliefs and misconceptions. Restore the love of teaching by rewriting the Good Teacher Narrative."

Keys to letters in parentheses:

A = All audiences, B = Band, C = Choral, Co = Collegiate, E = Elementary, H = Higher Education, G = Guitar, O = Orchestra, P = Piano

Released: October 17, 2020

4pm

Upbeat! Creating a Positive Online and Compassionate Online and In-Person Culture (B)

Clinician: Matthew Arau

Presiding: Alicia Crutchlow

What influences the culture in your music program? Drawing on positive psychology, mindfulness, and real life experience, this session will provide tips, stories, and strategies to help you and your students flourish online, offline, and in-person in a musical community filled with joy, respect, growth, purpose, meaning and excellence.

Released: October 22, 2020

7pm

Building Literacy and Musicianship Skills into the Choral Rehearsal: RHYTHM (H & C)

Clinician: Dr. Carol Krueger

Presiding: Dr. Patrick Casey

Far too often singers are musically illiterate when they enter the choral setting and directors aren't sure how to develop elementary skills in younger and older singers. Working from the premise that singers learn musical skills in much the same order as they do language skills, participants will explore how we 'learn' music through hearing and imitating patterns before reading (translating notation into sound) and writing (translating sound into notation). The pedagogy also includes a sequence of instruction that results in a strong link between sound and notation. The TAKADIMI rhythm- pedagogy system, a beat-oriented system whose originators see it as evolving from Gordon's syllables, will be incorporated. The rhythm syllables can easily be adapted to elementary through adult choral and instrumental rehearsals in the church and K- Collegiate setting. Specific techniques for developing rhythm reading readiness, literacy, audiation, musical memory, dictation, improvisation and elementary composition will be addressed.

Released: October 24, 2020

9am

Rhythms and Rhymes for Live and Virtual Times (E)

Clinician: Thom Borden

Presiding: Denise Thomas

Whether you teach live, blended or completely virtual, this is the session for you. Teachers will be invited into the familiar language of rhythm and rhyme through singing games that engage students both in live classrooms as well as virtual experiences. Using both the Orff approach and Kodaly method sequence, Thom shares activities that meet the conceptual needs of your Fall lessons while addressing the "lost" skills from possible school closures last Spring. Additionally, suggestions and strategies for play-alongs and skill building are shared. The handout will include a complete process and bibliography of children's literature titles used or referenced.

Released: Oct. 25 & Nov. 7

4pm & 9am

Finding the Brilliance: The Impact of Culturally Relevant Teaching in the Music Classroom (P, O, & A)

Clinician: Franklin Willis

Presiding: Hunter Cox/Ginger Greer

The impact of culturally relevant teaching (CRT) in education has been heavily researched and implemented in classrooms across the country. The foundation of CRT encourages teachers to use their students' cultural experiences to connect material being taught. Teachers who use CRT practices as their teaching pedagogy are more effective in reaching at risk and students of color. This presentation will give an overview of CRT and provide teachers with specific teaching strategies to build their skills to reach all students in the music classroom. Franklin Willis is a Country Music Association Music Teacher of Excellence recipient and serves as a music education coach in Metropolitan Nashville Public Schools, an urban district.

Released: November 7, 2020

9am

Making Musical Connections: String Orchestra for Special Learners (A)

Clinician: Brian Wagner-Yeung

Presiding: Lisa Hastings

String orchestra is a vital part of a solid music education experience. All students, including students with special needs, should have the opportunity to participate in a string orchestra. Nevertheless, special adaptations and modifications are needed to provide a structured and meaningful experience for students with special needs. In this session, you will see: basic accommodations for students and instruments, adaptations to literacy using color-coding and visual manipulations, and how language development/social skills can be enhanced through music-making.

Released: October 25, 2020

7pm

Building Literacy and Musicianship Skills into the [Any] Rehearsal: TONAL (H & C)

Clinician: Dr. Carol Krueger

Presiding: Dr. Patrick Casey

Helping singers become musically literate is central to the school and church choral curriculum. While there is much agreement about why we should teach sight singing, there is less agreement about how we should teach those skills. Are we teaching students to be independent musicians or savvy symbol decoders? This session will present real world concepts to implement a sound before symbol approach to teaching tonal literacy—an approach that will help students learn to read music from the inside out. To aid the development of aural-oral tonal skills, a sequence of vocal pitch exercises will be presented in a graphic form that can be utilized in the choral rehearsal setting via transparencies or an LCD projector. Specific techniques for developing rhythm reading readiness, literacy, audiation, musical memory, dictation, improvisation, elementary composition and application of rhythm literacy skills to choral literature will be addressed.

Keys to letters in parentheses:

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O = Orchestra, P = Piano

Released: November 10, 2020

7pm

Session 1: Creating Habits of Success in the Young Band (B)*Clinicians: Scott Rush and Jeff Scott**Presiding: Chuck Deen*

This session addresses challenges unique to the young band. Topics include the first days of instruction, transitioning to the “small instrument,” basic solfege instruction, rhythm vocabulary, first-time challenges, teaching strategies unique to the young band, fundamentals time, and necessary supplemental materials. Participants will also discover new ways to effectively use multiple technologies for e-learning in the full-ensemble setting to develop comprehensive musicianship in every student. The clinicians will also present an overview of their new beginner method, “Habits of a Successful Beginner Band Musician.”

Released: November 10, 2020

5pm

The Process of Programming: A Path to Inspirational, Affordable, and Achievable Concerts (Co)*Clinician: Dr. Joshua Cheney**Presiding: Cigi Curry*

This session details the process of planning a program for a successful choral concert. I will discuss the initial search for inspiration and creative motivation, tools for managing practicalities like budget and location, resources for finding repertoire that meet a given program's needs, and provide insight toward building a meaningful program for a modern day choral audience.

Released: November 12, 2020

7pm

SmartMusic: One Great Tool for All Your Teaching in the Cloud (B, O, C, & A)*Clinician: Dr. Glenn Pohland**Presiding: Chuck Deen*

SmartMusic is known for helping teachers with accompaniment and assessment. Now entirely cloud-based, SmartMusic includes tools like Sight Reading Builder and Compose so teachers always have the right tool for the job. This clinic explores all of SmartMusic so you can become familiar with it and unleash your students' potential.

Released: November 12, 2020

6pm

Winthrop Guitar Ensemble (G)*Director: Dr. L.H. Dickert**Presiding: Ben Broughton*

Performance of the Winthrop University Guitar Ensemble

Released: November 12, 2020

5pm

Seesaw Tips and Techniques For Online Learning (E)*Clinician: Cherie Herring**Presiding: Tamara Silva*

“Show, don't tell! It's in the doing that we understand.” Go beyond the basics and learn how to use the latest Seesaw tools and clickable learning boards to address the variable needs of learners. If Specials are optional in online learning, let's make the lessons irresistible. Learn how to include a kid-tested response assignment that will demonstrate learning and ignite discovery.

Released: November 14, 2020

9am

Rebuilding the Choral Middle Class (C)*Clinician: Adam Paltrowitz**Presiding: Maurice Burgess*

This workshop explores the reasons why most people in our society do not sing. We, as choral directors, have the power to change this. That power begins with our approach in rehearsals and stretches out to our community. The students that quit our programs will most likely never support the arts.

Released: November 14, 2020

10am

What Title I Music Students Need From You (H & A)*Clinician: Dr. Denisse Santos**Presiding: Dr. Susie Lalama*

Students who attend Title I schools struggle with many challenges. Some thrive in music classes, while others struggle to succeed. As music teachers, there are several strategies we can implement that can help to connect with students who struggle. Ideas presented in this session will include teacher centered, classroom centered, and community centered strategies that can help lead struggling students who attend Title I schools toward musical success.

Released: November 17, 2020

7pm

Session 2: Pathway to Success: Habits for Creating a Culture of Excellence (B)*Clinicians: Scott Rush and Dr. Tim Lautzenheiser**Presiding: Chuck Deen*

Band director Scott Rush and leadership legend Tim Lautzenheiser join forces to present a pathway of success toward creating a culture of excellence. In this clinic, participants will be guided through ten sequential levels for student success as they journey up the metaphorical mountain of self-leadership – “You can't lead others until you lead yourself.” Along the way, participants will encounter lessons, activities, stories, quotes, and questions that address the key qualities of any effective leader. Our new leadership model is a shift from “leaders and followers” to “leadership for all!”

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O = Orchestra, P = Piano

Released: November 17, 2020

7pm

We Never Stop Teaching the Instruments (B)

Clinician: Frank Troyka

Presiding: Alicia Crutchlow

Are we limiting our students' potential for musical success by assuming too much? Teaching embouchure, hand position, air flow, articulation, alternate fingerings and tone production are ongoing tasks, not just part of a solid beginning band curriculum. This presentation will look at common problems of the middle school and high school concert band and show how we often overlook the obvious in helping our bands sound more mature.

Released: November 21, 2020

11am

Using Adobe Premier for your next virtual concert (G & A)

Clinician: Chris Essig

Presiding: Ben Broughton

Have you wondered how those people on you tube make all those cool videos where all these students are playing their instruments from home, someone compiles them into one video (that looks like a Zoom call), and somehow it sounds amazing? Has your administrator asked you if you could pull off a virtual concert like this? Well mine did. It was a scary at first but it ended being amazing. I am so glad I learned how to tackle this challenge. It was amazing! You don't have to be an expert at Adobe Premier but there are some things I learned along the way that I think would be helpful to share. I hope you can join me as I walk through how to plan, use the software, and use the videos to not only give your students challenging objectives during COVID but also use these skills and your finished product to enhance your program.

Released: December 1, 2020

4pm

How To Become a Piano Superhero: Level 1 & 2 Group Piano Curriculum Overview (P)

Clinicians: Andrea Quinn and Charles Bateman

Presiding: Hunter Cox

Come join this session to get pacing guides, rubrics, syllabi, resources, and tools for teaching Piano 1 & 2 from the two James Island Charter High School piano teachers. Our program (pre-Covid 19) had 150 students in Piano 1 through Piano 4 Honors. We don't claim to know the secret ingredient but we will share ALL we know so you can teach effectively and grow your programs!

Released: December 1, 2020

5pm

Creating Clickable Choice Boards for the Music Class (E)

Clinician: Cherie Herring

Presiding: Tamara Silva

As we move to the world of online teaching and more technology in all aspects of instruction, making our lessons interactive, interesting and still understandable to the elementary student remains a concern. Join Cherie as she teaches us how to create choice boards for our students for virtual and face to face learning.

Released: December 5, 2020

9am

Letting go. Empowering Your Students to Become Leaders (O)

Clinician: John Sweat

Presiding: Eric Hines

Most of us orchestra directors like to be in control. "If I just do it myself, I know it will be done correctly!" However, our students are more likely to be engaged in their own learning if they have a sense of ownership in both the process and the product. In this session, we will discuss how integrating student leadership into the decision making process for your ensemble will not only result in a greater sense of pride in what we do but also leads to greater performance proficiency as well.

Released: December 7, 2020

7pm

The Resurgence of the Music of Claude T. Smith (B)

Clinician: Pam Smith Kelly

Presiding: Chuck Deen

Claude T. Smith revolutionized concert band music in the Twentieth Century to the present. This clinic will explore the man, his life and the rejuvenation of his music. From his masterpieces at the collegiate/professional level, to the works for middle secondary bands, these compositions are as vibrant, educational and emotional as the era in which they were written. Whether music was written for a secondary band, a commission for a virtuoso soloist or one of the United States Military Bands, Claude composed works which challenge the performer and conductor, as well as to enlighten, inspire and thrill audiences. Using asymmetrical and mixed meters, challenging rhythms, ranges and techniques, variation to them, fugues, complex choral structures, unique harmonizations and creative scoring, his compositions lead ensembles to achieve success in the classroom, and in performances at concerts and festivals. By attending this clinic, the attendee will gain access to a 16-page list of Smith's band, orchestral, solo, small ensemble and choral works. Three band scores (grades 2,3 and 4) will be analyzed, ready to take to the classroom."

Keys to letters in parentheses:

A = All audiences, B = Band, C = Choral, Co = Collegiate, E = Elementary, H = Higher Education, G = Guitar,

O = Orchestra, P = Piano

Release Date: January 1, 2021

9am

Black Voices Matter (C)*Clinician: Dr. Alexander Lloyd Blake**Presiding: David Richardson*

In this session, Dr. Blake will discuss the Black Voices Matter Pledge and consideration when trying to create a choral environment that encourages anti-racism and thoughtful ways to engage inclusion and representation.

Release Date: January 2, 2021

9am

Behavioral Strategies: Approaches and Techniques for Special Learners in Musical Environments (A)*Clinician: Brian Wagner-Yeung**Presiding: Lisa Hastings*

Students with special needs sometimes do not display appropriate behaviors in the music classroom. This can prevent high quality musical instruction from taking place. Nevertheless, strategies can be incorporated individually, and for the music class, to allow higher chances of student success. This session will focus on specific types of tools and strategies that can be utilized for students to learn appropriate behaviors. Participants will see how: individual plans can be put into place, specific tools and visuals can guide students to success, and how music-making itself can be the largest reinforcement.

Release Date: January 4, 2021

4pm

Demystifying the Sight-Reading Process (B)*Clinician: Timothy Kaiser**Presiding: Chuck Deen*

This presentation will outline a year-long approach to teaching sight-reading fundamentals, including strategies for incorporating sight-reading practice into the daily rehearsal plan. Whether you are preparing for an adjudicated contest or simply looking to build a basic skill set, a focus on sight-reading will yield accomplished, independent musicians capable of performing a wide variety of repertoire.

Release Date: January 12, 2021

4pm

Success With Limited Instrumentation (B)*Clinician: Hunter White**Presiding: Chuck Deen*

This session will provide a formula for success with limited instrumentation. Developing the musicians for multiple roles in the concert band setting.

Release Date: January 16, 2021

9am

Teaching the Bare Necessities using Music Learning Theory (E)*Clinician: Jennifer Bailey**Presiding: Tamara Silva*

Music educators are being asked to adapt and change what they teach and how they teach it due to the pandemic. In this session, I'll share ways to teach the "bare necessities" using Music Learning Theory as the foundation for instruction. We'll learn activities to effectively and efficiently teach melody, rhythm, harmony, form and audiation safely in any setting – remote, hybrid, or face to face instruction.

Release Date: January 17, 2021

4pm

The Concert or Marching Band: Tuning, Tuning and More Tuning! (B)*Clinician: Richard Saucedo**Presiding: Alicia Crutchlow*

How to teach your band students to "really" listen in ensemble rehearsals. We will discuss how to tune unisons, 5ths, melodies and complex chords as we demonstrate the newest technology available to band directors today. Learn how to use the "Tonal Energy Tuner" and other technology to add a new dimension to your rehearsals!

Release Date: January 23, 2021

10am

Creating cultural understanding through West African Drumming and Dance (H)*Clinician: Dr. David Perry**Presiding: Dr. Susie Lalama*

Workshop on West African drumming and dance focusing on the rich cultural context of performance traditions from Guinea, West African, with practical strategies for implementing West African rhythms, drumming technique, and dance movements into any music classroom.

Release Date: January 23, 2021

9am

Bringing STEM into the String and Orchestra Classroom (O)*Clinician: Scott Laird**Presiding: Aaron Yackley*

This session will provide tips on interdisciplinary topics relating to music and STEM for all levels of string instruction. Participants will consider numerous terms and concepts from the areas of science, technology, engineering and mathematics that can be easily incorporated into string lessons and orchestra rehearsals at all levels. These topics will include concepts such as variables, data, fractions, gravity, activation energy, elastic collisions, dynamic vs. static passages and many more.

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O = Orchestra, P = Piano

Release Date: February 1, 2021 9am

Gonna Sing! New 2-Part Choral Repertoire (E)

Clinician: Krista Hart

Presiding: Todd Monsell

Sponsored by Alfred Music

Don't miss this "Sing and Learn" session with Krista Hart. See what's new for 2-part treble choirs. Learn about the composers, effective vocal tips, easy movement ideas, and more! A complimentary music packet will be given to each director in attendance.

Release Date: February 2, 2021 7pm

African American Music Pioneers (B, A)

Clinician: Loras John Schissel

Presiding: Chuck Deen

Historical Development and Contribution of African American Music Pioneers

Release Date: February 5, 2021 6pm

Allegro Charter School of Music Guitar Ensemble (G)

Director: Rebecca Darling

Presiding: Chris Essig

Please join us as Allegro's guitar students play a medley of solos, duets, and ensemble pieces.

Release Date: February 6, 2021 1pm

SCMEA Executive Board Meeting

Presiding: Dr. Michael Moore

Historical Development and Contribution of African American Music Pioneers

Release Date: February 6, 2021 9am

AVID Is Here To Stay! How To Infuse AVID Into The Orchestra Classroom (O)

Clinician: Stacie Dobyns

Presiding: Arlyn Mills

Many of the things we already do in our orchestra classrooms each and every day fall into the different components of AVID (Advancement Via Individual Determination). Using the W.I.C.O.R strategy, participants will learn ways to incorporate new and different AVID strategies seamlessly into your instructional practices without disrupting your daily class routine.

Release Date: February 8, 2021 4pm

Cooperative Learning In Group Piano Class - Remote & In-Person (P)

Clinician: Dr. Sara Ernst

Presiding: Andrea Quinn

Dr. Ernst will expand on best practices in the group piano classroom as well as techniques to use cooperative learning in the remote and in-person settings. She will share some of the resources she has created and used that work with her students.

Release Date: February 11, 2021 7pm

From Pass-Offs to Passion:

Creating Ownership Through Assessment (B)

Clinician: Frank Troyka

Presiding: Alicia Crutchlow

This presentation will demonstrate a method for helping young musicians embrace and work beyond playing tests on the path to becoming skilled, independent and passionate performers. This is an interactive presentation in which attendees will use provided materials to assess actual recordings of student assignments and live performances. The model provided focuses on student/teacher collaboration and shifting ownership to the developing musician.

Release Date: February 13, 2021 10am

Collaborative Research: 50 over 50 (H, B, A)

Clinicians: Dr. Sue Samuels, Blake Beuhler, Keylee Ray, Matthew Sandridge, Deborah Thomas, and Miranda Thomas

Presiding: Dr. Susie Lalama

Over the Covid quarantine and the summer of 2020, Dr. Sue Samuels (Furman University) led a team of 5 student research fellows through a qualitative research project in which they interviewed 50 highly successful band directors over the age of 50. The intent of the project is to identify themes, experiences, and characteristics that determine longevity and success in the profession. The session will include a description of the research process as well as a presentation of preliminary results. Topics addressed include pedagogy, philosophy, leadership, mentors and influences, obstacles, and lifelong learning.

Release Date: February 13, 2021 9am

Making Connections: Using Repertoire to Enhance the Social Emotional Needs of All Students (A)

Clinician: Brian Wagner-Yeung

Presiding: Dr. Susie Lalama

Come see how repertoire can be used to further develop the social-emotional needs of all populations of students, with a focus placed on special learners. You will see how repertoire can be used to teach skills such as: self-esteem, confidence, friendship, language development, social skills, in addition to basic social and life-long skills. Such musical examples will include: popular music, The Blues, classical music, and the incorporation of multicultural music. You will leave with a variety of resources/activities that can be incorporated into your own classroom.

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Release Date: February 16, 2021

4pm

Flipping the Switch from Student to Teacher (Co)

Clinician: Frank Troyka

Presiding: Cigi Curry

There is very little preparation and training for an aspiring young teacher entering the profession. One day they're the student and the next they're the teacher. This session will detail the success and failure paths common to music majors preceding and during the student teaching experience.

Release Date: February 20, 2021

9am

Sight-Reading Factory (C)

Clinician:

Presiding: Nikki Belch

Sponsored by the Sight-Reading Factory

Release Date: March 1, 2021

9am

Introduction to Handbells/Handchimes in the Music Classroom (E)

Clinician: Marcia Brantley

Presiding: Denise Thomas

A hands-on experience of how to teach beginning Handbells/Handchimes in the music classroom. We will use bells and chimes to experience a four day introduction to Handbells/Handchimes in a single class period. Learn how to ring and then move from just ringing a bell/chime to actually reading from the Grand Staff. Resources for music and teaching material will also be included.

Release Date: March 6, 2021

9am

Developing Ensemble Literacy through the Conducting Language (O, B)

Clinician: Dr. Brandon Matthews

Presiding: Susan Wines

Literacy is a focus for educators at all levels. While the term "text" suggests a document, in a broader sense texts include audible, gestural, tactile, and graphical information. Ensemble music making exposes students to a variety of such texts. By teaching the conducting language to students, we increase their musical fluency and overall ensemble success as well as broader literacy skills.

Release Date: March 6, 2021

9am

Engaging All Learners: Tools and Techniques to Reach Different Learners in the Music Classroom (A)

Clinician: Brian Wagner-Yeung

Presiding: Lisa Hastings

Come see how activities and skills in the elementary and secondary general music classroom can easily be adapted and differentiated to reach a wide range of learners, specifically focusing on special learners. You will see how: music literacy, active listening, and composition can be adapted. Such techniques include: adaptive music literacy, color coding, incorporating multimodal teaching, and using manipulatives. You will leave with a variety of resources/activities that can be incorporated into your own classroom.

Release Date: March 13, 2021

9am

Fun Vocal Warm Ups that Work (C, E)

Clinician: Dr. Jamie Hillman

Presiding: Nikki Belch

Do your students ever walk into your classroom tired and with little motivation? What we, as teacher-conductors, do in the first 5-10 minutes sets the stage for the rest of the rehearsal. This participatory workshop explores fun, and sometimes challenging, exercises for all ages that energize the body, awaken the imagination, establish focus, and warmup the voice simultaneously.

Release Date: March 13, 2021

10am

Teaching Guitar when Guitar isn't your primary instrument (A, G)

Clinician: Benjamin Broughton

Presiding: Chris Essig

This session is designed to help educators who are new to the guitar and to the guitar classroom. Topics will include: learning the instrument better yourself, technique, tips and tricks, resources and curricula to look for, solo and ensemble literature and more.

Release Date: March 13, 2021

10am

Ongoing Research in Music Education (H)

Presiding: Dr. Mandi Schlegel

This session will be two presentations of current research in music education. The presenters will be chosen from the 2021 virtual poster session.

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March - April 2021

Release Date: March 14, 2021

4pmm

Teaching to the Goosebumps - Passion in Music Education (B)

Clinicians: Richard Saucedo and Dr. Nola Jones

Presiding: Alicia Crutchlow

In this session we will discuss the possibility that “goosebump moments” are the key to keeping students involved in music for a lifetime. Most of us are here because of a music teacher who changed our life and/or a “goosebump moment” we experienced that changed the way we felt about music. The more “goosebump moments” we can provide for our students, the more chances we have to truly engage them in their music making. Now, more than ever, “Goosebump moments” will help students “fall in love” with music and enrich the quality of their lives.

Release Date: March 18, 2021

5pm

COVID-19's Lasting Impact on Education (Co)

Clinician: Dr. Jeremy Mims

Presiding: Cigi Curry

Methods for continuing the use of pandemic-related techniques and procedures.

Release Date: April 1, 2021

9am

Does Your Orchestra Unit Need a Tech-Lift? (E, O)

Clinician: Cherie Herring

Presiding: Tamara Silva

Eureka! Integrating technology in the orchestra unit is easier than you think! Discover a dozen “Techy” ways to spark curiosity and turn ordinary activities into magical moments of discovery. Get rid of those wrinkled paper lesson plans and fill your mind with simple and advanced integration ideas to give your orchestra unit a much needed tech-lift! Leave with fewer frown lines and loads of free samples. It's time for a Tech-Lift!!

Release Date: April 10, 2021

9am

Meet Me in the Middle (C)

Clinician: Krista Hart

Presiding: Nikki Belch

Sponsor: Alfred Music

Join clinician Krista Hart as we sing through the best and most appropriate repertoire designed specifically for middle school singers. Music in this session will address your big concerns, like finding music for changing voices, balancing fun selections with educational repertoire, motivating teen singers, easy movement ideas, and more. A complimentary music packet will be given to each director in attendance.

Release Date: April 12, 2021

9am

What Title I Music Students Need From You (P)

Clinician: Dr. Denise Santos

Presiding: Hunter Cox

Students who attend Title I schools struggle with many challenges. Some thrive in music classes, while others struggle to succeed. As music teachers, there are several strategies we can implement that can help to connect with students who struggle. Ideas presented in this session will include teacher centered, classroom centered, and community centered strategies that can help lead struggling students who attend Title I schools toward musical success.

Release Date: April 17, 2021

9am

Treble Trends: New Music for SSA Choirs (C, E)

Clinician: Krista Hart

Presiding: Nikki Belch

Sponsor: Alfred Music

Enjoy reading through outstanding choral repertoire written especially for your sopranos and altos. Join clinician Krista Hart as she leads us through a complimentary SSA/SSAA choral packet including top sellers and new releases for pop and concert groups.

Release Date: April 17, 2021

9am

Engaging Students Online (O)

Clinician: Dr. Rebecca MacLeod

Presiding: Allison Key

This session will focus on strategies that teachers can use to increase student engagement online. Solutions and alternatives to some of the common problems inherent in virtual music instruction will be presented, such as: teaching technique, performing simultaneously, and offering opportunities for students to collaborate. Bring your instrument and get ready to engage in music making online.



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Keynote Address: Dr. Tim Lautzenheiser

Tim Lautzenheiser began his teaching career at Northern Michigan University. He then moved to the University of Missouri, and from there to New Mexico State University. During that time, Tim developed highly acclaimed groups in both instrumental and vocal music.

Following his tenure in the college band directing world, he spent three years with McCormick's Enterprises working as Executive Director of Bands of America. In 1981, Tim created Attitude Concepts for Today, Inc., an organization designed to manage the many requests for teacher inservice workshops, student leadership seminars, and convention speaking engagements focusing on the area of effective leadership training. After thirty-plus years of clinic presentations, some three million students have experienced one of his popular sessions.

Tim presently serves as Vice President of Education for Conn-Selmer, Inc. He is a nationally recognized voice touting the importance of arts education for every child.

His books, produced by G.I.A. Publications, Inc., continue to be bestsellers in the educational community. He is also co-author of popular band method, Essential Elements, as well as the Senior Educational Consultant for Hal Leonard, Inc. Tim is also the Senior Educational Advisor for Music for All, and NAMM (The National Association of Music Merchants).

He holds degrees from Ball State University and the University of Alabama; in 1995 he was awarded an Honorary Doctorate from the VanderCook College of Music. He continues to teach as an adjunct faculty member at: Ball State University, Indiana-Purdue/Ft. Wayne University, and Butler University. In addition, he is a member of the Midwest Clinic Board of Directors and the Western International Band Clinic/American Band College Board of Directors. He is presently the Chair of the National Association for Music Education Music Honor Society (Tri-M).



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They received national media attention after a Facebook video of the group playing The Beatles' Here Comes The Sun went viral. Since then, they have appeared on The Late Show with Stephen Colbert, Morning Express with Robin Meade, Harry with Harry Connick Jr., and Hallmark Channel's Home & Family show.

Their new album was recorded in Muscle Shoals and Nashville and is expected to be released in 2020. The album is a reflection of their sense of duty and country, with a focus on service from military members and their families, police officers, firefighters and all those who wear a uniform.



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Jennifer Bailey is an elementary music specialist in with twenty-five years of experience teaching. Jennifer holds a B.M. in flute performance from Michigan State University, teacher certification from the University of Houston, and a M.M. Ed. from Temple University. Her website, singtokids.com hosts her music education blog, where she discusses a variety of music education topics. She is the author of Sing-To-Kids

Songbooks and co-author of the Jump Right In Elementary Music Series. Jennifer is a frequent presenter at clinics for state and regional music education conferences. She is on the faculty for the Gordon Institute for Music Learning and co-author of the Jump Right In Elementary Series.



Before coming to South Carolina, **Charles "Chuck" Bateman** taught for 25 years in central Pennsylvania. The first nine years as an elementary vocal music teacher and the following 16 at a rural high school just outside of the capitol of Harrisburg where he taught Choir, Intro to Music Theory, AP Music Theory, Piano I-IV, Group Voice and Intro to Theatre. This

marks the beginning of his third year at James Island Charter High School in Charleston teaching Choir, Piano I and Guitar. Next year he takes over as the instructor for IB Music and AP Music Theory. He is looking forward to making new professional connections with his fellow SC music educators!



Dr. Alexander Lloyd Blake works as a conductor, composer/arranger, vocal contractor, singer, and speaker. Blake is the conductor of Tonicity, a new choral ensemble focused on spreading a message of unity, peace, and social justice through a culturally diverse choral setting. He also serves as the choir director at Los Angeles County High School for

the Arts (LACHSA). He also serves in Los Angeles and New York City as a principal assistant conductor of the National Children's Chorus. As an arranger, Blake's Wade in the Water was a featured arrangement at the North Carolina Music Educators Association convention in 2013 and is published with Santa Barbara Music Publishing, and his arrangement of Deep River was published by Alliance Music Publishing in 2020. Blake has recently been requested for a commission by the New York City professional ensemble Inspire to write a work on environmental justice.



Thom Borden teaches PreK-5 in Las Vegas and Introduction to the Kodaly Method at Vandercook College in Chicago. Thom completed his B.A. in Music and an M.A. in Education with a concentration in Curriculum and Instruction focused in Reading. Thom served as the AOSA Diversity Committee Chair and is a founding member of the International Sharing Sunday USA group. He has published Orff arrangements in the McGraw-Hill curriculum series SPOTLIGHT ON MUSIC and MUSIC STUDIO and has published materials on using manipulatives in the classroom. His latest publications include a series of musical active and interactive singing games - FILE FOLDER FUN! for Music Classrooms - that assist in teaching concepts both live and virtually.



Marcia J. Brantley holds a Bachelor of Music Degree from Furman University and has been ringing and teaching Handbells for over 30 years. She was the Handbell Director/Teacher at Rollings Middle School of the Arts in Summerville for 10 years. She is the Musical Director/Conductor of Palmetto Bronze, Inc., an auditioned community handbell ensemble that presents concerts in the lowcountry and across SC and Georgia. She is also currently employed as Pianist and Handbell Coordinator/Director at Summerville Baptist Church where she currently directs an adult bell ensemble, a children's bell group and a SSA Ladies Ensemble.

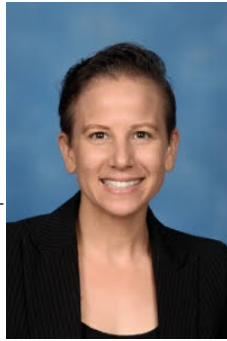
Benjamin Broughton is the Director of the Guitar Program at Dreher High School in Columbia, SC teaching Guitar, Piano. Benjamin is currently the President of the Guitar Division of SCMEA. He is a graduate of the University of South Carolina with a Bachelor of Music in Theory, and has authored the last two revisions to the Richland School District One's Guitar curriculum. On top of teaching in the classroom and privately, Benjamin teaches professional development seminars on teaching classroom guitar. He is an accomplished musician on multiple instruments, most notably the guitar.



Joshua Cheney is the Assistant Professor of Choral Music at Lee University in Cleveland, Tennessee. At Lee he conducts the Choral Union and the Men's Chorale. Joshua is also responsible for teaching conducting, choral rehearsal techniques, and choral literature as well as the management of the graduate choral conducting program.



Rebecca Darling has been the Music Director at Allegro Charter School of Music for the past six years. In addition to teaching beginning and advanced guitar, she has enjoyed teaching music theory, world music, piano, and choir throughout the years. Rebecca received her undergraduate at Indiana University in International Relations and Germanic studies in 2007. Upon moving to the U.S. Virgin Islands, she enrolled at The University of the Virgin Islands where she received her undergraduate in Music Education in 2013. After moving to Charleston with her husband and her dogs, she has since received her Master of Music Education degree from Anderson University. When not maintaining a rigorous teaching schedule, Rebecca plays with her original band and cover band around the Southeast.



Sara M. Ernst, PhD, NCTM, is an active piano pedagogue, teacher of all ages, and pianist, and serves as Associate Professor of Piano and Piano Pedagogy at the University of South Carolina. Prior to her position at UofSC, she worked at the New School for Music Study in New Jersey as the Administrative Director and an instructor of piano lessons and group classes. Dr. Ernst has taught at the Interlochen Arts Camp in Michigan and piano and piano pedagogy at the University of Missouri-Columbia. Her teaching was honored with a campus-wide Graduate Teaching Award at the University of Oklahoma and with the Studio Fellowship Award from the Music Teachers National Association.



Dr. L.H. Dickert is a professor responsible for teaching guitar, jazz history, theory, music business, and directing the guitar ensembles as well as the jazz combos at Winthrop University. He also serves as the Director of Jazz Studies. He is active both regionally and internationally as a performer, guest artist, and clinician and is also in demand as a musical arranger and sideman.

Chris Essig received his M.M. in guitar performance from the University of South Carolina under the instruction of Christopher Berg and a B.A. in Guitar Performance from Geneva College. Mr. Essig joined the Ben Lippen faculty in Fall 2011 as director of the Guitar and Worship Arts program. Under Mr. Essig's leadership, the guitar curriculum expanded to four sections in just two years. Mr. Essig has been teaching guitar for over 12 years and enjoys teaching and performing in the Columbia area.



Stacey B. Dobyns is the orchestra director at Muller Road Middle School and is in her 17th year teaching middle school orchestra in Richland School District Two. Mrs. Dobyns attended the University of South Carolina where she received a Performance Certificate in Violin Performance and a Bachelor of Music degree (emphasis in Music Education) in 2004. She graduated Summa cum Laude with a Master of Music Education degree in 2008, also from the University of South Carolina. She has performed with the South Carolina Philharmonic and was the conductor of the SC Philharmonic Junior Strings Youth Orchestra for three years. In 2009, Mrs. Dobyns became a National Board Certified Educator (EAYA-Music) and received her NBC re-certification in 2019.



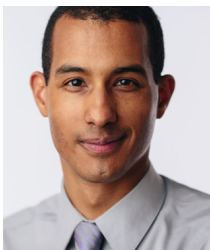
Krista Hart is a former music educator with a passion for choral music. She attended Wichita State University and taught middle school music in public schools. Following her teaching years, she spent nearly a decade assisting directors in choosing literature for their own choirs, and curating selections for dozens for choral reading sessions and clinics at Senseney Music in Wichita, KS. She continues to help people experience the joy of making music now by working for the Marketing and Editorial teams at Alfred Music, and performing with the Pasadena Master Chorale.

Cherie Herring is a PreK - 4th grade Music /Technology Integration Specialist from SC. teaching in a 1:1 school. She shares her passion for integrating technology seamlessly in the elementary music classroom as a clinician and keynote speaker, as well as on her blog: cphmusic.net. Cherie is a SMART Certified Education Trainer, a Seesaw Certified Educator and the recipient of the 2018 TI:ME (Technology In Music Education) Teacher of the Year award.



SCMEA Insight Clinicians

Dr. Jamie Hillman is a multi-faceted musician who is active as a conductor, singer, pianist, music educator, and composer. He is an assistant professor of music at Gordon College in Wenham, MA, where he directs the Gordon College Choir and Men's Choir, teaches a number of vocal and music education courses, and coordinates the vocal area. As a Boston University Prison Arts Scholar and faculty member of BU's Metropolitan College/Prison Education Program, he has co-initiated a music program at a large, medium-high security men's prison in Massachusetts. His previous teaching includes Beaver Country Day School, Boston University Tanglewood Institute, Csehy Summer School of Music, and Phillips Academy.



Timothy Kaiser is pursuing the Doctor of Musical Arts degree in Wind Conducting at the University of Arizona. Mr. Kaiser comes to Arizona from Del Valle High School in Austin, Texas, where he conducted the Concert and Jazz Bands and co-directed the Proud Cardinal Marching Band. He began his career at Antioch High School in Antioch, California, as teacher and administrator of a comprehensive program that included bands, string orchestra, and AP Music Theory. His ensembles have performed at Pearl Harbor, Disneyland's Magic Music Days, AT&T Stadium (home of the Dallas Cowboys), the Reno Jazz Festival, and Fiesta San Antonio.



Pam Smith Kelly received her BME from Central Mo. State University and her MME from the University of Kansas. She was a music educator in Missouri and Kansas for 35 years. Pam actively serves as guest director, clinician and judge for bands, choirs, and orchestras around the country and abroad. As the President of Claude T. Smith Publications, Inc., she is dedicated to publishing the instrumental and choral works of her late father and other composers. She specializes in presenting clinics and guest conducting her father's music and has been the founding conductor for 5 Kansas City based Wind Ensembles/Orchestras. Pam Smith Kelly is the author of "Claude T. Smit: Harmony from Within," a biography on the life and music of her father.



Dr. Carol Krueger formerly served as the Director of Choral Activities at Valdosta State University, Emporia State University, and Florida Southern. She also served as the Associate Director of Choral Activities at the University of South Carolina and the University of Montevallo. A native of Wisconsin, Krueger received her bachelor's degree in Music Education from the University of Wisconsin-Oshkosh and both an M.M. and D.M.A. in Choral Conducting from the University of Miami.



Dr. Rebecca MacLeod is Professor of Music Education at the University of North Carolina Greensboro, where she directs the string education program and conducts the UNCG Sinfonia. She has served on the editorial boards of the Journal of Research in Music Education, the String Research Journal, and as guest reviewer for the International Journal of Research in Music Education. She is the recipient of the UNCG School of Music, Theatre and Dance

Outstanding Teaching Award, the American String Teacher Association National Researcher Award, and the UNCG Junior Research Excellence Award.

Brandon Matthews serves as Director of Orchestras at Metropolitan State University of Denver. In addition to recent conducting engagements in Germany, Michigan, and Texas, Dr. Matthews regularly collaborates with orchestras and arts organizations in Colorado including the Colorado Youth Symphony

Orchestras, Denver Philharmonic, Arapahoe Philharmonic, and Boulder Symphony Orchestras.

Dr. Jeremy Mims has served as musical director, chorus master, and accompanist of shows for various professional, collegiate and local theatres and opera companies. A musician of multiple talents and diversity, Jeremy has appeared on national and international concert and opera stages as a conductor, collaborative pianist, violinist, and a tenor chorister. Dr. Mims holds degrees from Hardin-Simmons University and the University of Missouri-Kansas City Conservatory of Music and Dance. He is actively researching the works of Mexican Baroque composer Miguel Mateo Dallo y Lana.



Adam Paltrowitz is a master educator, composer, conductor, and clinician. During his 21-year tenure as the Director of Choral Activities at Plainview-Old Bethpage John F. Kennedy High School in New York, his groups have toured throughout Europe, Canada, and the United States. Adam earned his B.S. in music education from New York University, M.A. in vocal pedagogy from Columbia University - Teacher's College, and Ed.M. choral conducting from Columbia University - Teacher's College.





Dr. Patrick Moore is the Director of Bands at South Carolina State University in Orangeburg South Carolina. At SCSU Mr. Moore oversees all university band performances. Patrick Moore is an education endorser of Vic Firth Sticks and Mallets, and Majestic percussion. Patrick Moore is an active percussion performer, educator, arranger, adjudicator and clinician. He is a versatile percussionist with experience in many areas of percussion, from concert to marching to world and many others. He has performed at various state Day of Percussion events, and Presented at numerous music education conferences. Patrick Moore has done special performances with Jeff Queen, Robert W. Smith, The United States Army and Field Band, and at the International Society of Music Education in Beijing China.

Dr. David L. Perry is an Associate Professor of Music at Anderson University, SC, where he serves as Music Department Chair, Director of Music Education, Director of the AU West African Ensemble, and teaches graduate and undergraduate courses in music education. Dr. Perry presented clinics at the 2010, 2014 and 2017 SCMEA Conferences with the AU West African Ensemble, a student ensemble that has performed in local, regional, and national venues. As a music teacher in the public schools, Dr. Perry taught band, orchestra, chorus, and general music over a span of 20 years in the Phoenix, Arizona metropolitan area.



Glenn Pohland, D.M.A., is the director of instrumental music at Loras College and an assistant professor in the communication and fine arts division. He conducts the wind ensemble, jazz ensemble and chamber groups; serves as instructor of the low brass studio; and teaches courses in music education, orchestration, music history, instrumental techniques and conducting. Previously, Dr. Pohland was an assistant professor of instrumental music education at the University of Minnesota, and served for 24 years as the director of bands and general music teacher in the Glencoe-Silver Lake school district. He is also an active adjudicator, clinician and guest conductor.

Andrea Kemper Quinn has been the Director of the Piano, Orchestra, and IB Music at James Island Charter High School since 2007. While there, the Piano program has grown to be the largest, most successful non-magnet Piano program in the Southeastern United States. Quinn's main goal is to instill a love for music to her students and to become life-long appreciators of the performing arts. Quinn has been the chair of the Performing Arts Department at JICHHS since the Fall of 2015.



Scott Rush is the lead writer for the Habits series by GIA Publications and is the former Director of Bands at Wando High School in Mount Pleasant, SC. He is a graduate of the New England Conservatory of Music in Boston, Massachusetts and the University of South Carolina. Mr. Rush is active as a conductor, clinician and adjudicator throughout the United States and Canada. He is the author and co-author of fourteen highly touted books. In 2010, Mr. Rush was elected into the prestigious American Bandmasters Association and in 2011 was awarded the Bandworld "Legion of Honor." In 2016, he was awarded the Edwin Franko Goldman Award by the ASBDA for contributions to music education.



Dr. Sue Samuels returned to her alma mater in 2019 as Director of Bands and Coordinator of Music Education Studies. Prior to Furman, she was Director of Visual and Performing Arts at Randolph School in Huntsville, Alabama and served for 14 years as Director of Bands at the University of Alabama at Birmingham. Under Dr. Samuels' direction, the UAB Wind Symphony performed at local and regional festivals. Dr. Samuels' teaching experience prior to her arrival at UAB includes 12 years at Lassiter High School in Marietta Georgia, 1 year as Assistant Director of Bands at the University of Georgia, and 2 years as Director of Bands at WT Woodson High School in Fairfax, Virginia. Under her direction, all bands she conducted received straight superior ratings at festivals over her 14-year career as a high school band director.

Dr. Denisse A. Santos currently serves as Visual and Performing Arts Coordinator for the Charleston County School District in SC. Prior to this appointment, Dr. Santos was the Director of Bands and Fine Arts Department Chair at CE Williams Middle School in the same school district. Dr. Santos has held positions as the Fine Arts Coordinator for Benton Harbor Area Schools (MI), Director of Bands and Orchestras at Mann Middle School in Lakewood, WA, 5-12 Band Director at Auburn Adventist Academy in Auburn, WA, and K-12 Music Teacher at Hinsdale Adventist Academy in Hinsdale, IL. A native of Mayaguez, Puerto Rico, Dr. Santos holds a Bachelor of Music Education from Andrews University, a Master of Music Education from VanderCook College of Music, and a Doctor of Musical Arts in Music Education from Boston University. Dr. Santos remains active in her field as a mentor, presenter, and offers support for educators through various platforms.



SCMEA Insight Clinicians



Loras John Schissel is the music director and conductor of both the Virginia Grand Military Band, of which he is the founder, and the Cleveland Orchestra's Blossom Festival Band, two of the finest concert bands in the world. He has traveled throughout the United States, Europe, and Asia conducting orchestras, bands, and choral ensembles in a broad range of musical styles and varied programs.

As a composer and orchestrator, Schissel has created an extensive catalogue of over 500 works for orchestra, symphonic wind band, and jazz ensemble, all published exclusively by Ludwig/Masters Music. Schissel is a senior musicologist at the Library of Congress and a leading authority on the music of Percy Aldridge Grainger, Aaron Copland, Leonard Bernstein, and former Boston Symphony Orchestra conductor Serge Koussevitzky. He co-authored *The Complete Literary and Musical Works of John Philip Sousa* and is currently co-authoring *The Musical Works of Karl L. King* with Gene Milford of the University of Akron.



Jeff Scott is the Director of Bands at Cario Middle School in Mount Pleasant. He is a graduate of the University of Kentucky and received a Master of Instrumental Music in Conducting at Southern Oregon University in 2005. Prior to his arrival at Cario in 2001, Mr. Scott served twelve years in the Berkeley County school system, first as Director of Bands at Sedgfield Middle School, and later as Director of Bands at

Goose Creek High School. Bands under Mr. Scott's baton have consistently received Superior ratings at state, regional and national competitions, and have received the SCBDA's Outstanding Performance Award consecutively since 1989. Mr. Scott is active as an adjudicator and clinician for concert and marching events throughout the Southeast.



Alexis Shepard is a 9th year educator in Upstate, South Carolina with both middle level and elementary experience. After multiple encounters with burn-out, a desire to take steps towards self-care led to the creation of her brand, *The AfroEducator*. Originally intended to facilitate connections with like-minded educators, a passion was ignited in Alexis to

empower teachers towards wellness. In her work, Alexis seeks to create pervasive perceptions of wellness that will improve teacher outlook and sustainability. She champions teacher self-care through education, reflection, and dialogue. Alexis believes that by sharing stories, she can inspire and empower teachers to take control of their own narratives so that they can teach and live with joy.



Currently in his 22nd year of teaching in the Bibb County Public Schools (Macon, GA), **John Sweat** is the director of orchestras and the guitar ensemble at Howard High School. John holds degrees in Violin Performance from the University of Georgia and Georgia State University. Under his direction, the Howard High School Orchestra program has earned consistent superior ratings from the GMEA Large Group Performance Evaluation. The orchestras have performed for several local organizations such as senior citizens communities, children's hospitals and shelters. They have also performed at the Governor's Mansion in Atlanta, The Walt Disney World Resort, the Universal Orlando Resort, Charleston, SC and St. Augustine, FL.

Brian J. Wagner-Yeung is the Special Learners chair for NYSSMA. He received his BA and MSED in Music Education from CUNY Queens College, and a advanced certificate in Autism Spectrum Disorders from CUNY Brooklyn College. He has taught students on the elementary, middle school, and high school level for the NYC Department of Education, where he has worked with students who have severe special needs—in addition to students who are gifted and talented. Mr. Wagner-Yeung has taught general music, string orchestra, musical theatre, and performing arts. He has presented, and co-presented, workshops for local, state, and national conferences. He has also had articles published in state, national, and international journals. View his website to see his past work focused on music and special learners.



Hunter White is currently director of bands at Gilbert High School where he conducts the Symphonic Band, Jazz Band, Percussion Ensemble and Marching Band. Prior to this appointment, he served as director of bands at Pickens High School, Hartsville High School, and Swansea High School. Bands under Mr. White's direction have consistently earned superior ratings at concert and marching festivals throughout the southeast. Mr. White earned his Bachelor's and Master's degrees from The University of South Carolina. Mr. White is an active musician performing with various ensembles including the Palmetto Concert Band.



Eric Young teacher general musical, guitar, band and choir at Auburn Middle School in Riner, VA. Previously he taught PK-5 Music and band with Montgomery County Public Schools and Roanoke City Schools. Eric also worked with Music Rhapsody as a content editors and coordinator of online training. Mr. Young holds Orff Schulwerk certification from Appalachian State University. He holds a Masters in Curriculum and Instruction from Virginia Tech. Mr. Young has taught workshops all over the US and China.

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!

Serenade for Tenor, Horn, and Strings

By Benjamin Britten

Britten's masterpiece song cycle contains some of the greatest string orchestra writing to date. He uses a variety of historical British poetry for its movements which inspire his motivic technique and help convey his disdain for the current global situation, world war. He employs the full compass of palatable twentieth-century techniques; for example, modern tonal techniques (It should be mentioned he begins the work with five flats for the strings) like diatonic set and transformational theory, and exploiting natural harmonics in the horn solo, and he uses articulations and sounds in the strings which allow them to serve as the full orchestra with no need for winds or percussion.

-Review by Nathan L. Tucker

Kendor Concert Favorites, Volume 3

(Gr. 2, string orchestra collection, opt. piano). By various composers and arrangers. Kendor Music, 2019, Full Score \$13.50, Parts \$6.50, Piano \$8.50.

Kendor music has done it again! The release of their third volume of Kendor Concert Favorites is a perfect collection of quintessential grade 2 string orchestra selections varying from a beautifully lyrical arrangement of Fantasia On Amazing Grace (arr. Del Borgo) to an exciting and attainable arrangement of Mozart Symphony No. 40 (arr. Caponegro). These previously published best-sellers have been compiled into one book for classroom convenience to help reinforce a variety of key signatures and time signatures while advancing beginning string artistry. Ideal for ensemble sightreading, solo & ensemble festival, or second-year full ensemble adjudication festivals, the Kendor Concert Favorites, Volume 3 is packed with educationally dense material that is sure to have your students wanting to practice!

-Review By Susan Wines

Teaching Early Childhood Music in the Time of COVID-19

Addendum to the Early Childhood Music Position Statement

NAfME Position:

As the National Association for Music Education, we believe all young children have the capacities for music learning. Thus, each has the right to a musical childhood that includes play-based, developmentally appropriate musical engagement that is responsive to gender, ability, and culture, and provided, guided, or supplemented by a professional early childhood music educator.

As stated in the [original position statement](#): *Children use music and music ideas in both observable and unobservable ways—in their routines, play, and relationships—that contribute positively to their aesthetic, expressive, emotional, intellectual, social, physical, spiritual, and creative development. Interacting with adults who notice, affirm, scaffold, and extend children’s musicking can foster young children’s learning about themselves and others, as well as their overall development.*

*Musicking*¹ refers to the myriad ways people engage in musical life, from performing music, to being audience members, to composing music or producing music, and everything in between. Broadening our ideas about musical interactions can help educators and families recognize the many ways musicking can help us during this time of COVID-19. During this time of social distancing, increased concerns about children’s *aesthetic, expressive, emotional, intellectual, social, physical, spiritual, and creative development* are valid, and music experiences, therefore, are especially critical. However, children primarily learn through their interactions with others, and COVID-19 has affected those interactions—whether by limiting the number of people a child encounters or by changing how caregivers and other children may interact with a child. It is imperative that children still have access to a wide variety of play-based music experiences, both unstructured and structured, incorporated into various types of learning opportunities such as one-on-one, choice time, integration with other areas of the curriculum, group music-making with appropriate physical distancing, and music listening. It is still possible to offer intentionally responsive, play-based, developmentally appropriate music engagement with modifications to protect the health of children and their families and in compliance with local directives for various contexts—in person, using hybrid models, and virtually.

Working in collaboration with the Early Childhood Music and Movement Association, the NAfME Early Childhood Special Research Interest Group and General Music Council have created guidance for educators who work with children ages birth to elementary school. This consists of: (1) [General guidance regarding coping with changes brought by COVID-19](#) such as information on setting students and families up for success and tips for technology use with young children; (2) [Context- and activity-specific guidelines and activities suggestions](#), including suggestions for parent/child music classes; and (3) [Standards-based guidance](#) for elementary-aged students including a focus on social and emotional learning. We will update this information periodically as new information emerges.

Recommended citation:

Rutkowski, J., Salvador, K., & Koops, L. H. (Eds). (2020). *Teaching Early Childhood Music in the Time of COVID-19: Addendum to the Early Childhood Music Position Statement*: <https://nafme.org/wp-content/uploads/2020/09/Teaching-Early-Childhood-Music-in-the-Time-of-COVID-19-NAfME-Position.pdf>

¹Small, C. (1998). *Musicking*. Wesleyan University Press.

When the College Professor Goes Back to Elementary School

What I Learned from Teaching General Music Again

By Pattye Casarow, DMA

I started my career in a K-12 private school teaching elementary general music as well as middle and high school choir. I enjoyed the variety and working with all grade levels. Eventually, I finished a master's in Music Education and a doctorate in Choral Conducting at Arizona State. We moved to Florida, and I began my higher ed appointment at a college right on beautiful Tampa Bay. I loved working with music educators in-the-making. In the summer of 2015, I had just finished my 13th year and was in the middle of planning concerts and tweaking my courses for the fall when low enrollment and economic hard times forced the college to close. The shuttering was a shocking blow and felt like a death in the family. My colleagues and I all faced unemployment and what-in-the-world-are-we-going-to-do-next fears.

At the time of the closure, it was late in the higher ed hiring season; a university job would require a move. My husband and I decided to stay in the area, and I would look for local employment. Thankfully, I had a close connection with the district Performing Arts Supervisor after years of working with her in placing Music Ed interns in the schools. She graciously helped me find a teaching position. I decided to pursue a K-5 general music job. Honestly, I thought it would be the easiest level to maneuver my way back into pre-college teaching. I remembered how easy it was to delight the young ones with all things music. So off I went...back to elementary school.

A Privilege and a Joy

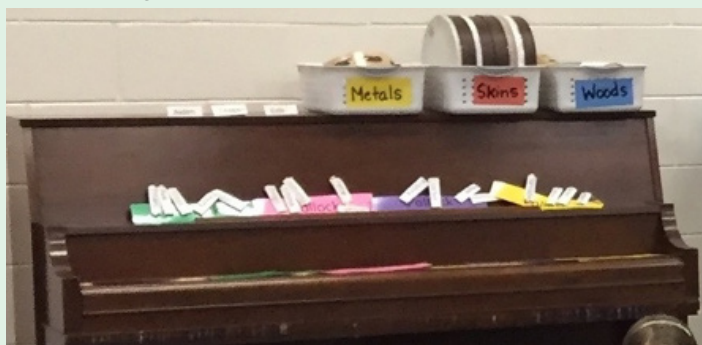
Almost 20 years and a new century had slipped by since I taught music to the littles. While there were some wonderful and not-so-wonderful changes, many things remained the same. Kids were still funny. One day I held up a maraca to the class and asked if anyone knew what the instrument was called. A very serious-minded first grader said it was a "Shake-A-Raca!" Another day I told the class to "Do what I do" with the intention of their following my tapping the steady beat. But suddenly my nose

got an itch, and I scratched. The next thing I knew, the whole class was scratching their noses.

As long as I have my cognitive faculties, I'll never forget my little second grader Victor whose smile was as big as the Grand Canyon. Music lit up his world. He was eager to participate and learn in every class. His delight reminded me why I got into Music Education in the first place. One thing is for sure, the joy of sharing music with elementary-aged students will always be an immense privilege.

Learning All Their Names, OH.MY.WORD!

One of the things that had not changed was the fact that music teachers teach a lot of students. Hundreds! Coming into a new school, I had 512 student names to learn in addition to 60+ staff and faculty. I knew that making that personal connection with each child was key to winning them to me and music. I made seating charts for all my classes to help me learn their names. Before responding to a comment or question, I asked the child his name if I couldn't remember. I practiced and practiced. In December I was still struggling to call the boy in the orange shirt on the fourth row by name. That's when I decided something had to be done. Over Christmas break, I made 512 name tags and glued them to clothespins. I organized them by class and color and clipped them to cards. In January the children learned that on the way to their spot on the carpet, they needed to walk by the cards, pull their name tag, and attach it to their shirt. Well...let me tell you...it felt like my hands had been bound for four straight months and were finally freed! The new liberty to immediately call on any student by name was exhilarating! I would do all that work again. What a difference it made in my teaching and connecting!



It's Raining Training

In the district where I taught, there were many occasions for the latest and greatest training. I'm talking technology, to Marzano, to Growth Mindset, to music, to ad infinitum (or at least it seemed so). Being a newbie, I enjoyed most of those opportunities. I got the drift from some of my colleagues, however, that so much "opportunity" got old after a decade or so. "This training just replaces what was trained a while back, and it won't be long until we're trained on the next." It made me wonder, "What are we doing in education?" Should we be so ready to jump on the next educational novelty? Do we listen enough to our teachers with boots on the ground? What do they think? What do they need? If it "ain't broke," do we really need to fix it? Don't get me wrong; I am all for research and improvement. But how can we better promote new and valuable ideas to seasoned teachers without putting extra burdens on them?

Cool New Invention: Sit Spots

One of the niftiest teacher tools I discovered that year was the Sit Spot (sitspots.com). These are Velcro-backed colorful shapes that stick to carpet without damage. They can be vacuumed over and relocated as needed. If you enjoy having open space

in the classroom for students to move, these are the best things since sliced bread. Students were assigned a colored row and a seat number. I used a checker-board format so everyone could see the front of the classroom. What a great invention! Desks and chairs can be up and out of the way. Fair warning, though: you have to train the students to keep their bum on the spot – otherwise, you might hear ripping Velcro all through the lesson.

Students Cheer Their Peer

Another special moment that is permanently etched on my mind was the class that erupted into cheers and applause for their mainstreamed, autistic classmate. He was a quiet boy, often just listening without participating. When he did join in, he usually got the answer wrong or struggled to keep up with the class. But, on that day, he got the answer right. He made music just like all the other kids in the class. And when this happened, his peers cheered and congratulated him...without any prodding from me. Certainly, their classroom teacher had modeled the value of encouragement and worth of each child in their second-grade community. I was moved to tears and was so proud of them and their teacher. What a display of kindness and care that made a lasting impact on me.



Arts Integrated Week

I was delighted to learn that my school had an established tradition of an arts collaboration week right before Christmas break. That year the art teacher and I chose the theme “Nature Inspires Art.” I presented composition examples – Rimsky Korsakov’s Flight of the Bumblebee, Chopin’s Ocean Etude, Vivaldi’s “Spring” from The Four Seasons, and Louis Armstrong’s version of “What a Wonderful World.” The art teacher facilitated the creation of a “Tree of Life.” Every child in the school had a part in creating this tree. After the tree was done, the sculpture was displayed in the district offices for several months and was a point of pride and accomplishment. While the week was a lot of work to pull together, it turned out to be a beneficial experience for the entire school family.



Special Learners

Finally, I’d like to tell you what my autistic students taught me. My school was selected by the district to serve students on the spectrum. I was assigned two autistic classes with varied ages and abilities. I learned so much from these special people. 1) Music can be enjoyed in quiet participation, 2) repetition is a cherished familiar friend, and 3) performing with one’s abilities (notice I didn’t say disabilities) inspires audiences young and old.

I chose Greg Scelsa’s “Everybody Has Music Inside” for our school-wide theme song. The lyrics speak to my philosophy of Music Education.

*Everybody has music inside especially for you.
Don’t be afraid to let it out; it isn’t hard to do.
You don’t have to be a virtuoso,
It doesn’t matter if you sing just “so-so.”
It’s a feeling down inside your soul, so come on, you can do it!
Everybody has music inside, so let a song ring out.
Just let it come right from your heart,
That’s what it’s all about.
Music is the sound of life reaching out for love.
Everybody has music, everybody has music, everybody has music inside!*

In the spring I received a call from a university in South Carolina asking me to consider applying for an opening in their Music Education department. I accepted the position and returned to investing my life in future music educators. As I look back on the year of teaching general music, I am grateful for the experiences I enjoyed, the treasured people I came to know, and the lessons learned. My perspective was broadened, my pedagogy enriched, and my circle of human connections significantly increased. I pray my short legacy in the lives of those students will be remembered as joyful music-making. Higher ed colleagues, I highly recommend taking some time to teach in those pre-college trenches you’re preparing your students to navigate. I know I now teach Elementary Music Methods with greater insight and depth than I did before. Without a doubt, I am a better university professor because I went back to elementary school.



Pattye Casarow, DMA, heads the Department of Music Education at Bob Jones University, directs the 100-voice Freshman choir, and enjoys sharing with her students the pleasure and potency of the Kodály approach.

CIVIC ACTION FIELD GUIDE FOR MUSIC EDUCATION

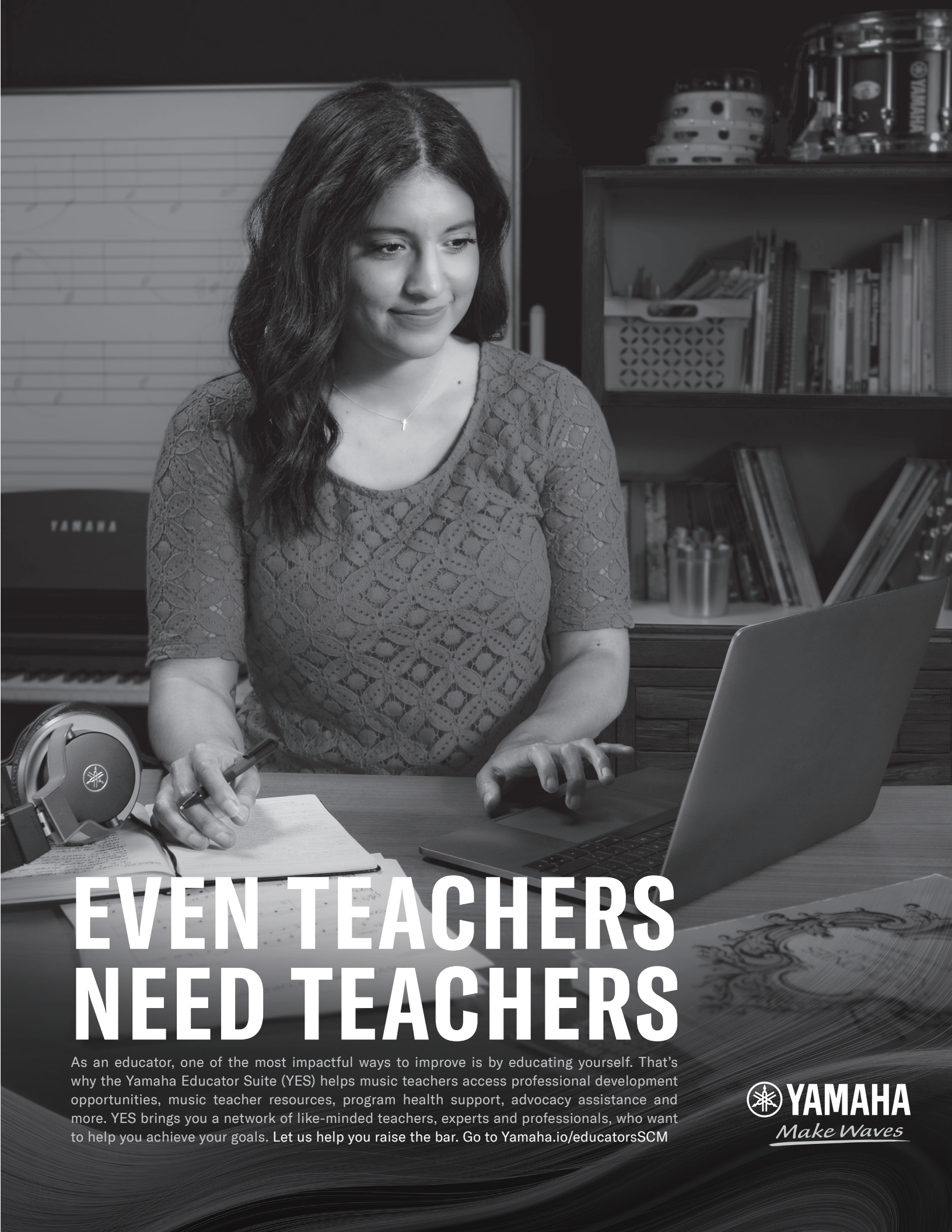


Representing music educators, students, and advocates, NAFME is dedicated to ensuring the accessibility, presence, and perseverance of quality music programs taught by certified music educators, for all students across the nation, regardless of circumstance. Through active advocacy and collaboration, we are changing the national conversation about music's role in delivering a well-rounded education to all students.

NAfME designed the Civic Action Field Guide to help music educators and education stakeholders better understand the processes behind how public education is governed and funded, with an eye toward supporting high-quality music education in districts and at the state level across the nation. **With this Guide, you will be able to:**

- Understand how public education is governed and funded
- Identify key elected officials in public education and their election cycles
- Identify candidates and their stances on education issues
- Register to vote
- Understand the well-rounded education programs found in Title I, Title II, and Title IV, and learn how to advocate for the availability of these funding streams to your music program under ESSA (the Every Student Succeeds Act)
- Contact your elected officials and advocate for music education

Download your copy today at bit.ly/NAfMECivicActionFieldGuide.
Questions? Email advocacy@nafme.org or call **1-800-336-3768**.



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**MARCH IS
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Learn about this year's direction for Music In Our Schools Month® (MIOSM®), as we focus on lessons for fourth-graders that help them learn elements of music through some classic children's songs in English and Spanish. The lessons and songs, however, can be shared at many levels. All are available without charge to teachers for their use during MIOSM and beyond.

Read about this year's theme and the direction for Music In Our Schools Month in years to come; obtain lesson plans and other resources; and take part in the Biggest School Chorus in the World with American Young Voices by visiting nafme.org/MIOSM.

Follow the hashtags [#MIOSM](https://twitter.com/MIOSM) and [#MusicTheSoundOfMyHeart](https://twitter.com/MusicTheSoundOfMyHeart) on Twitter and Instagram.

Questions? Call [1-800-336-3768](tel:1-800-336-3768) or email memberservices@nafme.org.



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