

Band Stand

The Official Newsletter of the New York State Band Directors Association



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Symposium Preview Issue!





Band Stand

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Editor's Note:

Happy New Year! I'm sure many of you have tried new teaching strategies so far this year. Some have been really successful while others...well you just want to forget that ever happened. In this issue you will find an example of a teaching tool that really helped Mr. James Haertel in his classroom. (I have tried it out. My virtual students actually talked to me. You will be amazed!) A couple other things I have tried: Show and Tell Tuesday (students sign up for a Tuesday to post a school appropriate video of a piece of music they would like to share on google classroom), Performance Friday (students sign up for a Friday and post a video of them performing on classroom-can be major instrument or not). Share your success stories! If you have done something awesome that really worked for your students, please email bandstandeditor@gmail.com. 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*



Happy New Year!!!!

The Holiday Season is a time for reflecting and giving thanks. Reflecting on this past year I am astonished at how much is different yet I'm thankful for the entire music community as we struggle to keep our programs afloat. I am especially thankful for our Executive Board who have worked tirelessly to provide for our membership and how they have gone above and beyond to provide for all music teachers. It is incredibly humbling and an honor to be such a small part of something so great. For each one on the Executive Board, thank you, thank you for helping me get through this past year and giving me hope for music in the time to come.

We are all facing struggles with our programs, remote learning is akin to climbing Mt. Everest, in-person learning is sporadic at best and we all face difficult situations in our own districts. Yet, we push on. We work to give our students the best possible education that we can, no matter what. I sincerely hope that NYSBDA has helped give you the tools to continue the fight. I know that is our goal and our mission right now. To help you bridge this gap until the time we return to a more stable time in education. Reach out to any executive board member, to thank them if they helped you, to offer suggestions to help others, to ask for help yourself. The more involved you are with the organization, the more we can help each other.

By now, if you have nominated students for the Honor Bands, you have been notified of their selection and are aware of all of the great events coming up for them. Jason, Brad, Omar and Austin have put many hours into designing the best possible experience for them. I also want to thank all of the directors who nominated students and have shown support for this important program. Remember, whether your student has been selected or not, the nomination itself goes a long way in your students eyes.

Our Virtual Symposium in March is shaping up to be a truly educational and memorable event. Andy has put together many fantastic clinicians and has done a great job organizing the virtual presentation. It was only a year ago that NYSBDA hosted the last large in-person gathering of music teachers in the state at our 2020 Symposium. For him to re-organize and re-tool to move our Symposium to a virtual platform has been a herculean effort. I would also like to thank our presenters and clinicians for their flexibility and willingness to participate under these different circumstances.

Everyone is stepping up. Across the state, I am hearing the struggles, the successes and the failures. Yet we are all still persevering and looking to the future. I suspect that when we look back and reflect on this time we will be amazed at how much we actually accomplished and how many new teaching strategies we have developed to try and reach our students.

I want to wish you all the best as we venture into 2021. Start your year refreshed with the energy to move forward and the excitement of what new things your students will learn with you as their guide. Stay safe and be well!

Call For Summer Conference

By Jackie Kovacs, *NYSBDA Third Vice President*

NEW YORK STATE SUMMER MUSIC CONFERENCE

CLINICIANS AND PERFORMING ENSEMBLES APPLICATION



The New York State Band Directors Association (NYSBDA) is pleased to announce application procedures for participation in the New York State Summer Music Conference in Albany, New York, from August 15-17, 2021. If you are interested in presenting your own clinic or having your group present a performance clinic, please follow these application procedures:

I. Complete the following google forms: <https://forms.gle/mjLykcmzaAkaiFRn6>

Or forward a letter of application by **EXTENDED Friday, Jan. 22, 2021** to Jackie Kovacs

at vp3@nysbda.org Please include the following information in your letter:

Individual Clinic:

1. Your name, home address, phone numbers and email.
2. Your clinic title and brief description.
3. Date and location of last clinic presentation, if applicable.

Ensemble Performance Clinic:

1. Your name, home address, phone numbers and email.
2. Your clinic title and brief description.
3. General information: Name of ensemble, number of players in the performing group, special honors the group has received, copies of recent programs, and any additional information you feel would be helpful in the selection process.

II. Sample Performance requirements for Ensemble Performance Clinic: Please submit two or three representative musical selections in digital format, preferably via web links (e.g. YouTube, SoundCloud, etc.).

III. Applicants should be aware of the following:

The selection process is influenced by the master conference schedule, which balances grade levels (University, HS, MS, Elementary, and Community), performance areas (Concert Band, Jazz Ensemble, Chamber), clinic topics and past symposium offerings.

Each accepted individual or organization accepts clinic date & time, as well as length (typically 75 minutes) and format as prescribed by NYSBDA.

NOTE: PERFORMING GROUPS MUST PRESENT A PERFORMANCE CLINIC AND NOT JUST A PERFORMANCE.

Each accepted applicant/organization is responsible for procuring their own transportation, lodging and meal arrangements.

All presenters are encouraged to be members of NAFME or one of its affiliates (e.g. NYSSMA or another state organization) at the time of presentation.

IV. Applicants will be notified of acceptance by NYSBDA by March 15, 2021.

Please email questions to vp3@nysbda.org

2021 NYSBDA Honor Band Experience

Pieces to be Performed:

Middle School Honor Band

Charm - Kevin Puts

An Irish Rhapsody - Clare Grundman

High School Honor Band

Rifton Wed - Julie Giroux

Masque - Kenneth Hesketh

Jazz Ensemble Honor Band

The Epicurean - Steve Wilson

Wyrgly - Maria Schneider

Events for Honor Band Students:

Events will take place from 5:00 pm-7:00 pm

January 8th

Event #1 Meet the conductor/approach to the music. Meet the Audio Engineer/how to record and play along with click track

January 15th

Event #2 Sectional

January 22nd

Event #3 Workshop/Masterclass

(Workshops include: College Audition Round Table, Fun with Composing, The Art of Woodwind Doubling, Navigating the Music Business: It's Who You Know, Becoming a Professional Musician, Jazz Improv, and Songwriting)

January 29th

Event #4 Final meet with Conductor/Q&A, How's it going?

February 5th

Recording submission deadline

March 6th

Event #5 Concert watch Party

What to Expect at the Virtual Symposium

Andy Pease, NYSBDA First Vice President



This has been a year of profound and enduring challenges for so many of us. And yet, we have come up with so many new ways to continue doing what we love with our students. In this spirit, the 40th annual NYSBDA Symposium will take place virtually on March 5-7, 2021 (Friday-Sunday), and it will be FREE to anyone. While this format necessitates several new approach-

es, many of your favorite Symposium traditions will continue, including our Honor Bands, clinics from our colleagues, and a truly fabulous Keynote speaker. This year's Symposium will focus especially on issues of equity and inclusion, topics that have become all the more relevant in our new, COVID-altered world.

in any sort of community who are looking to rebuild our programs after the shock of COVID. Our Middle School Honor Band conductor, Cheldon Williams, will then help us find artistry in our teaching. After lunch, the Honors Jazz Band conductor, Steve Wilson, will join his manager, Laura Hartmann, in discussing how to involve guest artists with band programs at any level. This will be followed by our general membership meeting at 2pm, which is not to be missed!

This year's keynote speaker is Anthony McGill, principal clarinetist of the New York Philharmonic, and that organization's first ever African-American principal player. He is also an international soloist and a vocal advocate for justice. He and I will engage in a wide-ranging conversation about race and equity in classical music, his strategies for staying active as a musician during COVID, and more, with time for questions. This will be followed by a discussion with NYSBDA's Equity and Inclusion Committee, led by committee chair Sarah Wolff.

Saturday evening will focus again on performance. The Honor Band concert at 5pm will feature all three of our usual groups (High School Concert Band, Honors Jazz Band, Middle School Honor Band) in pre-recorded, virtual band performances. These are being rehearsed and assembled starting this month, with help and input from their conductors, the NYSBDA board, and a great many volunteers who are leading virtual sectionals, not to mention the Honor Band students who are adapting their considerable talents to this new format. After a dinner break, we will feature another Performance Showcase, followed again by a Happy Hour.

Sunday will be a day to relax and focus on our physical and mental health through movement. The day will begin at 9:30am with Erin Tapia leading a health and wellness session for band directors that will include discussion, breathing, and stretching. Make sure you dress comfortably! Our final session will feature High School Honor Band conductor Bradley Genevro helping us translate our artistic interpretations of music into movement. As a coda for our newest members, we will end the Symposium with a Young Teachers' Forum, an extra chance to reflect and connect.

We look forward to seeing you in a glowing Zoom box at the Symposium!

Friday begins at 4pm with Armand Hall from the ROCmusic Collective and Leah McGray from SUNY Geneseo discussing how to authentically represent diverse cultures and perspectives in our ensembles. Miles DeCastro returns at 5pm to offer an unusually up-close look at some common instrument repairs. After a dinner break, we have the first of two Performance Showcases at 8pm. These will feature one recorded piece each from several different ensembles from around the state. We would like to include groups at every level, size, type, and circumstance, so that we can all show each other how we were able to perform amidst the challenges of the pandemic. So if your band has been able to perform in any way at all, please submit your best piece for consideration. The application is at <https://forms.gle/NZ6wgJvHFLQeKUpM7>, and is due on February 1. In keeping with tradition, this and the Saturday Performance Showcase will both be followed by a Happy Hour.

Saturday is the most extensive day of the Symposium. At 9am, NYSSMA Manual chair Kathryn Struzik will lead a panel discussion about what to expect from the Virtual Evaluation Festivals coming this spring. At 10am, Frances Flancbaum and Jenna Stango will walk us through their rural music programs and the challenges and successes of bringing them to life. This session will be particularly valuable for those of us

NYSBDA Symposium 2021

Schedule in Brief

FRIDAY March 5, 2021

4:00-4:45 PM

Armand Hall & Leah McGray



Diversity in Ensembles - Creating an Authentic Performance Context
How do you create a diverse representation without misappropriation? How do you authentically represent

cultures that are not your own? Diversity in music is increasingly more important to our students and the community, and directors often feel a burden in programming culturally responsive music that aligns with program goals, and the responsibility for another aspect of music education. This session will look at a variety of methods and techniques to elevate the importance of traditionally under-represented cultures in our ensemble programs, within the existing structures of a traditional band or orchestra program.

5:00-5:45 PM

Miles DeCastro



Close Up Repair Tips and Tricks
Another New York State conference has gone virtual and we're missing another chance to see each other and eat Dinosaur BBQ... it's truly tragic, but let's still try to make the most out of it! In this clinic

I will present a close up view of some repair tips and tricks that may come in handy in your band room. I will focus on repairs that would be difficult to demonstrate in a conference room, but lend themselves well to close up video. Time/budget-saving woodwind and brass repairs will be covered, along with some commonly overlooked equipment issues.

6:00-8:00 PM

Dinner Break and Executive Board Meeting

8:00-9:00 PM

Performance Showcase 1

Performers TBA - apply at

<https://forms.gle/uCgEVbnSnNo786zR6>

9:00 PM-?

Happy Hour

SATURDAY March 6, 2021

9:00-9:45 AM

Kathryn Struzik & Panel

Virtual Evaluation Festivals

Join our longtime NYSSMA Manual Chairperson for a discussion of the virtual evaluation festivals that are happening this spring.

10:00-10:45 AM

Frances Flancbaum & Jenna Stango



The Three R's in Rural Music Education: Recruiting, Retaining, and Running it Successfully

Get to know the format and history of two rural band programs from Upstate New York. One program

has a long-standing tradition of excellence, a strong recruitment process, a huge beginner band, and hosts a pageant of bands annually. The other program has spent the last 5 years rebuilding after financial constraints have eased and faculty changes had occurred. This program, while focused on musical excellence, has also worked diligently to reincorporate the band program back into the community and the rest of the school, and has adopted a more welcoming atmosphere along with a mentorship path for students.

11:00-11:45 AM

Cheldon Williams



From Technique to Artistry: The Building Blocks and Beyond

The concepts involved in ensemble rehearsing that veteran instrumental conductors embrace often take time to develop and, once identified, are challenging to prioritize. This talk will de-

mystify the ensemble instruction process and give the developing ensemble director items to address, backed by research from leading educators and conductors. Initially, we will establish the objective criteria on which the perception of quality in music performance is built. We will address the following questions: Are there criteria that are more important than others? Which parts require prioritization to most quickly create the perception of positively assessed quality in music performance? Should a director stay in an established order when instructing? The discussion will conclude by exploring the conductor, composer, and the ensemble's intermingled roles—components that simultaneously bear equal weight in creating art.

12:00-1:00 PM

Lunch Hour

NYSBDA Symposium 2021

Schedule in Brief

SATURDAY March 6, 2021 (*continued*)

1:00-1:45 PM

Laura Hartmann & Steve Wilson



So, You Want to Hire a Guest Artist?

Saxophonist Steve Wilson and Laura Hartmann of LVanHart Artist Productions have been an

artist/manager team since 1997. They will share their experiences in how to navigate the business of music to create a successful guest artist residency for your ensembles.

2:00-2:30 PM

NYSBDA General Membership Meeting

2:30-3:30 PM

KEYNOTE: Anthony McGill



New York Philharmonic principal clarinetist Anthony McGill shares his thoughts on issues of race and equity in classical music, and discusses his artistic response to recent events, including the COVID-19 pandemic and the murder of George Floyd.

3:45-4:45 PM

Sarah Wolff

NYSBDA Equity and Inclusion Committee

The NYSBDA Equity and Inclusion Committee, chaired by Sarah Wolff, will lead an important community discussion. Topics will include the keynote speech, actions taken by the committee, resources, and what we can all do to make our programs more equitable and inclusive.

5:00-6:00 PM

Honor Band Chairs and Conductors

Honor Band Concert

6:00-8:00 PM

Dinner Break

8:00-9:00 PM

Performance Showcase 2

Performers TBA - apply at

<https://forms.gle/ugEVbnSnNo786zR6>

9:00 PM-?

Happy Hour

SUNDAY March 7, 2021

9:30-10:45 AM

Erin Tapia



Band Director Health and Wellness in the Time of Pandemic Education (and Beyond) Join Erin Tapia, Westhill High School (Syracuse, NY) Director of Bands and certified Dharma Yoga Teacher, in a session focused on Band Director health, well-being, and work-life (and music-life) balance in this challenging time. Topics covered will include caring for the physical body as a musician and educator, self-care in and out of the music classroom, daily wellness practices, and insights into sharing these topics with your own student-musicians. During this session, participants may have the opportunity to practice breathwork, quiet concentration, and stretches; attire that allows for comfortable full breaths and arm movements while seated and standing is recommended.

11:00-11:45 AM

Bradley Genevro



Creating a Visual Interpretation: Beyond the Basics Coaching an ensemble into playing with a suitable interpretation is only the first step in artistic achievement. To be truly effective on the podium requires the conductor to create an accurate visual representation of their interpretational ideas. This session will discuss and demonstrate strategies to create such an interpretive visual representation.

12:00-1:00 PM

Young Teachers' Forum

Composer Spotlight

By Omar K. 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 K. Williams: mshb@nysbda.org



Hailed as “A fiery alto saxophonist and prolific composer” by the Star Tribune (Minneapolis), **Aakash Mittal** is sculpting a dynamic voice that mines the intersection of improvisation, composition, sonified movement, and noise. The colorful dissonances, meditative silences, and angular rhythms that emerge invite the listener to enter a sonic landscape. Mittal’s work explores universal designs while being rooted in both South Asian and American musical traditions. His latest project is a series of nocturnes written for his Awaz Trio that abstract and deconstruct five Hindustani evening and night ragas.

As a composer Aakash Mittal has written extensively for a variety of ensembles and mediums composing over one hundred new works. His recent commissions include, *Samay Raga for Wind Ensemble* for

Lawrence University and a consortium of eleven international wind symphonies, the found-sound piece *Ghosts* (2017) for BOMB Magazine, a work for solo percussion titled *Meditation, Motion, and Melody* for

Indian-American percussionist David Abraham (2017). The Playground ensemble has commissioned a number of works including Urban Raga (2011), Transitions (2011), and Questions of Identity (2012). In 2009 Mittal wrote Octet on Raga Yaman for the Ethos West Chamber Orchestra. In 2012 Mittal wrote Meditation for Pictures on Silence saxophone and harp duo. American University Creative Ensemble commissioned the work Pooja, in 2013. As a leader, Mittal has self-released four recordings, Possible Beginnings, Videsh, Thumbs Up EP, and Ocean to rave reviews.

Aakash Mittal has performed with such notable ensembles as the Milford Graves Trio, Du Yun's Ok Miss, Amir Elsaif's Rivers of Sound, and the Brooklyn Raga Massive. As a leader Mittal has performed nationally at such venues as Lincoln Center (New York City), The Dakota (Minneapolis), The Cultural Center of Chicago, The American Jazz Museum (Kansas City) and Dazzle Jazz Club (Denver). Internationally, Aakash Mittal led a quartet at the Congo Square Jazz Festival in Kolkata, India.

Music education is a core element of Mittal's creative activities. He has maintained a private studio since 2002. After moving to New York City Mittal taught music classes at the Salvation Army in Harlem. Aakash Mittal is currently on the music faculty for Special Music High School, The Lucy Moses School, and The Brooklyn Waldorf School. As a conductor Mittal leads three ensembles for Face the Music. Face the music is a NYC youth organization where students play the music of living composers.

Aakash Mittal's awards and honors include the Chamber Music America/ASCAP Award for Adventurous Programming of Contemporary Music (2012), the Herb Albert/ASCAP Young Jazz Composers Award (2013) and the American Institute of Indian Studies Creative and Performing Arts Fellowship (2013).

Interview with Aakash

(Click thumbnails to be redirected to Vimeo)

	<p>Introduction Where Aakash grew up and family history Early instrumental experience Identity as a composer</p>
	<p>Black and Improvised music Thoughts on notation vs. improvisation Identity and acceptance</p>
	<p>Early composition experience Approach to composition Support/inspiration to compose Study of Indian music and performance-practices</p>

	<p>Three Song of Bengal Notation as a vehicle Studying and incorporating Indian music. Focus on the similarities among music styles</p>
	<p>Listener question: chamber music Wrap up</p>
	<p>Wrap up Where to find Aakash's music</p>

Aakash's Recommended Works

Grade 2
 Three Songs of Bengal

Purchase from Murphy Music Press here:
<http://murphymusicpress.com/products/w-526>

Influences of Three Songs of Bengal
 Anando Dhara Bohiche
<https://www.youtube.com/watch?v=iQaEFLsOos>
<https://www.youtube.com/watch?v=qJQWxDtzoOo>

Joy Bigolito Karuna Rupini Gange
<https://www.youtube.com/watch?v=svHp3zHLYo8>
<https://www.youtube.com/watch?v=g3uly6cnAOY>

Aakash Ta Kapchilo Ken
https://www.youtube.com/watch?v=Astaxzwz_zM

Aakash's Thoughts & Writings

A UNIVERSAL MUSIC

Idea that genre doesn't exist

Where To Find Aakash

Aakashmittal.com

music on Spotify under Aakash Mittal Quartet

Author's Notes



I truly enjoyed chatting with Aakash. Hearing the stories of studying and embracing a part of his background is at the core of what music does for us--it is a connection to our past and among each other. His piece, Three Songs of Bengal, is such a refreshing take on what is traditionally known here as “world music.” Knowing that Aakash has a deep understanding of the music he studied gives more credence to the idea of authenticity. He also challenges how we incorporate, simplify, and/or lump together music of different cultures.

He left me with a thought about folk and traditional music. Aakash, rightfully, rattles my perception about those terms by challenging me to consider the richness and evolution of the music. Having terms “folk” or “traditional” in the section where the composer is credited can be reductive or lull us into the idea that it never will be known. He got me thinking about our mode of inquiry and how it often falls short. Seeing those words is a starting point into a research of the regions and the people from which it evolved. Perhaps there is no one person who “owns” the music but it has a lineage that most likely can be traced to a group or event.

I will certainly be challenging myself to dig deeper into these styles of music and learn more about the people and culture from which they emerge. The music is as interesting and diverse as the students who sit in front of us and, just like the kids, deserves to be known as fully as possible.

Gimkit: The Crockpot of Virtual Learning

James Haertel

If you're like me, the idea of teaching large ensembles virtually was terrifying. Let's be honest, it still is terrifying. I quickly realized that traditional rehearsal techniques either didn't work at all or weren't very effective due to technological limitations or student attention span. While I've felt that the traditional band program needed an overhaul even prior to the pandemic, now it really needed it! I was constantly searching for different ways to keep students engaged, playing even through a Chromebook, and most importantly challenging them as a musician. In comes Gimkit's new game mode Trust No One!

What is Gimkit?

If that last sentence meant nothing to you, let me explain. [Gimkit](#) is a "Live Quiz Learning Game" that was actually developed by a student. It has a wide range of game modes that allow students to answer questions you create to review content. Answering correct questions gives them points, power, or money (depending on the game mode) which they can then spend to give themselves advantages or give the other players disadvantages.

While I usually use Gimkit in a live setting, you can assign different "kits" (the games you create) as homework assignments that are automatically graded with a report generated for you. You can even search for other kits that have already been created.

To put it simply, Gimkit is the crockpot of virtual learning. There's little work and A LOT of pay off.

Gimkit Pricing

Nothing worth having is free! For the record, I'm not sponsored by Gimkit.

-There is a free 30 day trial!

-Individual: \$4.99 a month/\$59.88 a year

-Department (up to 20 teachers): \$650 a year

-School (every teacher in your school): \$1,000 a year

My district got Gimkit for everyone after just a few teachers sang its praises. I know COVID times are tough financially, but if your district doesn't have this already, make a case for it! It's useful to all subjects and grade levels. Again, Gimkit is the crockpot of virtual learning!

Gimkit's New Game Mode: Trust No One

Here we are, the main course! Trust No One is a recent game mode that is based off the incredibly popular game Among Us. Among us is an insanely popular game that the majority of your students probably play (from elementary all the way up to high school). I play it, too!

The game is a mystery game that takes place in space where the players are either Crewmates or Imposters. The Crewmates want to figure out who the Imposters are and eliminate them. The Imposters want to sabotage the Crewmates and make them eliminate fellow Crewmates. Everyone answers the questions in your kit and earns power to either run investigations, or sabotage. Page 13

Gimkit

Continued

How Do I Set This Up?

Go to [Gimkit.com](https://www.gimkit.com) and either subscribe or get the 30 day free trial. If your school has purchased it, be sure you're using your school email account.

Once logged in, go to Gimkit live, then either search for a kit, or create your own by clicking "new kit". Feel free to search one of mine titled "Music Theory and Things".

Once you click "new kit", now you just start inputting your questions and answers. I'd suggest starting with 20 questions. The cool thing is you can just keep adding to your bank of questions overtime.

In addition to just text based questions, you can add audio examples and have them identify things about the audio.

Save your kit, and get ready to play!

How I Gimkit Trust No One During Virtual Large Ensembles

- 1) I use my Chromebook as my camera for Google Meet and my PC to host Trust No One.
- 2) All of my students join onto the Google Meet with their Chromebooks.
- 3) On my PC I go to Gimkit, choose my kit, and then click "Play Live".
- 4) Choose the game mode "Trust No One".
- 5) Make the number of imposters 10% of your class size.
- 6) Keep the investigations per crewmate at 10.
- 7) Keep investigation reliability at normal.
- 8) Lastly, be sure every other slider is turned on before you press continue.
- 9) On my PC I log onto the Google Meet, and share my screen so the students can see the Gimkit.
- 10) The students log into the Gimkit with the code shared on my screen. They usually use their cellphone
- 11) While they log on, I read this lovely [blog post](#) to them so they know what's going on. You should check it out too!
- 12) I always remind students to use their first full name and last initial, this is important during investigations. No nicknames, and obviously keep it appropriate!
- 13) Once all of my students are in, I launch the game!
- 14) SIT BACK AND ENJOY.

Gimkit

Continued

Can I Really Just Set it and Forget it?

YES! You really don't have to understand or lead the game at all. The students will begin answering questions, gathering power, and starting their investigations. Eventually one of them, or you can call a meeting and they begin discussing their findings. I just sit back and make funny commentary.

Now the magic is I was struggling with getting my virtual students to engage with me and the class. Most days I can't even get them to turn their cameras on. Suddenly with this game, **THEY ALL STARTED TALKING** to each other. I was **AMAZED!** I felt genuine joy for the first time since February 2020. I was told after that they were referencing notes from past assignments to answer questions, they were even talking to each other about correct answers to questions!

I hope you add this to your recipes for your virtual band rehearsals and I hope it brings as much joy as it did to me and my students.



*James Haertel is the
Director of High School Bands
at Colonie Central High School
in Albany, NY.*

NYSBDA Region 1 Holds 9th Annual Workshop in Virtual Format

Richard Goss, NYSBDA Region 1 Representative

Autumn is usually in the air when Region 1 hosts its annual Workshop in mid-October. However, 2020 continues to be unique in every way. As our committee met in mid-June, we scrapped most of what we had planned, and decided to create a 2-evening virtual clinic instead. To prepare teachers for the challenges of the 2020-2021 school year, we chose to move the conference up to late August (August 25-26). The steering committee, comprised of Richard Goss, Region 1 Representative, Scott Bean, Don Carducci, Matt Cool, Mike Shaw, Carrie Poissant and Michael Volpe met weekly to assemble a broad range of presenters to address our most pressing needs, as we all prepared to return to school in different hybrid forms, or fully remote.

Despite all the challenges we were able to launch the registrations in early August, and we were able to involve 120 participants over the 2-day workshop. The Keynote speaker was Dr. Brian Doyle, Director of the Wind Ensemble at The Crane School at SUNY Potsdam. His workshop, *Contemplating the Path Forward*, set the table for what would be an incredibly informative two days. Brian addressed the current situation, and the mental, physical & emotional shift that will be required to achieve success. Dr. Doyle took us on a journey back to the 1970's, to his school music program days in Michigan. He took us there in search of his "why". Brian encouraged us all to reflect on why we do what we do, and from that, gain perspective on how to cope with and adjust to the realities of 2020 and beyond.

Matt Cool, past-President of NYSBDA and director at Williamsville South HS, moderated our second clinic, *Let's Band Together and Do This!* The clinic featured a collection of WNY Band Directors: Michael Struzik, Louis Vitello, Marni Conte, Michael Conte and Mary Kay Ortolano. Matt Cool gave an overview of the work this group has been doing. Our NYSBDA Executive Director gave a report on the Colorado/Maryland aerosol study findings, and then each director spoke about a different area of concern as music educators navigate through this pandemic and its effects. We heard about scheduling, lesson structures, virtual ideas, mitigation, sanitization & precautions to take, as well as room set-up plans and much more. Day 1 had concluded with many items for everyone to both ingest & digest.

Day 2 began with Beth Fabrizio, a Conn-Selmer clinician and recently retired elementary director from Hilton, NY. Beth addressed a smorgasbord of topics in a clinic entitled *Developing a Thriving Beginning Ensemble*. She addressed recruitment, retention, practicing, remote learning, private study, repertoire, and student rewards & recognition, just to name a few items covered in this popular clinic. The second part of this clinic was presented by Conn-Selmer Education Director Mike Kamphuis. Mike spoke about the many support programs offered to band directors by Conn-Selmer.

The final presentation, *Teaching Band During the COVID Era: Creative Solutions in Uncertain Times*, by Dr. Robert Ambrose (Georgia State University) was impressive with the amount of material covered and the detail of presentation. In just over 2 hours, Robert presented an update on the COVID science and concerns, program ideas to assist recruitment & retention, creative curricular solutions, repertoire that works, and much more. Robert spoke at length about the Creative Repertoire Initiative, a project that he co-founded. A Zoom "Happy Hour" followed, which acted as a tasty dessert to this 2-day feast!

Forms

Symposium Registration

[Click Here](#)

NYSBDA Awards

Outstanding Retired Band Director Award

Outstanding Band Director Award

Distinguished Service Award

[Criteria](#)

[Nomination Form](#)

2019 Recipients:

Meghan Cabral, Melinda Smith, Mark Brenner

For a full list of past recipients [click here](#).

Every two years the general membership can nominate someone for an Executive Board position. This year, nominations are being accepted for President, 1st. VP, 2nd VP, 3rd VP and Secretary. Please submit nominations to executive@nysbda.org or president@nysbda.org by January 15, 2021.

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)