

*New Hampshire Music Educators Association*

A Featured State Association of the National Association  
for Music Education (*NAfME*)

*2019 Spring Music Conference*

In cooperation with:  
ACDA & NHBDA

Grappone Conference Center  
Concord, NH  
April 12th, 2019

# Workshop Schedule

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Friday, April 12th, 2019

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9:00 a.m. - 9:45 a.m.

**Keynote**  
Keith Hodgson

Salon A

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10:00 a.m. - 11:00 a.m.

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Instrumental Music Portfolios: A Benchmark Assessment  
Keith Hodgson

How do you individualize assessment, track student progress and assist students in sequentially knowing what to practice? This session will look at designing individual student portfolios, the ultimate teaching tool for implementing your curriculum through differentiated instruction and assessment. Examples will be presented for elementary, middle and high school curriculums.

Salon A

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**Mix It Up with NHMEA**  
Steve and Joyana Damon

Simply put, I love to folk dance – Don't tell my band director friends. Little people need to move to learn, so what better way to teach music through movement? Jacques-Dalcroze seemed to like the idea. I present some of my favorite, international dances and teach them step by step (pun intended). In each dance there is a musical concept taught: Sasha! – tonality, Down in the Valley – improvisation, Fjäskern – accelerando. And every dance has a story and culture behind it. Although there are college student who believe they know exactly which subjects and which levels they will teach, no one's professional life is set in stone. It's great to see the 20-year-old males realize that they may not direct high school band as they had hoped!

Webster Room

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## Justice Choir

Arianne Abela

*Co-sponsored by ACDA*

Learn how Justice Choir chapters coast-to-coast are leading community singing for positive social change using the newly-composed repertoire from the Justice Choir Songbook. We will talk about the ways the new songs can be used to spark dialogue on race, diversity, privilege, community, empathy, and social consciousness. We'll sing together in Songbook selections, while learning how to teach the repertoire to singers and non-singers alike.

Pierce Room

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## In Theory, In Practice: How to Use the Science of Learning to Invigorate Your Music Teaching

Josef Hanson

At some point, all musicians teach. What differentiates credentialed music educators from other teacher-musicians? Among other distinctions, credentialed music educators are expected to develop theoretical understanding of how people learn, and then consciously incorporate this understanding into their lessons. At this session, participants will review established learning theories, discover new ones, and work together to translate them into real-world approaches for the music classroom and rehearsal hall. Theoretical perspectives highlighted through hands-on activities will include several from the Conditioning, Social Cognitive, Constructivist, and Motivation/Self-Regulation families of pedagogical thought. This interactive session will provide opportunities to collaborate, create, and contemplate.

Merrimack Room

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## Elementary Band- Getting the Best Start Possible

Krystle Smith

In this session, directors will learn about the process of aptitude testing, instrument suitability, and beginning sound production, so that students who start an instrument have the chance to be matched with something they can play and have an aptitude for on day one. This definitely makes the band director's life easier when starting in like instrument groups AND/OR mixed instrument groups, as well as helping to balance instrumentation, and achieving the best tone quality from the beginning.

Concord Room

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10:00 a.m. - 11:00 a.m.

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**Jazz - TBA**

Paul Pitts

TBA

Capital Room

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**Guitar- TBA**

Music and Arts

TBA

Constitution Room

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11:15 a.m. - 12:15 p.m.

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**The Creative Director! The Ultimate in Musical  
Engagement**

Keith Hodgson

Tired of “mindless” warm-ups? Engage your students with a creative, well articulated system to introduce them to the inner workings of music, horizontal and vertical listening skills, fluency in all keys and understanding the “function” and tendencies of the notes they are playing. You will learn how to compose your own “function chorales” and teach your students to compose them as well! Come explore the proven methods and inspired musical teachings of Stephen Melillo and Edward Lisk.

Salon A

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**Transgender Inclusion in the Music Classroom**

Danielle Carrier

*Co-sponsored by ACDA*

This session will outline some of the challenges faced by transgender students in the music classroom. The presentation will include sections on existing research, vocal pedagogy, student perspective, and suggestions for music educators. The session places a lot of emphasis on choral ensembles, but is not exclusive to choral educators.

Webster Room

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## Jazz Up Your Classroom: Using Jazz to Sing, Say, Dance, and Play

James Eldreth

Jazz education is considered by many to be an offering unique to the secondary level, primarily associated with ensembles. With proper scaffolding, jazz can be used to reinforce many fundamental concepts present in elementary music classrooms. By adding jazz activities to the curricular toolbox, teachers will have more options for fun and engaging strategies to teach steady beat, improvisation, form, and more.

In this participatory session, attendees will sing, say, dance, and play while experiencing how to use classroom instruments like egg shakers and triangles to perform jazz. With improvisation an essential component of jazz, participants will experience how to teach students to improvise with their voice, recorder, or a xylophone. Participants will leave this session with arrangements of jazz standards that can be immediately implemented into their classrooms or used in their next performance.

Pierce Room

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## Start Strong and Thrive: Suggestions, Resources, and Tips for the Best First Year Placement

Brian Peterson

Ear training is often an underdeveloped thread in our Jazz curricula, yet essential for success. I've designed a program that tied into my educator evaluation, and took my students from hearing triads, to transcribing without a reference instrument. I will discuss implementation of the curriculum, and illustrate the practical results.

Merrimack Room

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## Sing Your Way Through Theory

Kris Adams

Kris Adams will present a method for teaching music theory to singers featuring her new book, *Sing Your Way Through Theory, A Music Theory Workbook For The Contemporary Singer*, in an interactive and fun clinic. This book can be used by singers as a self-study workbook or by private or classroom teachers as a supplement.

Many singers are often resistant to learning music theory and find it tedious and unnecessary. Ms. Adams has created a way for singers to grasp music theory progressing all the way from learning the notes to transposing lead sheets that is engaging, active and relevant to singing. For example, learning the clefs and note names and what singing ranges are and then how to find what yours is; learning major scales and then key signatures of songs; learning intervals and then how to transpose songs; and finally, how to find your key and write up a lead sheet for a song. Using exercises that are hands on, each step of the way incorporates singing, playing piano, writing and visualizing the music. Ms. Adams is guaranteed to get participants in the session singing and energized.

Teachers will find new methods to get singers interested in learning theory and students will learn why it is important and fun to learn theory.

Concord Room

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Jazz - TBA  
Paul Pitts

Capital Room

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TBA

Constitution Room

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1:30 p.m. - 2:30 p.m.

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### 3 Conductors and 1 Piece

Lauren Peithmann

*Co-sponsored by ACDA*

In this session, three conductors will rehearse and conduct the same piece. The first conductor will be new to the profession, the second in the middle of their career, and the third an experienced professional. Session participants will become the choir, and experience and observe how three different conductors approach, rehearse, and express the same piece of music.

Salon A

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### Music Therapy: A Career for You? A Career for Your Students?

Bryan Hunter

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.

Pierce Room

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### Composing Chamber Works In The Band Classroom

Elisa Saunders

This clinic will demonstrate how to teach students to write chamber music, even with limited knowledge of theory. See how to get middle school kids to write duets, quartets, percussion ensembles, and even full band pieces! Curriculum and examples will be provided.

Merrimack Room

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# Enhancing the Ensemble Experience Using Composer Skype Sessions

Scott Watson

*Co-sponsored by NHBDA*

We live in a time when much of the repertoire available for our ensembles is written by living composers, and when video teleconferencing technology is ubiquitous and attainable. This happy convergence creates a wonderful opportunity to bring composers, virtually, into our rehearsals. Composer Skype sessions afford students and directors an opportunity to hear composers share about their lives and music, and to receive useful feedback that can lead to a deeper understanding and execution of the composer's music. In this session, Watson demonstrates what a Composer Skype session looks like (via video and pictures from actual Skype sessions with composers); the many benefits of doing composer Skypes, from the perspective of director, student, composer and administrator; a model composer Skype session lesson plan, aligned with the National Core Arts Standards; and the technical logistics for setting up a composer Skype in your rehearsal space.

Concord Room

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## Starting an Orchestra - TBA

David Upham

TBA

Capital Room

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## Making the National General Music Standards Work for YOU!

Erin Zaffini

In this work session, teachers will come together to help align their lessons and curriculum with the National Core Arts Standards in general music. A brief overview of the standards will be given and then teachers will have the opportunity to collaborate with each other and the workshop presenter to troubleshoot areas of concern with implementing and aligning the national standards with what they are already doing in the pre-K to eighth grade general music classroom.

Constitution Room

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# Tips and strategies for beginning flute

Sarah LaPierre

Beginning flute can be a huge challenge- what can you do as an educator to help students be successful and build a strong foundation for their skills on the flute.

Stark Room

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3:30 p.m. - 4:30 p.m.

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## What to Play? Thoughts on Programming and Selecting Repertoire

Scott Watson

*Co-sponsored by NHBDA*

Choosing music to place on the stands of our students in ensembles is just about the most important decision directors make. With a multitude of worthwhile pieces from so many gifted composers, and the limited amount of time we have to meet and work with our students, selecting repertoire can be daunting. In this session, Watson shares some important considerations and several approaches for narrowing down the vast number of pieces and focusing in on the right music for your ensemble performances.

Salon A

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## A Music Composition Project for Your Middle Schoolers - and You

Steve Damon

We will communicate with a famous jazz composer (Ellen Rowe); listen to her music, while learning the piece's back story; sing; compose in the piece's style; and perform our newly-created compositions. Oh ya, we'll write haiku too. Yes, we will compose music and write poetry. This unit will be loved by your middle school students - and you.

Webster Room

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# Music programs on steroids: Individual assessment in the large group ensemble!

Rob Westerberg

Attendees will discover and discuss strategies for easily and seamlessly incorporating assessment practices that are authentic, valid and unobtrusive while simultaneously meeting the needs of each individual student. The overall goal of this session to have attendees begin to reimagine their own approaches to assessment, assessment practices, learning targets and individual student growth within the traditional performance ensemble!

Pierce Room

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TBA

Merrimack Room

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TBA

TBA

Concord Room

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Jazz - TBA

Music and Arts

Capital Room Room

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## The Barbershop Singing Style

Samantha Tramack

What is barbershop singing? Why is it beneficial for my students? How can I incorporate it into my own personal musical experience and also my students musical experience? This session will answer all the questions you have about barbershop singing along with questions you hadn't thought of before! You'll also get to experience barbershop singing first-hand in this session!

Constitution Room

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PRESENTER BIOGRAPHIES

### Keynote Bio: Keith W. Hodgson

Keith W. Hodgson is the Director of Music Education at the University of the Arts in Philadelphia, PA. He teaches graduate & undergraduate conducting, percussion methods, oversees the music education music minor program, the Master's in Teaching (MAT) program and observes student teachers in their field placements.

Mr. Hodgson currently serves as President-Elect to the Eastern Division of the National Association for Music Education, is a Past-President of the New Jersey Music Educator's Association, a National Board Certified Teacher, the recipient of the 2014 New Jersey Governor's Award in the Arts for Leadership in Music and was a Grammy Nominated Music Educator Quarter Finalist in 2014. Mr. Hodgson holds a Bachelor's Degree in Music Education from William Patterson University, NJ and his Masters Degree in School Leadership and Administration from Rowan University, NJ with Supervisor and Principal Certifications. Mr. Hodgson's teaching career includes twenty-six years as a high school band director in New Jersey, the majority of which was as Director of Instrumental Music at Mainland Regional HS in Linwood, NJ. His experience with concert, jazz, marching, orchestra and chamber ensembles is extensive.

Mr. Hodgson is the Conductor and Music Director for the South Jersey Area Wind Ensemble, an adult community band of music educators and professional musicians.

Mr. Hodgson has held the principal conducting post of the SJAWE since it's founding in 1997.

Mr. Hodgson is also the Head Director of the American Music Abroad Gold Tour, an annual three week summer music tour of band and choral students performing in 5-6 countries throughout Europe. Mr. Hodgson is an active guest conductor for high school honor bands, community bands and summer music camps; a band clinician and guest speaker and professional development presenter. He has presented in numerous state, regional and national conferences including the 2007 MidWest Clinic in Chicago. His guest conducting appearances have included honors groups in NJ, CT, NY, PA, AK, & AL.

As a conductor, he has studied with many master conductor/teachers such as Ed Lisk, Stephen Melillo, Anthony Maiello, Peter Boonshaft and Mallory Thompson among others. Mr. Hodgson was honored as the recipient of the 2016 Distinguished Service Award by the New Jersey Music Educators Association, is a distinguished Conn-Selmer Institute VIP and nominated to the 2016 Class of the American School Band Directors Association.

Arienne Abela is Director of Choral Activities at Amherst College where she directs the Glee Club, Chorus, and Concert Choir, and teaches conducting. Dedicated to social justice, diversity and inclusion in music, she has founded the Detroit Women's Chorus and Detroit Justice Choir, ensembles dedicated to decreasing social distance and building unity. Born with physical challenges, she is committed to making the musical world a more accessible one. Abela holds degrees from Smith College, Yale University and University of Michigan. She is also founder and conductor of 3 Penny Chorus and Orchestra, ensemble featured in Season 8 of America's Got Talent and NBC's Today Show.

For over 30 years, Kris Adams has sung at venues and given educational instruction worldwide, and has shared stages, recording studios, and teaching clinics with such luminaries as Joe Lovano, Luciana Souza, Gregory Hutchinson, Billy Drummond, Wayne Escoffery, Michelle Hendricks, and Paul Bley. Kris also has three solo albums to her credit, as well as multiple guest appearances and featured turns on a variety of jazz recordings and projects. She has adjudicated at many national music festivals, as well as participated in conferences around the world. Kris currently a full-time professor in the Harmony, Voice, and Ensemble departments at Berklee College of Music. She is also a member of the Performing Music faculty at Wellesley

College. Kris is also a successful author, publishing her book "Sing Your Way Through Theory – A Music Theory Workbook For The Contemporary Singer" (Gerard & Sarzin) in May of 2011.

Danielle Carrier is the director of choral music at North Country Union High School where she teaches AP Music Theory, Piano, and Chorus. She also conducts three additional ensembles including Select Choir, Back to Basics, and Estrellas. Her students have been accepted to festivals at the District, State, New England, and National levels. She received her BM in Music Education from Ithaca College and her Masters in Music Education from the University of Michigan. She is the Co-Director of the Northeast Music Festival, has served as an adjudicator, and has guest conducted the Northeast Junior High Music Festival.

Steve Damon holds diplomas of Bachelor of Music from University of Massachusetts-Lowell, Master of Music from University of Connecticut-Storrs, and Fine Arts Director Certificate from Fitchburg State College.

MassMEA he has honored him with the Excellence in General Music Teaching and Lowell Mason Awards. He received the Arts Advocate Award in Music from Arts|Learning in 2012. His professional accomplishments are profiled in the most recent editions of Marquis' Who's Who in America and Who's Who in American Education, as well as the first edition of Who's Who in Emerging Leaders and a 2018 Lifetime Achievement Award.

Along with presenting music clinics at MENC's Eastern Division Conferences in Pittsburgh and Hartford, 11 different state MEA conferences, and one provincial MEA conference, he has presented at Massachusetts Reading Association, Vermont Alliance for Arts Education, Chautauqua-by-the-Sea Conference Center, many colleges and libraries, and National Association for Multicultural Education. His music education writings have been published worldwide.

In August of 2011, he founded his own A Natural Music School, serving homeschoolers, senior centers, and libraries in the tri-state region of MA, VT, and NH. He and Joyana founded the A Natural Concert Band in 2014. The ensemble's mission: "to bring together in a congenial manner advanced musicians to rehearse and perform superior quality wind ensemble music for summer audiences of the tri-state (MA/VT/NH) region."

Steve currently teaches K-6 Music at Whately (MA) Elementary and Guilford (VT) Central Schools. He also teaches private oboe lessons at The Putney School in Putney, VT.

He lives in Gill, MA, with his lovely bride, Joyana (a Vermont music educator), and their teenage son, Isaac.

James Eldreth is pursuing a PhD in Music Education at Pennsylvania State University. He previously taught elementary music in Missouri and holds certificates in Orff-Schulwerk, World Music Drumming, Little Kids Rock, and Montessori Arts. He has presented both nationally and internationally on jazz pedagogy in the elementary general music setting.

Dr. Josef Hanson is Assistant Professor of Music at UMass-Boston, where he teaches music education courses and leads ensembles. He received his Ph.D. in Music Education from the Eastman School of Music while serving on the teaching faculty both at Eastman and in the University of Rochester's College Music Department. A specialist in entrepreneurial thinking in music education, Hanson currently serves as President of the Society for Arts Entrepreneurship Education. His ensembles have performed at the Kennedy Center, Ontario Science Center, and Rock 'n' Roll Hall of Fame.

Bryan Hunter Ph.D., LCAT, MT-BC is a Professor of Music Therapy and Chair of the Creative Arts Therapy Department at Nazareth College in Rochester, NY. A faculty member since 1982,

Dr. Hunter is also a clinical researcher at the University of Rochester Medical Center investigating music therapy applications in the general hospital setting. Dr. Hunter 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 AMTA.

Sarah LaPierre currently teaches beginning band, K-4 music and chorus at Woodman Park School in Dover, as well as private lessons. She previously taught flute at Southern New Hampshire University and music in the Farmington (NH) school district. She holds a bachelor's degree in music education from the University of New Hampshire and a master's degree in flute performance from the Ohio State University.

Brian Peterson taught instrumental, choral, and classroom music in California public, private, and charter elementary/high schools (1999-2016). He presently teaches at Shasta College (Redding, CA). He earned degrees at: University of California, Berkeley (BA), California State University, Chico (BA II, MA, Credentials), Harvard University (EdM), and Yale University (\*MDIV/\*2019). At Mercy High School (Red Bluff, CA) and Orland High School (Orland, CA), his ensembles earned "superior" ratings at CMEA region festivals and his students earned bronze, silver, and gold certificates at CMEA State Solo and Ensemble Festivals. Recent NAFME state conference presentations include: Arizona (AMEA), Nevada (NMEA), Oregon (OMEA), New Jersey (NJMEA), Massachusetts (MMEA), Mississippi (MMEA/ACDA), Pacific Northwest (PNMEA), Rhode Island (RIMEA), Delaware (DMEA), and Georgia (GMEA).

Elisa Saunders is in her sixth year as the Director of Bands at Pelham Memorial School in Pelham, NH. Previously, she taught in Illinois for 9 years, teaching not only middle level band but also beginning and high school band, marching band, jazz band, concert choir, show choir, and theater, as well as K-8 general music. She has adjudicated for both IHSA All-State and IESA Large Group Festivals. As a performer, she has performed with Susan Slaughter, the Brass Band of Central IL, the Peoria Symphony Orchestra, the New Hampshire Philharmonic Orchestra, The Newmont Military Band, and at the International Women's Brass Conference.

Krystle Smith is the band director at Westbrook Middle School in Westbrook, Maine and responsible for programming and curriculum for band in grades 5-8 at that school. She has been the band director there since 2006 and is a graduate of Gordon College in Wenham, Massachusetts. She resides in Westbrook with her husband Kyle, band director at Westbrook High School, and their two children Addison and Jack.

Samantha Tramack is in her senior year at Plymouth State University studying Music Education. Among all of the activities she does in Plymouth including being the President of the ACDA chapter in Plymouth and being in the chamber singers, band, and chorale, she sings barbershop harmony. Starting at 9 years of age, she joined a barbershop chorus and is now the Assistant Music Director of that chorus. She has won the International Championship with her chorus in 2014 and won the Quartet Championship at the International level in 2016.

Dr. Scott Watson has taught instrumental and elective music in the Parkland School District (Allentown, PA) for 30+ years and serves as adjunct professor for several Philadelphia area universities. He is a frequently commissioned composer with more than 80 published pieces for band and strings at all levels that have been performed at venues around the world, including the Academy of Music (Philadelphia), the Midwest Clinic (Chicago) and the White

House (Washington, D.C.). He is an exclusive composer for Alfred Publications and a contributor and clinician for their Sound Innovations band series. Watson has presented numerous workshops/clinics for music educators, frequently serves as guest conductor for honor band festivals, and is the author of the highly regarded music education text, *Using Technology to Unlock Musical Creativity* (©2011, Oxford University Press). To learn more, visit [www.scottwatsonmusic.com](http://www.scottwatsonmusic.com).

Rob Westerberg is Choral Director at York High School in York, Maine as well as Director of the Portland Community Chorus. Mr. Westerberg holds a B.M. in Music Education from Keene State College and M.M. in Choral Conducting from the University of Maine. He is past President of the Vermont Choral Directors Association, the Vermont Music Educators Association and the Maine Music Educators Association. Mr. Westerberg has managed District, All State and Eastern Division Choirs and served as chairman for the Maine All State Music Festival. He also served the Maine Department of Education in the rewriting and revision of the Maine Learning Results for the Visual and Performing Arts, and was a co-founder of the nationally recognized Maine Arts Assessment Initiative. Among his honors, Westerberg has been a recipient of the Keene State College Department of Music Distinguished Alumni Award, the inaugural Carol Trimble Award for Exemplary Service to Arts Education by the Maine Department of Education and the Maine ACDA Distinguished Choral Director Award. At York, his choirs annually consist of one third of the student body and twice his YHS Chamber Singers have performed at Carnegie Hall under the direction of Dr. Dennis Cox. Mr. Westerberg has directed the Portland Symphony Orchestra's Magic Of Christmas Choir and has guest conducted over sixty Honors Choirs throughout New England, including the New Hampshire All State Women's Chorus. For fifteen years Mr. Westerberg was Senior High choral director for the University of Maine's Summer Music Camp, MSYM, and in April of 2016 he joined Dr. Richard Nickerson in conducting the Maine Festival Chorus at Carnegie Hall. At York High School he established a graduation requirement specifically for music, making it the only public High School in the northeast to possess one. He is a resource for academic standards and proficiency based learning and reporting in music education, and is also a frequent guest clinician and speaker.

Dr. Erin Zaffini 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. 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 Chair for the New Hampshire Music Educators Association, and sits on the Advisory Committee for the Music Educators Journal. Additionally, she is project leader for instituting music educator mentor training within the Society for Music Teacher Education. Dr. Zaffini 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*.