



# Conference Session Information

Saturday, November 14th

	Title of Session	Session Description	Presenter
8:05-8:55AM	An Organizational Toolkit for Music Education	A common theme among music educators is "So much to do, so little time." Yet, each school year we reinvent the wheel. Imagine a world where the entire school year was organized and planned and all we had to do was plug in our new repertoire, change the dates on our paperwork, and update our rosters. Dr. Matthew Bumbach will share organizational strategies to make your planning as easy as possible.	Matthew Bumbach
	Instant Bassoon Player - Just Add Water!	The bassoon is often one of the most intimidating instruments to music educators everywhere. The purpose of this clinic is to demonstrate how to start a bassoonist from the very first lesson, and give them positive habits that will set them down a successful path. Volunteers from the audience will be selected to play an actual bassoon and reed during this session. Topics to include: embouchure formation, articulation, posture, hand position, breathing, and finger technique.	Jason Worzbyt
	Encouraging Student Service In Their Music Ensemble	Ensemble directors of all levels and disciplines have the opportunity to foster student growth through structured student service and leadership positions. From being chosen as chorus Librarian, to being elected as Marching Band President, allowing for student service opportunities is not only a useful aid for the teacher, it gives students the opportunity to further invest in the ensemble they love.  Although these positions seem menial on the surface, they offer an ensemble member the opportunity to contribute in an extra-musical way that is gratifying to them. These "titles" are validating to the individual and reinforces the importance of contributing to the whole.  Discussion will include ideas of what types of service positions could be considered, how to introduce the concept of student leadership to the ensemble and how to attain "by in" for the leadership from the entire group.	Jonathan Babcock
	The Recorder Doctor Is In The House!	This session will guide elementary music educators through various real-world teaching strategies to enhance recorder instruction in the general music classroom. After this session, recorder instruction will no longer be a bore, but rather something music educators can truly look forward to! With a visit from the "Recorder Doctor," participants will engage in fresh, student-centered approaches to teaching recorder.	Edward Easse
9:40-10:30AM	15+ Accessible Pieces for High School Choirs	Unless one teaches in a mid to large sized town, many teachers across the country are programming for small choral ensembles, sometimes with only a handful of men. Those teachers require music that does not contain too much foreign language, divisi of parts, etc... This session will explore accessible pieces for smaller high school choirs in order to empower these ensembles and their directors.	John M. Petzet
	Basic Cello Technique	This participatory session will cover a variety of strategies to help beginning and intermediate students with basic cello setup including bow hold, bow stroke, left hand shape and extensions.  Bring a cello!!! Try out the routines you can teach your students in private lesson or school orchestra settings. The right hand part of this presentation will focus on exercises to set the bow hold, develop balance and flexibility in the bow-hand fingers, and develop relaxation and weight into the string for big sound. Learn strategies to remediate common right-hand problems such as over-pronating, over-supinating, having rigid wrist and tight elbow.  The left hand part of this presentation will focus on basic LH setup, strategies for freeing the thumb and teaching backward and forward extension movements. Students often misunderstand fingering for forward extensions; learn to use the "Before and After Rule" to help students to play forward extensions in tune.	Faith Farr
	Adaptable and Flexible Ensemble Music: A Primer for Rehearsal Strategies	As a result of the COVID-19 pandemic, many music educators have had to take additional precautions to maximize their students' safety, including spacing student musicians in a way that prevents all students from meeting in the same rehearsal room at the same time. As a response, many composers have begun creating music that is suited to more sparse instrumentation, under the name of flexible and adaptable ensemble music. In this clinic, Dr. Wallace will introduce the concept of flexible and adaptable ensemble music, give guidelines and suggestions for the preparation of this music prior to distributing to students, and suggest rehearsal techniques for working in this format. These suggestions will be augmented with rehearsal footage of the SDSU Wind Symphony preparing examples of adaptable ensemble repertoire. Although this clinic is ideally suited to ensembles that are engaging in socially distant rehearsing and performing, this newly expanded collection of repertoire is also highly appropriate for smaller programs or developing ensembles that may not have full instrumentation in normal circumstances	Jake Wallace
	A Day in My Quaver Classroom	Whether you are a current QuaverMusic teacher or are just curious to see what it's all about, this session will provide you with proven strategies to bring your lessons to life in a whole new way. Learn how technology can be successfully integrated to engage students in active music-making experiences. Come experience how this combination of ready-to-go resources and customizable content allows you to do what you do best - TEACH - and walk away with resources you can try with your students tomorrow!	Toni Garza
10:40-11:30AM	Mike's Mix of Fantastic Middle School Music	While teaching middle school choral music I have run across some great literature and some terrible literature for middle school singers. In this session I will share some of my favorite choral literature I teach and sing with my middle school singers.	Mike Bossman
	Bassics and Not So Bassics of Teaching Bass in the Music Classroom	How to select the correct size instrument, setting up the positions, to repertoire selection for high school solos and ensembles.	Michael Watson
	Successful Beginning Band Students in COVIDland.	Specific strategies will be presented for ensuring a successful first year with beginning band students during a pandemic.	Mary Cogswell
	Ukulele Chops for Beginners and Beyond	Expand your ukulele resources. One chord songs through five chord songs	William Ulrich
1:30-2:20PM	Successful Strategies for Working With a Pianist in Performances and Evaluations	So many performance-based aspects of music education include the presence of a skilled and reliable pianist. Traditionally called the accompanist, recent awareness of the importance of this role has brought about some new terms: collaborative pianist, collaborative keyboard artist, or just simply pianist, to name a few. Titles aside, much of our students' success can be heightened or hindered by the person behind the keyboard. This presentation aims to help the music educator better understand the trials and tribulations of hiring and working with a pianist, as well as prepare their students for successful collaborations in their performances. Topics to be discussed will include: 1. The rehearsal process: what a pianist needs and can give in rehearsals with students 2. Time and money: how to best go about negotiating and hiring a pianist for your performances and evaluations 3. Personalities: dealing with the highs and lows of your partner pianist	Bobby Pace
	Between The Beat: Are You Really Showing What You Want?	Most music educators would probably admit that they have not intently studied the art of conducting since their undergraduate degree. "Between the Beats" is an opportunity for conductors to re-evaluate their gesture and create a more complete and efficient communication for rehearsal and performance. Emphasis is placed on topics of non-verbal communication, bringing an awareness to all the physical communicators that are available, and how few we actually utilize. Videos of three well-known conductors start the session, followed by discussion of how each conductor's visual leadership affected the choir's performance. Using these examples as a starting point, the presentation offers ideas and techniques for the conductor to be more expressive physically, creating a truer representation of their artistic intent. The session also addresses gesture during rehearsal. Emphasis being placed on more singing and less talking. Non-verbal cues are the most powerful form of communication between a conductor and their ensembles. Conductors will be urged to "take a risk" and experiment with more expressive gesture than they've previously felt safe performing. Most importantly, one's gesture should not be taken for granted. Let's get excited about conducting again!	Jonathan Babcock
	Wind Repertoire for Small Band Programs	The lack of complete instrumentation, monetary resources, and equipment, combined with the technical demands of the literature play a major factor in determining what repertoire small band programs can play. Through a discussion of techniques for adapting extant wind band literature and an exploration of pieces playable by small bands and by providing an annotated list of literature that works for small bands, this presentation will provide valuable resources for small band programs.	Bethany Amundson
	Digital Music in the Classroom	Learn about Digital Audio Workstations and how to use them in the general music classroom. Soundtrap, Bandlab, GarageBand, Ableton Live	William Ulrich
	Social Media & Music Ed	This session will review best practices for music teachers in navigating the world of social media. Topics covered will do's and don'ts for posting and networking in social media spaces as a professional music educator. This session will also overview social media groups and resources to help you in your teaching career.	Dave Sanderson

4-4:50 PM	<b>Stage Anxiety -- A Social and Artistic Perspective</b>	Stage anxiety is a phenomena that can be approached and surpassed successfully by musicians, public speakers, actors, athletes. While dealing with stage anxiety is a continuous process throughout our lives, the session will address several techniques that are proven successful, including meditation, EFT (Emotional Freedom Technique or "Tapping"), visualization, breathing techniques, and yoga. The presentation will include a summary of research done on other natural remedies, and group exercises/examples of techniques to try on the spot. The presentation will also showcase social aspects of the stage anxiety.	Dr. Ioana Galu
	<b>Making This Up As We Go: The Improvisational Art of Student-Led Combos</b>	In the summer of 2019, a group of students from Mitchell High School decided to start a Jazz Combo. The students selected their music, held their own rehearsals, and solicited performance opportunities throughout their community. Co-presenters Ryan Stahle (Director of Bands at Mitchell High School), Bethany Amundson (Director of Bands at Dakota Wesleyan University and Private Trumpet Instructor), and Zachary Van Meter (Mitchell High School Student and Leader of the Jazz Combo) will discuss the roles of the students, high school director, and private lesson teacher in the creation and success of the combo, and detail how student-led ensembles can benefit the students, their high school ensembles, and the community.	Bethany Amundson , Ryan Stahle, and Zachary VanMeter (MHS student)
	<b>Engaging Students in Creative Composing within the Ensemble</b>	My session idea is to share how I address composition in the ensemble without losing a lot of rehearsal time. I feel it is important that this standard be addressed in our ensembles yet this standard is most often overlooked in an ensemble setting due to rehearsal time restraints. I have found a way to create small composition projects that take little time away from rehearsal. I have templates to share and will explain how I integrate my music composition projects with our language arts teachers. (I often base my composition assignments around the books that they happen to be reading in their Language Arts classes). We will do some hands-on activities with everyone as we try our "composing hand" on things like ukuleles and even iPads. This session would work best for an audience of middle school (or even high school teachers).	Sheri Holt

## Sunday, November 15th

12-1:30 (extended session)	<b>Beyond Elijah Rock: The Non-Idiomatich Choral Music of Black Composers</b>	The spirituals and Gospel music of Black composers are quite familiar to most choral conductors as evidenced by concert programs across the country. However, the non-idiomatic choral music is lacking in the repertoire of many choirs. This session will include the music of familiar and less known Black composers. Major contributions include anthems, motets, part songs, cantatas, oratorios, and other major and minor choral-orchestral works. A variety of music appropriate for high school, college/university, community, professional, and church choirs with a focus on accessible music. Scores will be provided.	Marques L. A. Garrett
	<b>Alexander Technique Tools for You and Your Classroom</b>	The Alexander Technique is an educational method that teaches people how to use their bodies efficiently and easily in any and all activities. As a musician, the technique addresses the most important part of your practice and performing; you! In this interactive workshop, you will learn tips and tools that improve posture, use of breath, and performance anxiety.	Anna Soboto
	<b>Demystifying the Sight-Reading Process</b>	Although mastery of sight-reading skills is an essential component of musicianship, our band, orchestra, and choir students are often intimidated by the prospect of sight-reading. This presentation will outline a year-long approach to teaching sight-reading fundamentals, including strategies for incorporating sight-reading practice into the daily rehearsal plan. Whether you are preparing for an adjudicated contest or simply looking to build a basic skill set, a focus on sight-reading will yield accomplished, independent musicians capable of performing a wide variety of repertoire.	Timothy Kaiser
	<b>World Drumming in the Classroom</b>	Learn how to teach World Music Drumming in the general music classroom	William Ulrich
	<b>Ask the Experts</b>	Round table discussion	
1:30-2:30pm	<b>Score Study: Your First Steps</b>	Not for publication: The session is designed to walk future music educators through some simple steps to begin to learn how to study and prepare a music score (band or choral) to be better prepared to step in front of an ensemble for the first time and really know what it is that they are looking forward to hearing from the piece.	Mark Doerffel
3:05-3:55 PM	<b>Introducing New Music, It's as Easy as 1...2...3!</b>	Introducing New Music, It's as Easy as 1...2...3! Do you ever struggle with how to start or introduce a new piece of music with your middle school choir? This session will provide you with some tips and tricks for setting your students up for success as you begin new music and give them a strong foundation in reading music.	Kathy Sunvold
	<b>How Do We R.E.H.E.A.R.S.E?</b>	During each of our journeys from student, to student teacher, to teacher, we have all been positively impacted by master teachers that we have encountered along the way. For those of us that spend a good deal of time in the classroom in front of ensembles, our rehearsal process has been deeply influenced by our time on the other side of the podium. As I look back over 25 years of teaching, I came to realize that many of the concepts that we use in the classroom correspond to what we do in the form of an acronym: R.E.H.E.A.R.S.E. The purpose of this clinic to investigate these ideas as a way of taking stock of what we do, and also planning for the future.	Jason Worzby
	<b>Conducting Rx: A Prescription for Conducting without Pain</b>	This clinic will help to improve basic fundamental conducting skills and to introduce stretching and conducting exercises to eliminate shoulder, wrist, neck or back pain and tension while conducting. The clinic topics are taken from the results of a survey of middle school and high school band directors concerning pain while conducting. Bring a baton—the clinic will be interactive!	Scott Deppe
	<b>Instrument kits 101</b>	A how to for instrument kits. Guide student to build instrument kits from around their house, or get community support to purchase what you need. Next step.... what so I DO with these kits? Using your instrument kit for rhythmic and melodic lessons, playalongs, books, and more!	Kim Bruguier
	<b>What I Wish I'd Known My First Year of Teaching</b>	There are a million things to think about in preparing for your first year of teaching: field trips, performances, classroom rules, fundraising, sight-reading, purchasing sheet music, just to name a few. Considering the high rate of teacher burnout, we need our new teachers to be successful! This session will discuss tricks of the trade that you might not learn in college but could make or break your FIRST YEAR.	John M. Petzet
4-4:50 PM	<b>Fill Two Needs with One Deed.</b>	Select singable, teachable, accessible solo repertoire for your choristers and in turn improve the choral tone in your choir! Selecting solo vocal repertoire for your choristers as they prepare for contest and honor choir auditions can sometimes be daunting. Dr. Diddle will share repertoire ideas, and tips for teaching solo repertoire to your choristers to help them achieve success. With careful repertoire selection and solid vocal technique, your students can learn more about their solo voice. A confident and lyrical solo singer will produce a more confident choral singer. Often students don't have time or resources to study privately outside of your classroom; YOU are their voice teacher. Dr. Diddle has years of experience teaching voice and conducting choirs at all levels. She will share lists of singable, teachable, and accessible solo repertoire for you to present to your choristers. When you help your solo singers achieve success, you improve the quality of your choir! Voila!	Laura Diddle
	<b>Read between the (Staff) Lines</b>	Do you have to be a great cellist or bassist in order to create good fingerings for your lower string students? The answer is NO! There are concepts of shifting and fingerings that can be learned, presenting you with the solution to most encountered problems. During my presentation I will explain the difficultness of different types of shifts (same to same, lower to higher, and higher to lower fingers in ascending and descending manners) and their impact on fingering decision. I will explain how rhythmic fingerings can impact the logic during faster and virtuosic passages. Additionally, I will discuss the following questions: When should I use string changes and when do I use a shift? How do possible extensions impact shifting decisions? If you have examples of difficult fingering passages, please bring them to the lecture so that we can take them as a real-time example.	Sonja Kraus
	<b>Making Pep Band "Pop"</b>	This presentation will address concerns about high school pep band - Making it fun/engaging for students, dealing with instrumentation/small band concerns, mandatory/optional attendance policies, and finding arrangements that work with limited/unusual instrumentation.	Kevin Kessler
	<b>Sing, Dance, Play- It's the Orff Way!</b>	A few members of Sioux Valley Orff would share Orff-based lessons that we have used in our own music classrooms. Participants would get to experience the lesson through active involvement and discussion if needed. Handouts would be provided with information, and we would take time to explain what Sioux Valley Orff is and how Orff is used in a general music classroom.	Sioux Valley Orff
	<b>Practical Performance Assessment Strategies</b>	This session presents some general principles and best practices for developing and implementing performance assessments for use in the music classroom. Participants will be led through scoring of student performance examples using narrative, rubric, rating scale, and checklist metrics. Some considerations for scoring practices when results are used for evaluative or grading purposes will also be addressed.	Dave Sanderson
5-5:50 PM	<b>What Music Educators Say About Music Education in South Dakota</b>	This session presents the results of a six-year survey of music educators in South Dakota, with comparisons between the information provided from teachers in varying district sizes. Educator demographics and professional backgrounds, district characteristics, teacher duties, offerings, and changes experienced or expected by those educators are all addressed.	Don Crowe