

MONDAY'S CHAT STREAM

From Blake Gority : Do you have a standard piece you start the year with for your Bass/Tenor choir? as a way to gage their ability. **Not really. Lots of rounds and warm-ups on solfege that can work as rounds...super easy, and always based on the idea that the singers are clueless :).** Once I know (1) what ranges look like, and (2) can they match pitch and hold a part, then I can start considering repertoire.

From mccallbohanan : How long do you wait to repeat a certain piece? **For my advanced groups, as long as possible...a lot of times, never. For beginning groups...well, I need good pieces. If I have to go back to a song 2-3 years later, so be it.**

From mccallbohanan : While we are online would you recommend easier pieces. Even for Advanced groups? **I'll get a list going and provide it at the end of the week.**

From doug parks : MS directors...Any of you have a TB choir?

From Amanda Febrienne Lovell : my tenor bass choir would be a party of 2.

From Stella McKnight : yes

From Tara and Chris Carrick : Very few boys

From Cassidy Lenstrom : Haha yep I had 3 boys in my advanced HS Choir this year (new school probs)

From Anne Snider : My classes are by grade level, mixed boy/girl, but then we sing together—throw them together right before the concert. So fun! (not)

From Chris Strelecki : in 7th and 8th grade, I meet with the boys separately, but we're small in number and they perform with the gals.

From Amanda Febrienne Lovell : And less of a stigma for girls to sing in middle school

From Carl Keating : GREAT TOPIC

From Lisa Benton : I have a mixed group for each 7th and 8th grade and then I have an all treble choir per 7/8grade

From Carl Keating : getting guys to buy in! **This could be an entire course topic for a future TAA!!**

From McCall Bohanan : How do you feel about recorded tracks?

From Roland Wilson : No, not ever

From Carl Keating : Necessary evil

From Mary Margaret Moore : I use tracks all the time.

From Roland Wilson : I'm not good with them—afraid of them **The snob in me says, "no." But you do what you have to do to be successful with your kids. If finding/affording an accompanist is a challenge, I'd say use tracks and never look back. It's not the same as a live collaborator at the piano -- that has to be acknowledged up front -- but whatever you need to do, you do. Kids can get turned on to singing with an accompaniment track.**

From Erica Darr : It would be great if publishers would put the entire piece online to review and not just the first two pages...it's hard to really review a piece based on the first two pages.

Sometimes the hiccups are in the middle of the song :-D

From Kami Lunsford : AMEN, Erica Darr. Preach. **We'll get into this as we discuss specific music publishers tomorrow or Wednesday! Hopefully I'll give you some vendors that do a better job, although a lot of them (hey, there, earthsongs!) are really poor about this.**

ASSESSMENT RESOURCES - RUBRICS AND STUFF

<http://music.arts.usf.edu/smef/art-jk.htm>

<https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935321.001.0001/oxfordhb-9780199935321-e-101>

<https://www.uiltexas.org/music/concert-sight-reading/concert-sight-reading-adjudication-rubrics>

FACEBOOK THREAD -- "DFW CHORAL NETWORK"

(Me) Hello friends! I am leading a seminar this week in Tennessee (virtually from my home, alas) on repertoire. A number of the MS folks in my class have choirs with small numbers of boys (<5) tossed in with the girls, and they are hungry for any repertoire ideas with that kind of group.

Thoughts? Ideas? A bunch of really nice and hard-working middle school choir directors in the Volunteer State thank you in advance for your help!

Oh yes, this is a TREMENDOUS issue. Shoshone Love Song by Emerson was a good fit this year for my group. **(Editor's Note [that's me again] - I go back and forth on whether this song is an example of non-malicious Cultural Appropriation. I like Roger Emerson's work, and he seems like a nice and well-meaning guy the couple of times I've met him...and maybe it isn't CA. But listening to the piece, I think I *might* not be super comfortable programming it, even though it's a pedagogical "home run". We'll talk about Cultural Appropriation, Decolonization, etc, more later in the week. It's not my job this week to make you take a stand, but I feel like I need to be real about things that are on my mind right now. Now, I'm done -- you're the professionals, so do what you think works for you!)**

Two-part SA music sometimes works with the tenors singing soprano and basses singing alto down the octave. The only way it works well is if both parts have limited range. I wonder if the OPPOSITE might work with TB pieces with the girls singing up the octave? Just thinking out loud.

I also really like PinkZebra stuff for pops concerts. Sometimes the range is great, sometimes I need to make edits.

I also have done several pieces that are SA with the boys singing the melody down the octave if the range lines up well. When needed, I create my own changed/changing voice part if the range doesn't fit well.

When I have taught mixed 6th grade choirs, SA rep works just fine. I usually put boys on the alto part because I anticipated that that would be more comfortable, but some were really eager to sing "the high part."

With only a handful of TB boys with girls, SOMETIMES I can make SOME SAB rep work, but it takes some maneuvering. Any basses sing the bass part, and sometimes I can make the alto part work for the Tenors or some combination of the Alto and Bari/Bass part. But I wouldn't normally recommend SAB stuff as is, unless you're willing to tweak to make it work.

Yep. This. And 3pt mixed is often terrible for your actual changed voices (too high/right on their break) AND tenors (too low)

I think honestly, my advice would be to be comfortable rewriting pieces or even small sections of pieces to make it work for your choir. I remember being freaked out because I didn't feel like I had any composition or writing skills. But it's sometimes just a matter of displacing octaves, doubling another part, etc.

And yes, I rewrite the heck out of almost everything.

And the more you do it, the better you get. YOU know your kids voices better than anyone else.

I also do range testing frequently with those guys to see where they're sitting during a given concert cycle.

And I think what helped me at first was reminding myself that these 5 measures of the tenor line that I'm rewriting don't have to be a masterpiece. If droning on one note or oscillating between two pitches would be best for my boys rather than having them growl or burp out an attempt at the bass part, then that's what I'm going to do. I'm going to meet them where they're at. I'm not writing a masterpiece. I'm writing something that will make the kids feel and be successful.

I'm also a HUGE advocate for unchanged voices singing SA.

I don't remember all my middle school days with great fondness, but I definitely didn't shy away from writing my own part for the tenor/basses, or adapting (with aplomb) the existing part.

Also, Google "limited range songs". Some unison folk songs have really small ranges. "Over My Head" - 3 note range and "When the Saints Go Marching In" - 5 note range come to mind.

I also have a ton of arrows for boys, especially "tenors", jumping around from part to part as it makes sense and fits for their range. The first time you do it will be a bit of a learning curve, but then it's no problem for them after a song or two.

Copious use of arrows for the win!

is exactly on point with looking for limited range songs. You can always adjust the key to fit the group you are working with. As a general note anything by [Laura Muzny Farnell](#) is typically solid. My faves that I keep in rotation are Three Latin Songs-Farnell, Rain Music-Farnell, Salaam Aleikum-Farnell, The Vagabond-Patterson. I also don't mind using very easy rounds or unison (5 note max) and get them singing a solid unison in the fall before emphasizing part singing.

Revoicing treble music (SA or SSA) is the best option for middle school--to accommodate range, independence issues, and balance. I'll email you with titles. **(Editor's note [still me]...this was sent to me by Dr. Jessica Napoles at the University of North Texas, who is a brilliant choral pedagogue. The resources she sent me are in a variety of formats, and won't fit well on this Google Doc. So, I've put them in my shared Google Drive at school for you. The links below will lead you to a repertoire list, directions to adapt existing SATB pieces, and a Chapter of a book on MS voicings by Dr. Judy Bowers [retired, Florida State University])**

https://drive.google.com/file/d/1nL4TZhA38YQthdIULQ3L5PZu_cAgFOCX/view?usp=sharing

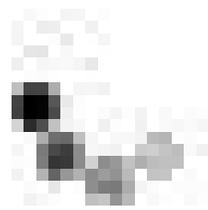
https://drive.google.com/file/d/117bfYW_LFrkja3eLx3xtJUkKkxUczG4/view?usp=sharing

<https://drive.google.com/file/d/1Jfz6lwAS4psftGRFRU6KeB96if9T5UVk/view?usp=sharing>

I'm not always a fan of 3-pt. Mixed, but this is one of my favorites. I'd definitely steer them toward [BriLee Music](#) for limited ranges. I have a decent-ish UIL recording of this one if you want to hear the whole thing with Middle School voices:

<https://www.jwpepper.com/Agnus-Dei/3081643.item#/submit>

Hide or report this



JWPEPPER.COM

Agnus Dei (Three-Part Mixed) by Sonja Poorm | J.W. Pepper Sheet Music

[Agnus Dei \(Three-Part Mixed \) by Sonja Poorm | J.W. Pepper Sheet Music](#)

Also, if there is any way to get them split in the future, they should advocate for it as it would be ideal. Teaching mixed music to beginners has some benefits but in my opinion is outweighed by

negatives including time deficiencies, focus, difficulty, and increased likelihood of deficiencies in musicianship. It's an uphill battle. I'll take 6 boys in a choir by themselves any day if possible.

There are lots of great rounds in the King's Singers Book of rounds, and the Bolkovac/Johnson 150 Canons for Singing and Teaching, and Molnár Antal's Classical Canons (this book lacks text, but most texts can be easily found). I've had groups like this, and rounds were the name of the game!

TUESDAY'S CHAT STREAM

From Tara and Chris Carrick : Thank you for middle school resources! **Happy to help! I'll keep digging...**

From Cassidy Lenstrom : What's your stance on having female tenors in a high school mixed Choir with only 3 boys (that are mostly bass/baritones)? **Like I mentioned, I don't ever see a problem with "arrowing up" tenors or "arrowing down" altos. Ideally, not for an entire piece, though. That's hard on the altos' voices.**

From Cassidy Lenstrom : Please feel free to share those magical SSAB pieces :) **One that I know works well is "Sing Alleluia, Sing Praise" (McPheeters). You can also search CPDL or Renaissance or Baroque pieces that fit that voicing. SAB pieces work well, too, but you have to be really careful of that Baritone part, as they can be too rangy to work without a rewrite.**

"Cuncti Simus" (Soto) is an energetic unison piece that just needs ringing open fifth accompaniment (guitar, bells/chimes, piano). "Alleluia Incantation" (Miller) has similar texture (unison, with the drone fifth in the voices). These two pieces are SO different, so you could program both. Great "processional" pieces!

From Amanda Febrienne Lovell : also female barbershop pieces. **barbershop.org has these, as well.**

From Chris Strelecki : The Texas TMEA convention is phenomenal! **It is -- y'all come join us sometime when the coast is clear. It's the 2nd or 3rd week of February.**

From Stella McKnight : We are now waiting on the Colorado report

From Amanda Febrienne Lovell : preliminary came out last night

From Erica Darr : I think a preliminary report from Colorado came out yesterday

From Emily Orris : Here's that preliminary report

https://www.nfhs.org/media/4029952/preliminary-testing-report-7-13-20.pdf?fbclid=IwAR03YdAnm9SD_53QRyHx-cMbExqMAkcxR6FRXnt6UeFaOC5VbHMEUtbx67c

From Tara and Chris Carrick : Really solid points. I need to advocate for my groups.

From Dena Vaughan : Our parents had to vote to choose between virtual and in person. As of right now we are offering both.

From doug parks : Sumner County will get instruction tomorrow.

From Tara and Chris Carrick : We don't even know how we're starting school yet.

Superintendent is presenting his plan to the school board tonight.

From Mary Margaret Moore : The only thing that I have heard is for me to set up my room as normal and if we need to change, we will.

From Dena Vaughan : Our ICU beds in Memphis are at 93%

From Emily Orris : We were told we would be going back normal on August 5th with social distancing, but that's about it.

From Erica Darr : My students usually sit on risers. I've been told that I cannot do that because the tops are carpet-like and students cannot use seating that cannot be wiped down/sanitized, regardless of them being spread out.

From Mary Margaret Moore : Nashville changed their minds and are going virtual until Labor Day.

From Dena Vaughan : Memphis is starting August 31st

From Erica Darr : Williamson county is actually doing a FB live right now about school..even though we are in the 'medium spread' which means a lot of things will not happen, they are currently saying that plans will stay the same for F2F instruction with students being given the option to choose in building or online for the semester.

From Stella McKnight : didn't even think about the mics.....

From Amanda Febrienne Lovell : I teach band in the same room I do choir which makes even more fun.

From Amanda Febrienne Lovell : big thing - if you have some kids virtual and some kids in place how do you do ensembles??? **That's a great question. Probably the kids in place will have different repertoire than your virtual ones. You'll need to find out who is in front of you in person, and start there, I think.**

From Amanda Febrienne Lovell : will we even have performances? **We've pushed almost all of our performances to the spring semester, and are planning on video recording what we're up to and sending it out as a private YouTube link.**

From Emily Orris : Our district has made it to where if students choose virtual learning, they can't participate in extra-curricular activities.

WEDNESDAY - RESOURCES

Repertoire Lists -

<https://flmusiced.org/flmusicapps/sessions/handouts/2014/handout.full.pdf> (CPDL)

https://wmeamusic.org/files/2016/12/CMP_HistoricRep_MSChoir_Miriam.pdf (WMEA)

Musica Russica - <http://www.musicarussica.com/> (Russian Music Website)

Book - "Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual" (Andre Thomas)

WEDNESDAY'S CHAT STREAM

From Sonya Solomon : Susan LaBarr

From Elicia Curry : Amy Bernon

From Dena Vaughan : Mary Lynn lightfoot

From Emily Orris : I love Sarah Quartel!!! Also Rosephanye Powell!

From Sarah Hunley-lvey : I did an entire section in my recital of Cecile Chaminade pieces, which are all French and may also be exclusively Art Songs/Arias, but who knows or you could use them for your voice students! Great pieces!

From donnellylewis : Amy Tate Williams...I sang a lot of her repertoire in voice lessons in college. I haven't explored her choral works as much. But here is her website:

<https://randamwillmusic.com/> **These are great names!**

From doug parks : Dr. Ames visited TAA a few years ago and worked one of his pieces with the TAA Choir.

From Adrian Maclin : LOVE JEFF AMES!!!! **Me, too! We go wayyy back to when he was at Baylor. My choir sang "Let Everything That Hath Breath" once, with him at the piano (completely making up a new piano part, by the way). It was a career highlight.**

From Adrian Maclin : Jester Hairston slash TV Star!!!

From Dena Vaughan : Jester Hairston played Raleigh on the sitcom Amen. **I didn't know that!**

From Erica Darr : Sooooo important to research pieces before teaching/performing them.

From Connie Marley : Graphite also gave you a discount coupon for use with them. The code is on your copy of music.

From Stella McKnight : Moira Smiley (Bring me little water Sylvie)

From Anne Snider : Brian Busch, founder of BriLee, was a Nashville guy. Super nice guy, lived in my neighborhood, and had such a heart for good MS music. MS teachers in Tennessee.

From Lisa Benton : Are there any pieces we as choral directors need to stay away from this year? I am not sure if this is a good question for now or later? **As I said in class today, look at everything with "new" eyes.**

From Stella McKnight : Tiny scanner

From Erica Darr : CamScanner works very well, too.

From Cari Allen : I love scannable!

From Adrian Maclin : I use CamScanner as well. Great to use!!

From Carl Keating : Do you use a music ocr program like photoscore. **I don't. But I scanned the website, and am really intrigued by what I see!**

THURSDAY - RESOURCES

<https://decolonizingthemusicroom.com/>

Texas Music Educators Association COVID Resources -

https://docs.google.com/spreadsheets/u/1/d/e/2PACX-1vSpTAMMO4u5n76y6Nwr27hNdWdncuaAQBcvqk2xSn27dK0oA31Q6Motx_XJbNhBIByRxBTiSis5MppP/pubhtml

THURSDAY'S CHAT STREAM

From Cassidy Lenstrom : How many concerts would you recommend having each year for a beginning high school program with two choirs? How do you suggest going about having concerts in the covid world?

From donnelylewis : ^^great questions, Cassidy **As I mentioned, do what's best for you --- concerts can be short. And, while you don't want to overwhelm your kiddos with dates, you want their parents (and your administration) to see what y'all have been up to.**

That's going to be the goal for COVID Concerts -- showing that you're still very busy teaching, and they are very busy learning!

From Stella McKnight : Christmas around the world

From Stella McKnight : with the most of us not being able to do spring concerts, would you suggest planning that music or a few songs again for this spring?

From Erica Darr : I have always been cautious of Christmas Around the World type programs simply from a diversity standpoint. Not everyone celebrates Christmas. In some communities that can feel non-inclusive. **Completely agree. We need to be very careful, here!**

From Carl Keating : My first year last year...thought I'd make it easy on myself and just do three concerts for the year. **WRONG.** Way too much time between holiday and spring concerts; they (and I) got bored...plus **WE DIDN'T EVEN GET TO DO SPRING CONCERT!** **Good point. We can do more than "concerts", too; sing for staff meetings/PTA, National Anthem performances at sporting events, etc.**

Can you link the camera you ended up buying in the chat notes at the end of the week?

Audio recorder was a Zoom H6 (\$329 on Amazon) -- it's very, very good, and small.
The video camera was a Canon VIXIA HF R80 (more than I said...sorry...\$260 or so). There's a cheaper version, but this one had WiFi, so I upgraded in order to upload files once I'm done if I want.

I did that for our two foreign exchange students several years ago, I had one from Japan and one from Sweden, I included kwanzaa, and hanukkha. I had the students introduce each country and how they celebrate, and we did some holiday pop songs.....I tried to cover several things to help that issue. Four years ago, that was okay :)

From Erica Darr : Absolutely :-D And WONDERFUL that you were able to include elements that connected directly to students. That means SO much to our choir kiddos <3

From Emily Orris : I'm not sure if you said this, but how many students would you put in each group if you were to group them?

From Chris Strelecki : For his top group... 16

From Emily Orris : Thanks Chris!

From Stella McKnight : The song "Fruitcake" give out a few fruitcakes :). **Not sure if that's a good thing or a bad one** :).

From Amanda Febrienne Lovell : I ask them at the beginning of the year to PLEASE come see me if they have restrictions on what they can sing about so I can plan accordingly. Had a 7th grader wait until the DAY of a playing test in band to let me know he couldn't play the playing test (a line from the book). and had to overhaul my concert so he could participate. **Kids are awesome, aren't they? :).** **This is an excellent piece of hard-won advice.**

From Roland Wilson : What about Santa Baby? **Ugh. How could I have forgotten that one?**

From Stella McKnight : All I want for Christmas is you. **Thanks! I had a brain-freeze there.**

From Mary Margaret Moore : What do you do when a parent challenges your choice and the principal pressures you into cutting the piece?

From Mary Margaret Moore : Do you cut it or stand your ground?

From Carl Keating : Principal=boss. Cut it.

From Amanda Febrienne Lovell : Decide if it's a hill you want to die on

From donnelylewis : yikes, y'all. we face some challenging stuff

From Carl Keating : But then, I'm a Boomer...

From Stella McKnight : Even after you've given your rationale? maybe find another venue for the piece and realizing he is the boss, you may have to cut it.....

From Mary Margaret Moore : yes

From Amanda Febrienne Lovell : Excuse the student from performing that piece? I've done that in a couple of situations

From Amanda Febrienne Lovell : but it hadn't gone up to the administration level. I was able to resolve the situation without going that way

From Emily Orris : That's a great idea! **This is a really instructive stream, with lots of good advice. It's important to choose battles with care, and be part of a team, but also not to get rolled by everybody, all the time. Communication is a big part of this, and not just communicating when things go wrong.**

From Stella McKnight : For Karaoke, do you let the girls sing a guys song?

From Mary Margaret Moore : Yes, wonderful idea!

From Stella McKnight : sam smith for instance

From Anne Snider : One of my best pop concerts was "Gone too Soon"—artists who had died too young. We had videos of each of the artists between each song as a way to introduce the songs.

From Emily Orris : I love that idea Anne!

From donnelylewis : Oh my goodness! That sounds incredible.

1From doug parks : Yes, great idea!

From Anne Snider : It was actually one of my kid's ideas. They have great ideas. **Stealing these ideas!**

From donnelylewis : When you do a pop concert, where do you look for quality choral arrangements of those songs? **This takes up a lot of my time. You need to both (1) see the whole piece -- pop rhythms and ranges can be really hard! -- and also (2) listen to make sure it sounds authentic to the style. Just because you like an arrangement by a particular writer (say, Mac Huff), doesn't mean you'll like his next one. There's no secret here; just a lot of digging.**

FRIDAY RESOURCES

Kahoot - <https://create.kahoot.it/>

<https://www.virtualchoir.net/>

<https://www.choramor.com/>

FRIDAY'S CHAT STREAM

From Chris Strelecki : loisfyfemusic.com

From Chris Strelecki : sales@loisfyfemusic.com

From doug parks : Just for fun: Pop Concert Theme---Salute to Doctors (wearing mask) 1. How do you mend this broken heart 2. Put the lime in the coconut. 3. Rockin pneumonia and the boogie woogie flu. What can we add?

From Sonya Solomon : sonyar2006@yahoo.com

From donnelylewis : personal email: donnelylewis.musiced@gmail.com...and/or add me on Facebook: Donnely Lewis

From Cari Allen : cari.allen@gcstn.org

From Chris Strelecki : streleckichr@fssd.org

From Tara and Chris Carrick : chris.carrick@sumnerschools.org

From Amanda Febrienne Lovell : Amanda.lovell@mcstn.net

From Anne Snider : anne.snider@mybga.org

From Tara and Chris Carrick : tara.carrick@sumnerschools.org

From Emily Orris : emily.orris@fcstn.net

From Lisa Benton : lisab10@wcs.edu

From Adrian Maclin : maclinal@scsk12.org

From Mary Margaret Moore : moorema@rcschools.net

From doug parks : doug.parks@sumnerschools.org

From lisabitzas : lisabitzas@sevier.org

From Carl Keating : keatingc@rcschools.net

From Blake Gority : blake.gority@cmcss.net

From Cassidy Lenstrom : cassidy.lenstrom@wcs.edu

From Elise2 Dumser : elise.dumser@mcstn.net

From Roland : wilsonrr@scsk12.org

From Stella McKnight : stella.mcknight@cmcss.net

From Erica Darr : darreri@fssd.org

From Dena Vaughan : browndj1@scsk12.org

From M. Choate : choatem@pcsstn.com

From Sarah Hunley-Ivey : sarah_hunley@comcast.net

From Erica Darr : I'm also on FB, Twitter, and IG if anyone is on social media and wants to connect that way.

From Kami Lunsford : kami.lunsford@knoxschools.org

From Sarah Hunley-Ivey : I also have various social media as well but mostly on/check FB

From Mary Margaret Moore : Personal e-mail is mandms1963@comcast.net and I'm on FB.

From Stella McKnight : 8notes.com also has music for different levels, ensembles, styles, instruments etc. it really is a good resource.

From Roland : What program do you use to create discussion threads?

From donnelylewis : probably Canvas

From Cassidy Lenstrom : Do you make up all of your discussion thread questions or do you take some from an online source? Can you share all of your discussion questions you've used with us in the resource page? Thank you!!

From Elicia Curry : You can do it in microsoft TEAMS **We have it set up on Canvas. But Teams works, and you can always use an old-fashioned Google Doc. Hangout might have something for this, too.**

From Amanda Febrienne Lovell : I don't like my score, so I'm going to do it again = I MADE THE KIDS PRACTICE MWAHAHAHAHA

From Stella McKnight : the students LOVE it!

From doug parks : I'm very low tech. Is there a way to send a music.net lesson to google classroom? **I don't think so. But you could use a pre-made lesson, post the link in Google Classroom, and have the kids access it that way.**

From Dre Pinson : my students loved kahoot! I even used it during quarantine for extra credit assignments.. free version isn't that great when it comes to storing data.. but if you pay its very helpful.. often times I use kahoots that are already made.. cuts my prep time in half..

From Dre Pinson : also gives them a "reason" to have their phones out so they participate.. lol..

From Amanda Febrienne Lovell : "dictate the music from kahoot"

From donnelylewis : hahaha I wanna be in YOUR class

From Roland : Love this idea--Kahoot! Wanna use it

From Carl Keating : GimKit also very good. More game-like

From Anne Snider : Musictheory.net allows you to customize your own exercises and send the link to the kids. The hard thing has always been making sure kids get the settings correct, and this will allow settings to be correct every time. Go to exercises, scroll all the way down, and there's an exercise customizer. Here's a link to the customizer page, but you can find it at the bottom of the the exercises page: <https://www.musictheory.net/exercises/customize> I'm planning on sending the kids the link, they do the exercise, screenshot the score report and upload the screen shot into Google Classroom as a document. It will prevent a lot of clicking through "links to their score reports." **So. Awesome!**

From Emily Orris : I have downloaded MuseScore and I am able to put their parts in and make mp3s of their part, parts together, and all parts. There's a version you can purchase but I just use the free version.

From donnelylewis : I've used Noteflight for the same purpose ^^

From Dena Vaughan : WeVideo can also be used

From Roland : I use Noteflight for EVERYTHING

From donnelylewis : Noteflight can exhaust me though because I don't have a MIDI, so I'm trying to enter pieces in note by note YIKES, y'all.

From Emily Orris : I have also used Noteflight. The only downside I found with it was if I had a bad internet connection, it was so slow.

From Blake Gority : This is an AMAZING source for learning large works (and some small) digitally. You can rehearse sections, speed up, slow down, put on a loop. It's great.

http://www.cyberbass.com/Major_Works.htm

From Chris Strelecki : Man....those tenor chops! **I'd be a great 15 year-old tenor :)**

From Amanda Febrienne Lovell : I have finale and will put in the parts and accompaniment for rehearsal tracks and then save the tracks as MP3 and post to google classroom so they can practice with it. Takes a while though. or I'll just use audacity to record me singing their parts for practice tracks.

From Lisa Benton : If you are a member of ACDA - they just released a new app for choral directors to use for virtual world - My Choral Coach

From Lisa Benton : <https://acda.org/my-choral-coach/>

From donnellylewis : Very cool, Lisa! Thanks for sharing :)

From Roland : I enter music note by note on noteflight. Forces me to REALLY know the voice parts.

From donnellylewis : That makes me feel better...confirmation I'm not the only one approaching note flight that way. Thanks, Roland!

From Erica Darr : I will create tracks in MuseScore (free to use). I can connect my computer to my keyboard at home but I have a mini midi keyboard that I can take to school when I've needed to. Audacity works GREAT...and it's also free.

From Amanda Febrienne Lovell : Audacity and MovieMaker for non apple

From Anne Snider : You can get Logic Pro and Final Cut plus 3 other programs for \$200. Logic Pro is much like Garageband, but you can FIX WRONG NOTES! Loved doing that. I got them and plan on learning the Final Cut. Luckily, I'm married to a keyboard/producer/engineer guy who works in Logic all day every day.

From Carl Keating : I found this bundle at a reduced price and thought it was a mistake, but it's legit (I purchased it):

<https://www.apple.com/us-hed/shop/product/BMGE2/pro-apps-bundle-for-education>

From Anne Snider : There might be a kid in the school who already knows Logic or Final Cut. A kid did my videos...

From Emily Orris : Man, these videos are making me miss my kids a little extra today!

From Amanda Febrienne Lovell : I'm seeing the super cool programs are for apple? is there a nonapple super cool thing? ...bonus for having a bundle deal....

From Carl Keating : I only know Apple supercool

From Amanda Febrienne Lovell : :(

From Chris Strelecki : DaVinci Resolve is free and can do amazing video/audio editing.

From Roland : I would think there would be pc versions.

From Roland : Audacity is web-based and should work on any platform

From Amanda Febrienne Lovell : it's times like these I feel like PC is like internet explorer. *see the memes about explorer*

From Mark Rohwer : rohwer@lisd.net

From Stella McKnight : what about trips? anyone planning to plan a trip?

From Anne Snider : Nope. My school told me no trips till there was a vaccine.

From Tara and Chris Carrick : We've already been told no trips.

From Stella McKnight : Its about Fellowship too- and really knowing we are not alone:)

From Lisa Benton : donnely - he is referencing today and sending it to us

From Elicia Curry : tmea.org and then scroll to vocal division

From Chris Strelecki : tmea.org

From donnelylewis : amazing. thank you so much

From Erica Darr : Tmea.org - covid updates - vocal division

From Tara and Chris Carrick : I frequently feel like I'm on an island by myself as a middle school choir teacher. You all have been wonderful!

From Carl Keating :

https://docs.google.com/spreadsheets/d/e/2PACX-1vSpTAMMO4u5n76y6Nwr27hNdWdncuaAQBcvqk2xSn27dK0oA31Q6Motx_XJbNhBIByRxBTiSis5MppP/pubhtml