**Session Title:** David Matchim, Music and Arts Teacher of the Year 2018

**Session Type:** Keynote Address

**Session Title:** Programming for Your Students' Best Interest

**Session Title:** Building Student Relationships and Positive Student Communities, David Matchim

**Presenter Biography:** David Matchim was appointed Director of Bands at Centennial High School in Fall 2011. Under his leadership, the band program has doubled in size and received local, state, and national recognition. Since 2014, the jazz band has placed in the top 5 in the Berklee High School Jazz Festival and Competition, the largest high school jazz competition in the country. In 2018, the Centennial High School Wind Ensemble was the first high school concert band invited to perform at The Midwest Clinic from the state of Maryland since 1973. Centennial musicians are active in the Maryland music community and alumni can be found in the top music schools in the country.

Matchim is the recipient of the 2016 Howard County Parents for School Music Educator of the Year Award, 2018 Howard County Arts Council Outstanding Arts Educator of the Year Award, 2018 Maryland Music Educators Association Outstanding Music Educator Award, and the 2018 Music & Arts National Music Educator of the Year Award. He received a bachelor's degree in trumpet performance from the Oberlin Conservatory of Music and a master's degree in music education from the Peabody Institute of Music of The Johns Hopkins University.

**Session Title:** Discovering Rhetorical Analysis: How to Reimagine Your Choral Scores

**Session Description:** Rhetorical analysis views musical composition through the lens of an argument. This argument then becomes the rationale for composers, throughout history, to break pre-established rules of harmony in order to serve the meaning of the text. In choral music, we almost always deal with texts. The use of rhetorical analysis when examining the influence of a poet on a musician can help to illustrate the impact of literary components on music. Through the investigation of various rhetorical gestures in music, we can begin to discover how the way a composer chooses to set their text can influence the effectiveness of their work. As a conductor, being able to identify and articulate these gestures to your choir can reimagine the way the music is performed. My goal is to help you use rhetorical analysis to discover musical manifestations of rhetorical gestures that help both you and your singers to perform the music in a more meaningful way to compel your audiences.

**Session Title:** What is Musical Appropriation? Lessons from “The Nightmare Before Christmas”

**Session Description:** This session first defines "Musical Appropriation" and what it could look like in the classroom. Then how one needs to be cognizant when presenting music from other
cultures, and how an inauthentic representation of world music can have an impact on your students. Finally, I provide some ways to help create a more authentic music classroom. Throughout the session, Tim Burton's "The Nightmare before Christmas" serves as a metaphor for aspects of musical appropriation. Afterward, one should gain an understanding of what musical appropriation is, when it could occur, and have practical strategies for its prevention in the classroom.

**Presenter Biography:** Dr. Christian Giddings is a conductor, composer/arranger, and music educator from Unity, Maine. He holds a B.M. and M.M. in Music Education with a focus in choral conducting from the University of Maine and a D.M.A. choral conducting at the University of Arizona. Additionally, he is a Co-founder of Choir Unlimited - a choral music publisher specializing in publishing digital copies of choral music. Currently, Christian is the director of music at Kents Hill School, an independent boarding school in Readfield, Maine.

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**Session Title:** First Steps in Music with Orff Schulwerk: Sing, Say, Dance, Play

**Session Description:**
Experience classroom ready activities which follow the 8-Part Work Out from First Steps in Music while integrating the Orff Approach. Joyful active participation is central to learning in both Feierabend's First Steps in Music and Orff Schulwerk. It is through this "doing" of music students are best able to develop their inherent musical abilities and become musically independent. Singing, saying, dancing, playing instruments and/or body percussion, and creating are the active modes of learning when both approaches are integrated. These modes directly connect to the four processes of the National Core Arts Standards - Create, Perform, Respond, and Connect.

**Presenter Biography:**
Betsy Greene teaches elementary general music and chorus in Burlington, Vermont. She earned her B.M.Ed. from the Crane School of Music, SUNY Potsdam and her M.M.Ed. from the Hartt School of Music, University of Hartford. Betsy is both Kodaly (Hartt School of Music, U. of Hartford) and Orff-Schulwerk (U. of St. Thomas) certified. She received the Outstanding Arts Advocate Award (1998) from the past Vermont Arts Alliance and the Music Educator of the Year Award (2008) from the Vermont Music Educators Association. Betsy is a founding member of Feierabend Association for Music Education and is currently serving as immediate Past-President (2019-2021). She is a certified teacher trainer for First Steps in Music and Conversational Solfege 1 & 2. She is a frequent presenter of workshops and graduate courses for First Steps in MusicTM and Conversational SolfegeTM throughout Vermont and New England. She is a co-author for First Steps in Music with Orff Schulwerk: Sing, Say, Dance, Play (GIA Publications, 2017) and Feierabend Fundamentals: History, Philosophy, and Practice (GIA Publications, 2018).
Session Title: Developing Music Literacy: Where to Begin

Session Description: Research suggests that although music is not a language, music and language share a similar learning process. For each, the process begins with experiencing sound in a variety of ways before learning symbols that represent those sounds. In this interactive session, I will present a sequence for teaching music literacy, based on the early development of students' aural skills, that enables students to improvise, read, and write music, with and without notation, in meaningful and creative ways. Embedded in this approach are the NCAS Artist Processes: Creating, Performing, and Responding. Activities support the development of music literacy in general and beginning instrumental music with connections made to all levels and areas of music learning. (4th/5th grade video included).

Presenter Biography:
Kathy Liperote is Assistant Professor of Music Education (pt) in the Department of Music Teaching and Learning at the Eastman School of Music, where she teaches undergraduate and graduate methods classes, observes student teachers, and supervises graduate teaching assistants. Her teaching and research focus on the music learning process, connecting aural skills to instrumental performance, and developing musicianship skills for elementary and secondary level teaching. Dr. Liperote has presented at state and regional NAfME conferences, and conducted professional development workshops most recently at Temple University, Baldwin Wallace University, and the Fort Worth Independent School District. She is also on the Instrumental Certification Faculty for the Gordon Institute for Music Learning. Prior to receiving the PhD in Music Education from the Eastman School of Music, Dr. Liperote taught instrumental music for 15 years in the Baldwinsville and West Genesee School Districts in Central New York State.

Session Title: Building Better Brass

Session Description: Attendees will learn how to significantly improve their brass players and sections, including understanding how to develop range, sound and endurance using the "Pumping Brass" system, as well as proper playing procedures for cold weather. They will learn the set-breath-play method of tone production, and how to improve intonation using mouthpiece buzzing and trumpet slide use. Aspects of tonguing will be discussed, including developing double and triple tonguing. Finally, they will learn the solutions to common problems, such as jaw and neck movement, half-valving, tonguing between the teeth, improper breathing techniques and finally, the woe of braces.

Presenter Biography: Dr. John Pursell has been referred to as "the best of the brass" and "a brilliant trumpeter" in the print media. He is retired from his position as the Senior Ceremonial Trumpeter with the United States Air Force Band in Washington, DC. After his retirement, he was invited to join the Yamaha Music Corporation as a Trumpet Artist and Clinician. In this capacity, he performs as a soloist and clinician at colleges, high schools and music conferences.
throughout the eastern and midwestern United States. Dr. Pursell holds a Doctor of Musical Arts degree from the University of Maryland and was a student of Melvyn Broiles, Seymour Rosenfeld and Emerson Head. He has published over two dozen articles in national journals.

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**Session Title:** Understanding Privilege in Music Education

**Session Description:** While privilege is a controversial topic, it is imbued in daily social interactions and present in the way people navigate social institutions (schools, government agencies, hospitals, etc.). This workshop seeks to discuss what privilege is and how it manifests itself in music education. This is done with the hope that we as music educators can develop classroom ideas that help cultivate environments in which all students feel valued for the experiences that shape their musical identities.

**Presenter Biography:** Latasha Thomas-Durrell is currently a Ph.D student in music education at Michigan State University, where she assists with and teaches music education courses, songwriting courses, and serves as supervisor for music education student teachers. Her research interests include LGBTQ issues in music education and music education and social justice. Prior to beginning her studies at Michigan State University, Thomas-Durrell held teaching positions in Tennessee, where she taught general music and band classes. Thomas-Durrell holds a MM in Music Performance from the University of Central Arkansas and a MM in Music Education from the University of North Carolina at Greensboro. She holds a BM in Music Education from the University of Tennessee at Martin.

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**Session Title:** Beginner Flute without Fear - Great Flutes from Day One

**Session Description:** Teaching beginner flute is often intimidating for the non-flutist. This clinic will cover strategies for starting and developing successful young flutes, with an emphasis on characteristic tone quality from day one through breathing, posture, embouchure, air speed, and air direction. We will also discuss using the headjoint to introduce tonguing and the different ranges of the instrument, as well as suggestions for transitioning successfully from the headjoint to the full flute.

**Presenter Biography:** Flutist Jennifer Willis was born and raised in Maine. After completing her undergraduate degree at the University of New Hampshire, she moved to Texas to study with internationally-recognized flute pedagogue Mary Karen Clardy at the University of North Texas. She performed and recorded with the North Texas Wind Symphony under the baton of Eugene Migliaro Corporon, and also performs regularly with his professional wind group, the Lone Star Wind Orchestra. Jennifer particularly enjoys working with young flute players, and currently maintains a private studio of sixty-five students in the Dallas-Fort Worth area. She also loves remaining involved with the musical community in New Hampshire and Maine. She has served
as principal flute of the Maine State Ballet Orchestra since 2013, and frequently works on the faculty for UNH’s Summer Youth Music School program.

Session Title: Sound Use of Space: Ensemble Seating

Session Description: This session will introduce concepts in ensemble seating used by the nation's top conductors and ensembles. Participants will examine potential strengths of each concept for ensembles of all sizes, instrumentations, and abilities, and will leave with notions of how their ensembles may be configured to elicit the best results.

Session Title: Unhelpful Conducting Habits Learned from "Helping" Students

Session Description: As ensemble directors and music educators we do everything we can to help our students and ensembles sound their best. However, many of the conducting habits we develop by trying to help our students actually end up holding them back. The purpose of this session is to highlight many of the habits commonly found among ensemble conductors; explain why these habits hurt rather than help; and provide conducting and rehearsal alternatives that empower our students and improve our conducting.

Presenter Biography: John Ginocchio is Director of Bands and Professor of Music at Southwest Minnesota State University where he conducts the Symphonic Chamber Winds, SMSU/Community Concert Band, and the SMSU Jazz Ensemble. As the head of the instrumental program he teaches conducting, orchestration, and instrumental music education courses. He also serves as the music program coordinator. Dr. Ginocchio is co-founder and a clinician for the Minnesota Area Conducting Workshop, an annual workshop offered free of charge to music educators throughout the Midwest.

Dr. Ginocchio holds a Doctor of Arts degree in conducting and music education from Ball State University (2006); a Master of Music degree in trombone performance from Ball State; and a Bachelor of Music Education degree from Indiana University, Bloomington. Dr. Ginocchio has studied conducting with Dr. Joseph Scagnoli, Dr. Christian Zembower, Stephen Pratt, Tomasz Golka, and Bridget Michael Reischl. He has also participated in conducting clinics with Dr. Mallory Thompson, Craig Kirchoff, and Gary Hill.

Dr. Ginocchio previously served as a doctoral assistant director in the band department at Ball State University where he directed bands, jazz ensembles, and the East Central Indiana Youth Symphony Orchestra. Before that, he taught instrumental music for the Adams Central Community Schools in Monroe, Indiana for ten years.

Active as a guest conductor, clinician, and adjudicator, Dr. Ginocchio has worked with bands of all levels throughout the Midwest and in Spain. He recently served on the jury for the Certamen Internacional de Bandas de Musicas in Valencia, Spain. Research and writing interests include: music of the Festival of Moors and Christians in Spain, conducting, ensemble seating, wind chamber music, popular music in the classroom, and composition in the classroom. His articles have appeared in publications such as The Instrumentalist, Contributions to Music Education,
and the Music Educators Journal. He has also contributed to the popular Teaching Music Through Performance in Band series. In addition, he regularly presents sessions at state, national, and international conferences. Dr. Ginocchio is a member of: WASBE, CBDNA, NAfME, ISME, College Music Society, the Minnesota Music Educators Association (MMEA), the Minnesota Band Directors Association (MBDA), and the Jazz Education Network (JEN).

Session Title: Guitar Class for Students with Disabilities: Using Universal Design

Session Description: Guitar elective classes are often fully inclusive, presenting open doors for students with disabilities who are often left out of instrumental music making. However, many guitar teachers express the need for more training in how to adapt for the needs of their students. The guitar is unique: in the standard approach to the instrument, it belongs to various forms of notation. Through the lens of universal design, the guitar curriculum can be adaptable to many. This presentation will evaluate current forms of notation and instruments and how to adapt them for our student’s needs- feel free to bring a guitar!

Presenter Biography: Sarah Fard is an educator with Medford Public Schools, where she teaches guitar and music technology courses. She holds a BM (University of New Hampshire) and Masters (Boston University) in Music Education, and a Graduate Certificate in Music and Autism from the Boston Conservatory at Berklee. Sarah has developed a curriculum at Medford High School that includes various forms of notation and modifications of instruments for inclusive purposes. Through the Berklee Institute for Arts Education and Special Needs, Sarah also works as a consultant for the Saturday Lessons Program. She is also an active member of the Boston music scene.

Session Title: NHMEA New Member Information

Session Description:

Presenter Biography: Joe Mundy received his bachelor’s degree in music education from Michigan State University, East Lansing, MI; and his master’s degree in curriculum & instruction from Southern New Hampshire University, Manchester, NH. He has been the jazz band and orchestra director, and assistant marching band director, at Londonderry High School in Londonderry, NH since the 2018-2019 school year. Prior to that, Mundy held the position of band director and dean of fine arts at Pelham High School, Pelham, NH, from 2010-2018. In his current position, Mr. Mundy teaches jazz lab, jazz ensemble, string orchestra, and 2 sections of marching/concert band. In his first year at Londonderry, Mundy was awarded the ‘Jeans for Teens’ Teacher of the Year award. Mundy has served the NHMEA as a member of the all state band and orchestra committees from 2011-2016. He served as the all state band chairman from 2017-2018, and took on the role of
president-elect beginning in the 2018 school year. He also serves as an accreditation committee assistant chairperson for NEASC visiting teams.

**Session Title:** Designing a Music Technology Curriculum

**Session Description:** Want to start a music technology program? This session will demonstrate the need-to-knows of designing a curriculum, including free resources, writing lesson plans, creating tutorials, and relating to standards. As educators, we understand how to teach music and our students certainly understand technology. Together, you can design a collaborative course where any student can create their own music.

**Session Title:** Meaningful Assessment with Technology

**Session Description:** Assessment in education is valuable when part of a constant cycle of positive feedback and growth. Technology allows for instant peer collaboration, which is essential for growth. This session will demonstrate several models for assessing musical growth in a positive and meaningful way and how to communicate with students on any device, anywhere.

**Presenter Biography:**
Amber Love, an international clinician and performer, holds an extensive range of experiences in music education and the music industry. Ms. Love is the Music Education Technology Specialist and Sales Manager at Noteflight, a Hal Leonard company. Additionally, Amber has taught Undergraduate and Graduate brass methods courses at the Eastman School of Music. Ms. Love is a passionate advocate for technology in music education and founded an education based group on Facebook called Trombone Etude of the Week for which she has garnered over 3.6k members in under a year. Amber holds a master’s degree in Bass Trombone Performance from the Eastman School of Music, and a bachelor’s degree in Music Education (pre-cert) from VanderCook College of Music.

**Session Title:** NHMEA All State Audition Revision

**Session Description:**

**Presenter Biography:** Becky Pierce

**Session Title:** Choosing Quality Folk Music for the Classroom
Session Description: “Just as proverbs condense centuries of popular wisdom and observation, so, in traditional songs, the emotions of centuries are immortalized in a form polished to perfection.” Zoltán Kodály stressed the importance of giving children quality repertoire in their lives, and the modern music classroom is the area responsible for showing children quality music. We’ll discuss how to choose high quality traditional folk music for your general music classroom that will encourage your children to become life-long lovers of music. We will also learn some playground/classroom games and rhymes that generations have passed down, fully encompassing the folk tradition.

This workshop will let us discuss how to choose high quality traditional folk music for your general music classroom that will encourage your children to become life-long lovers of music. We will learn some playground/classroom games and rhymes that generations have passed down, fully encompassing the folk tradition.

Presenter Biography: Greg Wilfrid teaches Elementary General Music, Choir, and Jazz Band at Toffolon Elementary in Plainville, CT. He received his B.M., M.M., and Kodály certification from the Hartt School of Music. He currently directs the Plainville Choral Society in Plainville, CT, and presides on the board for the Kodály Educators of Southern New England. He performs regularly around the northeast with other music teachers in The Jolly Beggars, a traditional Celtic folk band, as well as a solo traditional folk/singer-songwriter. He has presented in sessions at music conferences at the collegiate, state, regional, and national levels, on topics such as the first year of teaching, storytelling/improvisation in the classroom, and using traditional folk music in the elementary music classroom.

Session Title: Nerf Balls Not Required! Teaching Resources and Helpful Suggestions in Training Your Saxophone Section to Sound Really Good.

Session Description: A presentation providing resources and other helpful suggestions in teaching saxophone students, (Grades 6-12) to achieve beauty and color in their sound and depth to your wind ensembles.

Biography: A native of Western Massachusetts, Dr. Gail B. Levinsky is Associate Professor of Music at Susquehanna University, where her responsibilities include teaching applied studies in saxophone, chamber music, instrumental pedagogy, and woodwind methods. As a solo performer, her presentations include performances at the North American Saxophone Alliance, World Saxophone Congress, British Saxophone Congress, United States Navy Band Saxophone Symposium, and Festival of Women Composers. She has commissioned numerous compositions, including works by Marilyn Shrude, Miho Sasaki, Matthew Quayle, Andrea Clearfield, Douglas McConnell, and Jason Bahr. Dr. Levinsky’s CD recording Tipping Point: Music Saxophone & Other Voices (2009) explores the saxophone in a variety of chamber music settings.
In addition to her performance schedule, Dr. Levinsky regularly presents clinics at state music education symposiums, including the MENC Eastern Region Conference, PMEA, NJMEA DMEA, and the Midwest Band & Orchestra Clinic. Her publications are varied and consist of an updated edition of Rosemary Lang’s “Beginning Altissimo Method” (Ensemble Publications); a catalog of works written for organ & saxophone that provides a technical and analytical reference for performers (Lyceum Publications, 2013); and the saxophone chapters for newly published woodwind method text, entitled Teaching Woodwinds: A Guide for Students and Teachers (Mountain Peak Music, 2015), and a saxophone choir arrangement of Tomás Victorria’s “O Vos Omnes”.

Dr. Levinsky received her Doctor of Music, Artist Diploma, and Master of Music from Northwestern University, and Bachelor of Music from Butler University. She is a member of Pi Kappa Lambda, and Kappa Delta Pi honor fraternities. Dr. Levinsky has served as Treasurer, Secretary, and Region 8 director for the North American Saxophone Alliance. During the summer months, Dr. Levinsky serves as Program Director for the Snow Pond Music Festival, and on the faculty of the Frederick L. Hemke Saxophone Institute, and New England Music Camp in Sidney, Maine.

Dr. Levinsky plays exclusively on Selmer Paris saxophones and Vandoren mouthpieces, reeds and ligature

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**Session Title:** The 'Vowels in Hand' System: a 'Time-Out' for Five Quite Contrary Letters

**Session Description:** Vowels are like children:
- They must be the center of attention. (as in, they 'should' be!)
- They are off-color and difficult to wrangle. (abstract, like the full spectrum of colors in a rainbow)
- They should not talk to strangers. (r and l)
- They can be sneaky! (regionalism)
- The uniqueness of each should be uncovered and celebrated.

We choral conductors do not address vowel unification as effectively as we could. In 2013, I was teaching my students the International Phonetic Alphabet for vowels. My frustration was that there was no way to tell them which IPA character to write, and modeling seemed too imprecise. Since there were hand gestures for solfege, I decided to create hand symbols for American English vowels. Soon after, when testing my students on their perceptions of vowels, I realized that there was a much deeper problem: the dramatic difference between what vowel shapes we expect to hear, and what we actually hear. I started doing a great deal of research and discovered that there is a kind of vacuum where choral vowel unification is concerned. The main problem is that vowels are abstract, and there are virtually limitless versions of any given one. Making the abstract even more difficult to wrangle is that most choral conductors, either a) simply model the vowel and hope that the singers can distinguish his/her exact nuance; b) talk and write about
vowels as being spelled "ah," "oh," etc., phonemic spellings that are not tethered to anything concrete; or c) use keywords, but a different one each time, which constantly moves the target.

To standardize vowels, I arrived at a set of vowel shapes that is large enough to accommodate any American English word, and small enough to keep each radically distinct. My pantheon of 12 and only 12 vowel shapes are imprinted on 12 and only 12 keywords, which are, in turn, attached to 12 and only 12 hand gestures, which, finally, correspond to 12 and only 12 IPA characters. In this "Vowels in Hand" system (the chart is on the last page of this writing), a quick, two-way vowel conversation is possible (and likely!), and vowel unification in my choirs has improved immensely. I have received great feedback from those who have heard my talks on "Vowels in Hand," as I have presented the method in several states (ACDAs and NAfMEs), and three foreign countries. I also published the method as an article in Voice and Speech Review in 2017. If you would like to see the unique vowel unification hand gesture chart, please email me.

**Presenter Biography:** C. Leonard Raybon is the Director of Choirs at Tulane University. He earned a DMA at Louisiana State University under the mentorship of Dr. Kenneth Fulton. Raybon enjoys sharing his "Vowels in Hand" method, which aims to take the mystique out of choral vowel unification, and which was published in Voice and Speech Review in 2017. Raybon's own "Sacred Nine Project" is the vehicle for his current research: finding the darker parts of music history and seeing what lessons can be learned from them. To learn more and to see and hear the inaugural Sacred Nine concert, visit sacrednine.com.

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**Session Title:** ACDA High School Reading Session

**Session Description:** Session participants will receive a packet of music appropriate for high school singers.

**Session Title:** ACDA Choral Roundtable Discussion

**Session Description:** Choral educators are encouraged to attend this roundtable discussion! Co-sponsored by NH ACDA and the NHMEA Choral Council, we will discuss topics important to choral music educators in New Hampshire.

**Presenter Biography:** The mission of the American Choral Directors Association is to inspire excellence in choral music through education, performance, composition and advocacy. Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching. In addition, ACDA strives through arts advocacy to elevate choral music’s position in American society. NHACDA was founded in 1963 and has had a rich history in NH choral music.
In 2013 New Hampshire ACDA celebrated its 50th Anniversary. As the Board moves ahead and unveils this new website as well as the NH ACDA Community on www.ChoralNet.org, we hope that members will help build an organization that will be a benefit and resource that will continue to be a valuable resource for the Granite State, and through the world wide web, the world.

**Session Title:** Tri-M Session - Bringing Composition Bach

**Session Description:** In this session, we will write and perform an original composition in Bach-ish style - all in one hour! No in depth knowledge of composition necessary, just an ear for a catchy melody and an open mind.

**Presenter Biography:** Elisa Saunders is in her seventh 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 has been an adjudicator and clinician in New England and the midwest, and has also performed extensively as a trumpet player.

**Session Title:** Healthy Belting

**Session Description:** This workshop will focus on safe strategies and healthy vocal techniques for young performers using chest voice in high/mid-range in a musical theater setting. Performers, directors, and musical directors are all welcome and encouraged to attend.

**Presenter Biography:** Jill Pennington holds a Masters degree in vocal performance from Oklahoma City University. She's been a performing arts teacher in New Hampshire for the past fourteen years--teaching music, dance, and theater in public school, day camp, private lesson, and show production settings. In 2017, she was a top five finalist for New Hampshire Teacher of the Year. In addition, Jill performs professionally at Manchester's historic Palace Theatre, most recently in 42nd Street and Buddy.

**Session Title:** String Theory: Starting an Orchestra Program if you Don't Play Strings!

**Session Description:** Come be a part of a discussion about strings for the non-string player! In this session, we'll discuss how to get your district to fund/start yet another music program, equipment and gear choices for strings (what to always have on hand!), and the important factors in teaching bowed orchestral instruments at the beginning level including tuning, when to start double bass, and developing technique vs reading music! Learn to love the stringed instruments!
**Presenter Biography:** Andrea von Oeyen graduated from the University of New Hampshire with a dual Bachelor of Music in Music Education and Violin Performance in 2005 and a Masters in Orchestral Conducting in 2018. She taught instrumental music for eight years in the Alton School District in the Lakes Region of New Hampshire where she started a string orchestra program that is still continuing today. She has taught violin classes and chamber music at the University of New Hampshire's "Summer Youth Music School" since she attended school at the University and had the pleasure of conducting the Junior SYMS orchestra in 2016. Mrs. von Oeyen has played in many New Hampshire orchestras and is a member and founder of "Strings For All Occasions," a string quartet of freelance musicians that performs at special events throughout New Hampshire, Maine, and Massachusetts. Mrs. von Oeyen has also guest conducted at the American String Teachers Association's annual "String Fest" festival and the NHMEA Middle School District Festival. She is currently in her sixth year teaching in the Oyster River School District where she started the string orchestra program which now has over 250 students! Mrs. von Oeyen loves her public-school work, but also enjoys spending time with her husband and son, doing yoga, hiking, and cooking.

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**Session Title:** Proper Performance of Auxiliary Percussion

**Session Description:** NHBDA Sponsored Session

**Presenter Biography:** Tim Gilmore is adjunct instructor for percussion. A member of Brownstone Recording Artists, the Harry Skoler Jazz Quartet and CCMS Musicians of Wall Street, Mr. Gilmore has performed with the Cape Ann Symphony, Symphony by the Sea, the Paul Madore Chorale and Boston Percussion Ensemble. He has also performed with Lester Bowie, Marion McPartland, Fred Hersch, Tower of Power, Tiger Okoshi and Warren Vache. He received his Bachelor of Science degree, magna cum laude in elementary/music education from Salem State College and pursued further study in composition and jazz performance at Berklee College of Music.