

HARMONY BRIDGE: The Importance of Small Ensembles.

The small ensemble deserves a more prominent place in the band curriculum. Above all, the small ensemble experience develops *musical independence* — so that, moving forward, the students have the tools to create their own ensembles and coach themselves. This can significantly contribute to the continuation of playing throughout one's life. Additionally, the small ensemble develops confidence, accountability, responsibility, and musicianship. It also infuses a sense of ownership, pride, and self-esteem. Simply being in an environment where every note can be heard results in a new awareness of one's own value as a musician.

Harmony Bridge was developed in this spirit.

SESSION ONE will cover the overall concept, including the materials and most importantly, how to incorporate it into the band program and into the community.

SESSION TWO will consist of an actual rehearsal with a middle school ensemble, focused on teaching Harmony Bridge and implementing the musical independence aspects.

Michael Levine, Harmony Bridge founder, is also the founder and director of the Dallas Brass (dallasbrass.com). Originally from St. Louis Park, MN, Michael attended the University of Minnesota and then The Juilliard School, where he received his Bachelor of Music Degree. Prior to starting Dallas Brass, he held the position of Assistant Principal Trombone in the Jerusalem (Israel) Symphony Orchestra. Michael played trombone in the Dallas Brass from 1983 – 2015 and can be heard on numerous CDs of the ensemble. He has also been one of the group's primary music arrangers. Dallas Brass has performed over 2000 concerts throughout the United States, as well as Europe, Asia, and Russia. Inspiring young people has always been a top priority of Dallas Brass. In 1990, Michael initiated a student component to the Dallas Brass concerts where 100 – 200 band students were invited to play a selection with the ensemble on their public concerts. Since that time, an estimated 300,000 students have performed on stage with Dallas Brass. The concept for Harmony Bridge (harmonybridge.net) was specifically initiated in 2010, however, Michael says the concept has been evolving since his own days in school band, and the influence of his teachers and mentors over the years. Dallas Brass has played a major role in what Harmony Bridge is all about as well, as one of the primary objectives of the program is to empower children to play, perform and enrich the lives of others. Michael now devotes the majority of his time to bringing Harmony Bridge to schools and communities throughout the United States as well as an international program in Kuopio, Finland.

Including You and Marimbas

African styled marimbas are easily accessible and super fun to play! Learn to play a lively, energetic song or two on these handmade instruments suitable for small or large ensembles. No need for sheet music, so leave the stands behind. Interlocking rhythms and melodies are taught by rote, which stimulates brain activity as well as gets everyone playing an actual song in a short time. There will be 12 - 15 marimbas in this workshop. Watch, learn, play and see how simply this genre can bring everyone in the classroom into the spotlight.

Tchukki Andersen hails from the Pacific Northwest where African styled marimbas bands are popular and ubiquitous. Arriving in New Hampshire 15 years ago, she quickly discovered there were no marimba bands in existence in New England. So she learned how to build marimbas, taught a couple of willing players a few Zimbabwean songs, and today she offers several adult marimba classes and private

lessons. Two other marimba bands have since sprung up, Maine Marimba Ensemble in Portland, ME and Pacific Marimba out of Boston, and Andersen is a passionate participant of both. She loves playing the spirited music on these instruments, and is just as happy being covered in sawdust while building marimbas for students and schools in the New England area.

Putting on the Final Touches: A masterclass on “I Will Go With My Father A-Ploughing”
New 2022 All State Audition Aria

Hannah Murray, lyric coloratura, received her B.A. in vocal performance from Connecticut College, and her M.M. in vocal pedagogy and performance from Westminster Choir College. Additional studies include the Royal Academy of Music in London, England, and Middlebury College’s Deutsch für Sangerin program. A highly sought after voice teacher, Mrs. Murray’s students have gone on to sing at some of the nation’s leading Schools of Music, such as Boston Conservatory, Elon, the Tisch school at NYU and Yale, and have also sung on national musical theater tours, and off and on Broadway.

An accomplished singer in her own right, Mrs. Murray has performed throughout the Northeastern United States. She has been a soloist for the Nashua Symphony, The Paul Madore Chorale, The Opera circle, The Keiser Concert Series at St. Paul’s School, and the Musicians of Wall Street series at Concord Community Music School, amongst others.

A resident of Concord NH, Mrs. Murray is a teaching Lecturer at Plymouth State University where she specializes in voice for musical theater. Formerly, she held the position of Voice and Choral Department Chair at Concord Community Music School, Adjunct Lecturer of Music at St. Anselm College, and spent three years as Music Director at South Congregational Church. She is the mother of two, Grace and Caroline, and is an active member of The National Association of Teachers of Singing. Upcoming engagements include Bach’s ‘Magnificat’ in March of 2020 with the Orchestra of Indian Hill, Bruce Hangen conductor.

Songs for Elementary Choirs by Women Composers: This choral reading session will focus on exploring excellent, skill-building repertoire for elementary singers by leading female composers. Attendees will access a virtual reading session packet provided by J.W.Pepper & Sons, Inc.

Elizabeth Woodhouse is the Founder and Artistic Director of the Choral Collective of Newport County (RI), which includes the Newport County Youth Chorus and the Aquidneck Singers (teen and adult treble chorus). She also serves as an Artist/Teacher in Music Education at the University of Rhode Island. She has worked with community choirs for more than 15 years in Denver, CO, Columbus, OH, New Haven, CT and most recently in Brooklyn, NY with the Brooklyn Youth Chorus. During her career she has conducted ensembles of varying ages and abilities. Elizabeth has prepared ensembles for performances at Carnegie Hall and Brooklyn Academy of Music (BAM) as well as for a national PBS Kids Commercial.

A leader in the children’s choir community, Elizabeth has been a guest lecturer at Salve Regina University, the University of Colorado - Boulder, The Ohio State University, and Western Connecticut State University. Elizabeth is a frequent adjudicator at choral festivals including WorldStrides, Fantastic Festivals and Music in the Parks as well as the Rhode Island Junior High Choir Festival and the New Hampshire Music Educators Association Large Group Festival. In March 2019 she was the Guest Conductor for the RI All-State Elementary Chorus. This year Elizabeth will serve as the Guest Conductor

of the Westchester All-County (NY) Intermediate Honor Choir and the NH and NY/ACDA Elementary Honor Choirs.

Elizabeth received a Bachelor of Music Education from the University of Colorado at Boulder and a Master of Music in Choral Conducting at The Ohio State University. Elizabeth is the President of the Arts and Cultural Alliance of Newport County and the President-Elect of the RI chapter of the American Choral Directors Association (ACDA).

Songwriting is for EVERYONE! Inclusive Creativity through Songwriting

All too often, music teachers see songwriting as a mystical creative act that remains reserved for an elite group of prodigies. We sometimes believe that inspiration comes from some lightning bolt of magical, musical genius. But I'm here to tell you: songwriting is for everyone, including you as a music teacher! We as teachers might not feel confident in doing it ourselves -- let alone guiding our students in this type of creative process. In this session, I will guide us as a group through a de-mystified process of songwriting that is inclusive of learners and musicians of all ages, experiences, and abilities. Bring your guitar or your uke with you, but most importantly, bring yourself! My hope is that you will leave this session with a renewed confidence in providing creative spaces in your classroom and curriculum through songwriting.

Modeling Mindfulness from Kinder to College

As many of us have experienced first-hand, there is an ever-increasing number of students entering our classrooms with trauma and stressors that often hinder musical learning and well-being. According to the National Institutes of Health (2019), 25 percent of children in our music classrooms will experience anxiety disorders. Additionally, college students are not immune to anxiety and its detrimental effects. It has been estimated that 31 percent of all U.S. adults experience an anxiety disorder at some time in their lives (NIH, 2019). More to the point, researchers found that college music majors experienced increased anxiety symptoms at a greater rate than either medical students or student athletes (Spahn, Strukely, & Lehmann, 2004). As a teacher of elementary music and college-aged students alike, I can personally attest to the increased level of stress and trauma associated with the events of this past two years alone.

Many educators and thinkers have turned to mindfulness as a tool for avoiding burnout and creating "happy teachers" (Brown & Ryan, 2003; Hanh & Weare, 2017; Jennings, 2015; Kabat-Zinn & Hanh, 1990). Music educators may benefit from utilizing mindfulness strategies themselves for increased focus and productivity, as well as higher levels of personal fulfillment (Arbaugh Verona, 2018). This session will focus on how music teachers might adopt, adapt, and model mindfulness strategies for students in music classrooms – no matter the classroom context, student age, student ability, or the teacher's level of comfort or familiarity with mindfulness strategies.

In this session, we will journey through several mindfulness exercises together, each focused on a different age group, musical context, and mindfulness skill. We will listen to stories, tell our own stories, focus on our bodies and our breathing, visualize our successes, and connect with one another – all in an effort to better prepare ourselves and our students for meaningful musical engagement in the classroom.

Melissa Ryan has been a music teacher for 15 years in many types of classrooms and communities. She currently serves as a music education professor at the University of New Hampshire where she continues sharing her passion for the general music classroom with preservice music teachers. Melissa holds a Ph.D. in music education from the University of Miami and is an avid supporter of music and creativity in all aspects of life.

Innovative Rehearsal Techniques from Around the Country

Gleaned from his recent nationwide study of nearly 100 of our country's most accomplished and creative middle school, high school and university band and orchestra directors, Stith will share some of their most imaginative, inventive and effective rehearsal techniques. Real-life video recorded clips will be featured in this engaging, inspiring and especially practical session.

This clinic session has been presented at a number of state music education conferences including those in New York, Ohio, Wisconsin, Indiana, Iowa, Alabama, Georgia and at the Midwest Conference in Chicago..

Gary Stith is Professor/Conductor Emeritus and former conductor of the Symphonic Winds at the Greatbatch School of Music, Houghton College (NY). He currently serves as adjunct professor of music education at Ithaca College and is founder and conductor of the Buffalo Niagara Praise Orchestra. He holds degrees from the Ohio State University and the Eastman School of Music. He taught instrumental music in the Holland and Williamsville (NY) Central Schools for a total of thirty years, including serving as Instructional Specialist for the Fine and Performing Arts in the Williamsville schools from 1993 – 2002. Past President of both the New York State Band Directors Association and the New York State Council of Administrators of Music Education, he was the northeast recipient of the 1976 ASBDA-Stanbury Award, the Outstanding Educator Award at the 1993 World of Music Festival in Chicago, the 2003 Buffalo Philharmonic Orchestra Award for Excellence in Music Education, and the 2010-11 Houghton College Excellence in Teaching Award.

Gary is author of *Score and Rehearsal Preparation: A Realistic Approach for Instrumental Conductors* and *The Conductors Companion: 100 Rehearsal Techniques, Imaginative Ideas, Quotes and Facts* both published by Meredith Music Publications, a division of GIA Publications.

Let's Get Digital! How to Build Digital Resources that Encourage Student Engagement

Finding digital resources for music class that tick all the boxes is HARD: on the topic you want, accessible, at the appropriate level for your students... but making your own resources has always seemed hard and out of reach—until now.

Come and learn how to use Google Slides for more than just presentations, find out tips, tricks, and tools that will make creating resources simpler and more streamlined, and practice creating your own digital materials in real time from templates you can take with you! We will discuss ways to integrate these teaching tools into lessons, into student directed learning opportunities, and even into sub plans! Bringing a laptop/Chromebook to this session is highly recommended for participation in this interactive workshop.

Leanne Meiman is a general music specialist currently teaching in Rochester, NH. An educator of nine years, Ms. Meiman has focused on curriculum writing and development, and accessible music education for all students. Ms. Meiman has a background in teaching instrumental, general, and choral music across all grade levels, and is a multi instrumentalist with skills in oboe, piano, non-classical strings, and band instruments. She earned her Bachelor of Arts in Music and her Master of Arts in Teaching at the University of New Hampshire. Ms. Meiman is also currently an instructor and arranger with the Piscataqua Rangers Junior Fife and Drum Corps in the seacoast of New Hampshire.

Teaching Music and DEIA

This presentation directly addresses issues of equity and access as well inclusivity and diversity by critiquing and challenging the tradition of teaching music based on the ways most were instructed to teach. By exclusively privileging one genre or one mode of teaching over another, some students have

limited access to what is deemed music education. Inclusion of varied music and teaching strategies will lead to a diversity of musical experiences for all students.

Latasha Thomas-Durrell is an Assistant Professor and the Coordinator of Music Education at the University of Dayton, where she teaches music education courses and serves as supervisor for music education student teachers. Her research interests include various identity topics in music education and culturally responsive pedagogy. Thomas-Durrell holds three music education degrees (a Ph.D. from Michigan State University, a MM from the University of North Carolina at Greensboro, and a BME in from the University of Tennessee at Martin). She also holds an MM in music performance from University of Central Arkansas. Her public-school teaching experience includes middle and high school band positions, elementary general music, and choir.

Let's Dance!

Want to incorporate more movement in your music classrooms? Come to this session! In this session there will be a mix of creative movement and dance. Experience movement activities, dances and have a great time learning activities that are kid tested and approved!

Karin Prouty is a K-6 general music teacher in Westborough Public Schools in Massachusetts. She completed her Bachelor of Science in Music Education from The College of Saint Rose in Albany, NY, and her Masters of Music Education from Boston University. She has completed her Level III Certification in Orff-Schulwerk. Ms. Puffer serves on the board of the New England American Orff-Schulwerk Association Chapter as Past President and serves as a National Board Trustee for the American Orff-Schulwerk Association. She has previously presented workshops at various state music education conferences and at local AOSA chapters.

Room for All: Ideas of Representation Through Children's Literature and the Schulwerk

Come explore ways to represent your students through children's picture books AND original pieces performed through body percussion, movement, speech, and barred instruments.

Gerard Stokes teaches K-5 general music in Berkeley County Schools in South Carolina. His Bachelor of Science in Music Education came from South Carolina State University and his Masters of Education Administration and Supervision from Southern Wesleyan University. He completed Orff Level I at Winthrop University and Level II at Appalachian State University. He serves AOSA as a member of the Diversity and Inclusion subcommittee and as chapter president of the Lowcountry Chapter of AOSA. Mr. Stokes has presented at AOSA's Professional Learning Network, co-presented for Teaching with Orff, as well as local AOSA chapters.

Exploring the Schulwerk with Style...Hairstyle!

Using picture books as inspiration for exploring the schulwerk; we will move, play and create together. Let's enjoy the journey of child centered themes, learning, and exploration to create wonderful moments in your music room.

Karin Prouty & Gerard Stokes

Gestural Expressivity: A Choral Conducting Masterclass

This choral conducting masterclass will direct participants to elicit increased singer expressivity through communicative gesture. Participants will conduct a prepared musical excerpt from and receive feedback for application. The Keene State College Chamber Singers will serve as the demonstration chamber ensemble for this session

Sandra Howard is a Professor of Music at Keene State College. She has conducted ensembles throughout New England, the Midwest, Germany, and Quebec, Canada. Howard earned BM Music Education and MM Vocal Performance degrees from the University of Maine and an Interdisciplinary PhD Music Education/Curriculum & Instruction from the University of Missouri-Kansas City. Dr. Howard has worked with singers of all ages ranging from preschoolers to senior citizens. Her research has been presented at regional, national, and international conferences. She is a NHMEA Past-President and current NHACDA Treasurer.

New Hampshire Arts Education Data Dashboard

In partnership with Quadrant Research, states around the nation are advocating for arts programs in schools through data visualization--arts data dashboards. This fall New Hampshire Dept. of Education and State Council on the Arts is proud to present the NH Arts Education Data Dashboard. Learn about the status and condition of arts education in our state such as: how many students receive music in our schools; how many teachers teach music; which schools offer which courses and have the highest enrollment; how many different courses do schools offer across a district, a county, or across the state. Learn how you can use the data to advocate for your music program. Without the stats, you've got half the story. Come to this session to get the low-down on arts education in New Hampshire and the nation. To learn more go to <https://artseddata.org/>

Bob Morrison, COO, Quadrant Research
Marcia McCaffrey, NH Dept. of Education
Allison Hawkins, NH State Council on the Arts

Playful Ensemble Rehearsals

We are all hardwired to play from birth. It's how we learn and grow. In this session, we will explore ways to increase student engagement and foster artistic risk-taking in rehearsal by introducing an element of unpredictability into our ensemble rehearsals. Become a more compelling conductor without having to take any time away from your rehearsals. Play like a conductor.

William Kinne is Assistant Professor of Music and Director of Bands at the University of Southern Maine, where he conducts the Concert Band and Portland Youth Wind Ensemble. Dr. Kinne also teaches undergraduate courses on conducting and music education and leads the graduate program in wind conducting.

Dr. Kinne's career as a music educator spans a decade of teaching middle and high school instrumental music. Ensembles under his direction have earned praise for cross-disciplinary performances and have earned superior ratings at state festivals. His research interests include the intersection of music creation and technology, the music of Charles Ives, and a wind ensemble transcription of Dmitri Shostakovich's operetta, "The Tale of the Silly Little Mouse."

Dr. Kinne holds degrees from The University of New Hampshire, The University of Michigan, and The University of Colorado Boulder. His primary conducting teachers are Allan McMurray, Donald McKinney,

Michael Haithcock, and Andrew Boysen. Dr. Kinne is a member of the College Band Directors National Association and The National Association for Music Education and is an honorary member of Kappa Kappa Psi and Tau Beta Sigma.

Jazz Articulation... How to get your jazz ensemble swinging in ~~no~~ in good time!: NHBDA Sponsored Session

This clinic will focus on readily applicable ways to teach the nature of jazz articulation, ghosting notes, releases and balance within a contemporary big band setting. We will look at applying these concepts in a straightforward way so they may be used in any jazz ensemble (including combos), by any of your wind players.

Dr. Christopher Oberholtzer, Director of Jazz Studies at the University of Southern Maine, completed his Doctor of Arts degree in Trombone Performance/Pedagogy with a Secondary Emphasis in Jazz Pedagogy at the University of Northern Colorado, Greeley. Chris earned his Master of Music degree in Jazz Studies with a Cognate Field of Trombone Performance from Indiana University, Bloomington, and his Bachelor of Arts in Music Education from the University of Southern Maine, Gorham.

As a professor and director of jazz studies at USM, Chris leads a thriving program that is recognized as being one of the leading college jazz programs in New England. In addition to his USM teaching responsibilities, Chris also enjoys actively serving throughout the country as a guest artist, director and/or clinician for numerous high school and college jazz ensembles, including All-State and Honors Festivals in Colorado, Florida, Maine, Massachusetts, Minnesota, New Hampshire, New York and Vermont. Other major appearances include those at universities such as the University of Northern Colorado, Brevard College (North Carolina), Ball State University, Eastern Washington University and Utah State University. Chris' performance credits also include international festivals such as the (Newport) JVC Jazz Festival, the New Orleans Jazz and Heritage Festival and the Montreal Jazz Festival.

Chris maintains a busy schedule as a professional freelance trombonist. He has performed, toured and recorded throughout the country and abroad with many groups in varying classical, jazz and commercial genres. His playing experience includes touring with the Artie Shaw Orchestra, the Guy Lombardo Orchestra, Ringling Brothers Circus, Toni Tenille the Capital Jazz Orchestra and Holland America cruise lines. Other performing credits include working with artists and/or bands such as the Smithsonian Jazz Masterworks Orchestra, the Dorsey Brothers Orchestra, the Benny Goodman Orchestra, Tony Bennett, Claudio Roditi, Wayne Bergeron, the New York Voices, Conrad Herwig, Brian Lynch, Byron Stripling, Phil Wilson, Wycliff Gordon, Ronie Cuber, Frank Wess, Bob Mintzer, Herb Pomeroy, Richie Cole, Dick Johnson, Aaron Neville, Roberta Flack and the Temptations.

Serving as Musical Director of the Portland Jazz Orchestra, Chris is quite busy with the details of leading a regionally active big band. The Portland Jazz Orchestra is a contemporary big band staffed by jazz professionals, many of whom are also music educators, from the northern New England area. Playing music from the classic libraries of the Count Basie Orchestra, the Duke Ellington Orchestra and the Woody Herman Orchestra, the PJO also enjoys performing more contemporary big band literature from prominent writers such as Gordon Goodwin, Tom Kubis and Maria Schneider. In addition, the PJO focuses on performing original compositions and arrangements written by its own band members. Many of these compositions are published and are highly regarded on a national level.

As a clinician for the United Musical Instrument/Selmer Corporation, Chris performs on Bach trombones.

Tips and Tricks for Beginning Music Educators

This session will be geared toward beginning music educators. This clinic will include topics that include but are not limited to beginning instrument testing, classroom management, ensemble management, tuning, effective warm-ups, and much more. This session is put on by Emma Cooke and Christian Terry. Both are a part of the Lebanon School district. Emma is the high school choral director and Christian is the middle school band director. Both are in their third year of teaching.

Christian Terry is currently the Band Director/Music Teacher at Lebanon Middle School in Lebanon, NH. Christian graduated from Keene State College in Keene, NH in 2020 with a BM in Music Education. Christian is the percussion coordinator at Dartmouth College and is an avid member of the Dartmouth College Wind Ensemble. Christian is an advocate of equal rights for all individuals. Christian contributes to his school LGBTQ+ club in his school, as well as being a supporter of teaching diversity to all students.

Emma Cooke is a High School Choir and Theatre teacher at Lebanon High School in Lebanon, NH. Originally from Rhode Island, Emma received her Bachelor's degree in Music Education from Plymouth State before starting her career in Lebanon. While at PSU, she worked as a choral assistant to Dan Perkins, and directed the all female A Cappella group "Mixed Emotions". Currently, Emma directs two choirs, runs an after school A Capella group, produces and directs two theatre productions, as well as teaches a variety of general music and theater classes throughout the year.

Outside of her teaching career, Emma has music directed productions for North Country Community Theatre and sings with the New Hampshire Master Choral and the New Hampshire Music Festival Choir. She also frequently attends conferences and workshops sponsored by NHMEA, ACDA, and NAFME. This is her first time presenting, but she is excited to share what she has learned over the past few years with upcoming educators.

Music Therapy: The Right Career for You?

This presentation will convey key information about music therapy for those considering it as a profession: definition(s), the skills necessary to practice, the educational path to board-certification and licensure, and -- most importantly -- the kinds of experiences one can expect as a music therapist. Clinical case examples will illustrate key concepts. There will be time for questions, and follow-up resources will be shared.

Betsey King, Ph.D, MT-BC is an associate professor of music therapy at Nazareth College in Rochester, NY. A violin performance major at the College Conservatory of Music in Cincinnati, she received her Masters degree in Music Therapy from Southern Methodist University in Dallas, TX and her Ph.D from the University of Kansas. She has been a board-certified music therapist since 1984, working in medical, psychiatric, school and eldercare facilities. Her current specialty is adult speech-language recovery after stroke and traumatic brain injury. She has published assessment and practical materials for music therapists in school settings, peer-reviewed articles in neurorehabilitation, and her book, *Music Heard So Deeply: A Music Therapy Memoir*, is for general audiences interested in the profession.