A Proactive Approach to Advocacy
• Why We Need Music in Our Schools
• Effective Advocacy In Crisis Situations
• VH1 Save the Music Impacts Connecticut
• Social Media: Emerging Advocacy Tools
• Election Fun
# CONNECTICUT MUSIC EDUCATORS ASSOCIATION
## EXECUTIVE BOARD

<table>
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CMEA NEWS
CONNECTICUT MUSIC EDUCATORS ASSOCIATION

www.cmea.org

CMEA News, Fall 2016 1

INSIDE THIS ISSUE

CMEA Executive Board......................................................................................... inside front cover

Calendar of Events............................................................................................. 3

A Message from President Michael Ances......................................................... 5

A Message from President-Elect Brian Hutton ............................................... 6

Advocacy Again! and, Northern Region Notes
David Winer........................................................................................................ 9

Western Region Report
Steve Fasoli & Michael McNamara................................................................. 12

Eastern Region Report
Matt DeLassus .................................................................................................. 13

In Memory of Ned Smith
Emily Blanchard ............................................................................................... 15

Election Music Fun............................................................................................. 16

Why We Need Music in Our Schools ... And How to Make Our Case
Dr. Dee Hansen ................................................................................................. 17

Advocacy in the Arts
Dr. Jeff Spector ................................................................................................ 20

Using Social Media to Promote Your Music Program
Kristen Rencher ................................................................................................. 22

An Ongoing, Proactive Approach to Advocacy
Richard Sadlon ................................................................................................ 25

VH1 Save the Music Foundation: Advocacy in Action through Musical Instrument Grants
Jaclyn Rudder .................................................................................................. 26
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CALENDAR OF EVENTS

October 18: Executive Board Meeting, 4:30 PM, CMEA Office

November 1: Student Affairs Commission Meeting, 4:30 PM, CMEA Office
November 5: Northern Region High School Auditions, Avon High School
Southern Region High School Auditions, Waterbury Arts Magnet School

November 8: CMEA Election Day Workshop: “The New Standards in Action: Interactive Solutions and Practical Applications in Action” 8:15-3:00, East Hartford High School

November 10-13: NAfME National Conference, Grapevine, TX
November 12: Eastern Region Middle School Auditions, East Lyme Middle School
November 15: Executive Board Meeting, 4:30 PM, CMEA Office
November 19: Eastern Region High School Auditions, Killingly High School
Western Region High School Auditions, Brien McMahon High School, Norwalk

December 1: Student Affairs Commission Meeting, 4:30 PM, CMEA Office
December 3: Southern Region Middle School Auditions, Fair Haven School, New Haven
Western Region Middle School Auditions, Ponus Ridge Middle School, Norwalk
December 13: Executive Council Meeting, 4:30 PM, CMEA Office
January 3: Student Affairs Commission Meeting, 4:30 PM, CMEA Office
January 6-7: Eastern Region High School Festival, UConn
January 10: Executive Board Meeting, 4:30 PM, CMEA Office
January 13-14: Northern Region High School Festival, New Britain High School
Southern Region High School Festival, Middletown High School
Western Region High School Festival, Staples High School, Westport

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CMEA News, Fall 2016
Welcome back to another school year! By now you have all returned to the bustling classrooms and studios to continue our work teaching, performing and creating music with all the children throughout Connecticut. As I travel and speak with teachers across our state at this time of year, I am struck by the incredible dedication, passion, intelligence, and professionalism you all demonstrate every day. It is because of you that we have such strong music programs throughout Connecticut. It is truly inspiring and I hope to live up to the high bar you set.

We have had a very busy summer at CMEA. Our Connecticut delegation again traveled to Washington D.C. to visit with Connecticut senators and representatives and urge their continued support of music and music programs. With the groundbreaking reauthorization of the Elementary and Secondary Education Act, the new bill, entitled the Every Student Succeeds Act (ESSA), has allowed us to move past No Child Left Behind, and opened the door to stronger support for music education. This new bill includes language that enumerates “music” as a part of every child’s well-rounded education. Being listed as part of a well-rounded education, music programs and classes are now eligible for Title I, Title II, and Title IV funding. It will be up to us to continue our music advocacy work with Connecticut leaders to ensure the federal funds that are now available for the implementation of ESSA can and will be used to support Connecticut school music programs.

I am looking forward to travelling to Texas for the NAfME National In-Service Conference, giving me the chance to spend time with the 34 Connecticut students participating in the All-National Honors Ensembles. Connecticut is sending 22 students in choir, 6 in orchestra, 5 in band, and 1 in Jazz Ensemble. Congratulations to all the students and their teachers for being selected to this prestigious honor! You can look at the rosters on www.nafme.org under “NAfME All-National Honors Ensembles” in the program tab. If you are attending the conference, please be sure to find me and say hello. I encourage all of you to consider having your All-State freshmen, sophomores, and juniors apply for the 2017 All-National Ensembles so they, too, can participate in this event. It is wonderful to see Connecticut represented so well.

CMEA is also continuing our dialogue as we work towards equal access for all students in our programs throughout the state. We hope to begin implementing some tangible initiatives that will support struggling programs and students this year. Special thanks go to Dan Kinsman who teaches in New Haven for all of his work and research that he has put in to help make this initiative a reality.
Plans are well underway for our Election Day workshop, which will be held in East Hartford High School on November 8th. We have planned for an interactive day beginning with presentations from Vanessa Bond and Jackie Coleman followed by breakout sessions by strand. See the CMEA website for details under the Professional Development tab under one day workshops.

CMEA is looking forward to working with the Connecticut State Department of Education as Connecticut moves towards possible adoption of the National Core Arts Standards, which we have been reviewing throughout the state. If the standards are adopted by the State Board of Education, we will be ready to help facilitate the professional development, site visits, and development of training resources that will assist teachers and administrators in implementing and understanding these standards. It is an exciting opportunity and Jackie Coleman, our State Arts Consultant, has worked very hard to facilitate this progress. We look forward to working with her through this process.

Although there is a tremendous amount of good news across our state for teachers and our music students, we must also remember some of the sad news. Most of you have by now heard of the passing of our dear colleague Ned Smith. Ned was a strong advocate for his program and for music across the state. I had spoken with some of his students from Coventry and always heard stories about the incredible positive impact he had upon them as a teacher, a musician, and as a role model. He served in many roles at the board level for CMEA and always worked with intensity, insightfulness, dedication and a broad smile. I will truly miss the talks we had about his thoughts on music, on teaching, and on life in general. We were so fortunate to be able to work alongside Ned. My thoughts and prayers go out to his family and friends.

Good luck to you all in the school year ahead and I look forward to hearing from you at one of our many events this year. You can always send me a note if you have any questions or would like to get more involved in our association.

Musically yours,
Mike Ances

A MESSAGE FROM PRESIDENT-ELECT BRIAN HUTTON

Welcome back to the new school year! This is an exciting time of new beginnings, limitless potential and an opportunity to incorporate new ideas in our classrooms. Best wishes to you and to your students for great success this year.

Now that we have settled into our routines, the fall audition festivals will be upon us very soon. Please take a moment to visit our website (www.cmea.org) and take note of the dates and other information regarding the various auditions and festivals. As the respective events approach, you will receive reminders and other pertinent information. Occasionally, information is updated on the website. Your awareness of these changes will help our students have the best experience possible at CMEA events.

Sowing Seeds
In my article from the Summer 2016 CMEA News issue, I addressed two types of volunteers: the “right now” volunteer; and the “not now” volunteer. The “right now” volunteer is the person who quickly and freely takes the opportunity to fill a position. Sometimes, however this can be intimidating for the “not now” volunteer. The “not now” volunteer is a person who cares deeply about the organization. However, s/he might be unsure about what is expected of them and what the timetable for commitment is. Therefore, they are not ready at the moment to accept the call to volunteer. Both types of volunteers are welcomed.

While the “not now” volunteer might avoid raising their hand to volunteer, this neither means they are disinterested in serving nor does it mean they are firmly saying “no.” As I mentioned in the Summer 2016 issue, I was a “not now” volunteer. Thanks to the support and guidance of “right now” volunteers, I was able to accept an opportunity to serve when I was ready. I would like to encourage the “not now” volunteers reading this article to make soon become now. There are opportunities to serve CMEA at the regional and statewide levels. Please stay in touch and consider lending your expertise and input. There are many “right now” volunteers eager to support, mentor and guide you.

Once again, I wish you and your students the very best in the new school year.
Respectfully submitted,
Brian Hutton
Teachers, conductors, performers, and pedagogues, Kathleen Horvath and Joanne Erwin will be guest Presenters at the annual CT-ASTA Fall Workshop this year on Thursday, October 20th at the University of Hartford Konover Center. They will be introducing their co-authored string method book “New Directions for Strings” Books 1 and 2, and “A Scale in Time,” and ALL attendees who register by October 13th will receive free copies!! The 1877 Club lunch is again included in the price. The cost is $45.00 for ASTA/CMEA members, $65.00 for non-members. Don’t forget to bring your instruments! Sign up quickly.

The four sessions will be as follows:

1. MUSCLESHIP: The often Overlooked Foundational Element of Performance Technique.

2. NEW DIRECTIONS FOR STRINGS: An In-Depth Look. This exciting method includes many “new directions,” including equal integration of all instruments and a tetrachord-based approach to support proper development of the left hand. Discover the abundance of assessment opportunities, attention to bow control, and the incredible music that will surely motivate your students!

3. DEVELOPING ADVANCED MUSICIANSHIP
   Moving Students past basic technique is necessary to build a quality orchestra program. Using some innovative techniques and the FJH materials New Directions for Strings Book 2 and a Scale in Time we will explore a variety of pedagogical approaches to the developing string class. These collections are full of scales, chorales, etudes, unison pieces, ensemble tunes, rhythm studies, and an expanded alternative styles technique.

4. FJH READING SESSION: FJH is providing us with new music to try—focusing mostly on the elementary orchestra levels.

   The University of Hartford is at 200 Bloomfield Avenue, West Hartford, CT. Park in the “F” parking Lot. The Konover Center is the building with the blue roof.

Please register by either sending this form with check made out to CT ASTA, to Dr. Nola Campbell, 12 Green Meadow Drive, Granby, CT 06035, or by e-mailing the information need to nolaviola@hotmail.com by October 13th to reserve your seat at the workshop & lunch, and then paying at the workshop. For more information, contact Nola Campbell via e-mail or at (860) 392-808. Yes, Registration Fee includes lunch!

ASTA/CMEA member rate--$45.00; Non-member rate--$65.00, Student rate--$15.00

NAME: _________________________________________________________________________________
School Name and Town: __________________________________________________________________
E-Mail: _________________________________________________________________________________
Instrument: ________________________  ASTA or CMEA Member No. ____________________________
WESTERN CONNECTICUT STATE UNIVERSITY
DEPARTMENT OF MUSIC

AUDITION DATES

December 10, 2016
January 21, 2017
February 4, 2017
February 25, 2017
March 4, 2017

Department of Music
181 White Street Danbury, CT 06810
(203) 837-8350 (Music Dept)
(877) 837-WCSU (Toll Free)
wcsu.edu/music

Western Connecticut State University is an accredited institutional member of the National Association of Schools of Music.
WHERE did the summer go?!? School has just begun, but we’re still enjoying that feeling of summer rest and refresh as we gear up for another school year (in my state of “semi-retirement”, I will be starting my 40th year teaching!). Calm on the surface, we’re all thinking, planning, and prepping because we are outstanding, reflective educators who care deeply about the students we teach and the value of Music Education for all, and we’re excited about greeting another new group of students!

A CMEA focus for the year is Music Education Advocacy, and I can confidently state that over my nearly forty years in our profession, the need for Advocacy is a constant theme with evolving variations. Whether about philosophy or resources (or both!), as a profession we have gone through many trials and have tapped a wide variety of strategies to advocate for what we passionately believe is the most important discipline in the education of young people.

When I began teaching in the 1970’s, I had to argue for making junior high and high school band a real class, and convince administrators that band was for more than just entertaining at football games. We have gone through many variations: “education vs. entertainment”, Gardner’s “Multiple Intelligences”, music gives us “higher test scores”, “makes us smarter”, “keeps kids in school”, “good for business and the economy”, and of course “for music’s sake”, as well as many others motivations and associations (i.e. STEM vs. STEAM – NOTE: be aware that many administrators interpret the “A” in STEAM to mean only visual Art, practical and useful for computer design and drafting, not Music, which for many remains marginalized). All of these ring true and have positive arguments and connotations.

Now, in the 21st century, I believe Music Education has truly arrived! We’ve always known that music feeds all learning and 21st Century Skills like no other discipline can, but now others have clarified, articulated and established a framework within which we can argue more successfully. While “music for music’s sake” will always be the primary argument and enough for us and others, the additional ability for us to ride-the-wave with Tony Wagner’s “Seven Survival Skills” (http://www.tonywagner.com/7-survival-skills), the 21st Century Skills craze (https://www.fullpotentiallearning.com/FAQ/what-are-21st-century-skills), and the Four C’s for Careers Act (http://www.p21.org/) – leaves us with opportunities for Advocacy that we have never seen before.

An article that I wrote several years ago that was published in the CMEA Journal (CMEA Winter News, 2011-2012, vol. LXIII, number 2) speaks to how Music addresses Wagner’s list of 21st Century Survival Skills: Critical Thinking and Problem Solving, Collaboration and Leadership, Agility and Adaptability, Effective Oral and Written Communication, Accessing and Analyzing Information, and Curiosity and Imagination (and Creativity). Organizing my thoughts for that article helped me argue effectively as a music administrator in Westport. I am happy to send a copy to anyone who wishes one – feel free to contact me (dwiner55@gmail.com).

However, the 21st Century Skills movement has gone through much evolution since that time, and a recent bill in Congress – the Four C’s for Careers Act (H.R.5563) – focuses upon Critical Thinking, Collaboration, Communication, and Creativity. While some may see a danger in the focus upon “careers”, these four simple categories actually provide a good framework for us:

**Critical Thinking** – Music constantly challenges students to analyze, self-assess, make decisions, adjust direction, and problem-solve in real-time in areas of musical literacy decoding, listening and adjusting for tone and pitch, phrase interpretation and expression, rhythmic agility, and technical performance issues (fingerings, embouchure, etc.). Constant compare-and-contrast (both visual and auditory), a basic building block in math/spatial-temporal and other life-and-learning skills, is unavoidable, whether singing/playing in elementary school, listening to a Beethoven symphony, or studying an engineering design.

**Collaboration/Leadership** – While other disciplines are trying to figure out how to create collaboration activities in their classes, Music is and has always been the poster child for it! Ensemble work is the perfect example of simultaneous individual and inter-dependent collaborative work and group interaction. All students must be both leaders and team players, sharing and adjusting in real-time with their neighbors. Developing listening skills allows for the non-verbal communication that enables even higher-level collaboration (see * below).

**Communication** – Elliot Eisner (Stanford University) offered these quotes - “The limits of our language do not define the limits of our cognition”, and “...non-linguistic expression(s) of human intelligence...develop the rich varieties of human potential...
that our students possess” (Phi Delta Kappan, May, 2003). * Successful music-making requires profound non-verbal communication between performers and between the performers and the audience (and verbal in vocal music, of course). Isn’t every composer’s detail of a musical score designed to communicate something? (see ** below) And, Music study certainly gives students plenty of opportunities for traditional verbal and written modes of communication, as well.

Creativity – Inspiration, Imagination... buzz words of the day! Abstract to concrete, back to abstract, over-and-over, Music challenges students’ minds to interpret, create, imagine, and be inspired! ** It’s not about making that crescendo because it’s marked and the composer/teacher tells us to do it – it’s about “what is the musical function of that crescendo and why is it important to the the expression and communication of the music?” Music is the perfect synthesis of Mind, Body, and Spirit! Go overboard with it!

Music study also reaches students with different learning styles because Music learning is auditory, visual, tactile, and kinesthetic – different from traditional learning activities. This argument is important because administrators are often trying to increase “instructional time” by reducing pull-outs. Music IS instruction – a different kind than traditional class time because of the differentiated instructional styles. Also, others may say that these four C’s can be taught without Music, but it is the unique combination of styles of Music instruction that can reach ALL students.

And, auditory instruction is unique to Music (though foreign language can claim some of that, as well). Music is also... Music! By itself, Music is moving, passionate, fun, worthy of study, enjoyable for life, and inspirational for a more enriched lifetime.

In the words of our own Scott Shuler, “Music instruction helps children learn so they can make a living, and helps them to develop a life worth living.”


Other good Advocacy reading includes:


This Is Your Brain on Music – https://en.wikipedia.org/wiki/This_Is_Your_Brain_on_Music;


OK – Now the Northern Region Auditions and Festivals information – remember that all current information is available at our website: http://cmea.org/nrhsfest and http://cmea.org/nrmsfest.

NR Middle School Festival – NRMS Auditions – January 7, 2017 @ King Philip Middle School (West Hartford) (auditions registration closes on ctfest.net December 1); NRMS Festival (tentative) – March 24/25, 2017 @ still TBD at the time of this printing (snow date April 1), though we are getting closer.

Festival Chairs are Keith Morissette and Mike Gardner; Band Chairs are Justin Carlin, as well as Sharon Vocke and Dawn Matthews (both new this year); Treble Choir Chair is Jessica Bocola; Mixed Chorus Chair is Brian Jones; Orchestra Chairs are Emily Czywczynski and Emily Carevella (new); Jazz Chair is Brian Kelly; Judge Liaisons are Roberta Verbyla (Vocal), Dave Raposo (Band), and please contact Keith Morissette if you would like to assist as Judge Liaison for Strings.

Festival Chairs are Tom Krupa and John Abucewicz (new this year); Band Chairs are Wayne Splettsztoeszer and Jeff Sirois; Chorus Chair is Mindy Shilansky; Orchestra Chair is Paul Pierce; Jazz Band Chair is Dan O’Brien (new this year).

Please think about how each of us can offer to assist those Chairs, get closer to the process, and make CMEA and the Northern Region increasingly reflective of the kind of music education experiences we want for our students. We are CMEA.

Finally, as we look forward to beginning a new and exciting fall season – new students, classes, ensembles, new music, and opportunities to try out new techniques – be sure to take some time to feed your own inner musicianship. Isn’t musical inspiration the real reason we chose to become music educators in the first place? Stay inspired, and through your inspiration, inspire our students, their parents, our colleagues, and communities! Inspired students and parents are our best advocates for future success in music and music education!

Wishing everyone the very best new school year.

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Wishing everyone the very best new school year.
BA in Music
BM in Jazz, History, Music Education, Performance & Theory/Composition
MM in Collaborative Piano, Composition, Conducting, Jazz Composition/Arranging, Music Education, History, Performance & Theory

AUDITION DATES FOR 2017 ADMISSION
Early Action for Spring & Fall: December 3, 2016
Regular Action for Fall: January 28, February 4 (no jazz) & 18, 2017

STRING AUDITION DATES FOR 2017 ADMISSION
Early Action for Spring & Fall: December 6, 2016
Regular Action for Fall: February 7 & 14, 2017

Information & Admissions
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WESTERN REGION REPORT

Steve Fasoli and Michael McNamara take over as the Western Region Co-Directors this year. We hope to continue the hard work of previous directors and leaders Scott Cranston and Nick Albano at the High School level and Jim Buchta at the middle school level. We are looking forward to continuing collaboration with our colleagues and hope to provide the leadership needed for each member in our region to have a voice and the opportunity to participate. In addition to the “veteran” volunteers, we also have many new faces joining us with ensemble and festival leadership positions this year. It has been a great experience working with so much excitement and change!

We are very happy to announce several exciting changes to our festivals this year at the Middle School level.

• Starting this year we now have a 5-year audition music cycle. This cycle makes the next 5 years of repertoire available for teachers and students. The directors and ensemble chairs worked together to select the music for this process. A special thank you to Jim Buchta, Geoffrey Brookes, Rod Doble, Gregg Winters and Michael Martone for their help in this process.

• The middle school region auditions will be held at Ponus Ridge Middle School in Norwalk, CT this year. We are very excited for this opportunity. This marks the first time in recent memory that the MS festival is not at WCSU. Although we thank WCSU for all of their undeniable support, leadership and expertise, we look forward to providing the students with a wonderful learning opportunity within the context of their classroom.

In addition to hosting the auditions in a Middle School, we are now also hosting the festival at a school as well! Wilton has graciously accepted to host the 2017 Western Region Middle School Festival. Many teachers have volunteered to make this transition possible and we are excited for the opportunities this brings.

As we begin our journey into the 2016-2017 school year I am reminded of a quote from psychologist Dr. Dennis O’Grady that sums it up well: “Change has a bad reputation in our society. But it isn’t all bad — not by any means. In fact, change is necessary in life — to keep us moving ... to keep us growing ... to keep us interested ... Imagine life without change. It would be static ... boring ... dull.” Thank you everyone who has embraced change this year and for being willing to share your enthusiasm and expertise with us all.

Steve Fasoli & Michael McNamara

CONGRATULATIONS TO MUSIC EDUCATOR AND CMEA MEMBER GLORIA SINAGUGLIA, STAMFORD TEACHER OF THE YEAR

Stamford Public Schools recently recognized Gloria Sinaguglia as the 2015/2016 Teacher Of The Year. The district announces: “Congratulations to Gloria and to the finalists, who are considered by their peers to be among the best teachers in Stamford,” said Stamford Interim Superintendent James A. Connelly. “Gloria’s talent, enthusiasm, dedication to her students, and commitment to Stamford make her a role model for all in the district.”

Among her many accomplishments, Sinaguglia is the founder of the Madrigal Singers and the SHS Music Honor Society at SHS. “Gloria is an amazing teacher and a wonderful person. She is kind, gracious, and caring—her students love her,” said SHS Principal Ray Manka. “Gloria has shaped and changed the lives of so many in the Stamford community. We are blessed to have her as a member of our family here at SHS.” Sinaguglia earned a B.A. in Music Education, from the Hartt College of Music at the University of Hartford; an M.A. in Education, from the University of Bridgeport, and an M.A. in Learning from Sacred Heart University.
Greetings and Salutations!!!

I hope your (longer than usual) summer was as relaxing as can be. As always, the school year comes too fast, and we are staring down the barrel of dreaded deadlines. Speaking of deadlines…all pertinent information about auditions for the Eastern Region is posted on the CMEA website www.cmea.org. Please go there if you have any questions and, if you still have questions…feel free to email me anytime.

I have been lucky enough in the last 6 years here at Ellington High School to have an amazing support system at the school, namely, my principal. He’s a former music teacher, and CMEA President. One could not hope for a more helpful and supportive environment. In my previous teaching position, I was not as lucky. In the four years I held that position, I went through 5 different Principals, 4 different Vice Principals, and 3 different Superintendents…certainly not an ideal situation. Being a new teacher in a small school with no colleague, no one could help me, and no one could tell me how it was done by my predecessor. But…one thing I had learned quickly in that position, that I carried with me to my current position, is that when it comes to advocacy, students are your greatest ally.

It’s easy to see the circle of influence, especially in the music world, because we typically have our students for more than one year. If you, the teacher, inspire your students and get them to see you as a passionate musician and advocate for music, that’s what they will become for you. They will share the program’s triumphs and failures with parents and friends in a way that showcases their passion and desire to see music thrive in their school. Parents will then communicate those needs to School Board members who vote on and set policy. The School Board’s #1 employee, the Superintendent, will listen to what the Board wants to see. The Superintendent will tell the Principal to make it happen. The Principal will then (if all goes according to plan up until this point) tell you everything you want to hear. “Go do [the thing]. They are going to approve the money for [the thing]. Here’s [the thing].” Whatever you wish for your students, empowering them with your passion is certainly Step #1.

Every year, I have a conversation with my student leaders about marching band. I tell them that it’s easy to be negative and just complain, it’s hard to be positive and an advocate for what you want and what you deserve…and to be neutral is to be negative. I’ve said in communications with Eastern Region teachers in the past: “If you are not trending forwards…you are trending backwards.” “The status quo is moving backwards.” “Don’t settle, don’t be complacent, always strive to be better.” “If you’re not first, you’re last.” These inspirational quotes from Dr. Tim, the late great George N. Parks, Matt DeLassus, and Ricky Bobby, are a reminder to us all that we cannot give up the fight for our right…to provide a meaningful and inspirational music education to our students, a noble feat that can only be accomplished if we are advocates for our programs and our profession.

All the best to you this year as you inspire your students to be better musicians and better people.

Matt DeLassus

Welcome back!

As you begin the new school year, please enjoy the current arts newsletter at http://eepurl.com/cimMsn and stay tuned for more news in the arts as the year progresses.

Best, Jackie Coleman, Connecticut State Arts Consultant
The NAfME Electronic Music Composition Competition recognizes outstanding compositions and highlights the effectiveness of music technology in the school curriculum. Entries will be judged based on their aesthetic quality, use of electronic media, and the power of the composition.

Association member adjudicators will select a winner in each of the following categories:
1. Grades K-8
2. Grades 9-12
3. Collegiate

- Each entrant must be sponsored by a NAfME member teacher, or be a NAfME Collegiate member in good standing.
- Compositions should be 5 minutes or less and should either be composed electronically or include electronic instruments (vocal and/or acoustic instruments may be combined with electronic instruments)

Entries must be received by April 1, 2017
All Applicants will be notified mid-June
bit.ly/NAfMECompetitions
Ned Smith had an immense impact on those he worked with and taught. His influence spans much of Connecticut and CMEA. He worked as an educator with students from many districts, and performed regularly with the Red Satin Band. He loved learning, and I have spent many an afternoon with him in his office at Coventry, solving the “big issues,” like how to use google drive. Ned taught me so much, perhaps most importantly why I should be a music teacher. I can pinpoint the exact moment I knew I wanted to be a music teacher. In the fall of my senior year of high school, Ned asked my band class to close our eyes and just listen to American Elegy by Frank Ticheli. I knew then that I wanted to be just like him, and share beautiful music with the world.

I have known Ned Smith for 9 years. He played many different roles in my life in the time I’ve known him. I first met him during his final semester at Hartt, when he completed his student teaching at Coventry High School, where I was a sophomore. That same semester he was hired to teach at Coventry, and since then, the instrumental program there has flourished under his direction. Ned began regular Thursday night rehearsals with the full band, and started a pep band that plays at football games. He established a percussion ensemble, revamped the jazz band from an extracurricular ensemble to one that meets during the school day, and went above and beyond to inspire students through music.

In his time at Coventry, the band traveled frequently, most notably to Washington, D.C., where they marched in the National Memorial Day Parade. Ned commissioned multiple pieces for Coventry High School including Black Rainbow, which, of course, featured percussion. He held Contemporary Concerts regularly, exposing his students to artists like John Cage and Terry Riley. He also loved composers like Holst, Vaughan Williams, and Ticheli, performing pieces by those composers in a cycle, so all of his students played them at least once (often more) in their high school careers.

Ned was a member of various associations, including CMEA and ASBDA, and whenever I go to a conference or music education function, I am always proud to say that I come from Coventry High School, and that I knew Ned. I had the privilege of being with his students on two occasions in the week after his passing. On the first, they came together to share stories and kind words in his memory. The event lasted well over two hours, and the impact he had on current as well as graduated students was unmistakable.

On the second, his students organized an event called “Play On,” where all of Ned’s students and colleagues were invited to come and play some of his favorite pieces, and remember him through what he loved most - music. Since then, I have watched the outpouring of love on the internet and in person for Ned and the incredible music educator that he was. I have seen events at NFA, his alma mater, and Coventry, to honor his memory.

In my conversations with his students and my colleagues, and even my students, I know his legacy will live on. Many of the Coventry graduating seniors are either planning on majoring in music in college, minoring in music, or playing in an ensemble after they graduate. Since I began teaching four very short years ago, I have hummed Amazing Grace before every one of my concerts with my students, just as he did with me; as well as given each of my graduating seniors a copy of the book Free Play by Stephen Nachmanovitch, just as I received in my final concert at Coventry. He gave me a lot, including the gift of music, a sense of confidence, and a shared love of NBC’s The Office. He inspired me not only to become a music teacher, but also to follow in his footsteps and go to The Hartt School. Because of him, I know how to change a djembe head, what an octatonic scale is, and the lyrics to Swansea Town (the euphonium solo in the first movement of Holst’s Second Suite).

Because of him, my eyes will always be “with pride.”
# ELECTION MUSIC FUN

These songs are from official Spotify playlists associated with the Democratic and Republican presidential candidates. How many can you correctly match to the candidate? Answers on p.24

<table>
<thead>
<tr>
<th>Hillary Clinton</th>
<th>Donald Trump</th>
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</thead>
<tbody>
<tr>
<td>Beautiful Day, Jon Bon Jovi</td>
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<tr>
<td>Best Day Of My Life, American Authors</td>
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<tr>
<td>Brown Sugar, Rolling Stones</td>
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<td>Eye of the Tiger, Survivor</td>
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<td>Fight Song, Rachel Platten</td>
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<td>Happy, Pharrell Williams</td>
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<td>Juntos, Juanes</td>
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<tr>
<td>Nessun Dorma, perf. Pavarotti</td>
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<td>On My Own, Les Miserables, perf. Lea Salonga</td>
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<td>Revolution, Beatles</td>
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<tr>
<td>Rocket Man, Elton John</td>
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<td>Rolling in the Deep, Adele</td>
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<td>Run Run Run, Jill Scott</td>
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<td>Stronger, Kelly Clarkson</td>
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<td>The Fighter, Gym Class Heroes</td>
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<tr>
<td>The Parachutes, Jerry Goldsmith, Air Force One original motion picture soundtrack</td>
<td></td>
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<tr>
<td>Wavin Flag, K’NAAN</td>
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<tr>
<td>We’re Not Gonna Take It, Twisted Sister</td>
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</table>
WHY WE NEED MUSIC IN OUR SCHOOLS....
AND HOW TO MAKE OUR CASE

Dr. Dee Hansen, Director of Graduate Studies, The Hartt School, University of Hartford, dehansen@hartford.edu

About 35-40,000 years ago, humans began carving flutes out of bone. Could it have been a means of communication or were the flutes simply used to entertain? Most likely we'll never know the answer but, curiously, humans were also painting the walls of caves. Why would these early visual and auditory expressions be part of life when avoiding being lunch for a hungry saber tooth would surely have been more critical?

We're all familiar with Maslow’s hierarchy and understand that primary needs such as food and safety are critical to the human's higher cognitive and affective functions. Despite this, the arts have been central to our human psyche in every culture and society since the beginning of recorded time. For those of us who are musicians and music educators, then, the rationale for including music and art in education seems obvious. Unfortunately, for others, music and art have been minimalized in favor of the “essential core subjects” that we must have to function in life. I would argue that what music and the arts teach is essential for functioning successfully in life. So, the purpose of this article is to provide four strategic points that we can share with parents, administrators, students, and colleagues as advocacy for music in our schools. These points are: 1. Current Brain Research; 2. Literacy Connections; 3. Developing life skills (21st century skills); and, 4. Building Community.

Current Brain Research

Understanding how the human brain works is not a new concept. Brains were stolen from gravesites as early as the 1500s so scientists could study this complex mass of gray matter more closely. In the 1600’s two important discoveries were made by medical doctors. Paul Broca found that the vocalizations we make are produced in a section of the brain close to the motor cortex. This area, named “Broca’s Area” works in sync with another area named after neuropathologist Carl Wernicke. Wernicke’s area enables us to make sense of the sounds we hear and produce. In order to speak or sing, we need both areas to function correctly. If we read symbols by verbally or physically translating the symbols to sound (such as singing text or playing musical pitches) we also add the visual, memory, and motor systems to the mix. Engaging in music, then, activates large portions of the brain, strengthening neuro-connections and refining functionality. Increasingly precise technology is helping us understand more each day about these processes and the importance of music learning in multiple areas of study including early language acquisition, development of prosodic skills (reading and speaking with appropriate pitch, rhythmic, stress, and pauses), discriminating fine-tuned sounds, hearing and speech in aging, autism, and hearing and speech impairments.

Literacy Connections

As a result of many clinical research studies worldwide, we know that the process of speaking, singing, and reading incorporates similar neurological areas. Researchers continue to find that language and auditory neurological processing that is essential for being able to read and properly communicate is strengthened by musical study. Phonological awareness (a global understanding of sound) and phonemic awareness (the understanding of the smallest units of sound) are those discreet skills that we teach every day in music. We ask our students to find a main theme, determine whether pitches are rising or falling, identify and match pitch, articulate the beginnings and endings of phrases, and translate the affective symbols in a music score into sensitive musical expression. All of these skills are necessary for reading literacy. In fact, the ability to read with expression, including pitch variation and rhythmic flow, has been found to be a major contributor to reading comprehension later. Some of the more recent research explores steady beat and rhythmic skills in relation to reading literacy. Clearly, these are critical skills in music, but we are learning that the ability to internalize a steady beat is also needed for reading text as well.

Development of Life Skills

Educational testing has been focused primarily on reading and mathematics for a decade or more. While no one would argue that these are critically important in every child’s...
education, we are beginning to return to a more holistic approach to teaching and learning. Our teacher evaluation systems expect us to solicit high order thinking and promote opportunities for collaborative problem solving, verbal and written communication, and encourage self-regulation and responsibility. Music study is the perfect conduit for developing these abilities that some call 21st century skills, or life skills. I would go so far as to say that while the brain and literacy research are strongly compelling, developing life skills or workplace skills may be as convincing an argument for music study, particularly with parents. The chart below was created for our book the *Music and Literacy Connection*, 2nd edition (2014) by Brian Weidner, a former music supervisor in Illinois. Brian wrote a chapter for us that highlights secondary music ensembles. In it he created a side-by-side chart that relates common music practice with the types of life skills (termed *executive functions* by neuroscientists and psychologists) that are being developed.

### Executive Functions and 21st Century Skills: A Side-by-Side Comparison

<table>
<thead>
<tr>
<th>Executive function</th>
<th>21st century skills</th>
<th>Practice in the music classroom</th>
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<tbody>
<tr>
<td>Goal development</td>
<td>Initiative and self-direction</td>
<td>Ensemble goal setting</td>
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<td></td>
<td>Collaboration</td>
<td>Weekly self-assessment</td>
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<td>Productivity and accountability</td>
<td>Collaborative blogging</td>
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<td>Prioritization</td>
<td>Critical thinking &amp; Problem solving</td>
<td>Collaborative rehearsal plan</td>
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<td></td>
<td>Communication</td>
<td>Sectional inventory</td>
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<td></td>
<td>Collaboration</td>
<td>Student self-evaluation</td>
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<td></td>
<td>Productivity &amp; accountability</td>
<td></td>
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<td></td>
<td>Leadership &amp; responsibility</td>
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<tr>
<td>Organization</td>
<td>Critical thinking &amp; problem solving</td>
<td>Graphic organizer</td>
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<td></td>
<td>Communication</td>
<td>Student-created music dictionary</td>
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<td></td>
<td>Productivity &amp; accountability</td>
<td>Sight motive</td>
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<td></td>
<td>Leadership &amp; responsibility</td>
<td>Pre-sight reading inventory</td>
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<tr>
<td>Reasoning</td>
<td>Critical thinking &amp; problem solving</td>
<td>Student led mini-clinic</td>
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<td></td>
<td>Creativity</td>
<td>Contextual definition of unfamiliar terms</td>
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<td></td>
<td>Information literacy</td>
<td></td>
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<tr>
<td>Judgment</td>
<td>Critical thinking &amp; problem solving</td>
<td>Concert critique</td>
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<tr>
<td></td>
<td>Initiative &amp; self-direction</td>
<td>Peer lesson</td>
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<td>Productivity &amp; accountability</td>
<td>Music style interpretation</td>
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<tr>
<td></td>
<td>Leadership &amp; responsibility</td>
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<tr>
<td>Deductive/Inductive thinking</td>
<td>Critical thinking &amp; problem solving</td>
<td>Student researched program note</td>
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<td></td>
<td>Creativity</td>
<td>Thematic concert program</td>
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<td></td>
<td>Information literacy</td>
<td>Think/Pair/Share</td>
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<tr>
<td></td>
<td>Media literacy</td>
<td>Comparative sight reading</td>
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<tr>
<td></td>
<td>Communication &amp; technology literacy</td>
<td>Variation composition</td>
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<tr>
<td>Critical analysis</td>
<td>Critical thinking &amp; problem solving</td>
<td>Score analysis</td>
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<td></td>
<td>Creativity</td>
<td>Error detection and correction</td>
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<td></td>
<td>Innovation</td>
<td>Listening analysis</td>
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<tr>
<td></td>
<td>Information literacy</td>
<td>Comparative listening</td>
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<td></td>
<td>Media literacy</td>
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<td></td>
<td>Communication &amp; technology literacy</td>
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<tr>
<td>Cognitive flexibility</td>
<td>Critical thinking &amp; problem solving</td>
<td>Speed dating</td>
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<tr>
<td></td>
<td>Creativity</td>
<td>Sing-Play-Critique-Repeat</td>
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<td></td>
<td>Innovation</td>
<td>Varied performance practice</td>
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<td></td>
<td>Flexibility &amp; adaptability</td>
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<tr>
<td>Attention</td>
<td>Productivity &amp; accountability</td>
<td>Rehearsal flow chart</td>
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<td>Leadership &amp; responsibility</td>
<td>Exit slip</td>
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<td>Emotional control</td>
<td>Social &amp; cross-cultural skills</td>
<td>Program justification</td>
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<td></td>
<td>Leadership &amp; responsibility</td>
<td>Rehearsal reaction</td>
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<td></td>
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<td>Descriptive practice journal</td>
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</tbody>
</table>
In advocating for music education in schools, the breadth of learning and skill development that may be acquired by music study is extraordinary. The life skills are also learned as part of team sports and other social activities, but music study (and I would add, performing arts in general) is multi-faceted in ways that no other endeavor can approach.

Building and Educating Community

Finally, social media and the constant barrage of information that confronts us on a moment to moment basis make us acutely aware of our immediate community and the world. More than ever, we need to come together in civil and social settings to learn how to be respectful and accepting of each other. Our music programs provide these opportunities within a classroom, across the school, and into the community. These experiences enlighten our students and help them develop a sense of place and an understanding of diversity and humanity. The school, led by the music programs, is often the center of our communities. But we cannot allow expectations for music programs to be taken for granted. We must constantly educate our peers, administrators, and parents about the process that our students go through to prepare for a performance. When they attend a performance they see only the end product. What have the students learned that is so valuable that it should never be eliminated from any grade level? Here is a short list that begins to sum it up:

- Musicianship for participation and appreciation of music
- Foundational human expression
- Basic language and literacy skills
- Advanced language and literacy skills
- Life skills needed for the workplace including
  - Communication
  - Collaboration
  - Creativity
  - Critical Thinking and Problem Solving
  - Self-regulation, leadership, responsibility
  - Emotional control, flexibility, focus and goal attainment
- Historical and cultural awareness

In summary

Remember that as a music educator in your school and community, it is your responsibility to advocate for your programs. Make sure to cite research and great quotes in your programs, on your website, in your e-mail signature file, and when you address parents and administrators. Help them and your students understand what they are learning. Teaching musicality in the broadest sense is our goal and we must dedicate ourselves to teaching it well. Our art form is a critical component of a well-rounded education in the new federal law, Every Student Succeeds Act (ESSA). You can find excellent resources on the NAfME website for this and more rich advocacy resources as well. Start this school year knowing that you make a difference for your students in many different capacities. As Michelle Obama (2009) so eloquently said:

You'll learn that if you believe in yourself and put in your best effort, that there's nothing that you can't achieve. And those aren't just lessons about music. These are really lessons about life.

Links:
Paul Broca - http://brain.oxfordjournals.org/content/130/5/1432.full
Multiple areas of study - http://www.brainvolts.northwestern.edu/
http://www.nsi.edu/~ani/Patel_2012 OPERA_update_NYAS.pdf
Incorporates similar neurological areas - http://www.ncbi.nlm.nih.gov/pmc/articles/PMC3439120/
http://pss.sagepub.com/content/early/2011/10/03/0956797611416999.abstract
http://mej.sagepub.com/content/99/2/75
reading comprehension later - http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2805245/

Music and Literacy Connection, 2nd edition (2014)
Advocacy in the Arts is a difficult, but doable road for us to go down. It is important and must be done before your world comes crashing down around you. Hopefully it won’t, but you want to have prepared beforehand. Proactive advocacy is working to keep the public & decision makers informed about the value of arts education.

‘Great schools have great Arts programs.’ It is a simple statement that studies have shown rings true with the vast majority of people. Excellent teaching is the single most effective form of advocacy and it should always be our first priority. No district wants to lose a great program and excellent teachers. They will fight for them. Arts Advocacy is the teaching of parents, administrators, community members and even our own students the value of arts education.

On the other hand, lackluster advocacy includes ‘truths’ that ring true for us as Arts educators, but not so much so with the public. For example, the concept that most learning is left-brained (e.g. math and science) and it is the Arts that delve into right-brained thinking, unfortunately has no factual proof. The concept that the Arts teach creativity more than other subjects may very well be true but again: Can we prove it? The idea that the Arts will help to increase success in other subject areas and develop self-esteem, and self-discipline while seeming to be logical has no concrete proof behind it. No one wants to hear this, but when we speak as a proponent for arts education, as Arts educators, it sounds self-serving. Therefore, we are not seen as a valuable tool in advocating for the Arts.

How, then, do we advocate for the Arts in our schools? Obviously, great Arts programs and teachers are the number one source of support of our Arts programs. What else can we do to save our programs from the financial axe?

First, we need unbiased voices that will be respected by the district. Who are these voices? They are our students, parents, administrators and board members - our school community! What a wonderful voice our students are to support our Arts programs. Instead of arts educators going to the press, PTA or school board meetings, student voices are so much more important. They have nothing to gain other than what they feel is important to their education. Can you imagine children getting up and speaking to the school board about all the wonderful things they learn in their arts classes?

Years ago, my district was trying to obtain multimillion dollar funding for a new high school auditorium and music suite. Things looked dim for support from the town council. They ultimately fund major projects through the school board. Several hundred students and parents came out to support the project including many that spoke, strongly supporting it. The new project was voted on and approved by the town council.

Another form of advocacy is to invite parents, administrators and school board members into our classes to see firsthand our exciting lessons. Provide videos of arts classes to be shown at board of education meetings and civic or school functions. On the video should be students expressing their feelings about their wonderful arts programs. Our great Arts programs and teachers need to be seen by these community members. Another powerful tool are the theories by Howard Gardner in “Frames of Mind: The Theory of Multiple Intelligence”. Here he convincingly shows the different areas of the Arts: Musical Intelligence, Spatial Intelligence and Bodily-Kinesthetic Intelligence and how children learn in different manners.

What a wonderful way for laying the groundwork for any future financial battles or cuts, having the community see what we do every day with our students. When it is time for budget cuts these school community and voting members will remember that ensemble rehearsal or general music class that was so exciting and educational. They will remember how impressed they were with the pedagogical skills of that great Arts teacher. We will have done our homework and avoided the axe crashing down on our Arts programs.
Effective Advocacy in Crisis Situation
I Organize coalition of parents & students to articulate importance of arts courses
II Letters to editor local newspapers written by students or parents
III Secure help of articulate community leaders who firmly support arts programs
IV Stage an art opening in which the art is supplemented by student testimony
V Encourage people to visit & observe your arts classes
VI Demo lessons at PTA or BoE meetings
VII Establish regular means of communication such as a newsletter
VIII Do not belittle other activities, subjects or sports
IX Be prepared to offer concessions

Five major sources of advocacy:
[5] The Connecticut Alliance for Arts Education (CAAE) is organized exclusively to advance quality and equitable arts education for Connecticut children of all ages, including (but not limited to) the advancement of artistic knowledge and education through discussion, investigation and publication, maintaining and encouraging high standards of teaching and performance. It is the policy of the Alliance to collaborate with all Arts organizations in furtherance of its purpose. We are a not-for-profit organization. (from our Articles of Incorporation). Our website is: Ctartsedalliance.weebly.com/ We value input from all of our Arts educators.

RHODE ISLAND COLLEGE
DEPARTMENT OF MUSIC, THEATRE AND DANCE

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Auditions required for entry into all music programs
Saturdays: January 28 | February 11, 25 | March 4

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For further information, contact
(401) 456-9883 | music@ric.edu | www.ric.edu/mtd | www.facebook.com/ricmusic
So you want to make a difference for music education? There’s nothing like the personalized touch of a handwritten letter to a school board member or state representative or U.S. Senator. But in today’s mobile/digital age, the way to make an impact quickly and widely is social media. It’s not just for sharing photos of your elementary chorus, Grand Champion marching band, brand new trumpet player, or first soprano. Rather, social media can act as a megaphone to amplify your message so more people hear it—and hopefully, join the cause.

So what should you consider as you map out your messaging and social media strategy?

- **Messaging**
  The website is your hub — where you want to “house” the majority of your message—whether it be to follow a piece of state or local legislation and its progress, and provide citizens contact information for legislators, or share ideas from your conference presenters or speakers. There, you have the luxury of greater word count and detail-sharing — whereas, your social media channels use shorter supporting messaging to drive people back to your website. See below for more on the various channels and how best to use them.

  So include key links and other information on those website posts to make it easy for your site visitors to take action. And use testimonials: Music educators have stories about how music has made an incredible impact on their students’ lives. Tell those stories—and capture decisionmakers’ attention.

  At the national headquarters of the National Association for Music Education (NAfME), we seek ways to allow the music educators to share their ideas, experiences, and best practices. We do so by hosting their articles on our “Music in a Minuet” blog (see bit.ly/NAfMEBlog). It includes articles from National In-Service presenters to encourage readers to register and attend their sessions. It also includes stories from teachers, which can be shared with state and national legislators to put a personal face on the music education cause.

- **Audience**
  Remember to tailor your messaging to whom you are targeting. Reaching out to fellow teachers is most familiar, as you have shared experiences and touch points that motivate you to action. Messaging will focus more on the profession.

  But don’t forget the parents of your students, who care deeply about the education of their music students, and equal access to high-quality music education. The way you engage them will be different from how you address teachers. Capture their attention by focusing on their students.

  Lastly be sure to target lawmakers and decision-makers. Tell the stories of both teachers and students, and emphasize the benefits of lifelong music-making and high quality music education to gain both their interest and their support for the issue specific to your locale at a particular time, whether funding, scheduling, access issues, etc.

- **Social media**
  Social media is your traffic driver. Don’t limit yourself to one channel. You can engage different audiences on different channels, thus amplifying your message. Brevity in your messaging, coupled with a key hashtag (e.g., #MusicStandsAlone) to track engagement, and a “home base” link on your website to lead your audience back to take action on the issue at hand are the best strategies to use.

  Here are a few key channels to use to advocate for music education:

  **Facebook**: The national NAfME office has found the greatest engagement on Facebook. Share the link back to your landing page in different ways to different audiences to draw in wide support for your cause. Use images to catch Facebook fans’ attention. When appropriate “tag” a key group or person: type “@” before the name of the organization or person in a post, and they will be linked to your post.

  **Twitter**: Here is where hashtags make the most impact, although hashtags are also used on Facebook and Instagram. You have 140 characters, so use them wisely!

  - Use images to capture attention.
  - Tag key people or organizations to get their attention (type “@” and their Twitter handle—for example @NAfME).
  - Schedule messages using Hootsuite (www.hootsuite.com). On Hootsuite, you can also track who is talking about your organization and your message.
  - Thunderclap (www.thunderclap.it) helps you get your message out more widely, by expanding your
reach. There is a free option, and then tiered campaign levels starting at $55. When creating a message in this program, be sure to include a landing page link and your hashtag.

- bit.ly (www.bitly.com) helps track website traffic, while also providing short, customizable URLs that are easy for your audience to remember.

**Instagram:** It’s all about photos, images, and even memes here. While you cannot link directly in your posts, you can include a URL (so keep it short with bit.ly or ow.ly) and a hashtag to follow. This channel tends to engage your younger audience.

**Youtube and Vimeo:** Video continues to gain traction as it engages social media visitors. Upload short (2 minutes max) videos to Youtube or Vimeo, and share on Twitter or Facebook as a new angle on engaging music advocates. Include important information on which website to visit to get involved in the video itself and/or the description section of the Youtube or Vimeo video.

**Case Study:** During the months leading up to the reauthorization of the federal Elementary and Secondary Education Act (known as the Every Student Succeeds Act, or ESSA), NAfME used the hashtag #MusicStandsAlone across social media channels to mobilize advocates to share our information on the bill located at the short URL, bit.ly/NCLBends (for “No Child Left Behind” ends). At the time in 2015, that page included information on contacting federal lawmakers, urging them to include the “well-rounded education” provision, which—for the first time in history—included “music” as a stand-alone subject. (In the past music was included under the umbrella term “the arts,” leaving interpretation up to the practitioners and not guaranteeing music was included.) The bill passed, was signed into law, and now NAfME has an “Everything ESSA” resource page (same URL with new information, bit.ly/NCLBends) that provides resources to teachers and administrators to ensure music is a part of education policy as ESSA is implemented. The hashtag #MusicStandsAlone helped mobilize citizens to send more than 20,000 letters to Capitol Hill to support ESSA’s passage.

Get creative, personalize your message—and tag @NAfME! We’ll help share and retweet your message.

Learn more at www.nafme.org. Follow on Facebook at facebook.com/nafme and on Twitter and Instagram at @NAfME. You can also find NAfME on Pinterest, LinkedIn, Vimeo, and occasionally even Snapchat!

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## ANSWERS:

<table>
<thead>
<tr>
<th>Trump</th>
<th>Clinton</th>
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<tbody>
<tr>
<td>We’re Not Gonna Take It, Twisted Sister</td>
<td>The Fighter, Gym Class Heroes</td>
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<tr>
<td>Brown Sugar, Rolling Stones</td>
<td>Happy, Pharrell Williams</td>
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<td>Eye of the Tiger, Survivor</td>
<td>Stronger, Kelly Clarkson</td>
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<td>Nessun Dorma, perf. Pavarotti</td>
<td>Juntos, Juanes</td>
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<tr>
<td>Rolling in the Deep, Adele</td>
<td>Best Day Of My Life, American Authors</td>
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<tr>
<td>Rocket Man, Elton John</td>
<td>Beautiful Day, Jon Bon Jovi</td>
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<td>Revolution, Beatles</td>
<td>Run Run Run, Jill Scott</td>
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<td>The Parachutes, Jerry Goldsmith, Air Force One original motion picture soundtrack</td>
<td>Fight Song, Rachel Platten</td>
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<tr>
<td>On My Own, Les Miserables, perf. Lea Salonga</td>
<td>Wavin Flag, K’NAAN</td>
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800-336-3768 www.nafme.org
It seems that, as Music and Arts Educators, we are faced with constant scrutiny from administrators and Boards of Education in regards to resources, time, funding, standardized testing demands, teaching space and an increasing number of mandates and elective choices that are competing for the same students.

As music educators, we are well aware that a solid music education offers opportunities for rich educational experiences that are unique to our content area. We also now have a great deal of research that supports how beneficial the study of music is to children, how music promotes artistic literacy, higher order thinking skills and overall brain development. Although this data and research are a great ways to reinforce support for our programs, if districts put too much reliance on this body of data and research to defend their music programs, they may already in a difficult place. Ideally, the best strategy for music education advocacy is to consistently work proactively to avoid getting into situations where the use of research studies to defend our programs is not a necessity. The following are some ideas that may help in establishing an ongoing proactive advocacy approach in order to fend off an initial program attack. These ideas can be a challenge to implement, but are commonly characteristic of districts that have worked to establish ongoing public support of their programs.

**Make music class the most rewarding, enjoyable, meaningful and memorable part of each student’s day.** Motivated, enthusiastic students yield motivated, enthusiastic parents. Striving toward this goal requires a lot of hard work, but pays huge professional dividends and will inevitably lead toward becoming a leader in your building and district.

**Present the highest quality, most organized, musical performances possible.** Like it or not, our performances are a direct reflection of the instruction that is taking place in our classrooms and we are judged accordingly by parents and administrators. Treat performances as unique opportunities to share and celebrate learning. Make everyone in the room proud to be there.

**Realize that you alone are the best advocate for your music program.** Treat each interaction with students, parents and administrators as an opportunity to advance your music education mission and goals. Take personal responsibility and realize that you are much more than a music teacher in your building. You are representing the entire profession and are the face of music education for all of us.

**Collaborate with your music colleagues to share a common district vision.** A curriculum with well-articulated grade level expectations, program descriptions and common assessments will demonstrate the importance of music study at all grade levels and instill public confidence in the entire program. Revising the music curriculum to align with our new State and National Core Arts Standards will provide unique opportunities to share your music program vision and educational plan with the entire school community and public.

**Promote creative thinking skills and make music class the place where creativity lives and thrives in your school and district.** Broaden your music curriculum to include more creating (improvising and composing) at all levels and areas of the curriculum. Improvisation and Composition are some of the unique educational experiences that our music program has to offer. Use them to reinforce your contributions to the development of young people. Don’t forget to remind parents and administrators of the high level of collaboration required in the music making process and the importance of all students working together toward a common goal.

**Promote your program by maintaining regular communications with parents and administrators.** The use of a blog or other newsletter formats to showcase student accomplishments, announce events and opportunities, and inform of the benefits of musical study is essential. Individual teacher websites are important, but developing a district-wide blog and/or website can reach even wider audiences and present a bigger picture of the entire music program. Include all administrators and the local press on a distribution list and send articles or announcement with pictures to the local press as often as possible.

**Get involved in the hiring process and hire the best teachers available.** It is important to provide the necessary supports for our new teachers to be successful, but if it is determined that the new hires are not delivering instruction at the expected level, do not hesitate to make a change. This is not always easy, but remember that there is no better advocacy for our entire profession than a great music teacher motivating students in our classrooms every day.

An ongoing, proactive advocacy plan also includes investing in yourself and your continuous professional growth. Be informed of exceptional classroom practices, as well as trends and policies on the state and national levels that may cause changes or pressures on the local level. Being involved in our professional organizations provides networks of support and resources that help to keep us informed of inevitable, future challenges in a more proactive manner.
When one hears the name, VH1 Save The Music Foundation, what do they think of? ...a cable TV channel that does some work in music education? ...a non-profit that helps school music programs? ...didn’t they used to have those catchy PSA’s on VH1 a while back?

I had those impressions of this “cool” national brand that was involved in the music education world and until I joined the Program Team at the Foundation in 2008, I never realized how powerful and impactful their work truly is. I have been doing this work now for almost nine years and experience first hand in districts across the country, how through our grants, we are working at the grassroots level to ensure all students have equity in access to music education.

**Grants of Instruments → Act of Advocacy**

VH1 Save The Music Foundation was founded in 1997, and since then has donated $53 million worth of new musical instruments to more than 2000 public schools in 247 school districts, providing music education opportunities to 3 million children.

In 19 years, we have made a large national impact, granting to schools in districts as large as New York and Chicago, and as small as Port Orford on Oregon’s rural south coast. What sets VH1 Save The Music apart from other music education non-profits is in the way we approach our granting. We do not simply drop off a set of instruments and say, “good luck!” There is so much more that goes into our work and it starts with a top-down commitment from district leadership. The Foundation works with entire school districts, ensuring that all schools in need are considered for grants so that we can establish systemic, sustainable music programs for years to come.

VH1 Save The Music Foundation donates grants of $35,000 worth of new musical instruments to public elementary and middle schools to jump-start new instrumental music programs. We work primarily in urban and rural school districts, where most students cannot afford to rent or purchase musical instruments on their own. Of our Grant Requirements, the most important states that each school we grant to must hire a full-time certified music teacher to teach the music program as part of the regular school day. In addition, we require that they have a designated space for instruction, secure and locked storage for the instruments, budget for maintenance and growth, and to keep the program in place for at least ten years. With this commitment from the school district to fully staff the music programs, we can ensure that our investment of musical instruments is sustainable and that music will be part of a well-rounded education for all children in each of our grantee schools.

In addition to the grant of instruments, VH1 Save The Music provides well-rounded programmatic support. Our partner school district music teachers participate in the VH1 Save The Music Ensemble Academy each school year. This half-day professional development clinic is open to all music teachers within each district and is led by experts in the music education field. VH1 Save The Music works with our manufacturing partners at Conn Selmer and KHS America to bring in their teaching artists and the clinics are customized to the needs of the music teachers in each community. In addition, through a partnership with the ASCAP Foundation, a full set of method books is donated to each grantee school to accompany their grant of instruments.

As the Foundation’s Program Director, I am on the ground each year in all the grantee school districts that I manage, meeting with superintendents, speaking at school board meetings, visiting past grant recipient schools to visit music teachers and meet with principals, and to run press events with grantee schools,
success of the VH1 Save the Music bands has been the impetus to launch new strategic community partnerships and extend existing ones. These partners collaborate with New Haven’s 75 full-time, certified music teachers to provide purposeful and meaningful programs that support the district’s curriculum and student needs. The band programs have also prompted adding strings and keyboard programs. Thanks to the support from VH1 Save the Music, music is truly the heartbeat of our schools.”

Fair Haven School was one of our 2013 grant recipient schools in New Haven. Music teacher, Dan Kinsman started the band program with the VH1 Save The Music grant and has built the program from scratch. He states, “Our band program at Fair Haven School will have more than one hundred 5-8th grade students participating this year. The band instruments we received from VH1 Save The Music ensure that our students have access to quality musical instruments year after year.”

Our investment in sustainable music education programs is a catalyst for our schools to build upon, and districts like New Haven demonstrate this through the continuous growth in musical opportunities they are offering their students.

Consolidated School District of New Britain

VH1 Save The Music Foundation is currently partnering with the Consolidated School District of New Britain (CSDNB) to rebuild the district’s elementary band programs. Nine of the ten elementary schools were eligible for grants from VH1 Save The Music and we began granting in 2015. This fall, we will have five grants in place across the district and plan to grant to the remaining four elementary schools in the fall of 2017 to complete our rebuild.

One of the key elements of success in our work is strong and consistent leadership from the top district administration who prioritize music and arts education. CSDNB’s Chief Operations Officer, Paul Salina has worked side by side with VH1 Save The Music from the very start and continues to exemplify outstanding leadership by ensuring that there is equity for all children in New Britain. He states, “The New Britain School District has had a long and proud tradition in the support of music and all fine arts programs for our children. Students begin their instrumental instruction in elementary school with the goal of membership in the New Britain High School “Golden Hurricane” Marching Band, which has continually performed half time shows at school football games since 1935. Over the last fifteen years, New Britain has seen a dramatic growth in families who live at the poverty level, thus making instrument rental or purchase out of reach for many children. Through the VH1 Save the Music Foundation partnership and in conjunction with some local funders, we have now been able to place $175,000 worth of instruments into the hands of our youngsters in two years. In addition to opening the door for our children to appreciate and enjoy music, participation in band programs develops their sense of discipline, loyalty and commitment. Children who are active in music programs also bring a greater level of interest and visitation by parents to our school communities, which now fill our auditoriums to capacity.”

In New Britain, New Haven and in school districts across the country, VH1 Save The Music Foundation is putting instruments into the hands of students and giving them the opportunity to excel at something extraordinary. Music education can change lives, spark infinite possibilities and we are proud to be national leader in this effort.

To learn more about VH1 Save The Music Foundation, visit our website at www.vh1savethemusic.org

Our Advocacy Toolkit has a wealth of resources for music teachers including 25 Things You Can Do Today to advocate for your music program. Find it here – http://www.vh1savethemusic.org/take-action/advocacy-toolkit

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CMEA is a 501C3 non-profit organization and is a federated state affiliate of the National Association for Music Education (NAfME). Membership is open to all music teachers and those involved in other music education related work.

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Manuscripts should be sent directly to the CMEA NEWS Editor at cmeanews.editor@gmail.com

For advertising information and rates, please visit www.cmea.org.

Connecticut Music Educators Association has completed an audit review of the accounts of the Association for the fiscal year ending June 30, 2015. The independent auditor's report is posted to the “Members” section on www.cmea.org. Log in to view.
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Chris has over 20 years of group travel planning experience. He earned a B.M. in Music Marketing from Clarion University of PA. Chris is the former Director of North American Music Festivals, where he managed the production of adjudication festivals throughout the East Coast. He also served as a Travel Consultant with Educational Travel Experiences, Inc. and The Sound of America Honor Band and Chorus European Concert Tour.

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