Thursday, April 2, 2020

10:30-11:30AM
Session Title: **Culture Rock! (Folk Dancing)**

**Session Description:** Whether you already folk dance with your students or you’ve yet to try this highly-effective aspect of music education, you’ll enjoy the dances from Mexico, United States, Norway, Sweden, Israel, and Russia that are shared in this session. We will discuss and explore best teaching practices while employing folk dance techniques in music class. Ideas and possibilities for creating a successful "folk dance club" in your school will be shared. Dances shared will include: Barnereinlender (Norway), Fjeskern (Sweden), Sasha (Russia), Machete Dance (Mexico) and Seven Jumps and Alabama Gal (United States). Nothing creates a quicker, more genuine smile than a fun folk dance! What a perfect way to teach and share the folk music from another culture!

1:45-2:45PM
Session Title: **Carnival of the Animals.....UNCAGED!**

**Session Description:** In this session, you will learn creative ways to teach selections from Saint-Saens’ Carnival of the Animals. Each kid-tested activity is extremely cheap (or free!) and loads of fun for you and your students! While learning activities for Royal March of the Lion, Tortoises, The Elephant, Aquarium, Aviary, Fossils, and The Swan, your students will also learn the following concepts: meter in 3, phrases, rondo form, tempo, direction on a keyboard, melodic direction, and whole notes/whole rests. Get ready to use flashlights, bubbles, stacking cups, rhythm sticks, elephant-shaped paper plates, and a listening map. What a fun way to experience and learn a major elementary music guided listening unit!

**Presenter Bio:** Dan Fee taught music in Wisconsin for 34 years, the last 26 as an elementary music specialist in his hometown of Fond du Lac. He has presented movement sessions at the Wisconsin, Michigan, Alaska, Illinois, Minnesota, Wyoming, Kentucky, North Carolina, Arizona and Iowa State Music Conferences. He has also presented sessions for summer workshops in Las Vegas, Nashville and Branson, MO with Artie Almeida and Denise Gagne. Additionally, Dan has led Orff chapter workshops in Greenville, NC, St Louis, MO, Toronto, ON and Detroit, MI. His book, *Listening Fun!* features rhythmically expressive movement routines to classical music using scarves and tennis balls. His second book, *MORE Listening Fun*, uses paper plates and parachutes in a similar fashion. Mr Fee has taught Elementary Music Methods for Classroom Teachers at the University of Wisconsin-Oshkosh, Lakeland College, Marian University, and Silver Lake College since 2001. He also taught music theory and applied voice as an adjunct instructor at UW-Oshkosh, Marian University and Lakeland College. Dan
annually adjudicates solo and ensemble music festivals. He also sings and solos with the South Shore Chorale and plays trumpet and is a vocal soloist with the Fond du Lac Symphonic Band. Dan has directed handbell and vocal choirs at various churches in Fond du Lac.

Friday, April 3, 2020

8:30AM-9:45AM
Keynote Address: Kathy Sanz, NAfME President

Session 1 (10:00AM-11:00AM)

Session Title: *Beginning Teacher Experiences Q&A*
Session Description: This session will give current college students the opportunity to ask beginning teachers their experiences in the field and what to expect, or what not to expect, in their first years as a music educator. College students will be able to ask any questions to a panel of beginning music educators with 1 to 5 years experience and learn more about the field that they were not able to learn in their college years. Panelists will include Mattsen Bradbury-Koster, Nathan Wotton, Emma Nelson and Matthew Truong.

Presenter Bio: Trevor Frost is currently the music director at Paul Elementary School in Wakefield, New Hampshire where he teaches band, chorus, and general music. In May 2017 he led the school’s first choral concert in over twenty years and in December 2017 he conducted the school’s first ever band concert. He is a graduate of the University of New Hampshire magna cum laude in 2016, where he studied music education and composition. His compositions include works for wind ensemble, concert band, choir saxophone quartet, brass quintet, woodwind quintet, and multiple solo pieces. He has received commissions from Milford High School, the University of New Hampshire, Keene State College, and multiple individuals for solo pieces. His major works include *Silence in the Forest Night* for concert choir, *As the Heart Dies* for concert band, *A Nightingale Serenade* for saxophone quartet, and Symphony No. 1: Cape Cod for wind ensemble.

Session Title: *It’s Alive! Score Study with a Mad Scientist*
Session Description: Composer Michael Markowski takes an in-depth look into one of his own pieces to show you how some composers think. As we retrace the steps of creation, we'll dissect a piece and peel back the layers one-by-one to identify the vital musical organs so you can bring the music 'back to life' with even more personality and clarity.
**partially sponsored by NHBDA and the Smyth Foundation**

**Presenter Bio:** Michael Markowski (b. 1986) is fully qualified to watch movies and cartoons. In 2010, he graduated magna cum laude with a Bachelor of Arts degree in ‘Film Practices’ from Arizona State University. While Markowski never studied music in college, he did study privately with his mentors, Jon Gomez and Dr. Karl Schindler, and has continued his education by participating in a number of extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association’s Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation’s Film Scoring Workshop (2014) where he was named one of ASCAP’s Film & TV “Composers to Watch.” Mark Snow, composer of *The X-Files* and one of the workshop’s guest mentors, says Michael’s music was “extremely sophisticated” and “complimented the mood and emotion of the scene with unusual maturity and sensitivity.” Most recently, Markowski was invited to join the BMI Lehman Engel Musical Theatre Workshop (2015) as a composer and lyricist.

*Shadow Rituals*, one of Markowski’s first works for concert band, was awarded first prize in Manhattan Beach Music’s Frank Ticheli Composition Contest in 2006. Over the last ten years, Markowski has composed nearly twenty-five original works for wind band, nine of which were recently recorded in collaboration with the Brooklyn Wind Symphony, now available on iTunes. *Joyride for Orchestra* (2015) recently won the Arizona Musicfest’s young composer fanfare competition, and *You Are Cordially Invited* (2016) recently won a fanfare competition with the Dallas Wind Symphony. He has received commissions from a number of organizations including CBDNA, The Consortium for the Advancement of Wind Band Literature, The Lesbian and Gay Band Association, the Durham Medical Orchestra, the Florida Music Educator’s Association, and has received performances from the United States Air Force bands, The Phoenix Symphony, the Arizona Musicfest Symphony Orchestra, and from hundreds of bands around the world. He has been the composer-in-residence for the ‘Music for All’ organization (2015), the ‘Mid Europe’ international wind band festival in Schladming, Austria (2013-2018), and frequently visits junior high schools, high schools, universities, and community bands around the country to share stories about his music. He is a member of ASCAP and currently lives in Brooklyn, New York.

**Session Title:** *Living Traditions: Children’s Songs and Singing Games from Central America*

**Session Description:** ¡Bienvenidos - Welcome! Come engage in songs and singing games that I recently learned from children and teachers from schools and playgrounds in Guatemala and Nicaragua. The singing games allow for dramatic and musical play, encourage lyrical improvisation, and foster community. The repertoire presented in this session can be easily integrated into the elementary music classroom and the Spanish texts are short, repetitive, and
accessible to learn. Field videos will be shown to demonstrate these living traditions in authentic contexts.

**Presenter Bio:** Dr. Rachel Gibson is an Associate Professor of Music at Westfield State University in Massachusetts and on summer faculty at the University of Montevallo Kodály Institute in Alabama. An active clinician at the state and national levels, she leads workshops in the Kodály philosophy, music literacy games and activities, music traditions from Central America, and traditional world dances and singing games. She researches children’s music from Central America and recently completed a ten-month sabbatical in Guatemala and Nicaragua where she engaged in song collection and language study. Dr. Gibson has completed four Kodály levels with additional training at the Conservatorio de Música de Puerto Rico and two Orff-Schulwerk levels with further study at the Asociación de Orff España in Madrid. At the Rowe Center in Massachusetts, she co-leads an annual music and art retreat that celebrates artistic engagement and exploration for all generations. Prior to her current position, she taught K-6 music, chorus, and piano for 15 years in New York, Connecticut, and Washington State.

**Session Title:** Process > Performance

**Session Description:** Does the pressure of performance fuel your curriculum? This session will advocate valuing process over performance—rehearsals over concerts—while still recognizing the importance of public performances, but choosing to view them through a growth mindset lense. By carefully choosing repertoire (perhaps fewer pieces, less difficult repertoire, fewer parts), the teacher can focus on the students’ individual improvement instead of solely on the looming concert. Teachers can explore the repertoire through meaningful assignments that cover all the necessary music standards and help students develop skills that encourage them to be independent musicians.

**Presenter Bio:** Rebecca DeWan is a Ph.D. student in music education at Michigan State University. Prior to moving to Michigan, she taught music in Maine for thirteen years. At Noble High School in North Berwick, Maine, she directed four choruses and served as the Visual & Performing Arts Subject Area Coordinator. She recently completed a Master’s in Choral Conducting at the University of Southern Maine. She has conducted honors festivals in Maine and New Hampshire. She has presented workshops at the Maine Music Educators Association conference including: “Transgender Singers in the HS Choral Classroom” and “Contemporary A Cappella: A Vehicle for Music Theory.” She was named the Maine ACDA 2018 Outstanding Choral Director of the Year.

**Session Title:** Don't Warm-up Your Choir: Vocalize them!
Session Description: Addressing technical (vocal technique) goals that one can achieve via vocalizations will be addressed in this session. Participants will perform a wide variety of vocalizations that have specific technical goals (tone production/freedom, tone color, physical issues) and briefly discuss their experience. Strategies for incorporating vocal technique into a comprehensive choral curriculum that teaches musicianship-music literacy will be discussed. Transfer of technical skills learned through vocalizations to choral literature will be discussed and explained. Participants should leave this session with strategies of how to address vocal technique in their choral rehearsals.

Presenter Bio: Dr. Nicolás Alberto Dosman is an Assistant Professor of Music-Choral Conducting and Director of Choral Studies at the University of Southern Maine (USM), School of Music. During his tenure at the University of Southern Maine, the USM Chamber Singers were invited to and performed at the 2019 Vietnam International Choir Competition in Hoi An, Viet Nam. The USM Chamber Singers received a Gold Diploma, an invitation to perform at the Grand Prize Finale, and an invitation to perform at the World Choir Games-Champions Round as a result of their outstanding performance. In 2017, the Chamber Singers were invited to perform at the National Association for Music Education (NAfME) Eastern Division Conference in Atlantic City, NJ. Prior to his arrival at USM, he was the Director of Choral Activities at Colby College and an Applied Music Associate (voice) where he conducted the Colby Chorale, Chamber Choir, and Colby-Kennebec Choral Society. Under his leadership the Colby College Chamber Choir performed at Carnegie Hall where the Colby Chamber Choir’s performance was described as “an inspired performance, with an enthusiastic audience.

In addition to his academic and artistic responsibilities, Dr. Dosman is the Maine ACDA president, ACDA Eastern Division ICEP representative and serves on the national board of the National Collegiate Choral Organization (NCCO) as Maine’s representative. Prior to his arrival to the great state of Maine, he was a conducting fellow with the Continuo Arts Foundation (Westfield, NJ) and was also the director of Casita Sings Children’s Chorus (Bronx, NY). He founded the Miami Choral Festival in 2008 and was also the chairman of the Miami-Dade/Monroe County region of the Florida Vocal Association while serving as a public-school teacher. He studied choral conducting with Dr. Dino Anagnost at Columbia University and Drs. André Thomas and Kevin Fenton at Florida State University (FSU). Prior to his graduate studies at FSU, he attended the Oberlin Conservatory of Music where he received his B.M. in music education with a vocal emphasis. In addition to his formal education, he had the opportunity to attend an intensive choral conducting workshop with Grammy award winning conductor Charles Bruffy.

Session Title: Listening Fun With Scarves and Tennis Balls
**Session Description:** Learn rhythmically expressive movement routines to classical music using scarves and tennis balls (NOT at the same time!). Session activities are based on the clinician's book "Listening Fun." Each routine can be learned, taught and performed in a 30-minute music class. Several lesson delivery methods will be explored and "best practice" will be discussed. The music of Bach, Grieg, Mendelssohn, Mussorgsky, and others will be experienced while teaching concepts like fermata, melodic direction, dynamics, form, phrases, and note length. Through active, creative and meaningful participation, your students will explore music in ways they (and you!) may have never thought were possible!

**Presenter Bio:** Dan Fee taught music in Wisconsin for 34 years, the last 26 as an elementary music specialist in his hometown of Fond du Lac. He has presented movement sessions at the Wisconsin, Michigan, Alaska, Illinois, Minnesota, Wyoming, Kentucky, North Carolina, Arizona and Iowa State Music Conferences. He has also presented sessions for summer workshops in Las Vegas, Nashville and Branson, MO with Artie Almeida and Denise Gagne. Additionally, Dan has led Orff chapter workshops in Greenville, NC, St Louis, MO, Toronto, ON and Detroit, MI.

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**Session 2 (11:15-12:15)**

**Session Title:** NHMEA Collegiate Meeting

**Session Description:** All collegiates are welcome to attend.

**Presenter Bio:** Dr. Erin Zaffini (DMA, Boston University) is an adjunct music and music education professor at Keene State College, where she supervises student teachers, and teaches
undergraduate music courses in general music education, music curriculum and assessment, and adaptive music. She is also a faculty member for the University of New Hampshire’s Professional Development Department, where she teaches in-service teachers how to integrate music and movement into their classroom, as well as teaches Early Childhood Music and Movement. In addition, she currently teaches K-5 general, vocal and instrumental music at Stoddard and Washington Elementary Schools in New Hampshire. She has taught preK-8 general music, choral music, instrumental music, hand bell ensemble, and musical theatre. She is an active clinician around the country, serves as the Eastern Division Representative for NAfME’s General Music Council, is the Collegiate Coordinator, General Music Chair and Mentor Program Coordinator for the New Hampshire Music Educators Association, and sits on the Advisory Committee for the Music Educators Journal. Dr. Zaffini is the project leader for instituting music educator mentor training within the Society for Music Teacher Education and the National Association for Music Education. She is the recipient of the Keene State College Excellence in Teaching and Excellence in Performance Awards. She has recently published articles in General Music Today, Music Educators Journal and Update: Applications of Research in Music Education.

**Session Title : What to Expect When You’re Expecting (A Guest Composer)**

**Session Description:** So many of the wonderful composers writing music today are alive and might even be living a short distance from your school. Composer Michael Markowski walks you through some of the wonderful ways you can bring a piece to life with your students by interacting with the person who actually wrote it! Topics include: commissioning, residencies, Skype-hearsals, discovering context beyond the score, and more!

**partially sponsored by NHEDA and the Smyth Foundation**

**Presenter Bio:** Michael Markowski (b. 1986) is fully qualified to watch movies and cartoons. In 2010, he graduated magna cum laude with a Bachelor of Arts degree in ‘Film Practices’ from Arizona State University. While Markowski never studied music in college, he did study privately with his mentors, Jon Gomez and Dr. Karl Schindler, and has continued his education by participating in a number of extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association’s Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation’s Film Scoring Workshop (2014) where he was named one of ASCAP’s Film & TV “Composers to Watch.” Mark Snow, composer of The X-Files and one of the workshop’s guest mentors, says Michael’s music was “extremely sophisticated” and “complemented the mood and emotion of the scene with unusual maturity and sensitivity.” Most recently, Markowski was invited to join the BMI Lehman Engel Musical Theatre Workshop (2015) as a composer and lyricist.
Session Title: *Jazz Choir Pedagogy, Repertoire, and Improvisation Skills* (co-sponsored by NH ACDA)

Session Description: Strengthen your understanding of pedagogy, repertoire, and improvisational techniques for working with jazz choirs or introducing jazz repertoire to choirs of all ages and abilities through selected jazz repertoire appropriate for elementary, middle and high school level choirs.

Presenter Bio: Michael Gallagan earned his Bachelor of Music from Boston University’s College of Fine Arts in 2011 as a Music Education Major with a concentration in voice. While attending BU, Michael had the privilege of conducting the Boston University Choral Society as well as appearing as a soloist for the group on a number of occasions. He also performed at Symphony Hall several times with the Boston University Symphonic Chorus under the direction of Dr. Anne Howard Jones. Currently, Michael is in his 5th year as the Choral Director at Alvirne High School in Hudson, NH and serves as the Music Director at St. Francis of Assisi Parish in Litchfield, NH. Michael is a trained classical vocalist, but has appeared in numerous professional musical theatre productions in Massachusetts and New Hampshire and continues to perform as a jazz vocalist and pianist throughout New England. In 2018, Michael was awarded a New York Voices Scholarship to attend the vocal jazz group’s summer intensive at Ithaca College in Ithaca, NY. Michael is a proud graduate of Manchester Memorial High School where he was fortunate to work with incredible music educators in Maria DiNola and David Bresnahan and also had the opportunity to perform with The NH Jazz Singers under the direction of Mr. Richard Maynard

Session Title: *Heavy Metal*

Session Description: Trombone, Euphonium, Tuba. These players sit in the back row, love physicality (which is usually why they play the big instruments), have lots of energy, and need to be challenged and kept busy. They can do it if you know what you can expect from them, which may be more than you thought! This clinic will cover the basics of how all brass instruments work, with particular attention to the differences and similarities between the low-brass instruments, what you can expect of students at what stage, and how to challenge them even when their band parts do not. Breathing, sound production, practice, repertoire, and intonation and transportation issues will be discussed.

Presenter Bio: Dr. Maureen Horgan is a Teaching Lecturer for Lower Brass Instruments at Plymouth State University. She holds degrees in Music Education and Trombone/ Euphonium Performance from the New England Conservatory (BM), Yale University (MM), and SUNY Stony Brook (DMA). Maureen is Professor Emeritus of Music at Georgia College in
Milledgeville, GA where she was the low-brass specialist from 2002-2018. She previously taught band and orchestra for public schools in Massachusetts and Hawaii, and trombone and chamber music for the New England Conservatory Prep School. As a freelance trombonist, Maureen performed with the Opera Company of Boston, Honolulu Symphony, Boston Philharmonic, Nashua Symphony, Monarch Brass, Jazzabelles, and with and for such musicians as Aaron Copland, Leonard Bernstein, YoYo Ma, Henry Mancini, Brian Wilson, and others. She played trombone with the New Hampshire Music Festival from 1985-2017 and has recorded on several labels. Her solo CD of new works for trombone, “Moe’s Bit o’Blues” is distributed by the Centaur label.

Session Title: Yoga for Musicians

Session Description: This one hour workshop consists of a hands-on, interactive introduction to proper alignment of the body using key concepts from yoga and yogic breathing techniques as they pertain to singing and/or playing an instrument. The concepts of body alignment taught in yoga are extremely useful for musicians as they encourage proprioceptive awareness and a tension-free stance. The group will be led through a series of yoga postures specifically aimed at preparing the body to sing or play by eliminating tension and facilitating proper alignment. Pranayama breathing techniques will also be presented and are used to help musicians become more aware of the movements of their breath, aid in developing breath control, and to help calm pre-performance nerves. Strategies for mental practice will also be introduced.

Concepts covered will include:
Yoga stretches and poses that prepare the body for singing and playing
Finding your best body alignment for singing and playing (and for life!)
Centering the mind and body for performance
Pranayama breathing techniques to expand and connect to breath
Using mental practice to achieve peak performance

Presenter Bio: Evangelia Leontis, soprano and yoga teacher, has extensive experience on the opera, concert and recital stages. She has been featured on the operatic stage in roles including Susanna in Le Nozze di Figaro, Zerlina in Don Giovanni, Frasquita in Carmen, Pamina in The Magic Flute, and Gretel in Hansel and Gretel and also frequently performs on the recital and concert stages. Dr. Leontis won the Bel Canto Award in the 2015 Orpheus Competition, was a finalist in the 2015 Kentucky Bach Choir Competition, and a winner of the 2010 Greek University Women’s Club Music Competition. She holds degrees from the Eastman School of Music (BM), Boston University (MM), and UNC Greensboro (DMA). In the past she has served on the voice faculties of the University of Texas Rio Grande Valley, the New England
Conservatory Preparatory School, the Boston University Tanglewood Institute, and Guilford College and she currently teaches at Keene State College and Castleton University. She completed her 200-hour Yoga Teacher Training in Bali, Indonesia with YogaWorks and has a blog entitled Inner Voice: the Intersection of Yoga and Singing. More information can be found at evangelialeontis.com.

**Session Title:** You've Never Read a Book Like This!

**Session Description:** Children’s books will come alive as we learn ways to effectively and successfully add recorded classical music, singing, creative movement, and instrument playing to classic and significant children’s literature. Integrating with your school's language arts curriculum will be natural and effective while using the literature and music activities featured in this session. Your students will have new and lasting appreciation for: Brown Bear, Brown Bear, What Do You See? by Eric Carle, Where the Wild Things Are by Maurice Sendak, What a Wonderful World by George David Weiss and Bob Thiele, Color Dance by Ann Jonas, Leaf Man by Lois Ehlert, and Grandfather Twilight by Barbara Berger. Attendees will be encouraged, though not required, to participate in the book-related activities.

**Presenter Bio:** Dan Fee taught music in Wisconsin for 34 years, the last 26 as an elementary music specialist in his hometown of Fond du Lac. He has presented movement sessions at the Wisconsin, Michigan, Alaska, Illinois, Minnesota, Wyoming, Kentucky, North Carolina, Arizona and Iowa State Music Conferences. He has also presented sessions for summer workshops in Las Vegas, Nashville and Branson, MO with Artie Almeida and Denise Gagne. Additionally, Dan has led Orff chapter workshops in Greenville, NC, St Louis, MO, Toronto, ON and Detroit, MI.

**Session 3 (1:45-2:45)**

**Session Title:** MLT in Action (Part 1 & 2) ** Double Session**

**Session Description:** MLT can often be confusing for the uninitiated, and riddled with new terms and confusing jargon. In this two hour session, participants will first just DO MLT, and experience it from a student's perspective. Then, we will break down the learning that just took place into the core tenets of MLT. Participants will leave with a new understanding of MLT, and realize it is something that any teacher can Du....De!

**Presenter Bio:** Andy Mullen is a teacher, folk musician, multi-instrumentalist, recovering songwriter, and lifelong learner. He has taught all levels of students in a number of subjects, and is currently a middle school general music and choir teacher in Burlington, Massachusetts. Mr
Mullen holds masters degrees in Music Education and School Administration, as well as certification from the Gordon Institute of Music Learning (GiML) in Elementary General Level 2 and Early Childhood Music. He is currently the president of the New England chapter of GiML. He maintains a web presence at www.TheImprovingMusician.com.

**Session Title:** *Empowering Your Career Through NAfME*

**Session Description:** Once a NAfME member, always a NAfME member. At every stage of your music education career, from Tri-M, to Collegiate, to K-12 through Collegiate teaching, NAfME is by your side. In this session, NAfME President Kathy Sanz explores the many powerful benefits which NAfME offers, from professional development, both live and virtual, to student performance opportunities, advocacy engagement, peer networking, and more. Also discussed will be the incredible resource potential of NAfME’s Societies & Councils, which provide expert, committed leadership for all NAfME members in key areas of music education within the association. Get to know NAfME and its dedicated volunteer leaders during this impactful discussion.

**Presenter Bio:** Kathleen D. Sanz received her B.A. and M.A. in Music Education from the University of South Florida, and her Ph.D. in Music Education from the University of Colorado. Presently she is the President and CEO of the Center for Fine Arts Education in Tallahassee, Florida. Prior to that Ms. Sanz served as the Supervisor of Curriculum and Instructional Services and Co-Directed the District School Board of Pasco County Curriculum Department from 2007-2011. From 1985-2006 she supervised the Fine Arts at the K-12 level. Her past teaching experience includes 8 years as a music educator at the elementary level.

Ms. Sanz has been instrumental throughout her career in curriculum and assessment development and implementation at the district and state level.

Ms. Sanz served as a grant evaluator of U.S. Department of Education “Professional Development in Arts Education” (PDAE) grants for the Hillsborough County, Florida public schools. She also developed and received grants from the Florida Division of Cultural Affairs for the Florida Music Educators Association awarded annually from 2011-2016.

Ms. Sanz is Past-President of the Southern Division of NAfME, as well as Past-President of the Florida Music Educators Association. Ms. Sanz has also served as President of the Florida School Music Association, 2010-2011. Currently, Ms. Sanz is the State Executive of the Florida Music Educators Association.

**Session Title:** *Teaching Beginning Band Through Composition*

**Session Description:** TBD
Presenter Bio: Bunny Saranita

Session Title: Choral Competencies in Practice

Session Description: Across NH and the country, schools are adopting student-centered, personalized structures known as competency-based learning (CBL). For years, Sanborn Regional School District has been a leader in this work in NH. In this session, two Sanborn educators will share their journey and findings of what CBL looks like in the music classroom. Participants will leave this session with concrete information and develop realistic next steps towards developing or expanding a CBL system in their classrooms and schools.

Presenter Bio: Erin Smith-Davis has been teaching chorus and general music in the Sanborn Regional School District since 2016. Prior to teaching at Sanborn, Erin was a Teaching Artist with the Metropolitan Opera Guild’s Urban Voices program teaching vocal music at elementary schools in Lawrence and Lowell, MA. In addition to teaching, Erin is active as a soprano soloist performing with numerous choruses and orchestras throughout New England and maintains a private voice studio. She holds a duel Bachelor of Music degree in Music Education and Vocal Performance from Western Michigan University, and a Master of Arts degree in Vocal Performance from The University of Iowa.

Brian M. Stack is Principal of Sanborn Regional HS in Kingston, NH and co-author of Breaking With Tradition: The Shift to Competency Based Learning in PLCs at Work (Solution Tree, 2017). He has been a member of the research, design, and implementation team for the school district’s nationally-recognized K-12 CBL system. He is also the 2017 NH Secondary School Principal of the Year. He has presented his education reform and redesign work in workshops and conferences all over the country.

Session Title: Conducting Rx--Conducting Without Pain

Session Description: This clinic will help to improve basic fundamental conducting skills and to introduce stretching and conducting exercises to eliminate shoulder, wrist, neck or back pain and tension while conducting. The clinic topics are taken from the results of a survey of middle school and high school band directors concerning pain while conducting. Bring a baton—the clinic will be interactive!

Presenter Bio: Scott Deppe recently retired from Lamar University in Beaumont, Texas, where he served as Director of Bands for nine years. His responsibilities included directing the Wind Ensemble, teaching Instrumental Methods and Conducting, teaching Graduate Instrumental
Music courses, and overseeing the entire instrumental program. Additionally, he was responsible for preparing the addition of a Marching Band to the curriculum in the fall of 2010.

Prior to accepting his position at Lamar University, Dr. Deppe taught at Klein High School for 3 years. Under his direction, the Klein Wind Ensemble earned national recognition by being named one of five National Winners in Class 5A by the National Wind Band Honors Competition. As Associate Conductor of the Klein High School Full Orchestra, the orchestra was chosen as the 2007 TMEA State Honor Orchestra and performed at the 2008 TMEA convention in San Antonio. He previously taught at Nacogdoches HS, Spring Hill JH, Jasper MS, McCullough JH (The Woodlands), and Bridge City HS. The McCullough band was a state honor band finalist twice, and the Bridge City band was a state honor band finalist once. The Spring Hill JH band performed at the TMEA convention in 1993 as the Class C State Honor Band. That same year, he was named the Young Bandmaster of Texas. Additionally, the Lamar University Wind Ensemble was selected to perform in concert at the 2015 TMEA convention.

Dr. Deppe graduated Magna Cum Laude from Stephen F. Austin State University in 1985 with a Bachelor of Fine Arts Degree. He received a Master of Music Education Degree from Lamar University in 1990. He received his Doctorate in Educational Leadership in May of 2012. In 2015, he received his Certification in Philanthropy (in Professional Fundraising) from the Boston University Center for Professional Education. He is also a 2012 graduate of Leadership Beaumont. His areas of research include music advocacy, student leadership development, and the relationships between music and math.

Dr. Deppe currently is in his second year in sales for Swicegood Music Company in Beaumont and enjoys serving as a mentor to many directors.

Session Title: Music Therapy: A Vibrant and Growing Profession

Session Description: The presenter will provide an overview of the music therapy profession in its current status, and information for consideration by students contemplating music therapy study, as well as professional teachers considering graduate study.

Presenter Bio: Bryan Hunter is a Professor of Music Therapy and Chair of the Creative Arts Therapy Department at Nazareth College in Rochester, NY; and a clinical researcher at the University of Rochester Medical Center. He is a Past-President of the American Music Therapy Association, and was a founding member and Chair of the New York State Board for Mental Health Practitioners. In 2005 he was awarded the first New York State license as a Creative Arts Therapist, and in 2014 received a Lifetime Achievement Award from the American Music Therapy Association.
Session 4(3:00-4:00PM)

Session Title: **MLT in Action (Part 1 & 2) ** Double Session**

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Session Title : **Exercising Foresight in Music Education: Environmental Scanning and Trends for the Future**

Session Description: As 2020 quickly approaches, NAfME must exercise foresight in anticipating the coming needs of the music education field of the future. The upcoming 20s decade is being labeled by some as the “Tumultuous Twenties,” and we as music educators will certainly require foresight in our teaching and learning in order to meet the ever evolving and diverse needs of our students and programs. In this session, NAfME President Kathy Sanz will provide opportunities for attendees to briefly review Vision 2020: The Housewright Symposium on the Future of Music Education and to conduct an environmental scan aimed at taking inventory of the current music education landscape, while demonstrating foresight in our consideration of what may lie ahead for the music education profession in the decades to come.

Presenter Bio: Kathleen D. Sanz received her B.A. and M.A. in Music Education from the University of South Florida, and her Ph.D. in Music Education from the University of Colorado. Presently she is the President and CEO of the Center for Fine Arts Education in Tallahassee, Florida. Prior to that Ms. Sanz served as the Supervisor of Curriculum and Instructional Services and Co-Directed the District School Board of Pasco County Curriculum Department from 2007-2011. From 1985-2006 she supervised the Fine Arts at the K-12 level. Her past teaching experience includes 8 years as a music educator at the elementary level.
Ms. Sanz has been instrumental throughout her career in curriculum and assessment development and implementation at the district and state level.

Ms. Sanz served as a grant evaluator of U.S. Department of Education “Professional Development in Arts Education” (PDAE) grants for the Hillsborough County, Florida public schools. She also developed and received grants from the Florida Division of Cultural Affairs for the Florida Music Educators Association awarded annually from 2011-2016.

Ms. Sanz is Past-President of the Southern Division of NAfME, as well as Past-President of the Florida Music Educators Association. Ms. Sanz has also served as President of the Florida School Music Association, 2010-2011. Currently, Ms. Sanz is the State Executive of the Florida Music Educators Association.

Session Title: Mindfulness Based Rehearsal Practices Using MB-WP

Session Description: As musicians, we learn that we must provide our full attention to a piece of music from the downbeat to the cutoff. However, we also learn to critique ourselves on a consistent basis, which can lead to unnecessary or unwanted stress for both students and teachers. The practice of mindfulness in the performing arts classroom can help alleviate that stress. Mindfulness-Based Wellness and Pedagogy (MB-WP), a music and mindfulness curriculum, brings together (a) the development of physiological regulation/embodied grounding, (b) concentration and awareness, (c) cognitive and emotional reframing, and (d) intentional action skills, providing students and teachers with opportunities to engage with mindfulness in personalized settings. As a teacher certified in utilizing and teaching Mindfulness-Based Wellness and Pedagogy, I apply mindfulness practices with my elementary students on a consistent basis. As a result, the students engaged in their lessons and rehearsals with greater focus and a stronger sense of unity as an ensemble. In this session, I seek to share the foundations of the MB-WP model and teach some of the techniques that have worked for both my students and myself, so that others may apply these strategies in their own classrooms.

Presenter Bio: Holly Brown is an elementary band teacher in Greenwich, CT. In 2011, she developed an interest in the practices of mindfulness and meditation. This interest eventually led her to wonder about how these practices intertwine with music. In 2017, she attended a workshop at Indiana University’s Jacobs School of Music on Mindfulness-Based Wellness and Pedagogy (MB-WP) which combines mindfulness practices with music education. She pursued the MB-WP teacher training program and became certified in July, 2018. Ms. Brown utilizes mindfulness-based practices with her 4th and 5th grade students in both the small lesson and large ensemble settings. She is a graduate of the music education program at Western Connecticut State University.
Session Title: *Off the Risers: Alternative concert presentations*

Session Description: “Find your window!” What choir director doesn’t love a neatly organized, evenly spaced riser set up!? This session will touch briefly on the creative (yet still highly efficient) ways of getting a choir on and off risers during a concert. Then the focus will move off the risers and two alternative concert ideas will be presented: 1) an interdisciplinary evening of art, drama, and song centered on the theme of “Hope Through Adversity” presented in a black box theater, and 2) a 20-minute soundscape that wove multiple songs and separate choirs together with student-captured sounds.

Presenter Bio: Rebecca DeWan is a Ph.D. student in music education at Michigan State University. Prior to moving to Michigan, she taught music in Maine for thirteen years. At Noble High School in North Berwick, Maine, she directed four choruses and served as the Visual & Performing Arts Subject Area Coordinator. She recently completed a Master’s in Choral Conducting at the University of Southern Maine. She has conducted honors festivals in Maine and New Hampshire. She has presented workshops at the Maine Music Educators Association conference including: “Transgender Singers in the HS Choral Classroom” and “Contemporary A Cappella: A Vehicle for Music Theory.” She was named the Maine ACDA 2018 Outstanding Choral Director of the Year.

Session Title: *Getting Real with Strings: Finding the Bridge to Get You on the Path to a Strings Program*

Session Description: Ever thought about starting a strings program? Maybe someone in the community asked you or you have a few students who take lessons outside of school. This session will highlight a few recent successful programs that have started in New Hampshire and will include time for a round table discussion to help you find support in the string teacher community. It doesn't have to be big, but it can be amazing!

Presenter Bio: David Saunders is the 5th and 6th Grade Band and Chorus teacher at Mountain View Middle School in Goffstown, NH. Before teaching in Goffstown he taught K-12 Vocal and Theatre in Central Illinois and then at New Boston Central School where he taught K-6 General music, band, chorus and founded the string program. David holds a Bachelor of Science Degree Summa Cum Laude in music education from Plymouth State University.

Rebecca Blom Carle is the first Orchestra Teacher at Bishop Guertin High School, the founding String Program Director at New Boston Central School, String Specialist at Goffstown High
School, and President of the New Hampshire chapter of the American String Teachers Association. She is also an experienced viola and violin studio instructor who has completed Suzuki Association of the Americas Violin Book 1-3 Teacher Training and was previously on the faculty of the Manchester Community Music School, teaching Suzuki violin, early childhood Suzuki Readiness classes, all levels of viola, and Summer Chamber Music Festival ensembles. Rebecca holds a Master of Liberal Arts Degree in history and material culture from the University of Pennsylvania and after fully embracing her career change from museum collections manager to music educator, is currently a student in the Post Baccalaureate Initial License in Music Education program at Gordon College.

Session Title: General Music Sharing Session and Roundtable

Session Description: Come one, come all! Facilitated by Dr. Erin Zaffini, this interactive session will provide a forum for all general music teachers in the K-12 setting to share lessons, resources, and have discussions about issues pertinent to the field of general music education. Participants who are interested in sharing and demonstrating a lesson or a portion of a lesson should contact Erin at ezaffini@keene.edu. The more presenters, the merrier! We look forward to seeing you there!

Presenter Bio: Dr. Erin Zaffini (DMA, Boston University) is an adjunct music and music education professor at Keene State College, where she supervises student teachers, and teaches undergraduate music courses in general music education, music curriculum and assessment, and adaptive music. She is also a faculty member for the University of New Hampshire’s Professional Development Department, where she teaches in-service teachers how to integrate music and movement into their classroom, as well as teaches Early Childhood Music and Movement. In addition, she currently teaches K-5 general music, choral music, instrumental music, hand bell ensemble, and musical theatre. She is an active clinician around the country, serves as the Eastern Division Representative for NAfME’s General Music Council, is the Collegiate Coordinator, General Music Chair and Mentor Program Coordinator for the New Hampshire Music Educators Association, and sits on the Advisory Committee for the Music Educators Journal. Dr. Zaffini is the project leader for instituting music educator mentor training within the Society for Music Teacher Education and the National Association for Music Education. She is the recipient of the Keene State College Excellence in Teaching and Excellence in Performance Awards. She has recently published articles in General Music Today, Music Educators Journal and Update: Applications of Research in Music Education.