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John F. Kennedy Center

STRATEGIES FOR SUCCESSFUL INCLUSION
IN SECONDARY MUSIC ENSEMBLES

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>> LISA DAMICO: Hello, everyone, and welcome to "Strategies for Successful Inclusion in Secondary Music Ensembles". I'm Lisa Damico, your webinar moderator and organizer. Today's webinar is part of a monthly series that comes out of the office of VSA and accessibility at the John F. Kennedy Center for the Performing Arts. This series addresses topics related to arts, disability and education. If you would like to view live streamed captioning of this webinar, you can follow the link you see on this slide and in the chat box of the control panel located on the right side of your screen. Before we get started, let's take a moment to ensure that you are familiar with the go to webinar control panel on the right side of your screen. If you need to leave the webinar early, you can exit out of the program by clicking on the "X" in the upper right corner. Make sure that you've selected telephone or mic and speakers to correspond with how you're connected to the webinar.

You have the ability to submit questions using the chat pane located near the bottom of the control panel, or, if you would prefer to say the question instead of typing it, you can click on the "Raise your hand icon" on the control panel and I will unmute your microphone.

Your questions will come directly to me, and then during the designated question/answer time at the end of the presentation, I will relay them to our presenters.

I want to emphasize that following the presentation, I will send out a follow-up E-mail within the week, with a link to the recording of today's presentation, a copy of the PowerPoints, a handout of resources our presenters want to share, and a copy of the transcript. This means that you don't need to worry about frantically taking notes during the presentation. You can just sit back and enjoy.

I'd also like to let you know about next month's webinar, using iMovie to create video self-modeling with students with autism spectrum disorders, which is scheduled Tuesday, the December 16th from 3:00 to 4:00 p.m. with Ann Ellison and others. If you're active in social media, we invite you to connect with us on Facebook, twitter and Instagram. You can also tweet or post about today's webinar using #VSA webinar. And with that, I am going to turn it over to our presenters, Rhonda and Lynda. Are you all ready?

>> We are ready.

>> We are!

>> LISA DAMICO: All right. I will switch it over. All right. Lynda. Excellent.

>> Can you hear us?

>> LISA DAMICO: I can hear you and I can see your presentation. You are good to go.

>> Thanks, Lisa. Good afternoon, everybody. We're so glad to see you here or hear you here. We are coming to you from the University of Nebraska-Lincoln. A couple of introductions. As we get started, I'm Lynda Laird, I'm a third year doctoral fellow here at the university working on my dissertation and also doing some graduate teaching of undergraduate courses and doing some practicum and student teacher supervision. And this is my colleague, Dr. Rhonda Fuelberth.

>> DR. FUELBERTH: Hi. Rhonda Fuelberth, and I'm an associate professor music education here at UNL. This is my 14th year here, and really happy to be doing this presentation with Lynda today.

>> LYNDA LAIRD: And the picture here you see is us at the Kennedy Center. This is a little nod. We are so thankful to the Kennedy Center for these webinars and also the summer intersections, conference and many of the other programs that the Kennedy Center and VSA are doing. So thank you to them.

>> Before we start kind of digging in to some very practical strategies that you can use when working with -- working sort of in an inclusive setting at the secondary level, we thought it would be important to define or sort of all come together in an understanding of what we really think inclusion means. And I'll have Rhonda read this quote for you, and I hope that that will sort of all align us with what we really mean by "Inclusion" here today.

>> DR. FUELBERTH: So the fundamental principle of inclusive education is the valuing of diversity within the human community. When inclusive education is fully embraced, we abandon the idea that children have to become "Normal" in order to contribute to the world. .

We begin to look beyond typical ways of becoming valued members of the community, and in doing so, begin to realize the achievable goal of providing all children with an authentic sense of belonging.

>> LYNDA LAIRD: And that is from Norman Kunc in a paper called or a chapter called "The Need to Belong: Rediscovering Maslow's hierarchy of needs," and that is in a book called restructuring for caring and effective education. So we're all on the same page in terms of what we mean by inclusion, and then it's important also for you to understand sort of how we framed our presentation for you today. So we've organized the presentation based on the three principles of universal design for learning. Many of you, we know, have an understanding of that already, so we're not going to spend a lot of time talking about universal design for learning today. If you're not super familiar with it, we really encourage you to visit the CAST.org, C-A-S-T.org, Web site, where you can really dig in and

learn a lot more about universal design for learning. But really what it is is a set of principles for curriculum development, for instructional planning that give all students, all individuals, equal opportunities to learn. And it really provides a blueprint for creating those instructional goals, methods, materials and assessments that work for everyone. So a sort of proactively thinking who are my possible learners? Who might come to my classroom? So not a single one-side-all solution, but rather a flexible approach that really customizes and adjusts for individual needs. So that is sort of our framework for today.

We have over here on the side these lovely brains, and the universal design for learning framework comes out of a lot of brain research, and so each section or each area of the brain really functions to help us to learn in different ways, and so principle 1, the "What" of learning is a way of supporting recognition learning that provides multiple flexible methods of presentation. So what we present to our students.

>> DR. FUELBERTH: In principle 2, we're trained to support strategic learning, or the "How." Sometimes our skills are the way that we express ourselves, and so we're trying to always provide multiple, flexible methods of expression, and apprenticeship is a part of that definition, too.

>> LYNDA LAIRD: And then the third principle, principle 3, really seeks to support effective learning and providing multiple, flexible options for engagement, the "Why" of learning, how we motivate or engage students to attend to the tasks of what and how.

So today we'll start by giving you some strategies related to the first UDL principle, presentation. These are really areas like perception, the different ways that students will perceive the information provided to them. Also, pre-teaching, some visual supports, and some ideas for alternate notation.

>> DR. FUELBERTH: In terms of perception, we're thinking about how students are perceiving the display of materials, and so we have highlighted the sections we have on the left-hand side on the UDL guidelines. We talked about the principles, and then we have the guidelines, and then there are strategies in these boxes. So to customize the display, we will address adjusted print materials to de-clutter or highlight or to color code. We'll also talk about some alternatives for audio/visual materials so that we're enhancing the visual environment and the audio environment with videos, pictures, graphics, recordings or digital posters.

>> LYNDA LAIRD: So when we think about pre-teaching, there's a few things to mention. First, in music, there is sort of a stigma, or there has been. I think we're leading away from that

stigma, that, you know, oh, I don't want my students necessarily to listen to a lot of recordings ahead of time. I don't want them to necessarily, you know, get too much of a picture in their brain of what it would sound like because then they might not be flexible, and making some changes. I think that's not necessarily true. And honestly, most of our students have access to so many devices now that they probably are taking on some of the access that they're doing to those recordings. So we really need to accept the fact that we live in a digital age and so we can take advantage of having so much more access to quality recordings. Making those recordings available, including recording rehearsals, and having them available to listen to at home. Maybe there's a piece that you carry from one semester to the next, so you would be able to record a rehearsal of that piece to make available to new students coming in. Or many of you probably teach in areas where there is a sense of itinerancy or maybe migrant populations, so having rehearsal recordings could be very important for those students who come in mid-quarter, mid-semester, and having those recordings be available. And then really, it's a very good way to have students come to rehearsals with a vision of what the music sort of sounds like. So pre-teaching an important strategy.

>> DR. FUELBERTH: When we're thinking about visual supports, we know that we have notation, traditional notation that, depending on our secondary music environment, may come in octavo, that's what in choral ensembles we use, or scores for instrumental music. We want to -- we know that publishers like to have a lot of decoration or ways to capture our attention, but really, we want to try to focus attention on the important things that are in the score. So using a highlighter to highlight a particular part helps to focus our vision in a certain way. You see a few examples here. The one on the right is highlighter tape or highlight tape so that we can put that over the music but not, you know, destroy it for future use. But that is a removable tape and can help draw our eyes to the important information on the page.

>> LYNDA LAIRD: And on the left-hand side, you see a score. This is a choral score, and just in this one system, or this one part of the page, where you see the notation provided, we have four different voice parts represented, and then we have the grand staff played by the piano. Oftentimes our students don't need all of that information all at one time. It's nice to be able to refer to it to say, you know, here's what the piano is doing in this particular section of the piece, but we don't always need that all of the time, so it really -- using a

highlighter, using highlighter tape, you could also block out part of the music and all of those strategies.

>> DR. FUELBERTH: We also think about visual support that helps us organize what's happening from moment to moment. Below, you'll see two fairly low-tech examples of rehearsal schedules. We work with a choir, a community choir that is intergenerational and inclusive here, and we have a student manager who has a contribution and ownership in keeping us on track, which he's very good at. But on the left-hand side, since we're in this space, we have a wonderful projector, but not a side board, and so we have this kind of portable post-it board and easel that always contains our rehearsal order. One of our members comes up and crosses each of those pieces off as we sing them, always making sure that we are going to get to the break where, of course, cookies are served. On the right-hand side is that opportunity to go a step further and contribute by transferring the order from my notes on to the page, and so that's his handwriting. And then he was helping to create the list as well as keep track of it, or block it.

>> LYNDA LAIRD: Sometimes when we think about the universal design for learning principles, we sort of compartmentalize them, but oftentimes, especially the third principle, which talks about engagement and motivation, that third principle kind of infiltrates the others, so in this case that's very motivating for the student to be able to know what's coming next. We all love a good checklist, being able to check things off our list, gives us a sense of accomplishment and that we're moving forward. So this student really responds well to having that role, and also gives them the sense of leadership, and the other participants in the choir really rely on him to do that. So it's a great strategy for both parts.

Adjusting background color is another sort of what we might call low-tech way of making adjustments that help a lot of our members. So in this example here you see in the picture, there's our choir members, and they're reading music off of a score that we developed in an application called Finale. It's a music notation software, and just by copying it on to yellow paper, that really helps to increase the contrast for individuals with visual needs. So one little adjustment there that we might do for a few students. But, in reality, when we did that for all of our students, or for all of our choir members, really helps them to know what they're looking for. So when we say pull out bumble Bee, the name of this piece, it's black and yellow, and it's really easy to find in their folders, makes this transition from piece to piece go a little bit smoother.

>> DR. FUELBERTH: There's a lot of self in the work with our choir and another side benefit with finale is that you can place the syllables in the note head itself, so do re mi, we'll come back to that in just a little bit.

>> LYNDA LAIRD: So now a few samples of some alternate notation that we've developed, sort of with the universal design for learning framework in mind. Here's an example of a Melody that we taught, and I'll just sing this quickly for you, but I asked them to sing this in sort of a painterly style. So we sing -- [singing] -- do, do, so, do, so, la, so, so, do, do, ti do. I have them paint along with me as they're listening to that melody, and then adding to that mountain scape, now I see the syllables kind of lending itself towards traditional. I add in the component of the measure lines or the bar lines that sort of show the rhythmic organization, adding in, of course, the mountain scape so they're continuing to think about this as a phrasing, and then leading itself to some traditional notations. So I have all the elements of the melody here represented in different ways. I have the traditional notation, which is color coded, always helpful. I have the hand signs along the bottom, but I still have that original mountain landscape or the melodic content there. So whichever of the choices that our students or our choir members chose to look at at that time, or attend to, were all there on the screen for them to see.

And then finally, just a nod to an online application that you may want to access called Note Flight. You can visit that on noteflight.com. And some of these resources will be given to you, so if you're thinking, oh, I have to write that down. Don't worry about that. In the follow-up E-mail that Lisa will send, these will be given to you. But here's -- I have a screen shot, so when I'm thinking about if my students wanted to practice this melody at home and they -- and I wanted them to practice their hand signs, Note Flight allows you to synchronize a video and link it to the notation so here you can see I'm right in the middle of the second -- or the -- you know, the first phrase, so I'm on this where the marker is here, and it's linked to the video.

A great way of presenting that musical information to our students and allowing them to practice, which is going to follow us into the next principle.

>> DR. FUELBERTH: So we, just to kind of quickly -- we had the solfège and the hand signs. Those have been around for a long time, but putting them in context, making something physical while we are seeing it in a variety of ways is very helpful.

There's a piece, also when UD L3 comes in to play, we're not addressing that right now, but most every person, and especially

every school-aged person, has seen "Frozen," the movie, and so there's a lot of excitement when we just say the word. There is a choral group. There's quite a bit of choral music in the movie, and this piece called "Vuelie" was one of the opening pieces in the movie. It was recorded by a women's ensemble, and you see some of the published version, and that actually came out and was used in the movie, but it was originally a choral arrangement. But you can see some of the music here. That score has seven staves, or the number of staves that are barred together on the left side, and for a lot of singers, that would be too many ledger lines, too many things to note, as we have some percussion and the piano and then the -- these three voices.

>> LYNDA LAIRD: So, instead of starting out with this sort of complicated lots of stuff on the black and white page, we started by teaching this melody using solfège and kind of a symbolic system. So all the do's or the first scale degree were represented by these boxes, and we started by teaching this just with solfège and then we would add in the language or the foreign language here, so originally we might sing do, do, do, re, do, do, do, re, re, mi do, re. And that right there is what you see on this previous page. So something quite simple looks pretty complicated when we're looking at the actual octavo, but kind of separating that when we use this alternate notation. Here's the rest of that melody. And also, you can see that these note heads, if you will, are not filled in, that's indicating a little bit of duration, right, and we have some ties here, too. So that was something that we developed just using PowerPoint, or you could use keynote as well. A lot of options for symbols and shapes there.

The next section of that piece was sort of a two-part pattern that kept repeating. So sol, fa, mi, and then we would add in the language. And all of that sort of comes together, and then the final section of that piece is a melody you might recognize. [Singing] do, do, do, re, ti, do, mi, mi, fa, re, mi. A familiar hymn. So when we look at it all together on the page, it looks something like this. So we have a lot of musical information, many of it being taught sort of with the oral information but also with a visual component, and then asking our members as best they can to either use solfège hand signs or indicating the melody just by moving their arms or foot or head or whichever body part they choose to use on -- with a physical expression.

And then one more element, just to kind of show you what we did with this. Some of our choral members then would transition to the traditional octavo notation. Others would use this page here, even up until -- even right through performance. And so

here on the right side of the page is a road map for the form that we took. We did sort of a group composition. We decided well, how are we going to perform this piece. So here's the blue section that's this first pattern, performed as a solo, and then we all sang that, and you can see sort of how that piece was carried out.

This little road map here is a way for us to organize the music sort of in our performance, and it relates back to what the original octavo would have indicated.

>> DR. FUELBERTH: Sometimes we learn some new things about a piece of music that we had -- we just discover something new, and how the piece might have been composed. In the iChoir, we have some area teachers who are very helpful and come and sing with the group and sometimes teach the group, and I've asked one of the teachers, would you please -- we're going to sing "Somewhere over the Rainbow" as our community sings. We try to have everyone sing when they come to a concert, and so we said, would you please play "Somewhere over the Rainbow" on the ukulele, and he said yes, and by the way, I sort of created some of these slides while I was teaching and to use UDL and what do you think, and so we were discovering what he had written and so he has on the page -- [singing] -- do, do, do, la, ti do. On that line, and then we have the next. Do, la, sol, la, fa me, do, re, mi, fa, re, do. When we put that all together, we have an image that actually creates the picture of the rainbow, and so the choir members the first time seeing that just kind of gasp because we all learn something about the composition of that melody.

>> LYNDA LAIRD: So moving on to universal design for learning principle 2, or expression. So this is the way that we are asking our students to express their learning or demonstrate their learning. A few bullet points here, these are the things that we'll describe for you today, some ideas about expression and communication, how to encourage physical expression in our secondary ensemble. A little taste of Laban efforts, how we might connect students to foreign language texts and solo opportunities.

>> DR. FUELBERTH: An expression and communication, we see this subheading of media for composition, and we not only want our singers to sing, but we want them to eventually be creators of their own music. So we're going to present using a variety of media. We showed some examples of that. We would like singers to do the same. So we have a variety of notation, improvisation programs and apps, some other alternative composition tools, and then we also have support for their performance and their practice. So recordings of audio or visual video recordings for individual practice, and that also

helps us bury or solidify our practice routines using smart music or note flights. What am I going to practice? And so if we can guide that practice and help students become owners of their own expression and communication. So we encourage physical expression through our models. Frequently I will tell future teachers that our singers will never, unless they are seasoned musicians, they will never give us more in terms of their facial expression, and that's not something we put on. That's something we first internalize, and then it comes out in our face, but they'll never do more than we are willing to show them ourselves. So it's our personal model, or it's a model like the various expressions you see on this gentleman's face here, and being able to transfer that to a musician. So we first see a model, and then we mirror or we practice trying to see what do those different facial expressions mean, and what do you think the performer is trying to convey while using them. And then really making sure that the singers see an example of what it's like to perform with expression.

>> DR. FUELBERTH: And.

>> LYNDA LAIRD: And also, though, you know, I think one of the misnomers about instrumental music is that, you know, instrumentalists don't always play with very much expression. I think that's sadly assumed sometimes but very not true, so as you can see here, a couple of examples of some phenomenal instrumentalists that are using a lot of expression in the way that they play, and exhibiting that in a physical way, so providing some models for them, or some recordings that they can see and watch, really important.

>> DR. FUELBERTH: Laban efforts are just that. They are ways to try to transcribe movements. This is kind of a quick guide. There are these terms that are used to describe particular movement. We take a little extra time with this with each around a circle, and some of the participants having one of those words on a card. We'd experiment with moving using that particular word, so we might see "Flick," or "Float," or "Slash." And try to relate the movement to something they can grab on to. We're talking about "Frozen" earlier that "Slash" might be the way that you see her move when she's trying to build up this ice castle. But then "Wring," or "Punch," or "Press," or "Dab," or glide." And then if we take those ideas, they can help the movement transfer into an articulation in music, so if I'm singing that do, do, sol, do melody and I'm singing that with kind of a ringing articulation -- [singing] -- do, do, sol, do. Or pressing. Do, do, sol, do. Or dabbing. Do, do, sol, do, we take that movement and transfer that into musical application. That also allows for students to be choice makers in their musicianship, so we sing a phrase and say which

of those words best describes the kind of articulation we should use, or show me the movement that best goes along with that line. And very quickly we have a vocabulary for helping to describe something that's kind of abstract and difficult to describe. But the idea of articulation or legato or marcato, or we take that into the words that we typically use in music.

>> LYNDA LAIRD: A lot of times in the secondary choral ensemble setting, we sing pieces in foreign languages, and one of the ways that is -- one of the things that's hard about that is getting students to connect the text. There's usually a translation, so you might tell them about the translation. They might read the translation, but when they're actually singing those words, it's sort of hard to internalize that or really know what they're singing about as they sing. So one thing that we've done to integrate that into their singing is to integrate some movement. So here's an example of a piece called Imbakwa Moyo. It's by Jim Bakulis. The opening of the song sings -- [singing] -- if I really take that out of context, I don't really know what it means. It says on the paper sing from the heart, but I don't know what we think about that so what we did is we asked a members of a choir, we said, could you come up with a gesture, maybe something to do with your hands or with your body that sort of says sing for the heart, so some of them might have gone sing for the heart or sing for the heart, right, lots of different kinds of gestures.

And then as they -- as we rehearse that piece, we asked them to do that regularly. We asked them to really think about what the words mean, and use that gesture, that movement, to help remember the translation and internalize it. Another phrase, Unaweza kusikia. You can hear. So a little bit different phrase. So you might say YOU can hear, or I might do it together with a partner, YOU can hear. So lots of different ways that we can add movement. And especially when we can get away from holding on to our octavos, or holding on to our music, or even holding on to our instrument. We set our instruments down, we think about what the meaning behind the music is by using that movement to help internalize that.

>> DR. FUELBERTH: Solo opportunities, both instrumental and in vocal music, provide a wonderful opportunity for autonomy, for that self-expression and feeling a sense of value through musicianship. Kids and adults all love to sing solos, at least by themselves, from time to time, and so trying to create an environment where they feel comfortable and are safe to sing by themselves really gives an opportunity for that the individual to really own their own musicianship, so we try to provide multiple opportunities for solos and then sometimes with supported solos in mind. So we may have someone sing a solo

with their friends on either side, or a solo with the rest of the section singing behind either on the words or humming or singing on oo to kind of help give that oral reminder. Or a solo with a little bit of support for an entrance, so that they're sure to get the right pitch or the right tempo, and then that support kind of comes away. But we've just noticed that we've had a lot of success with student singers being able to sing, and then with these various levels of support and have a really wonderful experience singing that solo.

>> LYNDA LAIRD: And more likely to volunteer or to show an interest in that, knowing that there might be some options for that support.

Finally, universal design for learning principle number 3, we mentioned earlier, is all about engaging our students, how we motivate them, how we keep them attending to sometimes what might be challenging, new information, learning, and recruiting that interest. So thinking about singing teams, moving from known to unknown, sometimes using emblems or symbols to engage our students in knowing what the music is about and where it comes from, connecting musical -- connecting music to personal experiencing and finally focusing on artistry and really trying to remember what we're all about, which is creating beautiful music.

On the right-hand side of your screen here, you see a slide of a singing team, and we'll talk about this in just a moment, where we ask -- we were performing a piece called "I dream a world," with the text by Langston Hughes, and we asked our students, or our choir members, to think about what they would dream about their world, and this particular team chose to write, where unique is what everyone strives for. So drawing attention to just a little bit of student choice there, thinking what their dream for their world would be.

>> DR. FUELBERTH: So in recruiting interest, we have a number of sub-headings here. Individual choice and autonomy. That's our goal, and also the strategy, that we want students to own their own musicianship and we want them to have input on their musical decisions and we want to make sure that the music that we choose and that they help us choose is socially or culturally relevant. We also want to give them an opportunity to sing or play with their whole body, to help make up actions or dances or think about the kind of music that best fits with -- or best movement that fits in with the music. We also want to focus on student interest, and we want to create a safe environment, and that comes with routines, through our demeanor as teachers and also through the supports that exist in the ensemble classroom.

>> LYNDA LAIRD: We have several members of the choir that we work with who often will express different genres or different artists that they like to listen to, and so we sort of always take note of those things, knowing that if we sing something in that genre, or if we do a piece by a certain artist, that that would really enhance their -- or recruit their interest in that piece, and so if you're wondering, you know, how can I make this more relevant, or how can I possibly engage my students, they don't seem to like this music, well, sometimes we have to recruit that by focusing on what they're really interested in.

>> DR. FUELBERTH: We want to emphasize that there's this model of singing teams or singing allies. We like the term "Ally" because it means someone that is there for you but not always leading the way, but you're just there to provide help if you need it, and also to receive help from time to time.

This could also be playing teams or playing allies. These are partnerships that are mutually beneficial. They are not one way. They are partnerships. Notice in this picture, this is one of the singing teams. As we mentioned, it's an inter-generational choir, so this is probably one of the younger teams that we have in the group, although they are in their teens, but we have a brother and a sister and a friend, and we like the idea of the teams being more than one, and that singers are encouraged to join in teams, but then very quickly we will expand that circle to other connections with other teams in the group. But a one-to-one mentoring model can be beneficial. Sometimes that can lead to a learned helplessness as the one individual always relies on the other. But we find those numbers like free, and then they're not always helping the same person. So if you need help, ask for it. And then if you can offer, you offer help whenever you see it might be needed.

>> LYNDA LAIRD: Another way to engage our students in secondary ensemble is to really help them recognize things in the music that are unknown by relating them to something that is known. So, for instance, a forte symbol looks like the holes on my violin. So if I've seen a string instrument before and I see these -- I see the form of the instrument, and then I see a musical symbol, then I -- then I can relate that to something that is known. Another example would be a crescendo sign, looking like a less than sign in math. So if you have a student who has a lot of great math skills and they come to music and the symbols are a little bit more challenging for them, looking to move from known to unknown, another strategy.

>> DR. FUELBERTH: Sometimes emblems and symbols can help us relate to what we're learning about. These symbols were used in an experience with a star spangled Banner, which had its 200th anniversary this year, and so before sharing the flag as a

symbol, we spoke about other symbols that we might see every day. We happened to be in Lincoln, Nebraska, and so on the bottom left-hand corner, we have our Nebraska "N," and then we might see some other symbols that we know. And trying to pick a few of those that would be closer to not necessarily my immediate interests, although I do -- I do enjoy "Hunger Games" and "Harry Potter," but trying to find the symbol that someone might relate to or that someone chooses a symbol, and well, I didn't know that they had an interest in, so we make a connection, so we have the peace sign, the golden arches. We have Harry Potter, "Hunger Games," and then the newer symbol for accessibility.

So we transfer that over into this thinking about how our symbols or emblems use, and we have the flag and we're able to get into a little bit of the history behind the original Star Spangled Banner and Francis Scott Key, but we try to create this visually rich, but we use that interest in emblems or symbols that are familiar, and the flag being familiar, but what does that mean, that it's such a symbol, and how does that then translate over into the text of the piece, or how we learn it.

>> LYNDA LAIRD: Another strategy for a secondary ensembles that are inclusive is to connect music to personal experiences. We'll show one example here that I already spoke to a little bit. A piece called "I Dream a world," the text is by Langston Hughes, so already a bit of a rich historical figure that we could speak about, and music by Andre Thomas. A lot of the words in this piece were unknown to our choir, like the word "Scorn," adorn, where greed no longer saps the soul, nor avarice blights our day. A lot of language that's sort of unfamiliar, and we took some time to just sort of dissect what those words mean and what they might mean to us, and really thinking about the dream for our world, where we all have a sense of a dream for what our world will be like. I think that's particularly important just in the news right now. So what we did was to have each member, sometimes members alone and sometimes members as a team, got together to think about what they would dream. And I'll just click through here so you can see what some of those were. Here's a member and one of her theme team partners who wrote, "Where everyone is treated like a prince or a princess." Wouldn't that be great. Dreaming a world that is happy and joyful, where love is all that matters. Here is one a little bit more humorous, dream where people can live like Dwayne Johnson, or he's also known as "The rock." A little bit more serious, dreams, and also some humorous ones. Each one contributing to the piece. And then what we did for a performance is to have this slide show rolling as we sang the piece. And it really contributed to a sense by the audience and

by our members that we really knew what we were singing about and that we had sort of a personal connection to that text.

>> DR. FUELBERTH: Those were words that were really the words of the participants. So other than giving some examples of what we might dream for the world really honored the contributions that they made and made all of them important and valued.

>> LYNDA LAIRD: And finally, we focused on artistry. That's really what we're all about in secondary ensembles. We're preparing for performances. We learn music and music skills through preparing for performances. So of course we emphasize that rhythms and pitches are important. But sometimes, and all the time, we want to move towards artistry, or really beginning with artistry, so we show and we tell and we emphasize with our singers and our instrumentalists that you're an artist, you're a musical artist and you can make the choices that you need to make. So while rhythms and pitches are very important to creating a beautiful sense of ensemble, sometimes starting with artistry is another way to go.

>> DR. FUELBERTH: There's so many elements of music that an artist will make a choice, a visual artist may make a choice about color pallet or the size of brush or the kind of stroke that they may need. In music, we think about the elements of music, pitch and rhythm being two elements, but our dynamic contrast, or emphasis on tech stress, or our phrasing or dynamics, form, think about all of these elements of artistry, or my own personal choice of how I'm going to articulate a phrase. And the sooner we can try to get all singers and players to a place where they can make distinct choices, to choose this way or choose this way, and we're on our way to owning our own musicianship, or, in other words, becoming an artist.

>> LYNDA LAIRD: We're so very thankful for you attending to our presentation today, and at this time, I think we'll turn it back over to Lisa and take any of your questions.

>> LISA DAMICO: Wonderful. Thank you so much for that presentation. We've had a few questions coming in. And some of these reference the slides that you were talking about earlier. So the first one is from another Lisa. What color coding system for notation are you using?

>> DR. FUELBERTH: That's a great question. We have used color coding fairly loosely. There are some color coding systems, but we've been using those to coordinate either with the color coding system that is used by Finale, or we've been a little bit random about that, so it isn't always the same pitch assigned the same color because harm -- the harmony may change. Our tonality might change, so C could always be do, but we have

just been using something that actually is consistent throughout the piece. But Finale will color code notation that they -- those Finale colors coordinate with boom whackers, which are those tubes that you can hit on something, or on each other in order to create different pitches. But we've been a little spontaneous about the color coding.

>> LYNDA LAIRD: Note Flight is the online notation software that you can use, and Note Flight, you can be a little bit -- I think there's only I want to say seven color choices. Including black. But you can select the color, whereas on other types of notation software, the colors are sort of determined for you before.

>> LISA DAMICO: Following up on that, are the color blocks and the hand signal graphics both done on Finale, or is there another program that you're using to create those?

>> LYNDA LAIRD: Yeah, like this one here that I created is all created on -- I created this on PowerPoint, or you could do the same in keynote if you are familiar with that. And I add the hand signs, those were just JPEG graphics that I have that I copied and pasted those right into there.

>> DR. FUELBERTH: Because we're wanting to do this more. Frequently, I said there has to be -- you know, has to be a little bit less time consuming, which is why sharing resources is helpful. We have done this with some other pieces, and I will have a bank of symbols on a slide, and just be able to drag those over, or copy, paste, so that the input is a little faster. And we have some other examples of that. But just really using PowerPoint or keynote for some of the alternate notation. It would be wonderful if there was an app that did that automatically, but I haven't yet seen that in a way that really attends to variance in pitch and in duration.

>> LYNDA LAIRD: I will tell you that I was at a school, a high school this morning, visiting a student teacher and I had a short break in the middle and I noticed there was a student there working on Sabalius, inputting some score information into Sabalius, or you could do the same with Finale, so if you have a student, sort of student assistant, or you have a student that does like a work study for you at a -- in the high school setting, this is something that they could easily learn how to do and that could be a role that they take on themselves.

>> DR. FUELBERTH: And that's really reaching, you know, a variety of learners that we have, that would be a wonderful option for a service, but for taking one of -- you know, a learner who is very quick to put all of that information in -- on slides, or that would be a helpful activity for them as well.

>> LISA DAMICO: Thank you. Next question, also from Lisa. What strategies do you use for students who have major mobility

challenges, or who are non-verbal? Are you using voice output devices and switches to help them participate?

>> DR. FUELBERTH: We are continuing to work on that. The voice output, we have not been using switches, but we have been integrating some iPad technologies, and that way we didn't choose to emphasize that today, but there are a number of ways that you can use a symbol through, say, an iPad, where we have someone's voice being recorded, and I can touch the iPad like a picture that represents a phrase, or we can have some different ways to use technologies that are touch. This, for example, we were doing some singing with a scale. You can see not very well. This is a xylophone app where I can just touch those -- I'm doing that backwards -- but I can just touch the bars. I can make some vocal sounds, and if I'm singing with that pentatonic scale, then I'm able to just kind of move up and down that scale. That's another way that I have -- I'm a little more interactive with pitch playing, then maybe there's value in having someone press the button and someone else sings. But we really want students to be engaged musically when we have -- in making those kinds of musical choices. When we have -- some of our pieces, we have been using sign language, or approximate sign language so there is a physical element. Part of this pentatonic activity, we had taken some pieces of card stock and written do, re, mi, sol, la, and we created a physical instrument where you could step on and point to each one of those pitches and we kind of modeled that at first, and there was this kind of wonderful moment where one of our members wanted to come up and he and one of his allies were kind of moving back and forth, and he was really, you know, making the entire group, he was composing right there, or improvising, really, because it was in the moment, but having the whole group respond to his motion or his movement.

>> LISA DAMICO: Interesting. Looks like we are at the end of our questions. If anyone else has some questions that they would like to ask, now is your chance to type those in or raise your hand.

You know, I think we had had a question that came in in the registration about helping individuals with disabilities to work on their voice. Is that something you all would like to address?

>> DR. FUELBERTH: Sure. You know, voice development or skill development with voices, we know that we want a knowledge about singing. We know that singing is also a skill. Playing is also a skill, so we do work on skill development all the time. We try to also enhance some of those skill developments, those lessons, using visual images, but we will work on foundational ideas related to singing from breath, like we may

have everyone try to bounce a basketball and we go -- sh sh sh swish! And try to make something where we have movement and we are using voice, but in a playful kind of way, or experimenting with high and low in places. We may have a picture of two kinds of roller coasters, and follow that roller coaster with your voice or follow my hand with your voice, and so I might sing wooooo and doing a lot of vocal exploration and trying to get that approximate pitch, but always coming back to foundations like breathing well, or standing as tall as I can at a certain time or finding strength in that movement in to voice. You want to add?

>> LYNDA LAIRD: Yeah, we do the things that any choir teacher would do. We help them to warm up. We have a series of things that will relate to our repertoire, so if I have an interval, let's say the sopranos have an octave of an interval, and some inner piece of music that they're going to sing, then I would really help them integrate that so it might have them access that pitch from the top, coming on down, and then the next time I might have them stay on a pitch that's sort of up high, but not a specific pitch. And then everybody's on a different pitch and then everyone will try to match the one pitch.

So lots of different ways that we do that. I think it's really important to do as much as you can with the movement, with integrating your body, because as you know, you know, the more tension you have or the more you sort of will singing to happen, the harder it is to really create a beautiful free tone in your singing. So creating some movement and really emphasizing using our bodies in a playful way, and really also valuing the fact that everyone has a different voice, and not everyone's voice will sound the same. That's the beauty of choirs, that we all come together with a whole bunch of different abilities, and we come together to make one unified sound. And also, kind of keeping in mind that that unified sound is going to vary from choir to choir, and sort of thinking about your picture in your head of what you have that you have that you want your choir or your band to sound like might not be the one that is with the students that you have in front of you.

>> DR. FUELBERTH: And being willing and accepting of that is a really important element of successful inclusion, that sometimes it's actually the listener, and sometimes that listener is the teacher. That needs to change. That we will work to be as musical as we can be. We will work to be as accurate or as engaged as we can be. And then from time to time we -- and all the time, we accept what happens, because we value each individual that is in the group.

>> LISA DAMICO: Well, we have reached 4:00. With that, I want to thank both of you for sharing all of this information with us today. As well as your passion for teaching and music that so clearly comes through. For those of you who have done our webinars before, you know the drill. We have a short survey that will pop up afterwards, and we definitely go through your answers and try to apply them to future webinars, and they definitely educate what we do. So I'm going to take the screen back to mine.

>> DR. FUELBERTH: Thank you for being with us.

>> LISA DAMICO: And with that, I will thank you all for joining us today. If you have any questions or comments, please feel free to reach out to me. As I said before, I will be sending out, within the next week, a copy of this PowerPoint and the transcripts and some additional resources that Rhonda and Lynda have prepared for you. So thank you. I hope everyone has a Happy Thanksgiving, and we'll see you next month. Bye!