

Band Stand

The Official Newsletter of the New York State Band Directors Association



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Band Stand

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2020-2021

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Editor's Note:

2020 has brought a lot of uncertainty in our lives, but when we are feeling lost we need to remember why we love music, and how we can share that love of music with our students. We need to

remember that compassion, understanding, and flexibility need to command our teaching this year. Will we have level 6 performing bands this year? Most likely not. Will we know how we are teaching from day to day? Most likely not, but will we have students who have fostered their love of music? You bet. Do your research. Reach out to the executive board for help or ideas. Attend virtual conferences. Teach the best you can because those students deserve it. If you have done something awesome that really worked for your students, please email bandstandeditor@gmail.com to submit it into the Bandstand. I would like to highlight practices that have/haven't worked, and some ways you have celebrated your students.

From the Podium

By Michael Cordaro, *NYSBDA President*



Greetings all!!!! Welcome back to a new and remarkably challenging school year. I hope you and your families are well and that you had an enjoyable and restful summer. For me the way that the 2019-20 school year ended was difficult, full of stress and new challenges. Looking back, we must recognize all of our successes during that time and use those to foster our direction for the upcoming year. I learned about new technology that I maybe, in “normal” times I never would have taken the time to look at. I found technologies that I can use either in person or if I am remote. I have a better understanding of how my students work on their own. I can now structure my instruction to better meet their needs. These are only the few take aways for me. I’m sure you had many also. So look for those successes and use them to better the experience for your students.

Also, take time to step back and look at your ensemble. What are their backgrounds? How does that affect their learning? Can you adapt to serve them better? Think out of the box to take your teaching to the next level. Be courageous! You have an entire organization of like minds to help you through. Take a look at the fantastic sessions that we have on the web-site from the virtual Summer Conference. Share your thoughts on our Facebook Forum. Get more involved in your district at the planning level. Try not to let people that don’t know what we do make decisions for us, educate them. Give them the tools to make the right decisions for your program.

Your Executive Board has been very active this summer trying to provide you with the most up to date information by getting involved with the National Federation study. Michael Struzik, our Executive Director, was instrumental in our involvement. Our committees on Engagement and Diversity are working very hard to shape our organization for years to come. There are many projects in the works all designed to benefit you, your students and the entire band community.

As of this release, we are moving ahead with plans for our annual Symposium both in person or virtual. Our Honor Bands are accepting nominations online only. It is a new two step process. As a director you must fill out an information sheet first, then you will be given access to the student registration form. All of this is being done in a Google format. Austin, Omar, Jason and Brad have been working since our last Symposium to develop and institute this platform. If you have any questions please reach out to me or the individual Honor Band Chairs.

Start your school year, no matter what it will look like, with the drive and hunger to provide the best music education for your students. Remember, we are not training professional musicians, we are training lifelong lovers and ambassadors of music. Have a great opening and I know we will all talk soon. Be safe and well.

Michael Cordaro
President, New York State Band Directors Association

Letter from the Executive Director

By: Michael Struzik



The New York State Band Directors Association is proud to be continually participating in an international coalition studying the aerosol emissions from wind instruments as well as singers, actors, and athletes. The study is taking place at the University of Colorado-Boulder. The second round of preliminary results have come in and I have briefly summarized them in this article. I would like to stress the word preliminary as they are just beginning week six of a six-month study at the time of this writing.

Here are the big take-aways about the aerosol emissions. Aerosols are defined as the microscopic particles emitted. This differs from droplets, which are much heavier and can actually be seen. It has been found that aerosols come out of the holes and bells on woodwind instruments, and the bells of brass instruments, and obviously when we speak or sing. Here are some general findings so far, as well as some mitigation techniques:

- Masks should be worn at all times. Masks should be on everyone and everything...people and instruments.
- Brass instruments should cover their bells with a “hosiery material” (panty hose). This has shown to cut down on the distance the aerosols can travel. Tests are continuing on several different “instrument bags” for woodwind instruments.
- Social distancing should occur based on CDC and state guidelines. At the current time, that is 6 feet. An additional 3 feet is recommended in front of the trombone section. These distances apply to indoor and outdoor. Out of an abundance of caution, these distances also apply regardless of ceiling height.
- Rows should be set up in straight lines to cut down on the spread of aerosols.
- Spit valves should not be emptied on the floor. I wish I had invented the puppy pad.
- Teachers may want to consider the use of an amplification system as the louder you talk, the more aerosol is emitted.
- It is recommended that rehearsals last no longer than 30 minutes. After each rehearsal, either open windows, or allow your HVAC system to change the air in your room.
- Cleaning of music stands/chairs should follow the general guidelines that your school sets up for any other classroom.

There is much more information in the presentation by the coalition that is linked here:

Results from the second round can be found here:

<https://www.nfhs.org/media/4119369/aerosol-study-prelim-results-round-2-final-updated.pdf>

In case you missed it, here’s the first round results:

<https://nfhs.org/media/4029958/preliminary-testing-report-7-13-20.pdf>

More information is expected on a bi-weekly basis. I will get this information to you through various social media outlets. If you have any specific questions, or would like to discuss further, you can contact me at executive@nysbda.org.

Virtual Summer Conference Recap

By Jackie Kovacs, *NYSBDA Third Vice President*



The New York State Band Directors Association was very pleased to provide the opportunity to support music educators at our virtual summer conference. As always, the summer conference continued to be a rewarding experience to learn, reconnect and recharge. The virtual Zoom platform involved over 360 music educators from New York State and across the country.

A special thank you to Holly McCoy, co-chair of the virtual summer conference and NYSBDA Treasurer. Holly's attention to details, long hours working on registrations, google docs and technical planning made this conference a reality. Thank you to the NYSBDA Executive Board for their behind the scenes work and support. Thank you to our NYSBDA facilitators and monitors who made the conference run smoothly. Our association is stronger together.

NYSBDA Summer Conference, Keynote Speaker, Dr. William Lake, Jr., professor of music at SUNY Potsdam, the Crane School of Music, engaged our attendees with his discussion "After the Caesura: A Conversation about Race in Music Education". Dr. Lake shared his knowledge and enthusiasm about life and music. Caesura; a break or pause, is exactly what the world is experiencing now. It is during this pause where there is opportunity for change. Dr. Lake emphasized this pause will feel uncomfortable, yet the conversations and self-reflection is necessary. Some thoughts gleaned from Dr. Lake's keynote include the following: As educators, we need to "check" ourselves and our bias' impacting our teaching, our interaction with our students and the community. Be a champion for your students! Mentor your students, don't discipline them. Change the conversation. Explore student musical voice while ensuring that your program reflects your population. Expect to be uncomfortable as we change the "who, what and why". Provide students opportunity, access and affirmation. Address the policies which need to change to create equity for our students. As we emerge from this pause we have the potential to heal humanity. Dr. Lake spoke passionately about music educators' role in being a catalyst for change.

Monday's first clinic was Mark Brenner's Band Director's Tool Box. Mark shared "tools of the trade" acquired during his 40 plus years of teaching experience with an emphasis on the current era of COVID we are now experiencing. Mark's background as an EMT helps direct his decisions in the classroom. Be prepared, sanitize and wash hands, use gloves(one time only); all great advice for when touching instruments. Mark shared essential information available at the National Federation of State High Schools and NAFME websites. The overall message was to utilize all resources available to you as a music educator as we prepare for our return to in-person learning. A great example was a story about Mark making friends with the hardware stores salesmen. This was very helpful when selecting hammers and chains for percussion section needs for his band.

After a short break, the NYSBDA General Membership Meeting informed members of the current status of the association. Mike Cordaro, President of NYSBDA, shared our collective thought: "we are in this together". NYSBDA is working hard to assist our membership in this new world. Please reach out, our strength is in our members! Corey Riley, 2nd Vice President shared membership updates and the social media initiative and resources promoted by NYSBDA. Andy Pease, 1st Vice President, gave an update on the March Symposium. A final decision on in-person or virtual will be determined in the near future. As 3rd Vice President, I provided a summary of the virtual conference and requested applications for next summer's conference clinics. Holly McCoy, NYSBDA Treasurer, expressed our positive economic status and encouraged membership in NYSBDA.

Virtual Summer Conference Recap

Continued

The afternoon continued to provide teaching ideas for remote learning. Distanced Duets: Resources and Technology, presented by Jeffrey Dunn and Lauren Rudzinkas explored teaching virtually during the pandemic. Chamber music is a good choice because it develops musicianship skills which will translate to the large ensemble. Some other skills developed are musical independence and developing individual instrument technique and musicality. Jeff and Lauren encouraged involving students in smaller performance based assignments. Teachers can evaluate student recordings and provide feedback and assessments. Their clinic also shared the steps to creating recordings of student duets, using a click track, platforms such as Audacity, and the process of helping students utilize the recording to learn and grow. Additional resources for can be found at www.jeffdunntrombone.com/duplicity from Duplicity Press.

Addressing the arts standard: creating, Kristen Gilbert shared Composition Games in the Instrumental Classroom. This hand-on, interactive workshop allowed attendees to interact and create a body rhythm composition. Kris took the attendees step by step in a lesson to have students create rhythmic compositions. The “Red Fish, Blue Fish” example was extremely engaging and student friendly, building musical compositions with specific notes and rhythms. This interactive slide has drop and drag options for students. Students explore and learn composition based on notes and rhythms they already know. All of the “games” Kris worked us through provide a solid foundation to start using composition in your classrooms. Teachers are able to expand and layer many music concepts and skills. Wow!!!

Dr. Eric Laprade’s, professor of music at The College of New Jersey, session, It’s Never Art for Art’s Sake; Compelling and Relevant Programming in the 21st Century continued the conversation about creating compelling, relevant and transformation musical experiences in our programs with repertoire. Dr. Laprade referenced a talk by Yo-Yo Ma in 2019 which explores the “citizen musician” and the impact of influencing social justice and change. Having access to virtual break-out rooms provided the opportunity to have more intimate discussions with our attendees. Dr. Laprade engaged the attendees in a deeper reflection on music educators' role in providing our students musical opportunities and voice.

Day two of the virtual conference kicked-off with Scott Cannan with his session, Compiling a Virtual Band Recording. Since the closure of school buildings in March, Scott Cannan decided he wanted a “project” to work on during his new found time. Seeing other projects and recordings shared on social media, Scott and his wife Melissa started saying, “we can do this!” It started simple but then evolved and grew. The big question to ask is Why? Why create a virtual band recording? Scott believes it should be to highlight student achievement, motivate students to practice, hear individual student work, and showcase your students growth. Remember, this is not playing music together. Scott emphasised that virtual recordings do not replace live music.

If you are considering embarking on a virtual recording process, here are some things to consider. Music selection- start small, consider instrumentation and availability of instruments, especially percussion. Materials- what digital audio software will you use? Some suggestions were Logic, Garage Band, or Audacity. Be aware of how much hard drive space is available on your computer and the processing power to manipulate audio and video files. Student materials- what devices for recording audio/video are available to our students? What platform will students use to upload/share files? Headphones are essential! Time- no good answer- each project will require different amounts of time. Scott highly recommends practicing with recordings to line up the audio with individual tracks. Take time, practice and expect to make mistakes.

Virtual Summer Conference Recap

Continued

Once comfortable with audio then import video. Big step is to “lip-sync” the audio file with the video segment. Scott then detailed a step by step process of recording, inputting audio recordings and then using Logic to work with each track of a student's recording. This was a very informative session!

In our “flipped” world, Meghan Cabral shared her clinic, “What the Flip?- How Can We Flip the Band Room”. Meghan shared that the concept of a “flipped” classroom evolved from science teachers in the early 2000’s. The teachers desired to share instructional powerpoints, prior to class, to allow class time to work on science labs. This gained valuable time for the lab experience, with students coming to class with prior knowledge of the lab being presented in class. Meghan shared how for the last five years, she has been experimenting with the idea for how she could use this educational tool in her band classroom. Recording simple lessons, even as simple as how to open a case! As it evolved, she created videos for mini-lessons. Students watch a video prior to class, then follow up with questions or clarification in the classroom on musical concepts presented. This allowed more time in rehearsals to address specific questions and resulted in more in-depth rehearsals. It is recommended to create videos of 5-10 minute, longer is not always better. Flipped videos are also a great way for parents to become involved in their children’s learning! Always remember, keep videos focused and on one learning objective. Ensure that the videos you create are for multi-use and in general terms. When sharing videos, Meghan recommended safe Youtube with a private link. The opportunity to utilize the videos is endless- lesson plans for a substitute teacher, listening activities, stations for students to watch videos, authentic assessment and self-reflection, presentations of background information of music students are exploring; the options are endless.

NYSBDA was very pleased to have the NYSSMA Ad Hoc Committee- The Future of Ensembles, join our conference for a panel discussion. Past NYSSMA President, Michael Salzman welcomed the attendees and the panel of the committee. The NYSSMA website was shared with COVID Resources which include Advocacy, Best Practices and Future of Ensembles Committees. Michael encouraged attendees to visit the website often to access valuable information. Michael Struzik, NYSBDA Executive Director, shared the background and research available from the NFHS Coalition COVID Study. Jonathan Hunkins, Zone 5 NYSSMA Rep, discussed the need to share the information with your district and BOE. Keep informed with the science available to keep students safe. Synchronous or asynchronous instruction will benefit music programs. Michael Cordaro, NYSBDA President, shared information about sanitation and cleaning of band instruments. Cordaro stated it is best not to share instruments or material, however if unavoidable, students must wear gloves. The overall goal is to mitigate exposure and keep everyone safe. David Beck, Orchestra Chairperson, discussed cleaning of string instruments following the CDC guidelines. All information shared is as current as possible, remember everything is evolving. Stay informed, visit the NYSSMA website for additional resources. The panel’s presentation was very detailed and provided suggestions for the best information available today.

Following our lunch break, Daniel Fabricius, conductor of the Binghamton University Wind Symphony, presented It’s Not Only Rhythm! Teach Percussionist Better Musicianship Through Attention to Technique. Dan shared his goals of professional development are to come away with something new, validate what he is already doing and find something to use immediately in the classroom. Dan emphasized the need to teach rudiments to your percussionist. Rudiments are the foundation of technical skill. A plethora of handouts, videos and material were provided for our attendees. He referenced Warren Benson teaching materials and encouraged guiding your students to “take ownership” of the music. Beginning by having students create exercises focused on the technical issues found in their music

Virtual Summer Conference Recap

Continued

Dan then shared specific techniques that are found in snare solos in the NYSSMA manual. Techniques being described included: “Right Hand Lead Sticking”, “Even Flams”, “No-Up Paradiddle”, “Hidden 15-Stroke”, “Non-Rudimental Techniques” and “More Advanced Techniques”. Remember exaggeration of stick height is not a bad skill to develop.

Laura Johnson presented, Including Student-Selected Repertoire in Secondary Instrumental Programs, which focused on her extensive experience and use of student voice in the classroom. Laura presented a project which focuses on having students assist in selecting repertoire. The project typically lasts two or more weeks, depending on contact time with students. The process starts with sharing how literature is selected by the teacher. Making this process a collaboration with the students increases student ownership, helps motivate, develops independence, can assist in the development of their musical identities and builds relationships between student and teacher. A brief outline of the project includes: Discussion- what is quality music, Criteria List- checklist for selecting music, Research- guidelines for exploring music publishers/composers, Presentations- shared information found about the desired piece, Vote- the class votes for the favorite, Performance- celebrate the process, students and product. Although Laura has completed this project with in-person instruction, she believes it will transition well to a hybrid and remote setting.

The Rehearsal Dinner: A Buffet Meal of Strategies, Tips and Activities for the Effective Band Director, was the final clinic of the virtual conference. Mr. Robin Linaberry, a “newbie” to Zoom, encouraged our attendees that even during this time, we have an opportunity to still reach our students, despite circumstances beyond our control. Music is a necessity for life! Robin spoke of experiences he’s had during his career and how these experiences have shaped his teaching. He learned to strategically make rehearsal efficient and productive. Student success is enabled by the teacher’s preparation. A teacher must know how to get the most out of students during the short time they have together. This is very necessary as we enter the unknowns of this school year. Robin shared many useful tips from quick effective ways to organize your time in front of an ensemble with score study, teaching skills during warm-ups with his “Key Sequence”, which involves rudiments for percussionist, ear training tools to use with your students and many more. The vast amount of information was more than a forty minute session could allow.

Each day of the conference concluded with a virtual happy hour to continue our collaboration! Members shared links to numerous resources for flex band works, continued the conversation on equity in our classroom, and “what our return to the school building may look like”. Attendees shared concerns about the upcoming school year, how to keep students safe, how our programs will “look”, what is our overall educational purpose in these changing times. It truly is amazing how music educators come together for what is best for our students.

As our new reality continues to involve virtual workshops and webinars, NYSBDA is eager to continue to offer our membership professional development opportunities. Please go to www.nysbda.org. Reach out to your region representative or a board member. NYSBDA will be happy to help! Mark your calendars for next summer’s conference on August 15, 16, 17, 2021. We anticipate a return to the Albany Hilton, but we’ll adjust if necessary! NYSBDA is always interested in finding out the amazing teaching your colleagues could share in a clinic. If you do something innovative in your band room (or virtually) or know a fellow teacher who should share their knowledge with all of us, please contact me at vp3@nysbda.org I will reach out to them to offer the opportunity to present next summer! Best wishes for a successful, safe and healthy school year.

Composer Spotlight

By Omar Williams, *Middle School Honor Band Chairperson*

In an effort to address the lack of diversity in school band repertoire and challenge a system that perpetuates the commodification of it, the Equity and Inclusion Committee of NYSBDA is using its platform to put a Spotlight on composers who are all too often underrepresented.

The initiative will feature compositions that our students need to experience in performance and the dynamic composers, their stories, and passions in the world of band music. Each Spotlight will include works recommended by the composers for our students. We hope to include a video of each interview to give you a behind-the-scenes look into what drives each composer, their stories of developing a unique voice, and conversations of obstacles and advocacy in our current world.

For comments and suggestions (content and composers), contact Omar Williams: mshb@nysbda.org



Jodie Blackshaw is fanatical about producing quality, meaningful works that offer students the opportunity to create as well as perform. She recently graduated with a PhD in Music Composition from the Australian National University, studying with indigenous composer Dr. Christopher Sainsbury and American wind band icon Professor Craig Kirchoff. Jodie is also an egalitarian and in late 2018 launched ColourFULL Music (www.colourfullmusic.com). ColourFULL Music aspires to encourage wind band directors to look beyond the regular repertoire channels and program music by a wider array of composers. This is achieved through a collection of diverse concert programs generously donated by leading conductors in the field. Visit www.jodieblackshaw.com to learn more.

Interview with Jodie

(Click below to be redirected to Vimeo)

	Introduction Where Jodie grew up First instrument Early composition training
	Early career Compositional process/style/voice Educational philosophy Expectations and programming
	Jodie's recommended works Made-for-school music Institutional influences on compositions Different approaches "Quality"
	Systemic/Institutional obstacles Inclusion Advocacy/Mentorship Sexism Female composers list ColourFULL
	Where to find Jodie's music Listener question: chamber music Wrap up

Jodie's Recommended Works

Grade 1-2

Belah Sun Woman
Salon Morisot (*NEW)
Whirlwind

Grade 2-3

Letter From Sado

Other

13 Moons

Jodie's complete works -->Click [HERE](#) for more info

Jodie's Advocacy

[CoulourFULL Music](#)

- Project to diversify concert programs
- Sample programs from well-known conductors

[Female Band Composers](#)

- Works for Grade 1-4 Band
- Includes links for listening, scores, and contact info

Jodie-isms

“Apprenticing Musicians”
“Always put the broccoli on the plate”

Other Recommendations by Jodie

[Hubert Hoche](#)

- German composer
- New Ears Wind Orchestra

[Thorp Music Publishing](#)

- Female-owned company based in Australia

[Ivan Trevino](#)

- Percussionist and composer

[Harmony Bridge](#)

- Chamber music

Author's Notes



It was truly a joy speaking with Jodie Blackshaw. She is a passionate and thoughtful composer with a keen understanding of how students come to understand music. If you have not programmed her music yet, I can personally attest to the quality and distinct voice she has as a composer. Jodie's works have a constructivist bent and her lesson plans put students first.

One point I'd like to highlight from conversation is the issue of "tokenism." It is not enough to simply program a piece of music because it checks the box of female, person of color, or LGBTQ. Nor do I believe it acceptable to use the phrase (or its many variations) "I don't care who writes it, I try to pick quality music!" In my opinion, the former doesn't reach far enough to celebrate diverse people or voices. The latter warrants examination of the gatekeeper's (teachers, publishers, methods authors, etc) influence on what is considered "quality." I recommend Jodie's post about the history of the word:

<https://www.jodieblackshaw.com/single-post/2019/09/02/I-just-play-good-music-I-dont-care-who-wrote-it%E2%80%A6>

A perusal through J.W. Pepper's 2020 Editor's Choice includes 209 pieces for Concert Band. Less than 10 are written by a woman or person of color. NYC teacher, Jeff Ball, with the help of Christian Michael Folk and Rob Deemer, looked into the NYSSMA Concert Band list and found the following:

- 33 pieces out of 750 by women or composers of color = 4.4%
- Of those, 18 by Anne McGinty (2.4%)
- Of those, Only 10 by African American Composers (1.3%)
- Of those, 0 by Hispanic/Latinx Composers

It begs the question what we would find in our own music libraries.

We need to examine the traditions and systems entrenched in our field that leave us with a repertoire of composers out of balance with the population in our classrooms. The rich history of Western band composers has been mostly homogenous but we have a duty to bring our music in alignment with society because Art should be a reflection of it. This is a proactive pursuit!

Accessibility in Virtual Learning

By Kimberly Harrison

In June 2020, Ravelry—a website for knitters with over 8 million members—rolled out a drastic design update. Shortly after the update, users began reporting eye strain, headaches, migraines, and even seizures due to the layout, color schemes, contrast, and motion elements on the site. The coding of the new site was also incompatible with screen readers, an essential assistive tech device that can convert text to speech or Braille. Needless to say, there was outcry from the community which the Ravelry team was slow to address—in many cases downplaying users' experiences and offering “band aids” that didn't truly fix the problems.

Why reference a knitting website in an article for band directors? It's a cautionary tale for us as we prepare to integrate technology into our teaching more extensively than ever before. You don't need to be a web designer, coder, or tech genius to implement accessibility measures into your digital resources. In fact, we are bound by the ADA (Americans with Disabilities Act) Sections 504 and 508 to ensure that persons with disabilities have an equal opportunity to participate, are given auxiliary aids when necessary, and are able to navigate and utilize electronic information technology. Keep in mind that the benefits of accessible design are not just limited to students with IEP and 504 plans. You may have undiagnosed students in your class, and many of these changes will make virtual learning more salient for everyone involved. Your materials also need to be accessible to parents and family members who will be assisting students at home. Comply with your students' IEP and 504 plans fully, and remember that these adjustments have the potential to benefit your entire school community!

Visible Accessibility

Whenever possible, test your site or document from a variety of devices. Try it over wi-fi and data connections. Some schools may be providing 1:1 Chromebooks, but they aren't the paragon of processing power. Some students will still be accessing their schoolwork on smartphones. Although web operating systems have come a long way, rendering of information can still vary greatly.

Layout and Graphics

Layouts should be conducive to easy navigation (some suggest linked tabs down the side as opposed to across the top of a website). Be consistent and organized when presenting information digitally, ensuring a smooth visual flow. Visual overload caused by overcrowding elements on the page could render all of your hard work inaccessible to a variety of learners. Overly-complicated sites with lots of graphics and embedded videos can also cause problems due to internet bandwidth. Limit the use of these elements to where they are absolutely necessary. When you do include images, use ones with high resolution so that students can zoom in as needed. In a Google Image search, this can be accomplished by clicking “Tools” and then “Size.” Beware watermarked images which are low quality and violate copyright law. Using stock images of students in a presentation? Strive for diversity in gender, skin tone, body type, and use of assistive devices such as wheelchairs and hearing aids.

Try enlarging your mouse pointer on the screen. This can be done with a variety of web plug-ins or directly through your operating system preferences. This will make it easier for students to see where you are pointing on the screen during video or live instruction.

As simple and tempting as it may be, don't rely on phone photos of sheet music for your students. Scan materials whenever possible to get maximum clarity and contrast. iPhones now have a feature to scan documents in the Notes app, and there are many downloadable, free apps that do the same. If using your school's photocopier or a standalone scanner, aim to use 300dpi or greater depending on the complexity of the document. 300dpi is print-standard and offers good readability while managing the file size. Whenever possible, PDF scans should be OCR-enabled to facilitate screen readers and easy searches within the document.

Accessibility in Virtual Learning

Continued

Text and Language

Make sure that you are giving preference to readability over “cuteness” in your text. Watch out for flowery fonts and try to stick with those that have clear, distinct characters. There are even some fonts designed specifically to mitigate dyslexia including OpenDyslexic and Dyslexie. Make sure your font sizes are large enough. Preview materials on Teachers Pay Teachers before spending your dollars, as many teachers are unfortunately using purely decorative fonts. Check your color scheme for contrast.

You most likely have students and families for whom English is not their first language. Approach the English as a New Language teachers in your school to assist with phone calls home and translation of important communications. In my building, these bilingual educators receive a stipend for the additional work they do. These days, even Google Translate does a serviceable job of making your materials more accessible. Consider mirroring your site in Spanish and any other languages that your school community speaks.

Audio and Video

Include captioning in videos and/or provide a transcript. YouTube and some other services will generate (imperfect) captions on the spot. If you are using Google Meet to record yourself (never students), you can turn on the captioning feature to have it included in the video you create. The practice of “open captioning” (including captions shown directly on a video without a viewer having to select captions) has become increasingly popular on social media because users often have their phone’s sound turned off. There are many apps out there to assist with the captioning process. Be sure to verbally describe actions you take in videos to assist low vision students or those on smaller screens who may not be able to see your actions in detail.

For audio/video submissions, consider using a program that will eliminate the need for students to manage large, clunky files. Programs like Smartmusic, Flipgrid, and Screencastify Submit offer a one-stop shop for students to send you recordings. Remember: the more clicks something takes, the less likely students are to complete and submit the work. This is true for adults, too!

Invisible Accessibility

Use descriptive text as much as possible. Be sure to include “alt-text” (the description that shows when you mouse-over an image) for pictures, clipart, and charts. Alt-text is crucial for people using screen readers and those with low vision. When setting up a hyperlink, don’t just write “Click here.” Be more specific. For example, “click here for a listening excerpt of the trumpet level 3 NYSSMA solo.” Give your files descriptive names that will help students locate them in their deluge of materials. Use a consistent file-naming structure so that you and the students can stay organized (e.g. Band-Grade 6-Week 2 Listening Activity; Band-Grade 6-Week 5 Warm Up).

“Virtual classrooms” are adorable and can help give students some warm fuzzies about online learning, but they do present some problems regarding accessibility. Remember that having a plethora of images can create problems for students with low internet bandwidth. If you are using a “virtual classroom,” consider flattening it into a single image file to ameliorate some of these issues. If you are including a link directly from an image, add alt-text for the invisible button AND include the same information in plain text at the bottom of the page. For example, let’s say you have an invisible button superimposed on a piano graphic that brings students to the Google Doodle for Bartolomeo Cristofori’s pianoforte. At the bottom of your site, be sure to include text describing the contents of the “virtual classroom” and use a descriptive hyperlink to bring students to that same page.

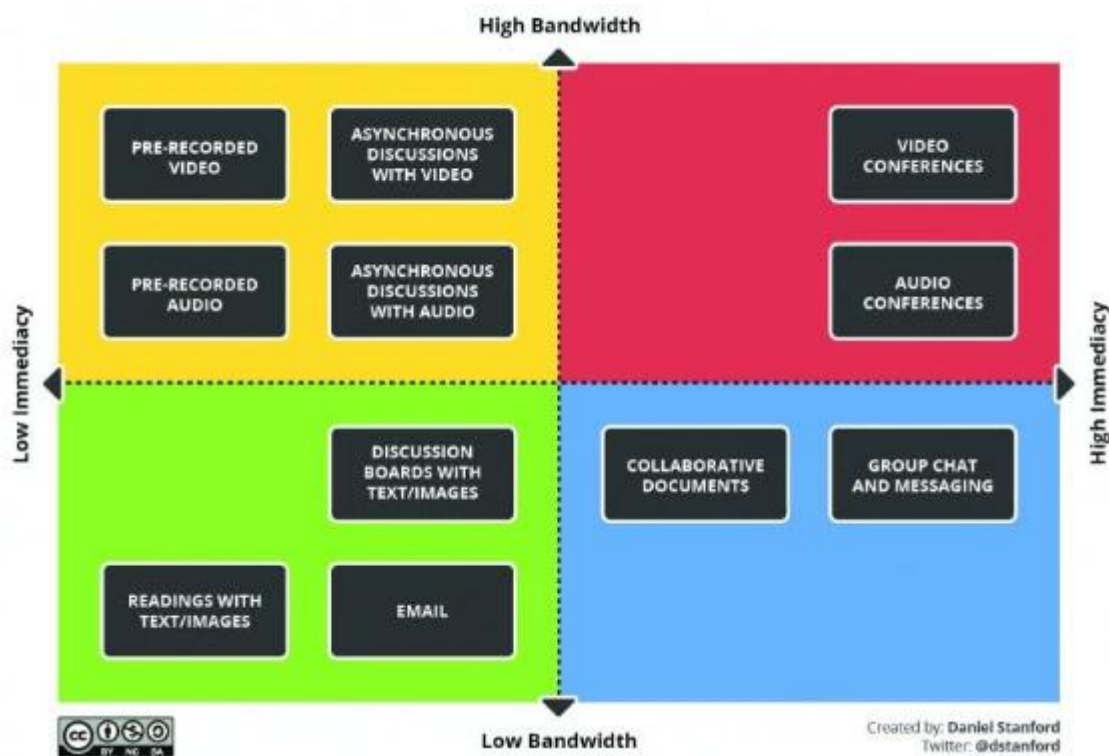
Accessibility in Virtual Learning

Continued

Over the past decade or two, many music resources and games on the web were created using Adobe Flash programming. Flash is no longer the standard and would require students to jump through many hoops to access these resources. Avoid Flash materials and if you must use them, be ready to provide a lot of tech support.

Synchronous vs. Asynchronous

While the issue of synchronous vs. asynchronous classes is going to vary greatly from school to school, do consider student internet bandwidth when planning instruction and activities. This chart may be helpful when deciding which types of activities will best suit your student population:



Teachers are being asked so much right now. Please take the extra steps to make your sites, resources, and assignments more accessible for everyone. A lot of us are reinventing our materials and curricula from scratch, so now seems like an apt time to incorporate these best practices into our normal procedures. It is well worth the effort to reach all of your students and provide them with the high quality music education they deserve. Any accommodation or method referenced above can be easily Googled to find tutorials for the specific software/ learning management system you are using. I am glad to help as best I can if you email me at kharrisonmusic@gmail.com.

Accessibility in Virtual Learning

Continued

Sources and Resources

Veronica with Four Eyes

Quick Ways to Improve Accessibility for Virtual Learning Materials

<https://veroniiiica.com/2020/04/14/quick-ways-to-improve-accessibility-for-virtual-learning-materials/>

Stewart Rogers/eLearning Industry

eLearning Accessibility: Best Practices, Tips, and Tricks

<https://elearningindustry.com/elearning-accessibility-best-practices-tips-tricks>

The Unique Classroom

The disability is not the problem. The accessibility is the problem.

<https://www.instagram.com/p/CD9rF9dJ0OO/>

Michelle Rose/The Musical Rose

The more clicks it takes, the less likely it will be turned in

<https://www.instagram.com/p/CEFu1JEhtf6/>

Daniel Stanford/IDD Blog

Videoconferencing Alternatives: How Low-Bandwidth Teaching Will Save Us All

<https://www.iddblog.org/videoconferencing-alternatives-how-low-bandwidth-teaching-will-save-us-all/>

U.S. Department of Health & Human Services

What is section 504 and how does it relate to section 508?

<https://www.hhs.gov/web/section-508/what-is-section-504/index.html>

Web Accessibility Initiative

<https://www.w3.org/WAI/>

Color Contrast Checker

<https://coolers.co/contrast-checker/112a46-acc8e5>

Grackle Accessibility Checker for G Suite (Chrome Extension)

<https://chrome.google.com/webstore/detail/grackle-accessibility-che/copojmaamcpblldileiipebpfjahcnjf?hl=en>



Kimberly Harrison teaches 4th and 5th grade band and lessons at Pine Tree Elementary School in the Monroe-Woodbury Central School District.

2021 NYSBDA Middle School Honor Band Preview

Omar Williams, Chairperson



PLEASE WHITELIST MSHB@NYSBDA.ORG
WITH SCHOOL IT DEPARTMENT

The 2021 NYSBDA Statewide Middle School Honor Band will rehearse and perform at the NYSBDA Symposium March 5 & 6. Approximately 100 middle school musicians from New York State will be selected for the Honor Band.

Dr. Cheldon Williams has accepted the invitation of the NYSBDA officers and executive board to guest-conduct the NYSBDA Middle School Honor Band. We are ecstatic to welcome his energy and expertise at this year's Symposium.

In light of the cancellation of the 2020 NYSSMA Solo Festival, NYSBDA has created an online application form. Honor Band selection will be based on band director recommendation and the criteria submitted in the application.

Please make note of the first criterion, "Wind and Percussion students who demonstrate outstanding musicianship, accomplishments and exceptional musical interest," and only recommend students who truly fit that description. Also, while we realize that plans change, please only send applications for students who plan to participate if selected.

Band directors submitting Honor Band applications must be active NYSBDA members. Any applications received from non-members or inactive NYSBDA members as of the application deadline will not be considered. Applications must be submitted no later than Wednesday, September 30, 2020. Directors are strongly encouraged to submit applications as soon as possible prior to that date.

Band directors will be emailed notification of students accepted for the Middle School Honor Band by Monday, November 9th, 2020. An all-inclusive, non-refundable participation fee of \$205.00 per student and

signed commitment letter are due by Tuesday, December 15, 2020. The \$205.00 participation fee includes: music, guest conductor, shared room, meals and gratuities. In order to ensure the safety of all participating students, NYSBDA Honor Band members will be expected to stay overnight on Friday, March 5, regardless of the proximity of their home to the hotel. Students will be housed two per room with chaperones and supervision provided by NYSBDA.

In addition, each school district with students participating in the Honor Band is expected to have an authorized school chaperone in attendance at the Symposium. Part of the responsibilities of the band directors, in addition to attending the Symposium, will be to actively participate in the student experience. All band directors will be asked to volunteer a few hours of their time during the Symposium to assist with supervisory duties of the Honor Band.

Students from the same school will not be assigned to the same hotel room and will need to stay overnight in the assigned room. Please make sure that students/parents are aware of this before applying for membership to the Honor Band.

Four meals, (Friday lunch, Friday dinner, Saturday breakfast and Saturday lunch) are included in the \$205.00 participation fee.

Music will be mailed to band directors at their school addresses for distribution to Honor Band members on or before Saturday, January 2, 2021. Directors should expect to receive music packets by the middle of the following week. This will allow Honor Band members approximately nine weeks to thoroughly prepare their music prior to the first rehearsal. Students will be auditioned on their Honor Band music for chair placement at the first rehearsal.

The NYSBDA Middle School Honor Band will rehearse for an approximately ten hours. Registration

will take place the morning of Friday, March 5 between 10:30 and 11:30 AM (Percussionists from 10:00-10:30AM). Rehearsals will commence after lunch and continue through the afternoon with breaks for auditions and dinner. At the conclusion of rehearsal on Friday evening, the Honor Band will be provided with free time, an ice cream social, and Ron Sutherland's famous leadership workshop. On Saturday, the Honor Band will rehearse during the morning and afternoon in preparation for their afternoon concert, with breaks for lunch. Students invited to participate will be provided with further details regarding the exact schedule.

Questions or concerns related to the NYSBDA Statewide Middle School Honor Band program should be directed to Omar Williams, Middle School Honor Band Chairperson via email at mshb@nysbda.org.

Additional Middle School Honor Band information and forms are available via the NYSBDA website (www.nysbda.org). Please do not hesitate to contact me with any questions or concerns regarding the NYSBDA Statewide Middle School Honor Band.

Musically Onward,

Omar Williams
NYSBDA Middle School Honor Band
Chairperson
mshb@nysbda.org



Prior to his position at West Virginia University, Cheldon Williams completed his doctorate at The University of Texas at Austin, served as an Interim Associate Director of Bands at New Mexico State University, and worked for 13 years in secondary education as the Director of Bands and Orchestras at J.P. Taravella High School and the Associate Director of Bands at Cypress Bay High School. As a twofold graduate of Florida State University, Dr. Williams earned both his bachelor's (B.M.E.) and master's (M.M.E.) degrees in Music Education in 2004 and 2014, respectively. With instrumental conducting as a focus, Cheldon Williams has had the fortune of being trained by and has performed under the batons of musicians such as: Jerry Junkin, Dr. Andre Thomas, Allan McMurray, H. Robert Reynolds, Dr. James Croft, Richard Clary, Craig Kirchhoff and many others. Dr. Williams conducted American students in China and served as a guest clinician to Chinese students at the Sichuan Conservatory (Cheng Du, China) during his time as the founding Program Director for the Jinsha Summer Music Festival (2009-2012). Dr. Williams is a nationally active educator and guest clinician in many areas pertaining to music education and conducting. He is a former member of the Texas Music Educators Association, New Mexico Music Educators Association, Florida Bandmasters Association, Florida Music Education Association, Florida Orchestra Association, and Broward Music Educators Association.

2021 NYSBDA High School Honor Band Preview

Brad Hartman/Jason Rottkamp, Co-Chairs

It is that time again to think about providing your truly exceptional students with one of the most rewarding performance opportunities available to them! I look forward to sharing the position with Mr. Brad Hartman, Bellport High School band director. We will help facilitate an experience where the students will walk away with a wonderful musical experience and lifelong friends.

The nomination process will be completely online. You must be sure to fill out the teacher participation form (<https://forms.gle/yhrzJPmarZDrzoY69>). This will assist in generating responses for the Student Nomination form which is listed at the end of the Bandstand.

The Honor Band selection committee will choose from all eligible applicants. Who is eligible? You can nominate any of your deserving students, grades 9 – 12, who performed a NYSSMA level V or VI solo during the 2018-2019 school year, for the High School Honor Band. Students already selected for a 2020 NYSSMA All-State instrumental group ARE NOT eligible. One of the goals of the Honor Band is to provide an additional All-State level experience to the many eligible and worthy student musicians that are not selected for NYSSMA All-State.

The 2021 NYSBDA Symposium will be held on March 4-6, 2021 in Syracuse, NY.

Approximately 125 student musicians, grades 9 – 12 from across the state, will be selected for the Honor Concert Band.

A copy of the students 2019 NYSSMA Solo Evaluation may be submitted with each application if applicable. Teachers may also write a recommendation based on the students abilities as well. Band Directors must be current or new members of NYSBDA in order to have students selected.

Completed Applications with all supporting material will need to be submitted online through the student recommendation form.

Band Directors will be e-mailed notification of accepted students for the High School Honor Concert Band by the end of October 2020. An all-inclusive, non-refundable participation fee per student and a signed commitment letter are due by the middle of December 2020.

The NYSBDA officers and executive board encourage NYSBDA members to submit applications of students who are qualified and interested in achieving a wonderful musical experience. I invite any of my colleagues that have not nominated their deserving students to do so this year. Call me if you have any questions or concerns. I can guarantee you that your attendance at this symposium will be rewarding for both you and your selected students.

Questions relative to the NYSBDA High School Honor Concert Band should be directed to Jason Rottkamp, High School Honor Concert Band Chair, via e-mail (preferred) at hshb@nysbda.org. Phone calls/text message can be made to (631) 258-3763. When calling, please indicate the best time(s) to return your call. Have a great school year.



Dr. Bradley Genevro is Director of Bands at the University of Texas at El Paso. In his duties at UTEP, Dr. Genevro actively oversees all aspects of the Band Program. Prior to his appointment at UTEP, he served on the faculties of Messiah College, Oklahoma State University, and the University of North Texas. Dr. Genevro holds the Doctor of Musical Arts Degree in Wind Conducting from the University of North Texas, where he studied with Eugene Migliaro Corporon. He earned the Masters of Music Performance and Bachelor of Science in Music Education from Indiana University of Pennsylvania where he studied with composer and conductor Jack Stamp. Ensembles, under Dr. Genevro's leadership, have performed multiple times at state, national and international conventions. In addition, his groups have albums released under both the Mark Custom and Klavier Record labels. His recordings have been reviewed in Fanfare Magazine with the following comments: "A superb disc," "a magnificent statement of the highest professionalism possible from student ensembles." Dr. Genevro maintains a very active schedule as a clinician, adjudicator and guest conductor and recording producer having worked across the US, Australia, Europe, Hong Kong and mainland China. As a recording producer, he has worked with the University of North Texas Wind Symphony, Keystone Wind Ensemble, the University of Georgia Wind Symphony, the Sydney Conservatorium Wind Symphony and a variety of colleges and universities. Dr. Genevro holds professional memberships in the National Academy of Recording Arts and Sciences, Texas Bandmasters Association, Texas Music Educators Association, National Association for Music Education, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Kappa Kappa Psi, Tau Beta Sigma, College Band Directors National Association and was elected into the prestigious American Bandmasters Association.



2021 NYSBDA High School Honor Jazz Ensemble Preview

Austin Day, Chairperson



The 2021 NYSBDA High School Honor Jazz Ensemble will rehearse and perform during all three days of the Symposium to be held March 5, 6, and 7, 2021 at the Doubletree and Ramada Inn, Syracuse, NY. Eighteen Grade 9-12 student jazz musicians from across New York State are expected to be selected for the Honor Jazz Ensemble, which will perform on Sunday 3/7/20 at 12:00 noon.

We are thrilled to announce that saxophonist, composer and educator, Steve Wilson, has agreed to conduct the sixteenth edition of our High School Honor Jazz Ensemble this coming March. Jazz Times calls Steve Wilson “the consummate saxophonist-composer” and “one of the finest alto and soprano saxophonists of our time.” Steve has brought his distinctive sound to more than 100 recordings led by such celebrated and wide-ranging artists as Chick Corea, George Duke, Michael Brecker, Dave Holland, Dianne Reeves, Bill Bruford, Gerald Wilson, Maria Schneider, Joe Henderson, Charlie Byrd, Billy Childs, Karrin Allyson, Don Byron, Bill Stewart, James Williams, and Mulgrew Miller among many others. As an in-demand and passionate educator, Wilson is the Director of Jazz Studies and an Associate Professor of Music at City College of New York. In 2019 he joined the prestigious faculty at Ravinia’s Stean’s Music Institute in Chicago, IL. Wilson was honored with the Marc Crawford Jazz Educator Award from New York University 2001 and the Virginia Jazz Award 2003 Musician of the Year presented by the Richmond Jazz Society, recognizing his outstanding service in the advancement of jazz and education in their respective communities. He is an active mentor in the nurturing and promotion of his former students’ emerging careers who have performed with The Count Basie Orchestra, Johnny Mandel, Beyonce Knowles, Roy Hargrove, and many others. For more information and a full bio, check out:

www.stevewilsonmusic.com

NYSBDA has been working to create an online Honor Band application for some time. In consideration of the canceled 2020 NYSSMA festivals, a committee of the Board has revamped the original application. Band directors will have two (2) applications to submit: a “Teacher Participation Form,” and a “Student Participation Form.” The “Teacher Participation Form” must be completed prior to submitting the “Student Participation Form.” **Only one Teacher Participation Form is necessary per school.** If you teach in multiple schools and intend to submit an application from each, please complete as many Teacher forms as necessary. If a student is applying on more than one instrument, please complete a Student form for each instrument. Honor Jazz Ensemble applicants are strongly encouraged to submit a supplemental video recording with their application. **Video recordings should contain the student performing a prepared piece and improvisation from the Level 5 or 6 listings in the current NYSSMA Manual (Edition 32, Effective July 2018). Pages 9-2,4, 9-13,14, and 9-22 through 9-62 contain this information.** Please include a list of doubling capabilities for reed players.

The applications will be scored based on multiple indicators (e.g. prior select/honor band participation, intended 2020 NYSSMA level, school experiences, teacher recommendation). Applications with video recordings will be given preference in the selection of this ensemble. Recordings can be uploaded and attached directly to the online “Student Participation Form” (preferred), or emailed to Austin Day at aday@tufsd.org. Selection of the High School Honor Jazz Ensemble is decided upon by a committee of NYSBDA Board members after careful review of submitted application materials. Links to the online application forms can be found in this issue of BAND STAND and are also available on the NYSBDA website, www.nysbda.org.

Only students who definitely plan to participate, if selected, should apply. 2020 Conference All-State Band, Wind Ensemble, Jazz Ensemble, Vocal Jazz Ensemble Rhythm Section, or Orchestra participants are not eligible to apply, as one of the missions of the NYSBDA High School Honor Jazz Ensemble is to give more students an all-state quality performance experience. Students notified as "Alternate" for Conference All-State are eligible to apply. Band Directors submitting Honor Jazz Ensemble applications must be active NYSBDA members. **Online application forms must be completed no later than October 1, 2020, but directors are encouraged to submit applications as soon as possible.**

Band directors will receive notification of students accepted for the High School Honor Jazz Ensemble on November 1, 2020. An all-inclusive, non-refundable participation fee of \$290.00 per student and signed commitment letter are due by December 15, 2020. The \$290.00 participation fee covers music, guest conductor, shared room, meals, and gratuities. All Honor Jazz Ensemble members will be expected to stay overnight on Friday and Saturday, March 5 and 6 at the Doubletree/Ramada Inn, Syracuse regardless of the proximity of their home to the hotel. Students will be housed two per room. Students from the same school will not be assigned to the same hotel room. Please make sure that students are aware of this before applying for membership to the Honor Jazz Ensemble. **Each school dis-**

trict with students participating in the Honor Jazz Ensemble is expected to have a teacher in attendance at the Symposium to provide chaperone and supervision coverage.

Music will be mailed to band directors for distribution to Honor Ensemble members in early January. This will allow Honor Jazz Ensemble members approximately eight weeks to thoroughly prepare their music prior to the first rehearsal. **Thorough personal preparation of all music by the student with help from his/her band director is absolutely necessary. It is the number-one factor in ensuring a positive experience for all involved.**

The NYSBDA officers and executive board encourage NYSBDA High School Band Directors to submit applications of students who are qualified and interested for possible selection. We are confident that under the distinguished direction of Steve Wilson, the 2021 High School Honor Jazz Ensemble will prove highly memorable (and fun)!

Questions or concerns relative to the NYSBDA Statewide High School Honor Jazz Ensemble should be directed to Austin Day, High School Honor Jazz Ensemble Chairperson via email (preferred) at aday@tufsd.org. Phone calls (expect a voicemail) can be made to 631-988-2162. When calling, please indicate the best time(s) to return your call.



NYSBDA Membership Application (2020-2021)

Please make all checks payable to: **New York State Band Director's Association** Please mail to:



Mrs. Holly McCoy, Treasurer
210 Park Street
Sherrill, NY 13461

Active Membership: \$85.00 (\$75 if paid by 10/15/2020)
Student Membership: \$10.00
Retired Membership: \$30.00
Donation, Commission Project: _____
Total Enclosed: _____

(Please note: All NYSBDA memberships run concurrently from September 1st through August 31st of each academic year.)

Name: _____
Home Address: _____
Home City: _____ State: _____ Zip: _____
Home Phone: _____
E-mail: _____
School/Business: _____
School/Business Address: _____
School City: _____ State: _____ Zip: _____
Office Phone: _____ School County: _____
Grade Level (if school): _____ Major instrument: _____

NYSBDA is always looking for ideas for upcoming conferences and area clinics.

Please share your thoughts and ideas below.

If you are a new member, please visit www.NYSBDA.org to create an online account by registering and selecting "pay by mail" as the method of payment.

If you are a returning member, please renew your account online and select "pay by mail" as the method of payment. Please make sure that your account information is up-to-date on the website, so we can keep in touch with you.

Contact our website editor, Corey Riley, with any questions (webeditor@nysbda.org)

Honor Band Applications

The 2021 NYSBDA Honor Bands application process will be completely online. The student application forms are now available. Applications may be submitted, **if you have already completed the Teacher Participation Form**. If you have not done so already, please submit and email the respective Honor Band Chairperson so your school information can be added to the student application form.

Teacher Participation Forms

Middle School

<https://forms.gle/AydAT64jQG8F2PCt6>

Contact: Omar Williams mshb@nysbda.org

High School

<https://forms.gle/ouqxcbwzxtc3M5PT7>

Band Contact: Jason Rottkamp jasonrottkamp@me.com

Brad Hartmann bradley.s.hartman@gmail.com

Jazz Contact: Austin Day aday@tufsd.org

Student Application Forms

Middle School

<https://forms.gle/ZFwaHPGV1otWxazn9>

High School (Band and Jazz)

<https://forms.gle/dXLazjC9tASYyfSq8>