

75th New Mexico Music Educators Association All-State Music Festival and In-Service Conference

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University of New Mexico

All

Keynote - [Shining a Light on Music Education - Nola Jones](#)

Dr. Nola Jones is the Southeast Region Educational Support Manager for Conn-Selmer, Inc. Prior to her appointment at Conn-Selmer, Dr. Jones was Director of Visual and Performing Arts for Metropolitan Nashville Public Schools in Nashville, Tennessee. Her duties included instructional supervision of four hundred professional arts education specialists, curriculum planning, professional development and implementation of Music Makes Us, a public/private music education partnership in Metro Nashville Public Schools.

A native of Mississippi, Dr. Jones has enjoyed a successful career as a middle school and high school music educator. Ensembles Dr. Jones instructed were recognized for their achievements, including performances in the Macy's Thanksgiving Day Parade, three Bands of America Regional Championships and the John Philip Sousa Foundations' prestigious Sudler Shield of Excellence.

Dr. Jones served as Director of Bands and Associate Professor of Music Education at the University of Tennessee at Martin. Before joining the UT Martin faculty, Dr. Jones served as Assistant Director of Bands and Assistant Professor of Music Education at Northern Arizona University.

Dr. Jones maintains an active schedule as a guest conductor, adjudicator and clinician. She has appeared nationally in forty of the United States and internationally in Canada, Japan, the Netherlands and Singapore. She serves on the Board of Directors for the Tennessee Performing Arts Center. At the request of the National Association for Music Education, she served as facilitator for the NAFME Collegiate Advocacy Summit and the US Army All America Marching Band Directors' Academy. She has served on the Executive Board of the Middle Tennessee School Band and Orchestra Association, as state chair for the National Band Association and President of Phi Beta Mu International Bandmasters' Eta Chapter. She currently serves on the Judge Administrative

Team for Drum Corps International and has adjudicated numerous national championships for Bands of America, Drum Corps International, Drum Corps Japan, Winter Guard International and Winter Guard International Percussion. Her professional affiliations include Tennessee Council of Visual and Performing Arts Supervisors, National Association for Music Education, Tennessee Music Educators Association, Tennessee Bandmasters Association, Middle Tennessee School Band and Orchestra Association, National Band Association, Phi Beta Mu, Sigma Alpha Iota, Tau Beta Sigma and Kappa Kappa Psi.

Dr. Jones received the Bachelor of Music Education degree from Mississippi State University and the Master of Music Education degree from Mississippi College. She received her Doctorate of Musical Arts from the University of South Carolina.

Actively Developing Student Leaders - Michael Raiber

Student leaders at all grade levels are essential to any high quality music education program. However, many practicing music educators have not had experience in leadership development. There exist a number of resources and best practices that could be helpful to music educators as they plan their leadership development programs. Involving those in attendance, this clinic will demonstrate several activities focused on student leadership development. The foundation of this approach is active learning. Potential leaders take part in activities/games and then debrief the leadership qualities that were explored or demonstrated within the activity. As active participants, potential leaders develop in-depth understandings of complex leadership constructs. With over 20 years of working with my own student leaders, I have found this approach to be very successful and much preferred to the standard approach of lectures/discussions and workbooks. Those attending this clinic will (a) participate in some of the activities and debriefs, (b) receive detailed instructions and links to video demonstrations of the activities used in the clinic, and (c) receive a framework for developing their own student leadership program based on the foundations demonstrated in this session. This would be an especially useful clinic for future music educators.

Band

[From Inspiration to Interpretation to Instruction: Creating a Cycle of Artistic Evolution and Instruction that Fosters Creativity, Independence, and Excellence - Michael Mapp](#)

Inspiration, no doubt is what drove all musicians to choose their careers in music and education. However, it is easy to lose sight of that when bogged down by all of the demands of working in the schools, life, and other non-musical factors. In addition to keeping the inspiration alive, interpretations change and evolve throughout one's career as well. Recognizing the ability to adapt our interpretations through meaningful experiences of inspiration will help us create more significant moments of instruction. No matter the age taught, the driving force behind any arts education is fueling inspiration, a creative spirit. The more creative, the deeper the interpretation. Instructing from a truly inspired, interpretive perspective will produce more creative, thoughtful, and imaginative musicians, which in turn will help to foster excellence.

[Transporting LGBTQ Students: Overnight Trips, Concert Attire, and More with LGBTQ Students - Ryan Aguirre and Braeden Ayres](#)

This presentation will focus specifically on the accommodations of LGBTQ students during overnight trips, concerts, and other "out of the classroom" situations. This is a topic that has left many educators without answers on how to handle these delicate situations. We will provide attendees with tools to be inclusive of all students.

[Starting From Zero: Building a Music Program - Patrick Moore](#)

Building a music program from scratch is a very difficult task for any music teacher. With only a couple students, little to no music library, no instruments, and a budget that is small to non-existent, this is a very difficult task. For many teachers this is a very ideal situation for a first job for many teachers. This situation is one that many music educators will encounter during their teaching career. Moore will present many creative ideas and ways on how to build a strong music program from nothing.

Everything You Wanted to Know about Shostakovich and More - Del Hansen

This clinic will discuss the progression of works from Shostakovich's 4th Symphony (he got in a lot of trouble) to the 5th (redemption) to the war and the 7th to the 9th, where he mocked Stalin and got in even more trouble, to the 10th (further redemption and triumph over evil) to the 13th, the brave reaction to a complacent government over the grisly Kiev Babi year incident in WWII. Del Hansen will do the talk first-person as Shostakovich and will accompany it with musical excerpts.

National Board Certification 101 - Deb Minyard and Kristi Raven

Want to become a Nationally Board Certified teacher? Have you been curious about the process but unsure of what is involved? Have you wondered whether you should pursue a Master's Degree or Board Certification to level up in the New Mexico education system? Then come get your questions answered. We'll be discussing all of this and the details of what you'll need to do if you choose to pursue becoming Board Certified.

Teaching Music History Through Performance in Band - Lawrence Stoffel

By performing music composed during each of the historical epochs of western music, students learn about compositional styles, performance practices, cultural influences, and the biographies of history's greatest composers. The wealth of music in the concert band's repertory allows the school band director to easily incorporate music history instruction into the rehearsal and concert settings.

Beyond MPA: Musical Adventures in the Band Room - Donna Schmidt

Come learn how to cultivate your students' musical superpowers! In this clinic, we will give you tools to teach your students to be well-rounded musicians beyond what is traditionally taught in the band room. Topics covered will be ways to help your students compose music, build instruments, create videos, play

by ear, and more. How these activities relate to the newly adopted New Mexico Core Arts Standards will also be discussed.

Inspire Excellence in Your Young Band: Achieve the most in Every Lesson - Bruce Pearson

Keep students involved, engaged, and active in the learning process. This session will offer band educators practical approaches and ideas for starting beginners, carefully planning and pacing lessons, addressing the need for differentiated instruction materials, applying enrichment studies, and incorporating today's cutting edge technology

Using Heuristics to Improve Wind Instrument Tone Quality - Mary Ellen Cavitt

Teaching tone quality is a complex, non-sequential process that is sometimes messy. This process uses heuristics or "rules of thumb" to make decisions and solve problems. Heuristics are practical shortcuts to solve problems that do not have a perfect solution.

Practical Score Study for the Busy Band Director - Lawrence Stoffel

Find the information in the score that you're needing to make the most of rehearsal productivity! This session covers a color code system, helps make sense of form analysis, reveals valuable information from the score that is often overlooked, and offers an easy-to-understand approach to instrument transpositions.

Programming Trends: Examining Frequently Programmed Contest Music - Marty Lenard

Ever curious what other directors are selecting for contest music? What are the most frequent performed grade 2 band pieces in high school? Lenard will present the programming trends of contest music performed by middle school and

high school concert bands performing at NMAA Concert Band Festivals. This session will also give a glimpse of programming trends from other states and help any band director know what music is being taught in the classroom.

[Integrating the New SmartMusic Into Your Instrumental Music Classroom - Ryan Finn](#)

A focused session on ways in which the New SmartMusic can be easily incorporating as a regular assessment tool. Creating assignments, both as skill development and repertoire practice tools, and utilizing SmartMusic's automatic assessment will be covered.

Choral

[Artistic and Effective Conducting: Gestures that Communicate and Elicit Musicianship - Dr. Jason Paulk](#)

Do you recognize artistic and effective conducting? Do you recognize in your daily teaching and conducting that you communicate clearly, musically, and efficiently with your own conducting gestures? We can all likely improve our gestural communication and this session is for busy teachers/conductors who might not have studied conducting formally; likewise, it is for teachers who might not have had a formal class in many years or just need some refreshers on the fine art of conducting. We will discuss and practice together the following skills for improving our conducting: Techniques for self-assessment. How score study impacts the gesture. Differences between active vs. passive time beating. How our eyes, body, and breath impact the sound of our ensemble. Effective preparation beats. Articulation changes

["But That Doesn't Work in Music!": A Guide for Productive Dialogue and Growth in Teacher Evaluation - Cara Bernard and Joseph Abramo](#)

As a music educator, you have most likely been observed and evaluated more than once during the school year. Evaluators often look for ways that students take an active role in the learning process. However, there is much uncertainty within teacher evaluation of what this might look because of changing requirements, conceptions, uses, and interpretations (Gabriel & Woulfin, 2017). Though they are designed to be applicable to all teaching regardless of subject

(Danielson, 2013), music teachers often have a difficult time adapting these requirements to the uniqueness of music teaching—particularly, to the nuances of the ensemble setting. The language of teacher evaluation is often difficult to decipher and understand how it applies to music teaching. In the evaluation process, music teachers might struggle with the general pedagogies of questioning, differentiated instruction, literacy, and assessment, and how to discuss these practices with their evaluators (Bernard, 2015). However, music teachers must learn to be responsive—not reactive—to these pedagogies and systems and use them to grow and thrive as educators.

This session unpacks the thorny area of music teacher evaluation to help teachers understand the language and practice of these four key areas to improve practice, and ways to use these practices when speaking with evaluators. We will provide a framework for preparing for, listening to, and responding to feedback from an evaluator during post-observations. Finally, we describe steps music teachers can take after meetings to spark growth in practice and maintain communication with evaluators.

[Middle School, New Music Reading Session - Deanna Amend](#)

Hear some of today's newest and most exciting middle school repertory. A great place to find that perfect piece for MPA or a concert.

[Singing in Choir with Ease and Poise: Alexander Technique in the Classroom - Darci Lobdell](#)

In this workshop, using the principles of Alexander Technique, we will learn tools to recognize and release habits of tension in the body. This will make it possible for us to use our whole body as our instrument, giving us greater access to ease, stage presence, and unity in choral singing.

Programming for a Thematic Choral Concert - Monte Garrett, DMA

Many choir concerts are like a buffet: "a little of this, a little of that, and don't forget a couple of spirituals." By designing a thematic program, the conductor can create a cohesive concert with a variety of approaches. In addition, a cross-disciplinary program can reinforce learning in other classrooms on your campus - and build an audience.

There are myriad ways to program choral concerts. I will present possible themes for programming concerts. Examples include: works of a living composer (with possible commission); composer anniversaries (birth/death); same text set by multiple composers (Jubilate Deo-Te Deum, Silent Night, Ave Maria); composers who were contemporaries (Finzi-Holst-Vaughan Williams, Brahms-R. Schumann-C. Schumann, etc.); multiple texts of a given poet/author or closely linked poets/authors (Robert Browning and Elizabeth Barrett Browning); life-cycle (birth-life-death); nature themes (seasons, birds, flowers, rain, etc.); political/ideological (texts of the American Revolution, texts of the Civil War, etc.); texts by poets/authors of a similar period (Shakespearean, Transcendentalists, German Romanticists, etc.).

A number of these themes easily lend themselves to cross-disciplinary collaborations. A program of texts by poets/authors of a similar period can involve literature colleagues and/or students to provide a brief biographical sketch about the poet/author and information about his/her ideals and other writings. Likewise, a program of texts from the American Revolution can involve history colleagues and/or students. A program on composer anniversaries or composers who were contemporaries can allow advanced students in the choir to prepare program notes and/or a brief presentation prior to the works being performed.

The Residue of Thought : Using Cognitive Science as a building block to beginning music literacy 1 - Dr. David Edmonds

A strong foundation in music reading skills is the basis for any well-rounded musician, but teaching young singers music literacy can be tedious and ineffective. For decades, findings from the field of cognitive science (aka the science of learning) have led to significant improvements in student learning and

achievement in STEM classes around the world. Unfortunately, the same proven techniques rarely, if ever, appear in the choral rehearsal.

This session is the first of a two-part series discussing the use of strategies to build the foundation of music literacy in your choirs. Part I will focus on pre-notational exercises and notational primers that are the foundation of any choir's ability to hear. Tools and tactics taken from the field of cognitive science will also be explored to further enhance your choir's music literacy.

THE RESIDUE OF THOUGHT II: Using Cognitive Science for Advanced Music Literacy- Dr. David Edmonds

A strong foundation in music reading skills is the basis for any well-rounded musician, but teaching young singers music literacy can be tedious and ineffective. For decades, findings from the field of cognitive science (aka the science of learning) have led to significant improvements in student learning and achievement in STEM classes around the world. Unfortunately, the same proven techniques rarely, if ever, appear in the choral rehearsal.

From the practical (effective strategies for practicing line changes and page turns) to the theoretical (by what means do we actually sight-sing: intervals? tonal patterns? scale degrees?), this session—the second in a two-part series—will provide tools and techniques to take your singers' music literacy to an advanced level. By drawing on proven techniques and strategies from peer-reviewed research and real-world experiments, this session will facilitate more effective and efficient learning of the skills necessary for your singers to achieve stronger results in a shorter amount of time, and will give suggestions for employing music literacy skills in order to prepare concert music.

High School New Music Reading Session - Virginia Nickels-Hircock

Hear some of today's newest and most exciting high school repertory. A great place to find that perfect piece for MPA or a concert!

Surviving to Thriving: The First Five Years of Teaching - Susan Valdez and Emery Garcia

Skills to help young and new teachers survive and thrive during the first five years of teaching. This session will provide information and strategies for young teachers, presented by two young teachers, who can relate to the struggles that new teachers face everyday in the choral classroom and public school setting.

Survival Mode

- Our stories-Quick introduction of Emery and Susan's stories that explain why, as young teachers, we have real, honest, and hilarious advice on surviving the toughest years of your teaching career.
- How to build a program from scratch-What have I gotten into?! (Nothing like the movie, "Sister Act")
- Ask for help!
- Helpful hints on how to build a positive relationship with administration at your school.
- Secretaries are your friends!
- Building a bond between HS and MS feeders
- Don't judge your entire teaching career off of your first year experiences.
- Thriving
- Tricks and tips
 - Beginning of the year prep (Choir Accounts, Fundraising/Vendors, Purchase Orders, Busses, Event Deadlines, etc.)
 - End of the year prep (Solo & Ensemble Prep-Music, All-State Prep-Music, begin looking at/sing repertoire for next year, etc.)
- Being Flexible
- Finding a mentor
- Attending professional development/ any and all meetings related to your program
- Balancing life and school
- Building and NURTURING feeder programs and relationships

Finding Their Place: Re-Inventing the Choral Audition - Dr. Alyssa Cossey

This session will transform the traditional choral auditioning process from selective, competitive, and anxiety-ridden to one that is inclusive, welcoming, and focused on the individual. By challenging traditional auditioning procedures

and offering new strategies, directors can more accurately assess students' skills and set their singers and ensembles up for success. Techniques such as effective vocal range testing procedures, tonal memory exercises that work, and tricks for helping new singers "find" their voice and leave the audition feeling successful will ensure that every singer finds a place in your choral ensemble.

[Educators As Artists: Artists As Educators - Sheryl Chard](#)

What is possible when we think of our education practice as an art form? What emerges when we adapt the expertise, joy, discipline, and playfulness we manifest in our own music to the very design of our classroom teaching? How does thinking of ourselves as both artists and educators create the kinds of transformative learning experiences we want our students to have? Please join us as we explore our teaching practice through the lens of being an artist. Participants will be invited and encouraged to think of the larger purposes of their work as musicians in the world -- artists and educators who offer inspiration, hope, healing, joy, and even transformation to individuals and whole communities.

Collegiate

Collegiate Roundtable Discussion - All-State Ensemble Conductors

General Music

[Woven Together in Song - Julie Rombach-Kendall](#)

Traditional rounds and partner songs - Ostinati and Orffestrations will be included as accompaniments.

[The Rise of the Drumpeneur - Unleashing Creativity through Drum Circle Facilitation - K. Michelle Lewis](#)

Ready to unleash creativity across your community? You've walked into the right Lab. Get ready to unleash ways to create music in a non-threatening

environment. You'll learn the 'how to' of composition through drum circle facilitation and will come up with a quantity of ideas to help your students create music, publish music, and raise money for your percussion program. You will also learn how to build a community of learners who are challenged, motivated and whose ideas will ensure student ownership of learning. This will empower your students to be self-directed and make an impact for the outcomes of their community! What's awesome is that you will walk away with ideas to help your students collaborate, communicate, and create music that is related to real life.

[Percussion That Pops - K. Michelle Lewis](#)

This session teaches ways to engage students in creating and performing popular music. Participants will create accompaniments to popular music using buckets. Teachers will also learn how to teach a pop tune using Orff instruments

[5 Ways to Engage Hard to Reach Students - Valerie Diaz Leroy](#)

Explore the intersection of technology and popular music as powerful tools for increasing engagement and retention in upper elementary and middle grade students. Participants will learn strategies for incorporating modern music, songwriting, digital composition, and much more! You'll walk away ready to meet your students where they are, using the music and devices already in their possession to address age-appropriate concepts and skills while inspiring a connection to music that will last a lifetime. This session will focus on encouraging engagement in often hard to reach students by developing teacher confidence in their own performance and technology skills.

[Stop Reading From Your Chair! Using Children's Literature to Teach Musical Concepts - Leslie Kowalski](#)

Early Childhood music in the General Music Setting Activities and strategies for success with the younger elementary students in experiencing active music making.

[Why We Dance - Celebrating Cultures Through Movement in the General Music Classroom - Valerie Diaz Leroy](#)

Movement activities are a natural ingredient to a successful lesson. But have you ever considered movement as a vehicle for cultural connections? In this workshop, attendees will unpack connections to history, geography, and social and emotional learning (SEL) through movement activities to classical, folk and contemporary pieces. Movement instruction and analysis will help guide teachers through the steps of teaching traditional and original dances as well as learning to create movement opportunities appropriate for students at all levels!

[Technology Resources for Elementary Music Educators - Rudy Pena](#)

Technology in the general music room using different apps and equipment in the general music classroom - demonstration on how to use technology in class

[Folk Dance Around the World - Carla Haynes](#)

Folk Dance Session Favorite Folk Dances from various cultures using Phyllis Weikart's teaching model and materials.

[Dalcroze Eurhythmics: Meaningful Movement - David Frego](#)

See below

[Dalcroze Eurhythmics in the Upper Elementary Classroom - David Frego](#)

See below

[Dalcroze Eurhythmics: Discovering the Nuance of Music Through Movement - David Frego](#)

David Frego is the Director of the School of Music at Penn State University and past president of the American Eurhythmics Society. He is an instructor in Dalcroze Eurhythmics and regularly presents workshops throughout the globe. While performing artists of all ages benefit from rhythmic training,

eurhythmics in teacher training is an important focus of Dr. Frego's research. Other teaching and research areas include dance philosophy and the application of Dalcroze Eurhythmics as palliative care for adults affected by post-traumatic stress. David Frego recently co-authored the book *Meaningful Movement: A Music Teacher's guide to Dalcroze Eurhythmics*.

Guitar

[Creative Teaching Strategies - Mickey Jones](#)

Mickey Jones will explore rehearsal techniques for the hands, mind and musical imagination. Mickey will investigate practice and performance strategies, exercises connected to technique, and strengthen the musical imagination in the classroom.

[Writing Accompaniment Tracks on the iPad \(Garageband\) - Patrick Cox](#)

Use the free software on your iPad or MAC to create accompaniment tracks. Get creative in your warm-ups using rhythm loops as accompaniment. Unleash your creativity in arranging cool sounding songs super-fast. Teach a Garageband course at your school. Use a guitar interface to give your song a "real-feel."

[Sight Reading for Guitar Classes - Justin McMurdo](#)

The presentation will cover how to approach sight reading for guitar classes. We will discuss techniques and tips to elevate reading ability in both beginning and more advanced ensembles. We will share various resources which can be very helpful to guitar directors in building a program of proficient sight readers.

[Preparing High School Guitar Students Who Wish to Major in Music - Benjamin Silva](#)

Ben will provide information for directors to share with students who are interested in pursuing a degree in music.

Music Reading Session Featuring Music by John Truitt - Liza Gatica

Come join us as we pay tribute to the compositions of John Truitt! We will be sight reading a variety of pieces he has written over the years. Bring a guitar.

Beginning Jazz Instruction for Guitar Classes - Eduardo Trujillo

This workshop will demonstrate how I use Jazz Guitar to embellish the curriculum in my guitar program. We will focus on chords, strumming, scales, improvisation, and lead sheet reading.

New Teacher Guidebook for Guitar Classes - Liz Torres

The workshop will focus on classroom set up, setting a routine for your students, lesson plan templates and curriculum development to fit your needs and the needs of your students as well as materials to use in your classroom.

Jazz

Getting Started with Jazz Improvisation - Bruce Dalby

"Getting Started With Jazz Improvisation" will be designed for the school jazz band director with limited experience performing and teaching improvisation. Many of the ideas will come from Glenn Kostur's terrific session at last year's Jazz All-State. Topics will include building an aural foundation, playing by ear, "ear to hand coordination," developing a vocabulary of characteristic riffs, and rhythms for improvisation.

Jazz Rehearsal Game Plan - Dean Sorenson

The best jazz rehearsals balance ensemble work, improvisation, and the rhythm section. Making all of this happen in a short time period, often outside of the school day, requires a focused and organized approach. This clinic will offer a fresh look at the rehearsal and share strategies and techniques that can be applied to ensembles of all ability levels.

Rhythm Section for the Wind Player - Dean Sorenson

The rhythm section is critical to the success of a jazz band. It is also the section that is often very mysterious to wind players. This clinic will explain the different elements of the rhythm section and identify common problems and solutions. Set up, notation interpretation, and gear basics will all be included in this most informative session.

Orchestra

A Practical Guide for Recruitment & Retention- Marcia Neel

Testing, sports, AP classes, more testing...do you have a great program, but no one to teach? Marcia Neel, a public school music educator with 36 years' experience on the front lines, brings a seasoned perspective to getting (and keeping) students seated in the chairs of our ensembles.

Achieving Physical Freedom Through Bowing Choices- Dr. Jason Sah

Help your students reach their maximum level of musicianship with wise and effective bow use. Master violist Jason Sah will take us through the fascinating world of the bow.

Vertical Alignment: Middle School to High School - Monica Leaming

What do we need to teach our middle school students to prepare them for the rigors of high school orchestra? Monica Leaming offers suggestions gleaned from 20 years of bridging that gap.

Choosing Orchestra Repertoire - Bring Out the Best - Ruth Striegel and Drew Austin

Who hasn't over-programmed, underestimated, or side-stepped technical difficulties by choosing inappropriate music for our groups? Ruth Striegel and Drew Austin team up to provide straightforward methods to avoid those potential pitfalls.

Vertical Alignment: High School to College - Mark Rush

Having successfully prepared middle school students for high school, our next challenge is to ensure that high school musicians can safely navigate music studies at the college level. Mark Rush, former professor of violin at the Universities of Denver, Arizona and Virginia, guides us through the expectations and standards of post-secondary music schools.

Orchestra Sight Reading - Art Sheinberg

Please join us for our annual reading of new titles for middle and high school orchestras, under the direction of Art Sheinberg. Bring your instruments to play, and a purchase order from your school, so you can get these great pieces right away! (Just kidding about the PO).

Working With the National Core Arts Standards - Daniel Fear

Objective

Provide New Mexico music educators with background information regarding the adoption of the National Core Arts as the New Mexico Core Arts Standards. Provide an opportunity for New Mexico music educators to interact with the New Mexico Core Arts Standards.

Goals

- Understand how we got to the NM CAS
- Be able to discuss the Four Artistic Processes, Anchor Standards, and Performance Standards of the NM CAS
- Find the pertinent standards for what you currently do in your discipline
- Point out tools incorporated into the NCAS website