2020 North Dakota State University
Summer Symposium in Music Education

Effective Teaching: Instrumental, Choral and Elementary
All Sessions Held Remotely through ZOOM

Monday, July 20
8:30 - 10:00 am  Plenary Session with Warren Olfert and Charlette Moe
Description: Welcome – Schedule – An Interview with Cliff Madsen
CLIFFORD MADSEN, the Robert O. Lawton Distinguished Professor of Music, is Coordinator of Music Education/Music Therapy/Contemporary Media and teaches in the areas of music education, music therapy, research, and psychology of music. He serves on various international and national editorial and research boards and is widely published throughout scholarly journals in music education and therapy. In addition, he has authored and co-authored many books and is perhaps best known for Teaching/Discipline: A Positive Approach for Educational Development, Experimental Research in Music, Competency Based Music Education, Applications of Research in Music Behavior, and Vision 2020: The Housewright Symposium on the Future of Music Education. Dr. Madsen received the bachelor's and master's degrees from Brigham Young University and the Ph.D. from The Florida State University. He was appointed to the FSU faculty in 1961.

10:15 – 11:45 am  Plenary Session with Wendy Barden
Description: Vision 2020 – Are We There Yet?
In 2000, the Music Educators National Conference (MENC, now known as NAfME) led the creation of Vision 2020 and The Housewright Declaration, a forward-looking statement of beliefs to guide the work of our profession. Here we are in 2020! Which of these beliefs are evident in today’s music programs? Where is there still need for improvement and what might that require? What else should be guiding our work? Let’s revisit the twelve agreements in The Housewright Declaration and continue to think about what music education could and should look like in the decades ahead.
1:15 – 2:15 pm  
**Plenary Session I with Alice-Ann Darrow**

**Title:** Strategies for Including All Students  
**Description:** The inclusion of students with disabilities can present particular challenges to instruction in the music classroom. There are, however, various strategies that can be used to enhance the learning of all students. Strategies may involve changes in the way the teacher delivers instruction, alternative means for student responses, variations in the environment, or curricular changes. Strategies can be based on students’ specific learning needs and on their strengths as well as their weaknesses. Several types of strategies will be presented as a foundation for music educators to create individualized, appropriate and effective accommodations and modifications for their students.

2:25 – 3:20 pm  
**Plenary Session II with Alice-Ann Darrow**

**Title:** Invisible Disabilities: Demystifying ADHD and LD  
**Description:** The two most common disabilities represented in the music classroom are learning disabilities and ADHD. Because these disabilities are neurological in nature and not readily visible, they are often misunderstood or overlooked. Research indicates that from 30-50% of children with ADHD also have learning disabilities. Students with these disabilities are often subject to implicit biases and misattributions due to others’ lack of understanding and awareness of how these disabilities are manifested in the music classroom. This session will describe how these disabilities present themselves in the music classroom, and various approaches to enable the music learning of all students.

3:30 – 4:30 pm  
**Plenary Session III with Alice-Ann Darrow**

**Title:** Vision 2020: Where we have been, where we are, and where are we going with students who have disabilities  
**Description:** This session will be an overview of where we have been, where we are, and where are we going with students who have disabilities. Students with disabilities have gone from special schools, to special classrooms in public schools and practical inclusion in the regular classroom, to full inclusion in the regular classroom. Along with these changing environments, teachers have adapted their approaches to instruction as well as their teaching materials for students with materials. Teaching materials now include sophisticated technology that enables all students to participate. Instructional approaches now include strategies such as Universal Design for All, Differentiated Instruction, Direct Instruction, and various digital approaches.

**Tuesday, July 21**  
**8:30 - 10:00 am**  
Choose one of the three simultaneous sessions:

**Instrumental Focus**  
Warren Olbert  
*Finding the Best Trees in the Forest: Searching for Great Music for Bands in Today’s World*

**Choral Focus**  
Jo Ann Miller  
*Conducting Technique*  
How working on your gesture can contribute to a more expressive and musical result. Topics will include: How to show a good breath and clear patterns/style; use of left hand especially for shaping a line; getting rid of mannerisms that are unintentional and unhelpful; how to practice your gesture within your rehearsals.

**Elementary Focus**  
Gretchen Byer and Krista Salzer  
*Recipe for Recorders*  
Using folk songs to play ostinati, improvise, and compose with recorders. Required materials: Soprano recorder, you might want paper or the ability to take notes as well.
10:15 – 11:45 am  Choose one of the three simultaneous sessions:

**Instrumental Focus**
Jeremy Brekke, Cassie Keogh, Sigurd Johnson, Matthew Patnode, and Warren Olfert

*Building a Community in These Troubled Times: Using the Band Room to Build Character and Musicianship in Your Students*

**Choral Focus**
Mariane Lemieux and Kelly Burns

*Developing Soprano and Tenor Voices*
In this presentation, we will describe the characteristics of the soprano and tenor voice and will offer helpful techniques to develop these voice types. We will suggest ways to discover and encourage high resonances, exercises to prepare the voice for the higher register, and techniques to prevent intonation problems. We will also discuss tone color and vowel modification as tools to develop these voices.

**Elementary Focus**
Chase Burkhart

*Guitar Education: Getting Started, Method Books, Sequence, Techniques, & Online Resources*
A guitar in hand is recommended for this session but not required.

1:15 - 2:45 pm  Plenary Session I with Carl Hancock
**Description:** Did we find the shiny “music” utopia on top of a hill or did ourselves into a dystopian cave? It’s time for Vision “Quest” 2020!

3:00 – 4:30 pm  Plenary Session II with Carl Hancock
**Description:** I love music, I love kids, but I feel exhausted and unsupported...is music teaching still for me? Teacher attrition, retention, and migration, what you need to know before you decide to go.

**Wednesday, July 22**

8:30 - 10:00 am  Plenary Session III with Carl Hancock
**Description:** Society has changed. Music has changed. Our students have changed. What about us? Who is teaching music in the United States?

10:15 – 11:45 am  Plenary Session IV with Carl Hancock
**Description:** Geek time! What those reference lists mean to you and the music education profession.

1:15 - 2:45 pm  Plenary Session V with Carl Hancock
**Description:** An adventure in transfer: Warming Up Our Ensembles Before Music Performance Assessments. Tips Gleaned from Sports, Experience, and Observations.

3:00 – 4:30 pm  Plenary Session VI with Carl Hancock
**Description** What to do when your vision is blurred. Musical leadership in a time of uncertainty.
Thursday, July 23
8:30 - 10:00 am  Choose one of the two simultaneous sessions:

**Instrumental Focus**

Jack Stamp

**Title:** Music as Nutrition: Selecting Repertoire to Perform with Your Ensemble

**Description:** Public school ensemble directors are the only teachers who choose their own “textbooks”. In most schools, math, science, and literature texts all are adopted. The school ensemble director has the daunting task of selecting music that serves as the basis for the student’s musical education.

**Choral/Elementary Focus**

Kenneth Elpus

**Title:** But First, Teach them to Sing

**Description:** In this session, attendees will learn a biologically-based, systematic method for building child and adolescent voices in choral settings. The method features a spiral curriculum of “5 Basic Building Blocks for Singing” and how to incorporate them into choral rehearsals. Additionally, I include a set of ideas for developing voices using the 5 Basic Building Blocks in asynchronous remote learning environments.

10:15 – 11:45 am  Choose one of the two simultaneous sessions:

**Instrumental Focus**

Jack Stamp

**Title:** Composer’s Choices: Writing Educational Music with Artistic Integrity

**Description:** A presentation on the composer’s approach to writing educational music, or music for public school bands while still maintaining personal artistic integrity. How does one compose a work with technical restrictions and still stay true to their own personal style?

**Choral/Elementary Focus**

Kenneth Elpus

**Title:** Bringing Choral Music to Life: It’s the Phrase that Counts

**Description:** We all know that correct notes and rhythms are necessary, but alone they are not sufficient for excellent choral performances. In this session, we will learn to analyze and understand how the composer has interacted with the text. We’ll learn a method for dissecting the text and for using it to guide singers to musicality through text and phrasing.

1:15 - 2:45 pm  Plenary Session I with Kenneth Elpus

**Title:** Social/Emotional Learning & Music Education: Artistic Youth Development

**Description:** Social and emotional learning are being seen more by non-arts specialists in education as important parts of the school experience. But when other teachers and administrators talk about SEL, they’re don’t always mean the same things we mean as artists and musicians. This session talks about what “they” mean when they say SEL and how we can maximize the aesthetic and emotional elements of music education to promote artistic youth development.

3:00 – 4:30 pm  Plenary Session II with Kenneth Elpus

**Title:** Who do we teach? Understanding access and uptake of secondary music education in America

**Description:** The music education profession is united in its aim to make music study available and accessible to all students in schools. However, music in U.S. secondary schools is most commonly an elective course and the elective nature of music has led to uneven access and participation. In this session, we will review the national research on who has access to music education and who enrolls.
Friday, July 24

8:30 - 10:00 am  Plenary Session III with Kenneth Elpus
Title: What Can We Learn about Music Education from Big Data
Description: For quite some time, educational research has taken advantage of large, nationally representative datasets to understand schooling in America. Recently, music and arts education researchers have started to use these “big data” to help our profession understand many facets of our work. In this session, we’ll explore a few of the kinds of research discoveries made by music and arts education researchers using big data and “pull back the curtain” on how researchers find and use these data to inform our understanding of the state of music teaching and learning.

10:15 – 11:45 am  Plenary Session IV with Kenneth Elpus
Title: Culturally Responsive Teaching in the Music Classroom
Description: Schools serve more diverse populations than ever before, but music education is often centered exclusively on the Western European classical tradition. Culturally responsive teaching allows teachers to capitalize on teachers’ knowledge of students to build and broaden musical understanding. However, it can be hard to understand exactly what culturally responsive teaching is and how it can be employed in the choral classroom. This session introduces the concepts of CRT and offers suggestions on how to implement it in the choral music classroom.

Noon – 4:30 PM  Research, Library and Collaboration