teaching music
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Most composers are willing to write pieces for any level and any age—a lucky thing for directors of student ensembles.

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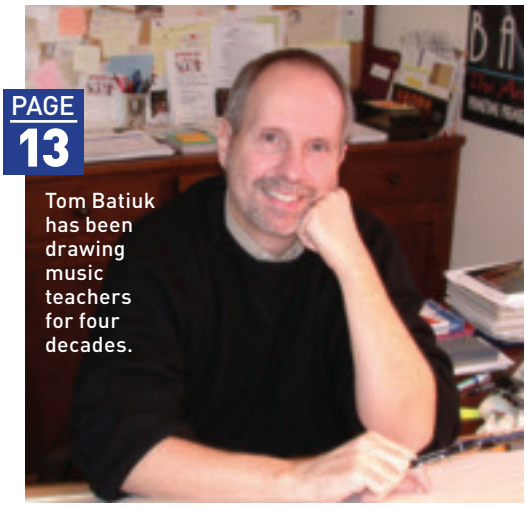
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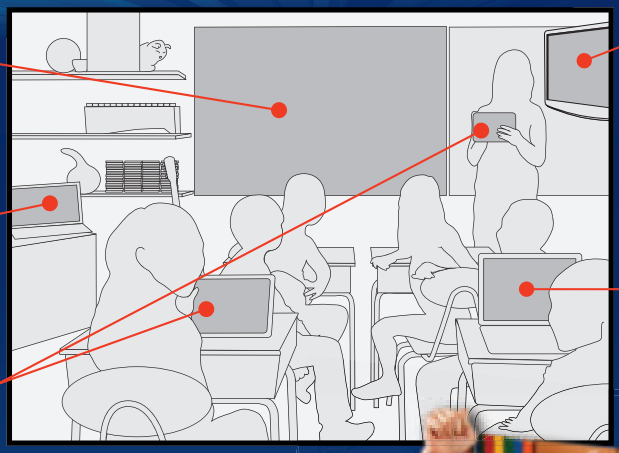
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letters



Public vs. Private: The Debate Goes On

I am one of the teachers Susan Poliniak interviewed for her article "Public vs. Private (and Beyond)" (February 2012) and I am writing in response to the anonymous letter published in the August issue regarding public and private schools. From my perspective, the intention of Ms. Poliniak's article was to bring to light differences between the various options parents consider when making decisions about sending their children to school and music educators consider when making decisions about employment. Neither in our interview nor in the finished article did I sense any bias on her part, or that she was seeking to prove which type of school was superior. The author of the letter, however, seems intent on implying that private school teachers are not qualified (or *as* qualified) to teach.

State certification does not a teacher make (I've had plenty of public school colleagues who, frankly, shouldn't be teaching), and while it's true that private schools generally don't require teachers to have certification, many teachers do have it. There's an intimation in the author's writing that teachers only end up in private school because they aren't qualified for a job in public school. Perhaps for some, but the majority of teachers in private schools make this choice for a range of reasons, usually because the fit is better and almost always at a significant cut in salary. I could just as easily make the argument that teachers only seek employment at public schools because they care more about money than teaching. Absurd. Conscientious, intelligent teachers accept positions where they believe they can do their best work. Period.

I have held teaching certificates in Florida, North Carolina, and Illinois and taught exclusively in public schools for more than 12 years prior to accepting a position at my current (independent) school seven years ago. I did not accept the position because I had *no* choice but because I had a *better* choice—to teach at a school that was markedly better than the (public) one from which I voluntarily resigned.

The letter's author states that "the qualifications and abilities of the music teacher are always the largest keys to success in a program," but then spends the majority of his or her letter arguing that what really determines success is certification. Does the public vs. private question have to have an either/or answer? The whole point I hoped to make in participating in the interview was that both types of schools have merit and that all of us should support high-quality education wherever and however it happens. I thought we were all on the same team.

The author also mentions the "lack of academic rigor in these [private] schools in all subjects." This is inaccurate and insulting, as if attendance at a public school guarantees academic excellence: 98% of the 2012 graduating class from my school is packing for college. Our graduates head off to private and public universities around the globe, and we have alumni at Williams, MIT, University of Chicago, Stanford, Northwestern, Oberlin, and Carleton, among others. Not too shabby for a small Hawaii independent school with teachers holding no "real" credentials.

—Philip A. Steinbacher, *choral director and enrichment department head, Island School, Lihu'e, Hawaii*

I cannot speak for charter schools or for any private school outside the Archdiocese of Philadelphia, but I am well acquainted with the music education system in the Catholic schools in the five-county area that makes up the archdiocese. The author of this letter is making gross generalizations about the qualifications of our teachers, most of whom have at least their first degree in music education and many of whom have a master's degree in music education. Even if some of our teachers are professional musicians, does that take away from their ability to teach? I could have a doctorate in music and still not know how to reach children, teach them music skills, and instill in them the joy of making their own music.

The proof of a good music education is what the children are able to produce. I invite the author of this letter to talk with me (215-637-1800, ext. 290 or lauretta1@juno.com) and see firsthand the good work that our teachers are producing in both the grade schools and the high schools. Come see the All Catholic Festivals, spend a weekend with us, see the enthusiasm and joy that these students evidence in making music, and experience the quality of the concerts they perform. That should be proof enough that our teaching methods are not substandard.

At the end of the letter, the author even assumes, so very wrongly, that our schools lack academic rigor. Again, I invite this person to visit our administrators in the Office of Catholic Education and talk with them about how we are designing our curricula and lesson plans using the Understanding by Design plan laid out by Grant Wiggins and Jay McTighe. Ask them for statistics about our graduating students and how they are accepted in the best colleges and universities.

—Sister Lauretta Linsalata, *curriculum chairperson for secondary visual and performing arts programs, Archbishop Ryan High School, Philadelphia, Pennsylvania*

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Nashville skyline

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Details Revealed for the 2013 NAfME In-Service Conference in Nashville



Country Music Hall of Fame

Nashville, Tennessee, the aptly named "Music City," will play host to a new annual conference of the National Association for Music Education (NAfME). The dates are October 27–30, 2013, at the Gaylord Opryland resort.

Jane Balek, NAfME assistant executive director for resource development, said that the conference, still in the early planning stages, will be a mix of professional development academies, concerts, student performances, and special interest networking opportunities.

"We hope members will see this as a 'family reunion,' where members of different disciplines get together to explore music education in their own areas, but also look at the profession as a whole. And Nashville will give attendees the opportunity to hear lots of music as well," Balek said.

THE TENTATIVE SCHEDULE WILL INCLUDE:

- **Practical and immediately applicable content for K-12 music educators, with in-depth pre- and post-conference reading materials**
- **An opening-night headliner concert**
- **Half-day workshops on the first day**
- **Two full-day sessions, which will focus on teacher evaluation and assessment**
- **A general session**
- **Give a Note Foundation reception**
- **Special interest area/small group networking events**
- **NAfME All-National Honor Ensembles**
- **Professional development sessions ranging from full-day to half-day to 75-minute sessions**
- **Onsite student performance opportunities for small student ensembles**
- **Concerts**

Visit *musiced.nafme.org/events* for conference updates.

Although it is a hub for pop, rock, bluegrass, jazz, classical, contemporary Christian, blues, and soul music, Nashville is most closely associated with country. The city is also a center for music publishers.

Event for Pennsylvania Drummer Launches 2013 USAAAMB Media Tour



Diane McClay, Pennsylvania Music Educators Association Division 7 president, congratulated Jarrell Verbecken on his selection.

The 2013 U.S. Army All-American Marching Band (USAAAMB) Selection Tour kicked off in mid-September with a media tour event for bass drummer and high school senior Jarrell Verbecken from Mechanicsburg, Pennsylvania.

Verbecken's selection was announced at Mechanicsburg Area Senior High School. Each new USAAAMB member selected for the 125-member band receives a similar announcement event at his or her school.

Verbecken told a reporter from *The Sentinel* in Carlisle, Pennsylvania, "I am grateful, and it is an honor to have been chosen," adding, "I was in shock and awe when I found out. I have put so much work in and tried so hard to get there."

According to the newspaper, "As Verbecken was recognized during the event, the entire crowd of his peers, teachers, district administrators, and military personnel all gave him a standing ovation."

Students who are selected for the USAAAMB receive an **all-expenses-paid trip** to San Antonio, Texas, to march in the halftime performance of the All-American Bowl at the Alamodome on January 5, 2013.

Produced by All-American Games, the All-American Bowl features the nation's top high school senior football players and marching musicians.

NAfME is the official selection partner of the USAAAMB and partners with title sponsor the U.S. Army, along with Drum Corps International and All-American Games. Seniors are chosen for the band for their exceptional musicianship, marching achievement, character, and leadership.

To follow the continuing announcements of 2013 USAAAMB members, visit *usarmyallamericanbowl.com/selection_tour.php.* Photos and other updates are also posted on the USAAAMB Facebook page, *facebook.com/USAAAMB.*

Visit *musiced.nafme.org/usaaamb* for more USAAAMB news.

PHOTOS,CLOCKWISE FROM TOP: ALL-AMERICAN GAMES, ISTOCKPHOTO/THINKSTOCK

Gather with Other Music Education Advocates on NAfME's Groundswell

The Music Education Groundswell at NAfME is an online gathering place for music education advocates. The website at *advocacy.nafme.org* includes a variety of resources, blogs, and links to NAfME webinars. They include

- **Share Your Story—An online outlet for music education supporters to share their advocacy experiences**
- **The Federal Education Budget Project, sponsored by the New America Foundation, a nonpartisan database presenting data on funding, student demographics, and achievement for over 13,500 school districts in the U.S.**
- **The Music Education Policy Roundtable**
- **Data from a study exploring brain development and music education**
- **How-to advocacy guides**
- **Legislation overviews for state and federal issues**
- **Democratic and Republican party platforms**
- **Advocacy and Engagement Forum**

NAfME Now Offers Mobile Access to Journals

Members can now access four NAfME professional journals from their mobile devices (Android, Blackberry, iPhone, tablet, etc.). Included are

- ***Music Educators Journal***
- ***UPDATE: Applications of Research in Music Education***
- ***Journal of Music Teacher Education***
- ***General Music Today***

If you already subscribe to the *Journal of Research in Music Education* (*JRME*), it is also accessible via mobile technology for subscribers. (To subscribe to *JRME* for an additional fee of $50 per year beyond your NAfME membership dues, contact NAfME Member Services at 800-336-3768.)

Members can log in to NAfME's website and access the Association's journals as they normally would. The system mirrors access via any PC, except that users are routed to a dedicated mobile site.



For technical assistance, contact Allison Leung at SAGE Publications at Allison.Leung@sagepub.com. For more information about NAfME publications, visit the NAfME website at *musiced.nafme.org/resources/periodcals.*



NAfME's New Learning Network Takes Professional Development Online

In September, the National Association for Music Education launched the NAfME Learning Network, a dynamic new member program to help music educators orchestrate success in the classroom.

Learning Network subscribers will have access to a variety of resources like lesson plans, prerecorded informational videos, weekly professional development webinars, and advocacy presentations that can be shared with administrators and parents.

NAfME members can enroll in the Learning Network at a special members-only annual rate of $49.95 using the promo code nafmepd. Completed webinars can be used toward teacher recertification hours and, for an additional fee, college credit. NAfME is collaborating with the SoundTree Institute to offer this resource to its members. Upcoming webinar topics include

- "Copyright: What Can I Really Do?" by Pam Phillips, 7 p.m. ET, Thursday, November 29, 2012
- "Teaching Without Labels" by Alice Hammel, 7 p.m. ET, Thursday, January 10, 2013
- "Hip Hop, Don't Stop—How to Use Hip Hop to Effectively Reach Your Students" by Will Smith, 7 p.m. ET, Wednesday, January 23, 2013
- Choral Conducting Master Class by Rodney Eichenberger, 7 p.m. ET, Thursday, January 31, 2013.

Visit *musiced.nafme.org/learning-network* for more information on NAfME's professional development opportunities. Webinars are also archived on the SoundTree site.

Concert for Music In Our Schools Month® Spotlights Student Composer

When music educators lead their students in song for the Concert for Music In Our Schools Month® in March 2013, the six-song repertoire will include a student-composed piece for the first time.

Sodasia Thompson, a student at Bay Shore (New York) High School, composed "The Power of Music." Her music teacher is Ted Scalzo, director of the Bay Shore High School Wind Ensemble, who is in his 34th year of teaching at Bay Shore. He arranges music, writes drill for the marching band, and teaches jazz ensemble, music theory composition, and multimedia. He said, "Bay Shore has a long tradition of excellence in the performing arts."



To watch Sodasia Thompson perform "The Power of Music," visit *youtube.com/watch?v=GHGJmfM0XX4*.

Scalzo calls Sodasia "a very talented, vivacious young person, who is always smiling and positive. She is open to suggestions regarding her music and spends all her free time composing and perfecting her pieces. She spent last summer at the prestigious Berklee Summer Institute, and is continuing to work with faculty members there."

The 2013 Concert for Music In Our Schools Month has a new format. The 2013 song performances will be available to all NAfME members on the NAfME website without charge. Several complete school performances of each song will be featured and viewable on the website in March 2013.

Concert songs were chosen to appeal to and challenge students from kindergarten through high school, and guitar, percussion, and violin parts are included in the 2013 song list.

Formerly known as The World's Largest Concert®, The Concert for Music In Our Schools Month reflects its place in NAfME's annual monthlong celebration of school music and music programs.

While the "official" date of the Concert for Music In Our Schools Month is the second Thursday in March at 1 p.m. ET, all teachers are encouraged to get creative and teach and sing with their students any number of the Concert songs at any time during March, whenever it fits into their school and community schedules.

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THE 2013 MIOSM® CONCERT SONG LIST IS

- "Alleluia! Jubilate!"
- "Cripple Creek"
- "Peace Drum Song"
- "The Power of Music"
- "The Star-Spangled Banner"
- "Why We Sing"

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40 *Funky* Years Supporting Music Education

From the time he knew he wanted to be a cartoonist, Tom Batiuk also knew what kind of comic strip he wanted to create. "I wanted to tackle tough issues, keep things in the moment but also let characters grow older in real time," Batiuk said recently. The comic strip he eventually created—*Funky Winkerbean*, which first appeared in national newspapers on March 27, 1972—revolves around fictional Westview High School, where the title character attended school with friends like Bull Bushka, Barry Balderman, Holly Budd, and Crazy Harry Klinghorn. Teachers and school administrators, including Principal Burch and band director Harry Dinkle, also play prominent roles.

Batiuk stayed true to his goals, as characters in the comic strip have experienced many life-altering issues, including teen pregnancy, breast cancer, and divorce.

In 2012 the *Funky* strip celebrated its 40th birthday with the publication of *The Complete Funky Winkerbean, Volume 1, 1972–1974* (Kent State University Press). Subsequent volumes will give readers a chance to return to Funky's roots and watch characters evolve.

In February Batiuk, an Akron native, attended the 2012 Ohio Music Education Association Professional Development Conference, where OMEA leaders presented him with the Honorary Service Award for Meritorious Contributions to Music Education. The award includes an image of Harry Dinkle. He autographed copies of the new book at the conference for OMEA members.

Batiuk said he is very fond of Harry, whom he describes as one of his first "breakout characters." "I am working on the second volume, which involves providing some background for the characters, so I have been thinking about Harry a lot," Batiuk said.

"Harry is singularly focused on his music program, the marching band in particular, because he believes it is so important in students' lives," he added. "There are a lot of Harrys out there, devoted to music, devoted to teaching kids. As you know, music teachers are some of the most organized educators out there. It is no small task to teach 100 kids music and how to march, as well as organizational skills. And kids come out of a music program with other skills that they can use throughout their lives."

> "Harry is singularly focused on his music program, the marching band in particular, because he believes it is so important in students' lives."

Batiuk shows his longtime support for music education and music educators in other ways. A few times a year he draws a comic strip called *Halle Dinkle* that is posted on the National Association for Music Education's website. Halle, a general music teacher, follows in her father's footsteps but has her own world view.

For more on Batiuk, and to read Halle Dinkle comic strips, visit *musiced.nafme.org/category/news*. For more on *The Complete Funky Winkerbean*, visit *kentstateuniversitypress.com/2011/complete-funky-winkerbean-vol-1*.



PHOTO: COURTESY OF TOM BATIUK

Choral Director Is Recognized for Work with NAfME, Sweet Adelines



Lori Lyford with the Chandler High School Treblemakers

National Association for Music Education member Lori Lyford is the 2012 recipient of the NAfME/Sweet Adelines International award. Lyford, the choral director at Chandler (Arizona) High School, directs the four-time international champion Scottsdale Chorus and earned the title Master Director 700, which has only been achieved by 13 other choral directors of the Sweet Adelines organization. She is also a sought-after clinician and coach within the organization. However, the Sweet Adelines organization is recognizing Lyford specifically for her work as a NAfME member.

"Lori is known for her enthusiasm, drive, and deep commitment to the musical growth of her students," a statement from Sweet Adelines International noted. "Her performing groups—from the fifth- and sixth-grade jazz band she started [at Sanborn Elementary school], to the Treblemakers and Chorale at Chandler High School—amaze their audiences with their musicality, passion, and exhibition of the pure joy of making music. 'Mama Ly,' as her students know her, has positively impacted the lives of thousands of students in her 35 years of teaching music in the public schools."

As a K–12 music educator, Lyford has been a band director and a general music teacher. She said, "After 35 years of teaching I was offered the [Chandler] choir position, and I was finally in the job I had hoped for when I graduated."

How did you get involved in Sweet Adelines?

LORI LYFORD: *I knew about barbershop because my high school choir teacher, Don Goddard, was a barbershopper. My brother sang in the men's barbershop quartet at school. Mr. Goddard would talk about overtones when we were singing our choral music, but there wasn't really an opportunity then for me to sing barbershop music. I became interested in directing a Sweet Adelines chorus after seeing a performance by the Lakeside Chorus, a fabulous SAI chorus, at the MENC All-Northwest Conference in Seattle in 1983. I saw what barbershop music could be, and it was very compelling. I became the director of the Rolling Hills Chorus in Prosser, Washington, a small chorus averaging about 24 members. Ten years later, I relocated to direct the Sweet Adelines International championship Scottsdale Chorus.*

What draws you to the harmonies?

LORI LYFORD: *I love the energy, resonance, and sparkling clarity of good barbershop singing. The necessary instant interval accuracy, impeccable vowel match, and the commitment to expressive lyric delivery are all skills we work on in barbershop singing that have enhanced the students' choral singing at school. In my experience, I have found it difficult to get teenagers to emote facially/physically while singing choral music. More times than not, I see high school choirs that stand completely still, demonstrate little or no connection to the lyrics, and try to sing beautifully. Since the introduction of barbershop music and the expressiveness it generates, my students have made a much better connection to singing their choral music with genuine emotion and appropriate facial expression.*

On November 1, NAfME President Nancy E. Ditmer presented the NAfME/SAI award to Lyford at the Sweet Adelines International 66th Annual Convention and Competition in Denver, Colorado. For more information on Lyford, visit *musiced.nafme.org/category/news*.

"The President's Own" Seeks Talented High School Musicians



"The President's Own" United States Marine Band, in conjunction with the Marine Corps Heritage Foundation and the National Association for Music Education (NAfME), is conducting its annual concerto competition for high school musicians. The winner will appear as a guest soloist with the U.S. Marine Band and receive a $2,500 prize from the Marine Corps Heritage Foundation.

The 2013 competition is open to high school musicians (grades 9–12) enrolled during the 2012–2013 academic year. Performers of woodwind, brass, or percussion instruments may apply. Previous competition winners and immediate family members of U.S. Marine Band members are not eligible, and all applicants must be U.S. citizens. Entries must be postmarked by November 15, 2012.

For competition information and an application, visit *marineband.usmc.mil/whats_new/concertocompetition.htm*.

PHOTOS FROM TOP: COURTESY OF LORI LYFORD; COURTESY OF THE UNITED STATES MARINE BAND



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New Survey Collects Views on Student Growth in Music

In September, Virginia PreK-12 music teachers and arts administrators participated in a survey to gather their views on systems for measuring student learning and growth in music programs. The survey was the first step of what will be extensive research on learning and growth measures for music programs in Virginia and elsewhere.



The research is supported by a National Association for Music Education (NAfME) Society for Research in Music Education (SRME) research project grant, and all findings will be reported at the NAfME Biennial Conference in St. Louis, Missouri, in 2014.

Kelly A. Parkes, associate professor of music education at Virginia Tech in Blacksburg, is the study's lead investigator. Its co-investigators are Dru Davison, chair of music and dance, Memphis (Tennessee) City Schools Arts Administration, and Debbie Rohwer, professor and chair of music education, University of North Texas in Denton.

The study aims to replicate the first portion of the Fine Arts Teacher Evaluation Pilot program used recently in Memphis, Tennessee, public schools. For more information about the study's research methods, contact Parkes at *kparkes@vt.edu* or call (540) 231-0765.

Inspired Student Raises Money for Give a Note Foundation



Glee's Jane Lynch in the Give a Note PSA

Several months ago, Carlo Feliciani, then an eighth-grade student in Davie, Florida, was watching the Fox TV show *Glee*. He saw a public service announcement for *Glee* Give a Note, a partnership of Twentieth Century Fox Home Entertainment, *Glee*'s creator Ryan Murphy, and the National Association for Music Education (NAfME). The *Glee* Give a Note contest awarded $1 million in grant money to more than 70 schools with struggling music programs in 2012.

Feliciani said, "I guess [the PSA] kind of sparked something for me, in the sense that it was an awesome cause. Music had recently been introduced in a new way into my life through the chorus program at [the University School of NOVA Southeastern University]. I think music has such an emotional power, both toward the audience and the performer."

He decided to begin collecting donations for NAfME's Give a Note Foundation, whose mission is to expand and increase music education opportunities for all children, especially those in lower-income and underserved areas.

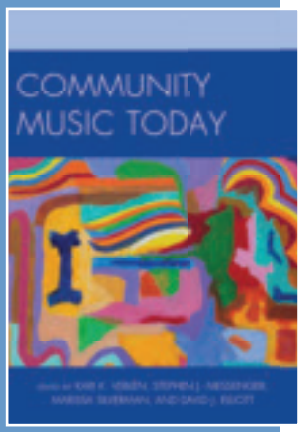
"I think it was the right thing to do," he said, "because other kids should get the opportunity to feel the way I feel about music. Sadly, not every school has the funds to instill this music into their students, and I felt like it was time to change that."

After receiving permission from Jenny Cook, his school's arts director, and his choral teacher Tom Gress, Feliciani contacted the Give a Note staff and received logos and other materials to distribute at concerts. He also created posters to explain why he was seeking donations. He and a friend collected more than $800 from attendees at two different concerts at his school.

Cook said, "I am so proud of Carlo and his work to secure a donation of this size for the Give a Note Foundation. Carlo and I look forward to finding additional ways to support the foundation in the future."

Feliciani plans to continue his fundraising efforts. "I've actually been gearing up for another Give a Note collection at school," he said, adding, "I will certainly continue this program for the next four years in high school, and hopefully someone will take it over after me."

New Book Explores the Common Threads Woven by Community Music



Community Music Today, a new book co-published by the National Association for Music Education (NAfME) and Rowman & Littlefield Education, answers the question, "What is community music?" More than 50 musicians and educators collaborated on the book.

Edited by Kari K. Veblen, Stephen J. Messenger, Marissa Silverman, and David J. Elliott, the book explores a variety of topics. Book sections include

Community Music in a Global Context
Marginalized Music and Communities
Performing Ensembles: Artistry, Advocacy and Social Justice

As with all NAfME books, members receive a 25% discount off the list price of $90 for the hardback, $40.95 for the paperback, and $39.99 for the e-book.

Order the book at ***rowman.com/ISBN/9781607093213*** and visit ***musiced.nafme.org/resources/nafme-books*** for more information on NAfME books, which cover topics such as national standards, curriculum and assessment, special needs, multicultural music, band, chorus, general music, jazz, early childhood, history, philosophy, and symposium proceedings.

PHOTO LEFT: INGRAM PUBLISHING/THINKSTOCK

The Concert for Music In Our Schools Month®

formerly known as The World's Largest Concert®









Get Ready to Sing With Us In The Concert For Music In Our Schools Month!

The World's Largest Concert® - now known as **The Concert for Music In Our Schools Month** has been a performance and advocacy highlight of March, Music In Our Schools Month® since 1985. Thousands of students, teachers, parents and music supporters take part in this worldwide sing-along concert every year.

The National Association for Music Education (NAfME) encourages teachers and students to sing the concert songs they have learned and view the student performances that will be featured on the NAfME website during the month of March 2013, Music In Our Schools Month®.

Visit musiced.nafme.org/concert to download the 2013 Concert sheet music and rehearsal tracks—provided FREE by Hal Leonard—and start rehearsing now!

- Teach any number of the free songs and lessons offered on the concert page on the NAfME website musiced.nafme.org/concert.
- Show the Concert for Music In Our Schools Month online performances in the class room, school, or community during MIOSM®, with a performance, a sing-along, or as an audience activity.
- Sing and play any number of the concert songs in the classroom, in a school concert, in a school or community performance at any time during March, Music In Our Schools Month®. Invite your local school and civic leaders to join in the celebration!

National Association for Music Education

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Visit musiced.nafme.org/concert for more information

The 2013 Concert features music for guitar, percussion, and fiddle plus a student–composed piece!

Country Music Association Takes Music Ed Seriously

Keep the Music Playing program and alliance with NAfME are just two of the many ways CMA supports school music ■ BY JANE BALEK

Give a Note Foundation was created to bring together music education supporters and strengthen music programs for children across the United States. In this effort, we seek partners who take music education seriously. Recently, the National Association for Music Education (NAfME) announced that its new national conference will take place in Nashville, Tennessee, in October 2013, 2014, and 2015. And so, on a recent visit to Nashville, Give a Note staff spent time with Country Music Association (CMA) Vice President of Corporate Communications Wendy Pearl, learning about the CMA's longstanding commitment to music education.

For more than a decade, the Country Music Association has been supporting charitable causes in the Nashville area. Since 1973, it has hosted an annual fan event as a way for artists to "give back." Its "Cause for Celebration" campaign donated one-half of the net proceeds to artists' charities. Over five years, the CMA donated more than $800,000 to local charities. Pearl reports that although many charities benefited, "the small donations were not impactful."

In 2006, the CMA Artists Committee, led by Kix Brooks, suggested that donations be focused on one initiative—music education—and the Keep the Music Playing program was born. Since then, the CMA has provided more than $6 million, primarily for instruments, to the Metropolitan Nashville Public Schools, addressing a more than 30-year funding gap. In 2011, the CMA created its own foundation to engage leaders directly in setting guidelines and strategy for funds distribution.

The CMA's commitment to music education extends beyond funding instrument purchases. As part of CMA's desire to provide life-changing experiences for students through music, it also hosts an annual all-star concert at the Schermerhorn Symphony Center. This program offers Nashville elementary, middle, and high school students an outstanding performance opportunity. The hope is to expand the program to include scholarships for summer camps and college-level study.



Country star Dierks Bentley pays a visit to P.S. 103 in the Bronx.

"These programs are as important for the artists as they are for the students," says Pearl, who attributes the success of Keep the Music Playing to the "artists who are open to putting themselves out there for the community." For example, on September 13, 2012, country star Dierks Bentley stopped by P.S. 103 in the Bronx to surprise the students and present $20,000 worth of instruments provided by Keep the Music Playing. Bentley devoted more than an hour to visiting with, performing for, and learning with second- through fourth-grade students. Talking about his visit, Dierks said, "I am learning from them how music drives them and what excites them. It was good for them and good for me, too."

> "These programs are as important for the artists as they are for the students."

Give a Note and NAfME could say much the same thing about their partnership with CMA, which will help Keep the Music Playing reach beyond Music City.

Jane Balek is Chief Operating Officer of Give a Note Foundation.

PHOTO: COURTESY OF COUNTRY MUSIC ASSOCIATION, INC./FERNANDO LEON

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Photo credit: Matthew Griffing

* Students must apply by October 1 of senior year.

JACK KENT COOKE FOUNDATION

FROM THE TOP

When Just One More Thing Becomes One Thing Too Many

Volunteering for school activities both musical and non-musical is admirable, as long as it doesn't interfere with your main job ■ BY MATT ROBINSON

All teachers get asked to do things that aren't in their standard job description. Wendy Bauer Reeves, for example, is nominally the band director at Sells Middle School in Dublin, Ohio, but she has often been much more than that. Over the course of 18 years, she has been asked to take on many additional responsibilities. Although she usually said yes, she eventually realized that she had her limits.



Wendy Bauer Reeves' band students (a few of whom are pictured here) remain her top priority.

"Volunteering is a big part of my upbringing," Reeves explains, citing a "sense of duty to the community. Teaching as a service rather than a job was very natural for me." There was also a more practical reason for her volunteering: It helped her procure employment.

"My first opportunities to volunteer came during my job interviews," Reeves says. Principals asked her to describe other ways she could help their schools besides teaching music, and she had no trouble seeing herself doing everything from directing the school musical and advising the student council to coaching cheerleaders. Soon enough, she was doing all those things.

At the time, Reeves didn't have a supplemental contract. In fact, she didn't receive one for 10 years. "I chose to direct plays for free because acting in children's theatre had such an intense impact on my own life," she says. "I valued the opportunity to give those experiences to the next generation of students."

> "I knew I needed more time in the day if I were to do my best on the podium and at home."

Even after Reeves' first child was born, the demands did not diminish. "We usually just took [the baby] along," she recalls. It was only after child number two that she finally began to trim her list of responsibilities. "I never felt overwhelmed," she says, "but I knew I needed more time in the day if I were to do my best on the podium and at home."

Although children can make for good excuses, Reeves realizes that it can still be difficult to say no to a colleague, especially if you're trying to make good impressions and maintain your reputation. For those who wish to demur on occasion, she suggests a polite and professional expression of regret that specifically mentions the obligations that make it difficult to comply with the request. She also recommends thanking the person for thinking of you and trying to suggest another person who may be available. Lastly, she urges that you stay on the requester's radar (and good side) by volunteering for other activities whenever it is actually possible to do so.

"My perspective on attending non-mandatory events has evolved," Reeves says. "In the past, a principal might have said, 'I'd appreciate it if you would…' and as a young teacher I felt pressure to comply. Now, the same remark has less impact. I feel free to decide whether attending is the best choice for me at the moment."

FACTS & FIGURES

Sells Middle School
Dublin, Ohio
Grades 6-8

STUDENTS: 917

ETHNIC BREAKDOWN: 65% White, 17% Asian, 7% African-American, 5% Hispanic

PERCENTAGE OF STUDENTS WITH LIMITED ENGLISH PROFICIENCY: 9%

PERCENTAGE OF LOW-INCOME STUDENTS: 15%

MUSIC TEACHERS: 3

CLASSES/ENSEMBLES: Choir, band, and orchestra for each grade, multi-grade jazz band

PHOTO: COURTESY OF WENDY BAUER REEVES

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Budget Sequester Means Less Money for Schools

With major federal funding cuts looming in 2013, NAfME urges the opposition to speak loudly ■ BY DEBBIE GALANTE BLOCK



No news here: In a challenged economy, education funding stands to take a hit. This January, all federal nondefense discretionary (NDD) programs face across-the-board cuts of 8.4 percent through what is known as a *sequester* (general reduction in government spending). Among many other important areas of funding, these cuts will have a significant impact on education in both STEM and non-STEM subjects. Christopher Woodside, assistant executive director of the National Association for Music Education (NAfME)'s Center for Advocacy and Public Affairs, says that everyone must be part of the discussion regarding this pressing issue. "If you're not at the dinner table," he quips, "you're probably on it!"

The Committee for Education Funding (CEF), of which NAfME is a member, recently organized a rally to oppose the looming cuts and other threats to NDD funding. "It is important to show that our opposition to the sequester comes because we believe strongly in funding *all* education, not just music education," Woodside says. However, there is another reason NAfME opposes it: because it only provides for one level—or "footprint"—for national arts education funding.

> "Where are the 21st-century thinkers going to come from without education?"

Woodside says it's important to keep in mind that "there are 40-plus education programs, from arts to literacy, and they are all threatened. As lobbyists, we know that the country is in a difficult situation right now, but NAfME's goals are reasonable." NAfME's position echoes the sentiments of the U.S. Senate Committee on Health Education Labor & Pensions (HELP) Chairman Senator Tom Harkin (D-Iowa), who agrees that the federal government shouldn't invest in programs that are not working but also insists that there has to be balance. While federal money should go to defense to protect the country, education is just as important because there would be no country to defend without an educated population. "Where are the 21st-century thinkers going to come from without education?" Woodside asks.

NAfME made a decision as a 21st-century advocacy organization to strongly support education funding. "We participate in a lot of activities. It's a broad policy agenda that we take part in because we believe in it," Woodside says, "and we realize that with 90-plus allies in CEF representing different interests, we have a lot to gain by building relationships with these people."

The sequester is a political mechanism that allows for across-the-board cuts to take place gradually over the course of a series of years. This particular $1.2 trillion package of cuts was contained within the 2011 Budget Control Act, a result of the prolonged battle over raising the U.S. debt ceiling. If Congress does not do something quickly to choose an alternative route, the cuts will take effect on January 1. "There is still time," Woodside says. "We don't want people to feel helpless. We strongly recommend that people call their representatives. Everyone needs to be involved in the dialogue, because it's possible that the government is not hearing from enough people to take an alternative action."

PHOTOS IN COLLAGE: ISTOCKPHOTOS/THINKSTOCK



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January 26, 2013

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January 18, 2013

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March 22, 2013

Prospective students must apply to the university and audition for admission to the School of Music.

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For more information, visit www.belmont.edu/music or call (615) 460-6408.

The Best Supports for Students with Special Needs

Music education majors rank six principal strategies by effectiveness in recent study ■ BY CATHY APPLEFELD OLSON

Undergraduate music ed majors ranked echoing and the buddy system as the supports most helpful in teaching students with special needs across music activities in the general classroom, according to a study published in the May 2012 *UPDATE: Applications of Research in Music Education*.

Although previous research did exist chronicling teachers' experience assessing students with special needs, little data about specific supports was available prior to the study. "We hadn't found anything with a comprehensive list of supports, so part of this was creating a full list of supports and having a repository for the list," says researcher Jennifer Whipple, associate professor and director of music therapy at Charleston Southern University in Charleston, South Carolina.

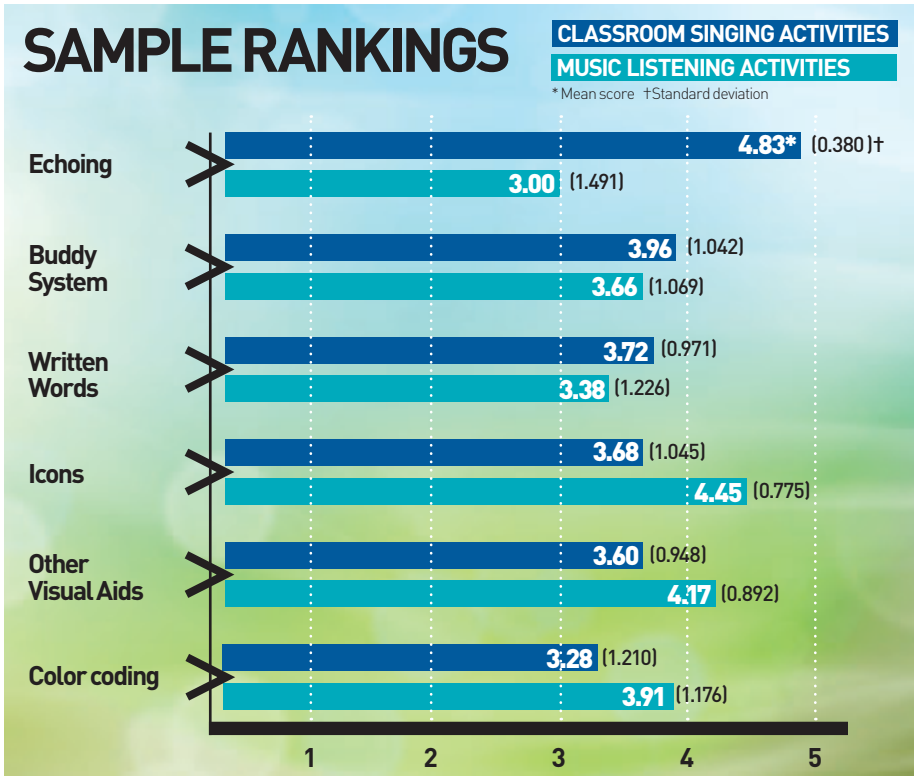
For a total of five weeks during three different semesters, 47 university students working as preservice music educators implemented and ranked supports—including color coding, icons, and written words—across a variety of specific tasks. For four of the six music tasks (classroom cultural dance, classroom singing, classroom instrument playing, and movement to aid music concept acquisition), echoing and the buddy system were ranked most effective. Interestingly, for the categories of music listening and musical game activities, study participants put echoing and the buddy system in the bottom half of the list. Icons, visual aids, and color coding were the top three supports for those activities.

The biggest surprise, Whipple notes, was that color coding—a technique both she and co-researcher Kimberly VanWeelden have made great use of when teaching students with special needs—wasn't ranked higher in more categories. "Kim and I feel strongly about using color coding as a support because it's one of the best ways to teach implied association. It can be used in a variety of situations; it's easy and pretty low-budget," she says.

Additionally, the study found written words to be the least or second least effective support when implementing all music activities except for classroom singing. When using movement to aid concept acquisition, preservice teachers rated all five other supports as "significantly more effective" than written words.

Whipple reverses an old adage and advises music educators not to lose the trees for the forest. "You have to remember when working with a group of students that you're not working with the group—you're working with individuals in a group setting. It's something that students new to the profession sometimes tend to forget," she says.

She's also quick to note that although this study was specific to students with special needs, it has ramifications for all classrooms: "Good teaching is good teaching. It's something I stress with my music therapy students, because in many cases they will work as consultants to music educators. Every student is going to learn differently, and the time spent for making modifications is going to make their overall educational environment better."



BACKGROUND: ISTOCKPHOTO/THINKSTOCK. SOURCE: JENNIFER WHIPPLE AND KIMBERLY VANWEELDEN, "EDUCATIONAL SUPPORTS FOR STUDENTS WITH SPECIAL NEEDS: PRESERVICE MUSIC EDUCATORS' PERCEPTIONS," *UPDATE: APPLICATIONS OF RESEARCH IN MUSIC EDUCATION*, MAY 2012.

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The pros and cons of online music services ■ BY CHAD CRISWELL



One of the benefits of streaming services is that they allow you to take music anywhere.

Learning to Ride the (Audio) Stream

Great musicianship is as much about listening as it is about playing, and adding a strong listening component to your curriculum pays great dividends down the road. The problem for many music educators is that finding and purchasing a diverse and appropriate catalog of music to use in class can be an expensive challenge. Add to this the gray area of copyright issues when making prerecorded music available for home listening assignments, and many teachers give up on the idea before they even get started. But today there's another option: online streaming audio services, which give you the ability to play a vast quantity of audio recordings stored on a remote computer server.

Jeff Sizer, band director at Baker High School in Baker City, Oregon, makes the streaming audio service Spotify an integral part of his concert band and jazz programs. He uses it to find new music for his bands and create required-listening song playlists; he also employs it when he assigns his students to transcribe specific solos. "Many of the jazz standards on Spotify have recordings by many different groups available," he says, "making it a great listening tool." Because the basic version of Spotify is free, it's easy for students to register for a personal account and use the service outside of school as well.

Although Spotify provides instant access to millions of songs in its own database, it does not have every track that an educator might need (for example, the entire Beatles catalog is missing). As an alternative, several other services offer online storage for your personal music collection. Services such as Google Play, Amazon Cloud Drive, and iTunes Match allow you to upload your own CDs or purchased music tracks to their servers and then stream those songs to any Internet-enabled computer and most smartphones. This can be of great benefit to teachers who are forced to share computers or travel between buildings and don't want to load copies of their music on multiple machines. It also means you have an online backup of all your music in case something bad happens to your computer's hard drive.

Other online streaming services offer a more radio-style listening experience, playing songs that fall within a specific style or mood rather than allowing you to select specific titles; sites like Pandora fall into this category. Pandora is a free service but, like Spotify's free version, it will randomly insert advertising between tracks. As Sizer notes, this is a definite

PHOTO: INGRAM PUBLISHING/THINKSTOCK

downside: "Spotify is paid for through advertising unless you pay for a subscription. Having ads on the screen inserted between songs while you're using it at school can be annoying. Plus, in order to listen on mobile devices, you have to pay a monthly fee." Such limitations are typical. Be certain to read the fine print and know what you can and cannot do with the music before committing to any one service.

Clearly, having almost every piece of music you could ever want to hear available at the push of a button can be a useful tool in the music classroom. For the low price of entry, there are few listening options that provide as many benefits. When you consider that purchasing a three-month subscription to an online service is often less than the cost of a single CD, it's easy to conclude that the opportunity for music educators to expand and improve their listening curriculum has never been better.

Please note: Before using any of the services mentioned in this article, check with your district IT department and make sure that streaming audio services are allowed on your school network. Many districts restrict the use of such services to reduce network congestion.

For Music You Own

AMAZON CLOUD DRIVE

Free or subscription ($25/year); amazon.com/clouddrive

Instantly stream any music files purchased through Amazon to your computer or mobile device. You can also upload up to 250 of your own files. Monthly subscription adds additional storage space. **Pros:** It's free. **Cons:** 250-track upload limit may be too small for many music libraries.

GOOGLE PLAY

Free; play.google.com

Upload up to 20,000 of your own tracks and play them back on any Internet-enabled device via a web browser. **Pros:** Largest amount of free online music storage. Android app for smartphones lets you listen anywhere. Purchasing songs allows you to share them with others, although they only get to play a track once for free. **Cons:** When browsing through music you don't already own, you'll find that only short song samples are available for free play, not complete tracks. Playing on iOS (Apple) devices is done through browser only, no dedicated app. Cannot share tracks that you personally upload.

ITUNES MATCH

Subscription ($25/year); apple.com/itunes/itunes-match

Upload up to 25,000 tracks to your account and then stream or download them to any of your Apple devices. Tracks purchased through iTunes do not count against your upload limit. **Pros:** Easy to use. Plays back your music as 256K AAC-quality audio even if you ripped it or downloaded it at a lower quality level. **Cons:** Streaming available only on Apple devices and PCs via iTunes. Android or Blackberry users need not apply.

For Music You Don't Own

SPOTIFY

Free (ad-supported) or subscription ($5-$10/month); spotify.com

Largest online catalog of music, with decent selection of music education-oriented tracks. Free computer-based streaming. Paid service adds the ability to upload and stream your own music files if they aren't already in the Spotify database. **Pros:** Approximately 20 million tracks, including almost every well-known jazz, concert band, choral, and orchestral piece. Almost instant startup, with very little buffering. **Cons:** Listening on smartphone or mobile device requires subscription. Only fair sound quality; upgrade subscription for higher bit-rate recordings.

NAXOS MUSIC LIBRARY

Subscription ($15-$25/month); naxosmusiclibrary.com

A research-oriented music service that caters directly to music education institutions and music enthusiasts. Over one million songs in the database, covering multiple genres. Individual or institutional subscriptions available. **Pros:** Catalog is comprehensive and specifically relevant to music educators. Institutional accounts allow students to access the service and play music from home. **Cons:** Expensive. Licenses are priced based on how many students will be accessing the service from different computers at any one time.

RHAPSODY

Subscription ($10/month); rhapsody.com

Subscription-only service that provides both playlist capabilities and radio-style random listening. **Pros:** Allows you to download music to your computer or mobile device for offline play. **Cons:** No free plan. Limited music education selection.

Other Services

PANDORA

Free (ad-supported) or subscription ($4/month); pandora.com

Like a radio station, Pandora does not allow you to choose specific tracks to listen to. Instead you select a genre, artist, or favorite song, and Pandora attempts to tailor its selections to your taste. Voting songs up or down fine-tunes the search. **Pros:** Free mobile and computer apps make it easy to use and fun to discover new artists and songs. Subscription removes ads. **Cons:** Catalog is not very music-education-oriented, leaning heavily toward pop and alternative music genres.

MUSOPEN AND IMSLP

Free or subscription ($4/month for MusOpen); musopen.org, imslp.org

Although not strictly in the same category as the other sites on this list, MusOpen and IMSLP (International Music Score Library Project) are two of the best music-education-oriented libraries available on the Internet. They provide free access to public-domain and personal recordings of literature that is out of copyright. Many tracks also have PDF versions of their scores available for study. Both sites provide information about the history and composers of each piece. **Pros:** Free. Access to printed scores can be useful. **Cons:** Selection is limited. Recording quality may vary.

Get Into Commission

Hiring composers to write music for your ensembles is a good way to build relationships and creativity

BY DEREK LIMBACK



One of my great joys as a band director is sharing new music with my students—music that they're the first to see, hear, and play. In a sense, it's their music, or at least they're the pioneers of performing those works. I have an advantage; I'm a composer. Every year, my students get the opportunity to play an original or arranged marching show, original jazz piece, or the occasional original concert work or small ensemble piece. This helps me inspire students and draw into music those who might not normally be interested. If you aren't a composer—or even if you are—you might want to consider commissioning a musical work.

Teachers may be apprehensive about commissioning, and frequently directors don't see it as realistic for their programs. It took me a while to commission a piece, even though I'm often on the composer side. Why are we so shy about the process? True, there's already plenty of high-quality literature out there to keep us busy, but a bigger factor is budgetary.

What Is the Process?

There's no way around it: If you want music from a professional, it'll cost you. How much depends on whom you commission, the size and scope of the work, and other factors. There's also no set formula to commissioning. It can be as simple as asking and receiving or as detailed as a multi-page contract. So much depends on what the composer and commissioning body require, so you should be honest and flexible from the start.
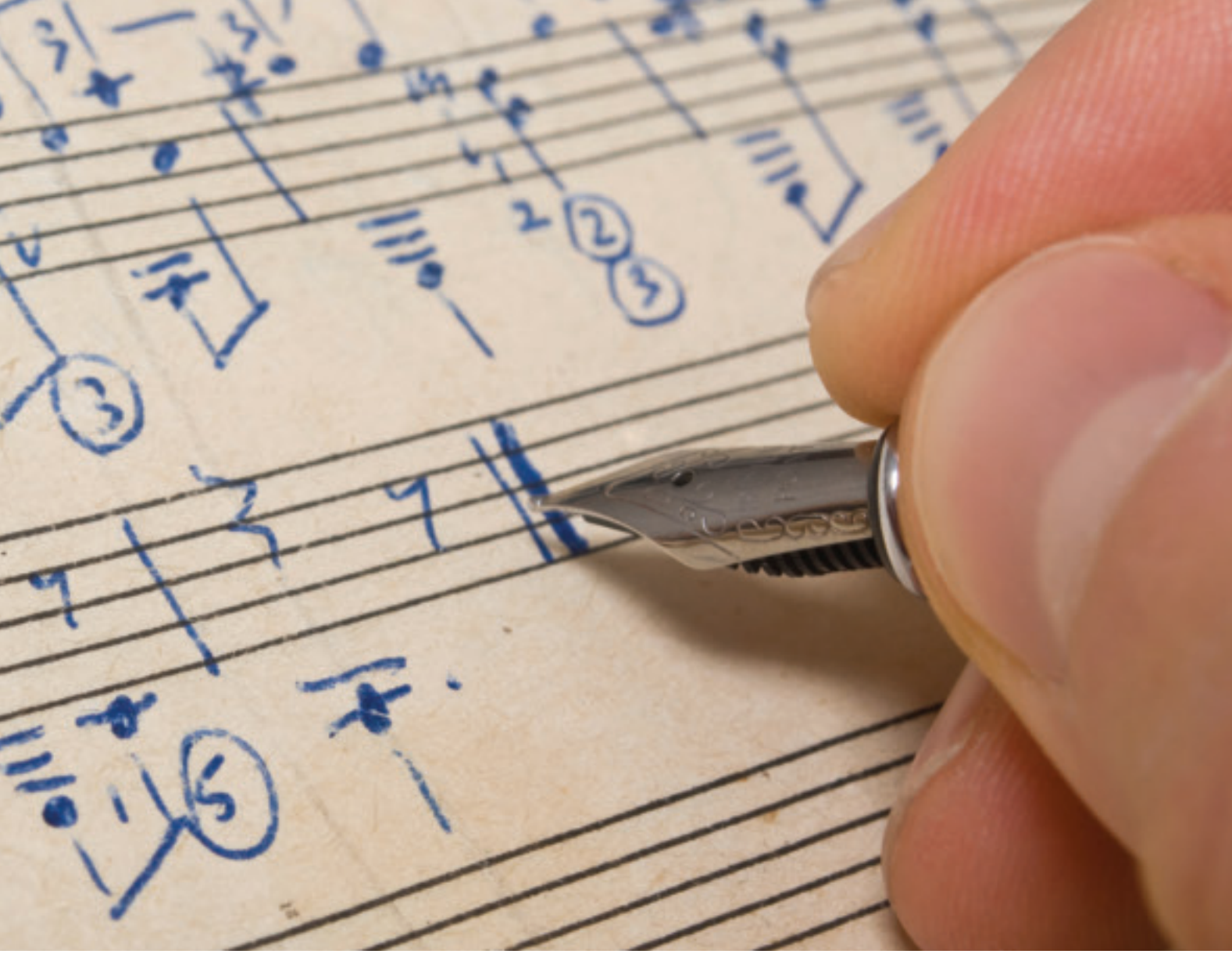
If you're willing to give an up-and-coming composer a chance, you can almost name your price, assuming it's worthwhile in some way to the composer. I've done pieces in exchange for a high-quality recording and the director spreading the word about my talents. Obviously, if you want a nationally or internationally recognized composer to write for you, it will cost you much more, and the contract will be very specific. You'll have a better idea of what you'll get with an established composer, but using a lesser-known composer can be rewarding as well.

Who'd Want to Write for My Ensemble?

Most composers would agree that it's a pleasure to write for anyone at any age. While some target certain levels of difficulty or maturity, most are pretty open to composing for your ensemble in your chosen style, approach, and difficulty level.

As a composer, I enjoy having limitations and still finding a way to bring my style and personality into the music. A young ensemble is especially appealing because the students are so energetic and

PHOTOS FROM TOP: ISTOCKPHOTOS/THINKSTOCK, COURTESY OF DEREK LIMBACK



impressionable. If I can win over a seventh grader while still being me, I've achieved something great, especially if my music is a little different from what the group is used to.

How Do I Start?

First, decide to take the plunge. Then choose the difficulty and basic style you want. You don't want to overwhelm your students with a grade 4 piece based on dodecaphony if they struggle with grade 3 major and minor tonality. Take inventory of your students' skills and the literature they've prepared in the past two to three years. Then decide what direction you want to go in with the commission.

> It's a great honor to compose for someone, but an even greater honor to be part of a musician's personal development.

Once you know the level and style, begin searching for a composer. My first sources are always my teaching heroes and mentors. Call yours, and ask if they have suggestions or experience with commissioning. With luck, you'll get a list of composers to investigate. If you can't afford a well-known composer, help create one. Call a university music department, and ask if they have any talented student composers who would work in your genre. Often, college students are happy just to get their composition played. Most composers don't have a band sitting at home waiting to play their next masterpiece.



Derek Limback leads one of his ensembles.

What Comes Next?

Once you've found a composer, discuss your group, your goals, your price range and other restrictions, and what you want to get out of the experience. Ask the composer every question you can. Then get it all on paper. This can be difficult, but it will prevent many headaches later.



Have students write letters of appreciation to the composer or simply share their experience with him or her.

There's nothing quite as intimidating as blank paper and high expectations. Composers need the freedom to create their art within your guidelines. While you must set deadlines and take care of all the business issues (it is a contract, after all), you must also be open to creativity. I can't stress enough the importance of letting composers compose on their terms. Whether they're new or experienced, let them lead the process. Feel free to ask questions, but don't intrude.

When I'm working on a commission, I like to keep the commissioning party abreast of where I am, the progress I'm making, and the struggles I'm having. I like sharing my inspirations, frustrations, and successes with the people who graciously invited me into their world.

Once you receive the commissioned piece, *study the score.* Understand it fully before you hand it out. Your students will ask many questions, and it's good to have answers, although you may not have them all. Go into the sight-reading rehearsal well prepared. Talk to your students about the piece, its inspirations, compositional style and form, and the music theory behind it. Introduce the work in small sections, communicating the intention of each one. Be aware of "interesting" spots that may take longer to understand and require building new skills. Exploration of sounds, textures, rhythms, and tonalities will lead to greater appreciation for all kinds of music.

While students are learning—even sight-reading—the piece, record them to give the composer an idea of how it's working. Don't be afraid of letting your unpolished group be heard. The composer will be listening to the progress of the piece and not the quality of the performance. Most pieces go through a revision process, so give the composer time to get revisions done before the premiere. By listening to preliminary rehearsals, composers can understand the piece's playability and catch mistakes and rough spots before it's been fully learned. Better that the ensemble spend more time polishing a playable final product than learning revisions after the piece has been prepared.

By Invitation Only

At some point, invite the composer to hear or work with the group. Not every composer is a director; however, I don't know many composers who don't want to hear the piece and talk to the group about its inspirations and interpretations. If the composer is willing and able to conduct, it'll add to the depth of learning. At the very least, give the composer time to discuss the piece and the writing process. I live for these moments. Leaving a positive impression on the groups I work with is immensely rewarding.

It's a must to invite the composer to the premiere. If possible, foot the bill for any travel involved. Spend some personal time with him or her, and have a reception before or after the performance. Let your students interact personally with the composer. Personal connections enhance the experience for everyone. There should be no wall between composers, performers, and audiences; we're all in this together!

On a Personal Note ...

Afterwards, have students write letters of appreciation to the composer or simply share their experience with him or her. This often creates lifelong ties. I love when people approach me at a convention and remember me or my works. Hearing how I affected their life or their musicianship, or simply their love of my piece or music in general, is priceless. It's a great honor to compose for someone, but an even greater honor to be remembered in a positive light and to be part of a musician's personal development.

Composers get far more rejection than acceptance letters during their careers because publishing is a picky business. Music publishers look for music that fits their perceived audience, fills a need in their library, and will make them some money. Nobody is getting rich by publishing concert band music. So don't expect a piece you commission to get published, but do encourage the process. It's very cool to see a dedication to your group in print, but even if the piece is never published, you still can spread the word and get other bands to play it. Sometimes I just lend out my pieces to be played for the love of the music. Composing is not my livelihood—it's my passion. Life is more fun when we share our passions.

Closing Fanfare

I'm looking forward to commissioning another piece soon. I know it will cost more than a piece from the latest "new works for concert band" catalog, but ultimately, if we are to have new works for our ensembles, we need to propel the composition process through commissioning. The extra cost is far outweighed by the rewards for everyone involved.

Derek Limback is director of bands and fine arts chair for the St. James School District, St. James, Missouri.

PHOTO: ZOONAR/THINKSTOCK

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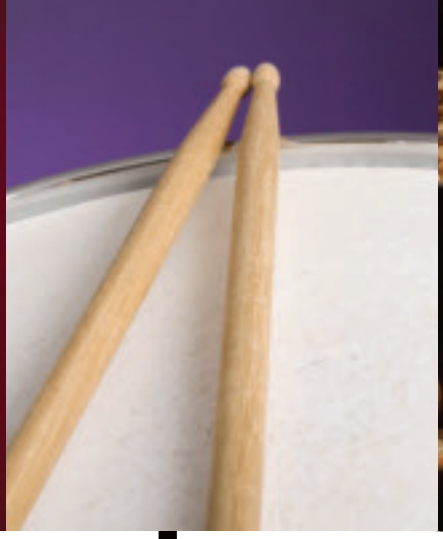




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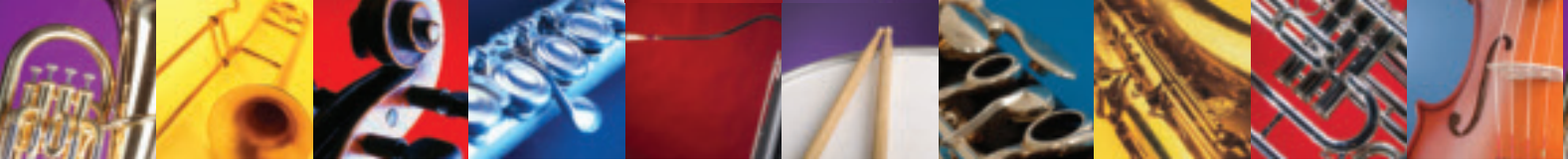
BY SUSAN POLINIAK

Acquiring instruments has always been a challenge for many, if not most, and today's environment hasn't made it any easier. Here are a few ideas that might help.

It may or may not be your responsibility as a music educator to acquire or maintain the instruments used by the students in your program. However, no matter what level of involvement you have in this process, knowing how things are done—as well as what other options may be out there—can only help to keep things running smoothly. This knowledge can also help to ensure that each student who wants to play has access to an appropriate instrument in good condition, as well as the opportunity to repair and refurbish that instrument when needed. In light of this, we spoke with several music educators about how the instruments in their programs are acquired and otherwise managed.







The Wheres, Hows, and Whos

Different instrumental programs follow different protocols for one reason or another. Perhaps your budget allows for school-owned instruments. Maybe your program finds it easier to rent from an outside supplier. Or perhaps parents are expected to bear the expense of an appropriate instrument for their son or daughter to use in your ensemble.

At Pickens County Middle School in Jasper, Georgia, rentals are the norm. "Most are on a rent-to-own plan unless the student plays tuba, bassoon, euphonium, horn—these instruments are rented from the school," says Mary Land, the school's director of bands. "I like the rent-to-own plan for several reasons. The price is very affordable by the month, and my instrument dealer allows me to control the brands, therefore assuring high-quality instruments."

"If a student is playing violin or viola, it is the responsibility of the student to rent/purchase an instrument. If students play cello or bass, they can use a school instrument during the day and check it out for home practice over weekends and holidays," says Amy Clement, an orchestra director at North Gwinnett Middle School in Sugar Hill, Georgia. "The school instruments are provided from a BEL (basic equipment list) from the county. We are given a few instruments or items from the BEL every year. Most of our school instruments are provided by the school district (cellos, basses, and a few violins and violas). The majority of violins and violas are rented or purchased by the student from local vendors or over the Internet. If the students are renting/purchasing their own instruments, it is an advantage simply because we don't have to worry about providing an instrument for them, and they're investing in learning a stringed instrument. A disadvantage to having students acquire their own instruments is that they often purchase instruments of low quality from the Internet (even if we tell them not to do this). These instruments are hard to tune and make it difficult to produce a quality tone."

"OUR RENT-TO-OWN PLAN HAS AN OPTION FOR INSURANCE. I STRONGLY RECOMMEND THIS AND YES, WE HAVE USED IT."
—Mary Land



Mary Land of Pickens County Middle School in Georgia recommends that schools conduct a regular "instrument roundup."

Clement has also noted that working with a BEL can be limiting: "We have had a few instances when we needed instruments. One was when our school opened four years ago and the BEL only provided a certain number of instruments, none of which were violins or violas. We were able to obtain several violins and violas from a local music store. We also experienced a shortage of cellos and basses in the correct size during our second year but were able to borrow from several schools within our county."

For Duane LeBlanc, band director at Catholic High School in Baton Rouge, Louisiana, things are slightly different. "First I should say that I teach at an independent Catholic school," he explains. "That is, we are not supported by a diocese. I am given a budget from the school each August. I use the budget to pay for all band expenses. This includes instruments. I am not micromanaged and can spend the money as I see fit. I

OPENER PHOTOS, CLOCKWISE FROM BOTTOM LEFT: ISTOCKPHOTO/THINKSTOCK;HEMERA/THINKSTOCK; STOCKBYTE/THINKSTOCK; HEMERA/THINKSTOCK; STOCKBYTE/THINKSTOCK; HEMERA/THINKSTOCK; ISTOCKPHOTO/THINKSTOCK; HEMERA/THINKSTOCK; ISTOCKPHOTO/THINKSTOCK; STOCKBYTE/THINKSTOCKHEMERA. PHOTO THIS PAGE: COURTESY OF MARY LAND



It's a good idea to make sure that instruments have identification on their cases.

have only been questioned once about a purchase. We buy all of our instruments from a local music store. The advantage of my situation is that I don't have to justify my purchases. I don't have to put things to bid, but sometimes do in cases of very expensive instruments. The disadvantage of my situation is I can only work within my budget." These budgetary limitations have led to some difficulties for LeBlanc's program: "We only own one baritone saxophone, but have two bands. The kids simply share. I also don't have the money for things like contrabass clarinet, bass trombone, chimes, nice marimbas…."

When the budget falls short, not all schools allow their music educators to engage in fundraising to boost their instrument budgets, but some do. For LeBlanc's program, there is no fundraising at all for the purchase of instruments. But in Land's case, "You name it, we've sold it! We have been most successful with dinner-and-a-concert events." Similarly, Clement's students have sold candles and participated in a play-a-thon.

So who pays for what? The answer here is variable as well. Land's program has the students pay a small fee for the larger, school-owned instruments. Clement's program uses a variation on that same arrangement: "We have the cellos and basses pay a voluntary fee for using a school instrument. It is a county-supported fee and helps with the maintenance of the instruments." At LeBlanc's school, parents don't pay for their children's instruments per se, but there is a related cost. "They do pay a band fee to help with the cost of running the program, but we don't specifically charge a rental fee."

"A DISADVANTAGE TO HAVING STUDENTS ACQUIRE THEIR OWN INSTRUMENTS IS THAT THEY OFTEN PURCHASE INSTRUMENTS OF LOW QUALITY FROM THE INTERNET (EVEN IF WE TELL THEM NOT TO DO THIS)."—*Amy Clement*

When Things Go Wrong

Unpleasant things can happen to instruments used in schools, and insurance can be a very wise investment. For some, this is covered as part and parcel of instrument rental, as is the case for Land's program: "The rent-to-own has an option for insurance. I strongly recommend this, and yes, we have used it." For others, the school district handles the responsibility. "We don't handle the insurance but assume the instruments are covered by district insurance as with any other instructional materials," Clement notes. The parents of the students in LeBlanc's ensembles are responsible for insuring their children's instruments in one way or another: "Students and parents sign a contract. It is expected that they use homeowners' insurance."

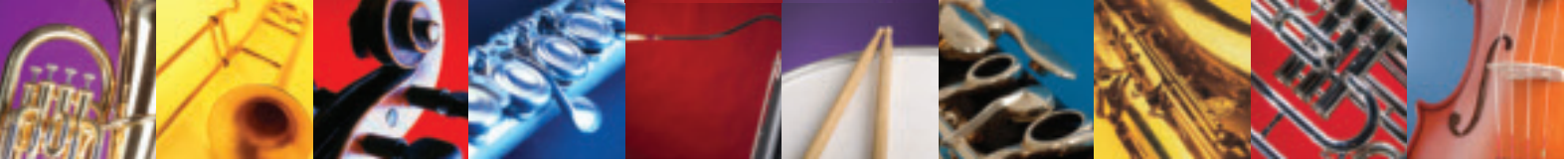
For unintentional loss and damage of instruments, different parties may be held accountable. In Land's program, that responsibility falls to the individual student. However, in Clement's program, some costs are absorbed by the school. "We encourage the students to purchase repair insurance through their rental program," she says. "If the student damages a school instrument, we absorb the cost of the repair if the damage wasn't intentional."

At LeBlanc's school, "if an instrument is lost, the family is charged for the purchase of a replacement instrument. This has only happened twice in my nine years at this school. I take care of basic wear issues. Parents are expected to return the instrument in the condition it was given to them, which includes a basic cleaning." As for damage, the financial responsibility depends on who caused it and how: "In the event I caused the issue, the school will pay. For example, if it's raining at a football game and I keep the kids in the stands, I would fix any pad issues for the woodwinds."

It's a depressing topic, but theft does happen occasionally. "Once a student left his school instrument in his car and the car was broken into," LeBlanc recalls. "He was required to pay for a new instrument." Although there is only so much a music educator can do, some steps can be taken to help combat this sort of loss. "We have assigned numbers to store each student's instrument, which seems to help," Clement says, "and we try to make sure all instruments have identification on the cases as well."

Dealing With Financial Hardship

For schools at a serious financial disadvantage, there are a number of options for acquiring student instruments.



Land's program has used Title I funds. Although Clement has not needed grants, she notes that they are available from organizations such as the American String Teachers Association (*asta.org*). She also mentions the website DonorsChoose.org. Public school teachers can list items they need on the site; potential donors can then browse the listings and choose to give funds for specific articles. When a fundraising goal for a request has been reached, the item is purchased by DonorsChoose.org and delivered to the requesting school.

"WE ONLY OWN ONE BARITONE SAXOPHONE, BUT HAVE TWO BANDS. THE KIDS SIMPLY SHARE."
—Duane LeBlanc

Although application is via invitation only, VH1 Save the Music (*vh1savethemusic.com*) can help jump-start an instrumental program at a public elementary or middle school where one is lacking. The program will supply instruments, but the school must devise and implement its own program—as well as come up with the budget for a qualified music educator. Another source for instruments is Mr. Holland's Opus Foundation (*mhopus.org*). Title I schools—public, private, and charter—with existing instrumental programs can pre-qualify via application.

Based at the Potomac Arts Academy, a branch of the College of Visual and Performing Arts at George Mason University, Instruments in the Attic (*potomacacademy.gmu/Events/Attic.html*) is a program that benefits Potomac-area schools. It's essentially a used-instrument drive, but it has proven to be a good model for others to follow, and similar programs can be found throughout the country.

Chris Halvorson, director of bands at Aitkin High School in Aitkin, Minnesota, recently surveyed band directors throughout his state and found that a growing number of students are using school-owned instruments due to financial hardship on the part of their families. Halvorson published some results of his survey in an article in the Spring 2012 issue of the Minnesota Music Educators Association's journal *Interval*. On the question of where school-owned instruments should come from on a tight budget, he wrote, "There are many people who have an instrument in their basement or in a closet. They likely would prefer the instrument be used by some child than take up space in their home. Your responsibility is to let people know that you need these instruments"—by writing an article for a local newspaper, advertising on the school website, putting up flyers, or organizing a collection drive (see below). Halvorson has also personally taken part in various national and statewide instrument donation programs, including Play It Forward, which is administered by Minnesota Public Radio: *classicalmpr.org/playitforward*.

Parting Words of Advice

We asked the three music educators interviewed for this article about any further advice they might offer about instrument acquisition. Clement advises that teachers share their knowledge with parents: "You need to educate the parents on what is acceptable when renting or purchasing an instrument. For instance, sizing of an instrument is important (many parents want to purchase a full-size violin rather than renting a smaller size initially). Parents also need to be educated on why it's important to have a quality instrument for students to play, especially when they are beginning. If an instrument is difficult to play, it will impact the students' overall experience and may cause them to have a negative view of the instrument."

Land says that a collection drive—or, in her words, an "instrument roundup"—can be beneficial to music educators in need of additional instruments. "The instrument roundup is an occasional event in which community members donate unused instruments to the school," she says. "We are able to give a tax receipt to the donor. We can get anywhere from 70 to over 100 instruments at various levels of quality."

For LeBlanc, the subject of instrument acquisition intersects in one very specific way with the duties of a band director, and potential directors in particular may wish to take note of his words: "I have worked at two schools in my 11 years of teaching. The first school did not give me a budget, and I had a hard time getting parents to pay the band fee. My present school gives a budget, and I have 99% of the kids paying their band fee. This has made a huge difference in my ability to focus on educating my kids. If you don't have the skills or interest in dealing with the fundraising side of being a band director, I would strongly suggest taking this into account as you search for a job."



Duane LeBlanc and his Catholic High School students contemplate the importance of sharing.

PHOTO: COURTESY OF DUANE LeBLANC





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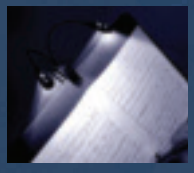
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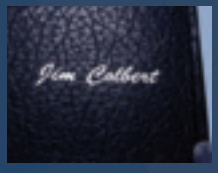
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ALL EYES ON THE MUSIC TEACHER

BY KEITH POWERS

You're a popular music teacher. Your students love you. In fact, it's clear that your class is a refuge in their day, a place where they can excel and avoid the pressures and boredom they may experience in, say, math or chemistry. They are terrific students, and their performances leave everyone, especially parents, saying, "I had no idea my kid was so good." **Yet you find yourself worried about your job.**

MAGNIFYING GLASS: ISTOCKPHOTO/THINKSTOCK

Evaluators are watching you, and what they see could change your future. But what exactly are they seeing, and is it what they ought to be looking at?



Why? Your evaluation, based largely on how those kids did in other subjects, was below standard. If you were judged on your ability to teach music, it would be a different story. But you weren't. Alternate metrics were used, from outside your own classroom. Is this a doomsday scenario? Absolutely, but it's possible—and that's one reason why teacher evaluation is such a hot-button topic today.

In 2009, the Obama administration launched Race to the Top, a $4.35 billion program to improve public K-12 education that includes, among many other things, the stipulation that school funding be tied to teacher evaluations. Nearly every state in the union (46 at last count) has applied for RTTT funds, which means they must first comply with evaluation regulations. Only two states—Delaware and Tennessee—were awarded funding in the first round. Other states and districts are continuing to work on developing appropriate measures of student growth. How they do that will depend in large part on the efforts of teachers to inject themselves into the process.

A SHIFTING LANDSCAPE

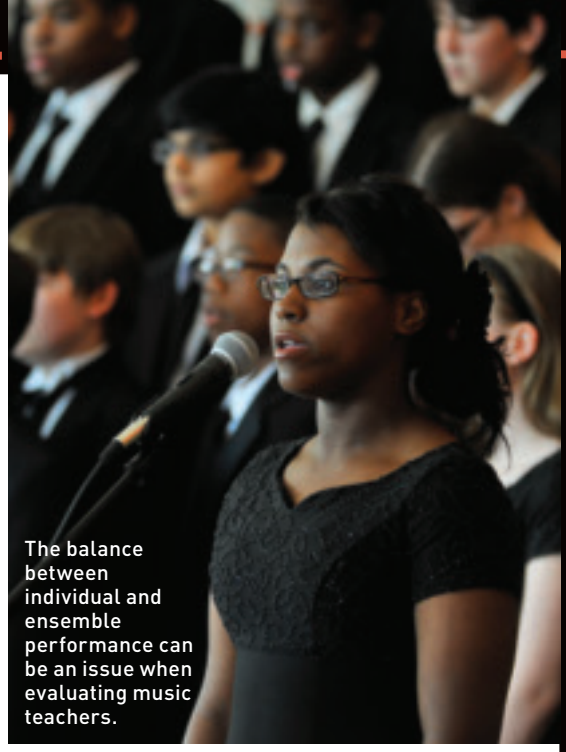
For politicians and for the public, it boils down to this: Get the lousy teachers out so our kids can score well on standardized tests. An oversimplification, perhaps, but it goes a long way toward explaining why teachers of music and the other arts end up getting evaluated on student science scores or dropout rate or attendance. The truth is that right now, there is no other way to evaluate them.

There are three types of teacher evaluations currently in practice, and they are easily distinguished in general terms: evaluations based solely on student achievement, evaluations based solely on teacher observation, and evaluations that use multiple measures, including the aforementioned as well as content knowledge, parent input, and others.

As Douglas Orzolek, associate professor of music education at the University of St. Thomas in St. Paul, Minnesota, has said, "Frankly, this whole thing is so 'raw' that many states, districts, and thinkers are still trying to figure out what it all means." Dru Davison, chair of arts education for the Memphis City Schools in Memphis, Tennessee, has his own opinion: "I think many people would agree that meaningful evaluations should include measures of student performance that are valid and fair. Until such time as these measures are available (and funded), policymakers should proceed carefully. Even if high-quality measures were commercially available, questions may arise regarding the equity gap between those districts who can afford such measures and those who can't."

> "We're just asking teachers to document how the students are growing, not to teach differently." —*Dru Davison*

Orzolek has been monitoring the teacher evaluation movement, and summarizing the situation in an article titled "Your Role in Music Teacher Evaluation" (*Illinois Music Educator*, Fall 2012), he notes, "The good news is that music educators have learned to describe goals and objectives through national, state, and local standards. We are skilled at using technology and other tools. Over the past decade, our profession has developed myriad assessment tools to evaluate our students' work. In spite of this, we have not yet established a suitable means of reporting the learning that happens in our classrooms."



The balance between individual and ensemble performance can be an issue when evaluating music teachers.

Davison and his Tennessee colleagues are trying to create just such a means. "Why take a chance when we can control our own destiny?" he says. "We knew this was coming about two years ago, so we had our committee come up with suggestions. Creating new tests was an impossible task for us. So instead of using a standard test, the committee recommended building a portfolio through purposeful sampling. We are not asking teachers to teach differently, assuming that they're using standards-based teaching. We are just asking them to document how the students are growing."

The portfolio method has worked in Tennessee—and it attracted national attention when Education Secretary Arne Duncan lauded the initiative, noting that "what happens so often in education is that everybody talks to themselves: teachers talk to teachers, businesses talk to businesses, politicians talk to politicians. Those worlds never cross. The only way we're going to get dramatic results is if we all move outside our comfort zones and find collaborative efforts, getting smart, thoughtful people to come together."

WHAT CRITERIA?

"Evaluation systems should be in place to promote professional growth at all levels," says Johanna Siebert, director of fine arts at Webster Central School District in Upstate New York and immediate past chair of the National Council of Music Program Leaders (NCMPL). "Having a growth mindset means you



Tennessee—home of these music students—has adopted a portfolio evaluation method.

ALL PHOTOS OF STUDENTS IN THIS STORY: MORGAN MUKARRAM (MEMPHIS ARTSFEST)

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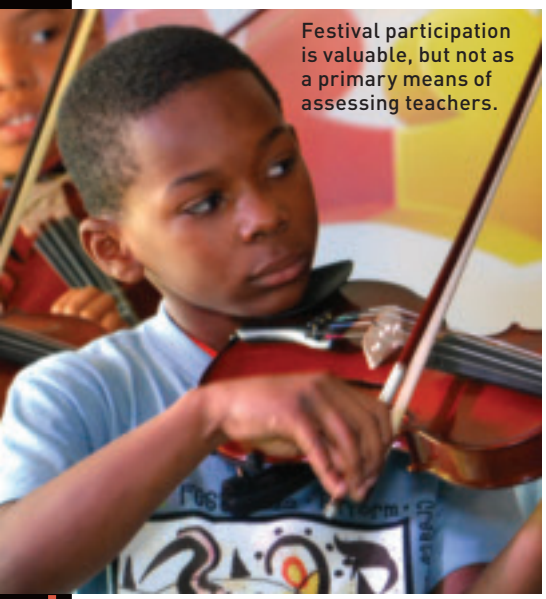


Another shot from Tennessee, one of two states to be awarded funding in Race to the Top's first round

don't have to be sick to get better. The problem is that many districts do not have administrators trained in providing music supervision for their music teachers."

And when administrators who aren't trained in music are forced to make evaluations, too often they rely on what they know—or what is more easily measured. Results are easy to quantify in a math or reading skills test. Making sure that music teachers are not evaluated according to these metrics is the key.

"Student achievement should be part of a teacher's overall evaluation," Siebert says. "I call it teacher effectiveness. The dilemma is in agreeing how we assess that achievement in music, and how it is used in the teacher's evaluation. In New York, evaluation is 60% based on supervision, 20% based on student growth—which means test scores, and 20% based on student achievement—which also means test scores. Different states have different equations and are in different stages of completion based on their RTTT applications."



Festival participation is valuable, but not as a primary means of assessing teachers.

When evaluations do include students' musical growth, one of the trickiest metrics is in the category of ensemble work. In its official recommendations for music teacher evaluation (available online at *musiced.nafme.org/about/position-statements/teacher-evaluation*), NAfME supports the use of ensemble ratings from adjudicated festivals, but merely as part of a teacher's evaluation. Siebert agrees, but feels "ensemble festival ratings are problematic when used as student achievement measures because they do not reflect individual student achievement." In Michigan, where evaluation pilot programs are in place this year, advisors have made specific cautions on adjudicated performances carrying too much weight for evaluations.

Phillip Hash, associate professor of music education at Calvin College in Grand Rapids, Michigan, notes " there is a push by some in our band/orchestra and vocal music associations to use festival ratings as growth data." The Michigan Society for Music Teacher Education's position statement on this topic, which Hash helped draft, points out several concerns with that idea. Principally, while festival participation is a valuable learning tool and can be a significant music experience, many factors unrelated to musical acumen (for example, rehearsal scheduling, financial support, or staffing) are mostly out of a teacher's control. Instead, the MSMTE recommendations focus on tools that measure students on pre- and post-tests, including teacher-designed rubrics and rating scales, psychometric tests, and assessments using software tools like SmartMusic. If festival ratings are included in evaluations, the MSMTE recommends that they serve as only one of several measures of student growth.

> "Evaluation systems should be in place to promote professional growth at all levels. The problem is that many districts do not have administrators trained in providing supervision for their music teachers."—*Johanna Siebert*

HOW TO TAKE ACTION

Do you wish you had a better handle on teacher evaluation? Your approach needs to be threefold: get informed, build alliances, and make your own suggestions.

"Teachers will probably not be designing their own evaluations—their districts or states will," Johanna Siebert says, "so it's important that they learn what will be expected of them. I believe that equitable evaluation systems are desirable, for the benefit of administrators, teachers, and their students. It's just that you need knowledgeable people to give constructive feedback and validation. Each district or state will have its own interpretation, and teachers should make it their job to understand any evaluation procedure so that they can be prepared."

Understanding comes in many forms, and most commentators recommend that teachers 1) talk to other music educators; 2) talk to principals and evaluators to understand what they are facing; 3) confirm that the curriculum they teach has methods for evaluating students at various levels; 4) make sure that their music evaluation is based on music factors.

There are a host of online resources available to help you get up to speed on teacher evaluation. The best place to turn for a basic understanding of the broad issues is the NAfME Teacher Evaluation Advocacy Guide (*advocacy.nafme.org/files/2012/04/teacher_evaluation_ad_guide.pdf*), which provides an overview as well as pointing to more substantial work done by scholars like Charlotte Danielson, James Stronge, the National Institute for Excellence in Teaching (NIET), and others. A peer forum discussing developments, called the Teacher Evaluation Portal, can be found at *musiced.nafme.org/topic/teacher-evaluation-portal*. This offers a nuts-and-bolts discussion of evaluation progress in specific states and districts, but it's also a good place to simply type "Where do I begin?" and gather information from leaders on the issue. Dru Davison is a fellow in the nonprofit Hope Street Group, whose website (*playbook.hopestreetgroup.org*) features updates on national developments in this area. MakeMusic Inc. provides an online Music Education Standards & Assessment resource with information on all 50 states at *musicstandards.org*.

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For more than 60 years, James Sewrey has been spreading the gospel of the drum



James Sewrey performs at the 2011 conference of the organization he founded 50 years ago: the Percussive Arts Society.

A Passion for Percussion

BY CATHY APPLEFELD OLSON

"Once a teacher, always a teacher." So James Sewrey tells *Teaching Music*, and he should know. A passionate percussionist who's spent more than 60 years teaching at all levels from kindergarten through university, Sewrey was called out of retirement in 2007 to serve as adjunct professor of percussive studies at Wisconsin Lutheran College. As a founding member of the Percussive Arts Society, he remains active in furthering the cause of percussion, and he has received more awards than we have space to list, most recently the Wisconsin MEA's Michael George Distinguished Service Award in 2011.



Sewrey's love of percussion dates back to his teens. But growing up in Milwaukee in the 1930s and '40s, where heavy German influence made the accordion the instrument of choice, he didn't exactly make his parents burst into a standing ovation when he announced he was going to pursue the drums.

His mother, a college soprano who influenced Sewrey in his early musical years, "teared up and said, 'A drum is not a musical instrument,'" he recalls. "Most singers don't have too much regard for drummers. My dad said, 'How are you going to make a living?' It's funny, because just last year when I received a special award at the Percussive Arts Society convention, I told that story and a gentleman there who was from Brazil said that's exactly what *his* mom had said to him!"

Against the odds and with the help of his early teacher and mentor Herman Meunier, Sewrey began freelancing at local gigs and was set on the path of performance when World War II came knocking at his door.

"On the base where I was stationed in Memphis, they had a newspaper, and I noticed an ad went up for members to join a drum and bugle corps," he recalls. After only a short time as a member of the ensemble, Sewrey was asked to become the instructor's assistant, a position that grew to encompass responsibility for teaching the entire drum line.

"I taught the corps' captain so he could advance two positions—he went from third



class to first class petty officer. Before that I couldn't see myself as a teacher, but the encouragement led me to believe perhaps I could enjoy teaching after my time in the service."

With the groundwork laid, Sewrey packed his bags for the Arthur Jordan College of Music at Butler University in Indianapolis. He continued his graduate work at the University of Colorado, where he also served as a band director. Along the way, he began meeting up with fellow percussionists and realized the need for an organization that would set standards for drumming. "Times were changing in the '50s. Drummers were starting to get together at conventions just to talk about their craft," he says.

In January 1961 at the southwest regional MENC conference, Sewrey made it official. "I coined the name Percussive Arts Society," he says. "At that point we were the smallest organization among musical institutions in the U.S. Now we are the largest of the instrumental organizations in the U.S. Our members are orchestral musicians, rock musicians, and band musicians, all coming from different venues to work together." With a membership that hovers around 7,000, the Percussive Arts Society held its 37th annual International Convention (PASIC for short) this fall in Austin, Texas.

When it comes to the perspective of the music student, Sewrey is a firm believer that the more things change, the more they stay the same. "Students aren't any different today; it's just the culture we live in that's different," he says. As such, he views a teacher's most important role as that of a guide, "individually helping students progress to the next level until they can do things on their own. To do that, we have to understand their progress level each step of the way."

Being a drum master who nevertheless learned to play violin, cello, piano, flute, and a host of other instruments at university, Sewrey advises aspiring teachers to keep their options wide open: "What helped me most in my percussion development and growth was that I could play all the instruments."

He's quick to delineate the difference between performing and educating. "I wear two hats at the university level," he says. "And I try to make a link between one and the other. I'm more interested in seeing that those going into an area of performance understand that if they're going to teach at some point they have to know how to work with the students, get down on their level, and pull them up by their bootstraps. That's hard to do."

Sewrey doesn't whitewash his disappointment when lamenting what he sees as the current lack of rigor in university-level music education—at least when it comes to preparing students to be teachers themselves. "They are more concerned about teaching people to be performers than teaching them to be professional educators," he says. "You don't have people standing in front of orchestras and bands that have been educated in teaching. Their whole focus is on professional literature."

Along with various contemporaries at NAfME and elsewhere, Sewrey says that he has recently been ruminating on how to change this state of affairs by reasserting the *education* side of music education. "Whatever your main instrument is, you have to play it well and teach it well. If the concentration is only in the area of performance and not in how to reach the young people, then it's like buying an insurance policy: 'If I fail at being able to get into the Milwaukee Symphony, I can still teach.'"

He vividly remembers a time at Wichita State University, where he served as professor of percussion studies and instructional music education in the '60s, when some faculty members advised him not to press this point so as not to "frighten off" students. "I told them they need to understand what I expect them to know when they leave this instruction," Sewrey recounts. "And many of the students later came back to thank me when they realized that what I was telling them was the truth.

"The truest gauge of teachers' success is what they want to communicate at every age and level," he continues. "If you can make that bridge with students, they will come along and find their own way in time. They have to take responsibility for themselves, but you have to help them find that responsibility."

Q&A with James Sewrey



Q What do you know today to be true about teaching music that you didn't know when you got started in the profession?
My approach to teaching music to students at all levels has always been to engage the student wherever he/she is, in a given place, space, and time. So, through their participation in a performance ensemble or class about learning or making music, I've tried to help each grow and develop an aesthetic appreciation of the music and about what music can do. The young minds of today are no different from the young minds of yesterday, and students still need positive "proactive" role models and mentors.

Q If you could give your students just one piece of advice, what would it be?
My advice to students is for them to keep their minds open to learning, pursue innovative ideas in the creative process with music making, and stay involved with the profession of being a music educator.

Q If I hadn't chosen to become a music educator...
I believe that I wouldn't have had the opportunity to experience knowing so many fine human beings.

Q The music education profession would be better if...
The certified music teacher kept his/her focus on the growth and development of the student.

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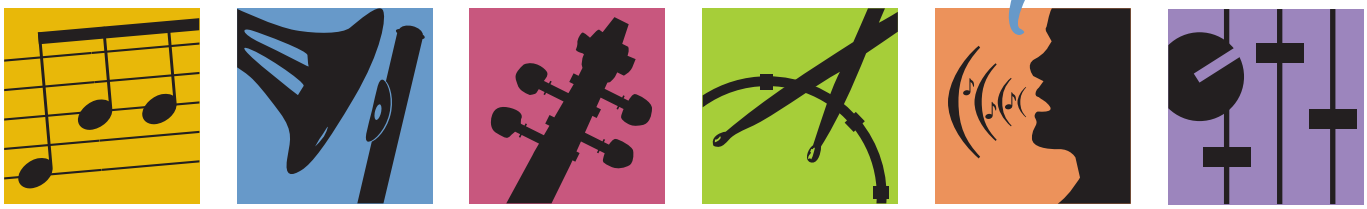


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GENERAL MUSIC

Engaging Composition Activities for K-5 Students

Music teachers often shy away from teaching composition, and not for particularly good reasons. "Many don't consider themselves composers and therefore feel unqualified to teach the subject to their students," says Craig Hurley, music specialist at Ford Elementary School in Acworth, Georgia. "Composing activities can also get weighed down with the technical aspects of composing, making them tedious for both students and teachers."

But composition can spark great creativity in students, and if taught thoughtfully, it can be great fun as well. Hurley has a number of easy and engaging activities designed to get K-5 students writing their own music for instruments on which they're proficient, as well as nontraditional choices. "My students have composed songs for the voice, rhythm instruments, piano, recorder, and Orff instruments, as well as everyday materials such as water bottles, pencils, clipboards, and aluminum foil," he says.

In teaching composition, Hurley uses not only traditional notation but also a variety of other means—anything that allows students to effectively convey their musical ideas without getting bogged down by specifics. "Composing is about making creative choices," he explains. "It can be as simple as kindergarteners changing the lyrics of 'clap, clap, clap your hands' to 'pat, pat, pat your legs.' Often we confuse notation activities with composing, which stifles creativity."

A fine example of Hurley's creative approach can be seen in the weather-based pieces that he has his students compose based on Antonio Vivaldi's *Four Seasons*. In this activity, the children invent songs for rhythm instruments, making sounds that they feel evoke a particular season. "Instead of traditional notation, I have students create their own ways of notating their songs," he says.



Hurley also makes frequent use of what he calls a "composing packet"—a series of flashcards with notes, rests, bar lines, solfège, letter names, dynamics, and instrument icons represented on them. "Using the rhythm cards, students create original rhythms in a specific time signature, add instrument cards, and combine patterns with friends to create lengthier songs [see Figure 1]. Students can also add names to perform their melodies on instruments and later transfer their melodies to traditional staff notation," he explains.

However he chooses to teach composition, Hurley always keeps its most significant benefits in mind. "Composing is one of the few activities that requires both sides of the brain to work together," he says. "It marries the creativity of the right hemisphere with the technicality of the left hemisphere. Teaching composing forces students to use higher-order thinking skills to communicate ideas using sounds and rhythms."

—*Adam Perlmutter*
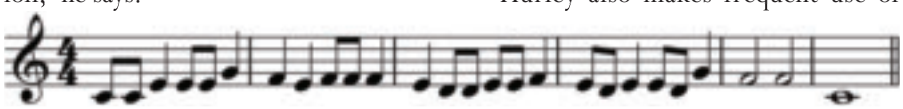


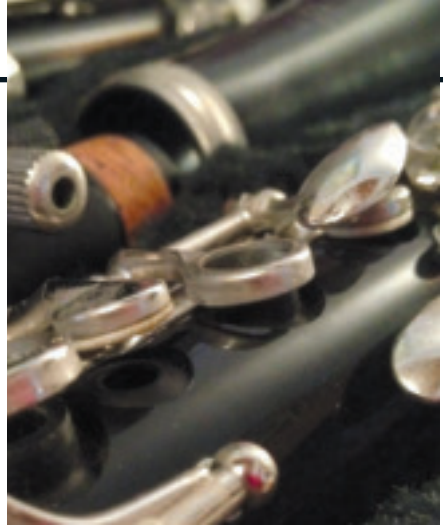
Figure 1: "The Chicken," a composition created by one of Craig Hurley's K-5 students with the stipulation that the piece use only the notes C, D, E, F, and G and quarter, paired eighth, half, and whole note rhythms.

BRASS AND WOODWINDS

Pads, Corks, and Their Problems

Pad issues are among the most common problems facing woodwind players. Some require the attention of a professional repair shop, but teachers and students can handle others with a minimum of effort and only basic supplies. We spoke to Rich Breske, a 30-year music and education industry executive and former woodwind player, to get his opinion on what teachers should, and should

PHOTO: CRAIG HURLEY



not, attempt to fix.

Breske believes that every band director should have a basic emergency supply kit on hand at all times, including a small supply of pads in various sizes, a roll of plastic wrap, some rubber bands, a pen, and a few pieces of school letterhead. His method of dealing with cracked or missing pads is as follows: "First, place the pad in the key. Use the original pad if you still have it. Turn it until it seats the best. Then take a piece of plastic wrap and drape it around the key so that the wrap holds and the pad seals against the tone hole. Secure the wrap with a rubber band." Breske then uses the pen and letterhead to write a note to the student's parents, telling them of the needed repair. Obviously, this method is not a permanent fix—it's simply meant to reinforce to students that they should take their instrument to a real repair shop as soon as possible.

This may seem strange to those who believe that replacing a pad is a simple process, but Breske believes that teachers should spend their time doing what they do best: teaching. Few have the time to learn how to seat and level pads properly, and haste generally makes waste in this department. For example, many people use pad cement or other adhesives because they work quickly, but unfortunately they make a permanent repair much more difficult.

One repair that most people can do on their own is fixing sticky pads. First, make certain that the problem is in fact due to the pad and not to a bent or misaligned rod or key. Next, look closely at the tone hole for any residue. Clean the residue from the hole and pad by slipping a dollar bill between them, holding the key closed, and then pulling the dollar bill out. The bill acts as a very gentle abrasive, pulling the sticky material off of the pad and hole. If this does not fix the problem, try cleaning the area with a cotton swab. Although some players use lighter fluid as a cleaning agent on the swab, Breske does not personally recommend it.

Another emergency repair involves broken tenon corks. As a temporary fix, Breske uses several winds of masking tape to help hold the joint together until new tenon corks can be made. To prevent broken corks in the first place, he encourages students to put on cork grease at the end of a rehearsal rather than at the beginning, as the grease will protect the corks from drying out between uses.

When it comes to making repairs on a woodwind instrument, simple is in the eye of the beholder. Do what you feel confident you can do, but impress upon your students that most instrument problems should be fixed by professional technicians. —*Chad Criswell*



STRINGS

Taking A Holistic Approach to the Bow Hold

Much attention in string instruction is given to left-hand fingering and placement, but the right-hand bow hold is central in determining a player's artistry. Bow hold tips abound, but one suggestion is particularly promising: using the Alexander Technique. Alice Ann O'Neill, who teaches cello, string pedagogy, chamber music, and various music courses at the College of Mount St. Joseph in Cincinnati, Ohio, has studied Alexander Technique for 22 years and uses it extensively in her own performing and teaching.

The Alexander Technique emphasizes a holistic approach to proper bow hold; both teacher and student should keep one's entire posture in mind—back and shoulder alignment, sitting position, chair height, etc.—rather than just the right-hand fingers. Having established this as a foundation, O'Neill avoids offering any single formula for holding the bow. "Each person on earth has different-sized and shaped hands, fingers, and arms," she notes. "What I feel is a better way to approach teaching the bow hold is through principles—something that can always be true. A bow hold principle might be 'flexible fingers' or 'all fingers attached to the bow work together' or 'unlocked knuckle joints.'"

O'Neill also urges teachers to be hands-on. "I take the student's arm, lift at the side of the hand by the pinky, and let the fingers hang naturally," she explains. "I say, 'This is your bow hold,' meaning how their fingers hang. Then I place the bow in their hands and attach the fingers in the shape they are hanging." Once the student has achieved a natural hold, the teacher can help to increase hand alignment: "The natural alignment of a pinky finger is in line with the elbow. The bow placed in the hand should maintain the natural alignment of the pinky with the elbow."

As for the other fingers on the bow, O'Neill gives this very specific guidance: "The middle two fingers are longer and can touch near the bottom of the frog. I place the ring finger on the silver ring of the frog, then the longest finger touches just in front of the silver ring on the hair. The pointer finger lies at the first joint on the finger-grip and is not straight but has its natural curve. The thumb is hooked underneath, with the upper bump of the frog on the inner corner of the thumb tip near the nail. I draw an X on the thumb tip when teaching beginners. The thumb is not completely bent or bumpy but rather with an unlocked joint, however that looks on each particular hand. An overly bent thumb can inhibit hand shape and playing flexibility."

Of course, some bow hold basics change for more advanced pieces and different styles of music. "I use several different bow holds depending on the style and articulation. For spiccato/sautee bowing, I place my pinky on top and slightly elevate my wrist. The pinky on top helps with the downward stick motion required for fast spiccato. For



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Brahms or heavy slow legato, I sometimes place the pinky way down on the front of the frog, almost like putting the bow near the base knuckle of the hand."

O'Neill concludes by noting that most problems with bow hold can be fixed by using the Alexander Technique. "I studied with George Neikrug at Boston University when I was younger, and he always said to me that any technical or musical problem playing the cello ends with the fingers but begins somewhere further back in the body such as the back, neck, shoulders, or arms. So in other words, it's best to look for the true source of a problem, not the end result. This is a very Alexander way of solving a problem." —*Cynthia Darling*



PERCUSSION

A Few Essentials for Percussion Maintenance

Percussion instruments break, and getting them repaired can cost school music programs a substantial amount of money. Given the current climate of deep budget cuts, a little regular maintenance can go a long way. Below are a few essential tips to help keep your percussion program up and running.

For starters, be sure that all instruments in the section (including timpani, xylophone, marimba, vibraphone, and glockenspiel) are covered and put away carefully in a secure area like a storage closet. Often, smaller instruments such as triangles, claves, guiro, and tambourines become unserviceable because they are not stored properly. Having an organized inventory of the instruments you currently own, and keeping these instruments under lock and key, can help prevent negligence and damage.

Jerry Noble, director of percussion at Wright State University in Fairborn, Ohio, suggests the following preventive strategies: "Always transport equipment with much care! For instance, lift mallet instrument castors over bumps during outdoor marching band season, and

when traveling, store each with appropriate cases, padding, ties, etc. Also keep each instrument clean. Movable parts should stay well lubricated, and regularly inspect your equipment for general repair issues."

Frayed or broken suspension cords are common problems for xylophone, marimba, and vibraphone. "It is always best to order the manufacturer's parts through a vendor," Noble states. "This can help avoid compatibility problems." If in a pinch, however, thinner nylon parachute cord from a local hardware store will suffice in most instances.

One of the most challenging maintenance tasks a band director will ever face is the changing of timpani heads. Noble breaks the process down into 10 steps:



PHOTO: ISTOCKPHOTO/THINKSTOCK

1) Inspect the counterhoop for warping and bent lugs/tension rods.

2) As you remove each lug and counterhoop, keep each drum's specific parts organized (23", 26", etc.). It's ideal to replace parts in exactly the same way as they were removed.

3) Remove the tension rods (lugs) from the counterhoop.

4) Bring the drum to the bottom of its range by lowering the pedal to heel-down and, if applicable, turning the fine tuner counterclockwise to the left. Place a block of wood or a telephone book underneath the pedal so it does not snap down into the base. Make sure all screws are tightened around the support ring.

5) Remove dents from each copper bowl with a rubber mallet.

6) Spray each tension rod with degreaser and remove grease from threading with very fine steel wool. Enlist your students to help, as this instills respect for the instruments and educates them about the process.





workshop ... continued

7) Apply moleskin to the inside of the counter-hoop to eliminate metal-to-metal contact with the head's flesh-hoop and the counter-hoop.

8) Apply Teflon spray directly to the bearing edge before installing the new head; spray two or three times around the lip.

9) Make sure the new head is centered over the bowl. Be particular about evenly tightening the tension rods into the counter hoop. Ideally, it is best to use finger tension to bring the heads into the lowest range.

10) Tune the drums into range: 32" (C–G), 29" (F–C), 26" ($B^{\flat}$–F), 23" (D–A). If there is a fine tuner mechanism, turn to 1/3-1/2 up the range of tension. After the drums are in range, set the toe to highest range, cover the drums, and let them sit (unplayed) for a couple of days. This allows the heads to properly settle and stretch. —*Steve Fidyk*



CHORUS AND VOCAL

Special Needs and Empowerment in Chorus

Everyone agrees that students with special needs should not be denied the benefits of music education. However, it can be difficult to provide them with the opportunity for ensemble performance. What can choral directors do to empower these students and give them an enriching experience?

"All students should be placed in an ensemble in which they can be most successful," says Vicki Baker, coordinator of music education at Texas Woman's University in Denton, Texas. "Generally, a beginning or training group is a place where the pressure to perform at a high level is not as critical, so students with limited skills or special needs can participate and have a positive experience."

Of course, special needs students need *not* be excluded from competitive ensembles if their voices are up to the task. "Because an honor choir is extracurricular and optional, students with special needs should be encouraged to participate if they are capable of being successful," Baker says. "I taught a sixth-grade boy who was autistic. He had the voice of an angel and could sight-read anything I put in front of him. He wanted to enter the all-city choir auditions. I had no doubt about his singing ability, but was unsure if he could handle the social and emotional aspects of the audition process. His mother assured me that she would monitor him, since I had judging obligations. He ended up ranking third in a room of 70-plus students."

For those students with greater struggles, various strategies can help—for example, the use of paraprofessionals. "Some students have to be continually monitored in case they show signs of going into a seizure. Some students need to be reminded not to shout. A paraprofessional can whisper in the student's ear or gently place his/her hand on the student's shoulder to remind him/her to sing more softly."

In the absence of a paraprofessional, there's another way in which directors can help a too-loud student: "Work out a special signal with the student in ques-

tion, and explain that whenever they see the hand signal, they are to sing as softly as they can. Students are typically very responsive to that arrangement, particularly if it is presented in a positive way and they know they have their own special signal."

Before a student with special needs enters your classroom, it may be a good idea to speak with the rest of the group and prepare them for working with their new classmate. "I have always found students to be very accepting of students with special needs," Baker says. "The most important thing to remember is that students take their cues from their teacher. If the teacher is positive and enthusiastic about welcoming a special-needs student and treats that student like the rest of the group, then the other students will follow his/her lead."

Indeed, you may wish not just to encourage general interaction with your special-needs students but actually involve them in, for example, the buddy system. "I always placed my more gifted students with my students who struggled," Baker says. "That way there was a strong leader nearby for them to follow. And whenever they sat to do worksheets or write in solfège, they were seated next to someone who knew it was her responsibility to help the challenged student."

"I have always said that choir is the great equalizer," Baker concludes. "Nothing thrills my soul more than to see a choir filled with diversity: a variety of ethnic backgrounds, special needs, socioeconomic levels, and musical abilities, all working together to create a collective sound of beauty."

—*Susan Poliniak*



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ALTERNATIVES

Bringing in Bluegrass

There aren't many musical idioms as quintessentially American as bluegrass—a roots music featuring virtuosic guitar and banjo playing and tight, high vocal harmonies that originated in Appalachia in the 18th century. Traditionally, bluegrass has been passed down aurally from one generation to the next. But the style can also be put to excellent use in more formal settings, says Robert Amchin, professor of music education and head of the division of music education and music therapy at the University of Louisville in Kentucky. Amchin recently published a book on the subject, *Bluegrass for Beginners*, which includes arrangements of seven traditional songs along with related lessons.

Typically an upbeat, diatonic music, bluegrass is "very rich in form, in me-

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lodic content—especially of the modal variety—and in harmony," Amchin says. "Bluegrass really dovetails nicely with elements of other styles and is a great teaching tool in this regard."

The five-string banjo is the predominant bluegrass instrument, and Amchin uses his as an accessory for teaching. It shouldn't be too difficult for a teacher to learn a few rudiments on a banjo, since it's most commonly tuned to an open G chord (lowest note to highest: G–D–G–B–D), granting quick access to the accompaniment patterns for such bluegrass chestnuts as "Cripple Creek" and "Little Maggie." The instrument's somewhat raucous sound should command students' attention. Further, Amchin notes that "tuning the banjo to a modal tuning [like G modal (G–D–D–C–D)] makes it easy for a teacher to work with modes."

Amchin, an Orff-Schulwerk practitioner, finds that the layout of both the banjo and the dulcimer (the lower two strings of which are commonly tuned a fifth apart) is perfect for teaching what Orff terminology refers to as *bordun*—patterns incorporating the first and fifth degrees of a scale. "It's so easy to learn accompaniments using the low open strings without having to worry about any fingering patterns," he explains.

"Bluegrass really dovetails nicely with elements of other styles and is a great teaching tool in this regard."

Old-time Appalachian musicians commonly made their own instruments, and as part of learning about bluegrass, Amchin sometimes has his students build their own dulcimers—the fretted, zither-like variety with three or four strings. "I've built a banjo before, but that was difficult," he says. "Dulcimers, on the other hand, have a pretty simple construction and can be quickly assembled from kits. This really completes the bluegrass experience, which allows students to feel a part of the American heritage that bluegrass represents."

—*Adam Perlmutter*



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Conquering the Fear of Kindergarteners

Unwelcome job change leads an Oregon teacher to find a "canvas of creativity" in elementary music ■ BY PATIENCE MOORE

He was an accomplished middle and high school music teacher with 11 happy years under his belt. Then along came the unpleasant news—his school could no longer afford to keep him full-time. Faced with uprooting his family, Erik Telfer threw his fate to the wind and applied for any position that came up. He eventually landed a job as a full-time music teacher at Creslane Elementary School in Creswell, Oregon. Cue the first eight notes of Beethoven's Fifth.

"I found myself entering the realm of elementary music with some fear and trepidation," Telfer says. "I was very happy to have a job, but the battle inside was a raging war."



Erik Telfer and his students get moving.

And no wonder; the job change required serious adjustments. Telfer jokes that "the most unexpected thing was the small chairs," but in truth, that was probably the least unexpected thing. The smaller sizes and greater frequency of classes were disorienting. Classroom teachers and their assistants would come to Telfer's classes, causing him to feel self-conscious as he found himself "dancing around with ribbons and making motions with my whole body to music. By the end of the first semester I was really wondering what I had gotten myself into."

Despite the initial ups and downs, Telfer was proactive in seeking help by observing other elementary music teachers and taking workshops. "The hardest thing to handle in the beginning was my own mindset," he says. Soon, he began to tease out the broader differences in elementary instruction and to apply his secondary education experience.

"I am teaching concepts," he says. "It's a gradual process. I knew what I would want if they were coming *from* elementary [into the secondary level], which includes how things are taught, their attitude, and expectations. I knew a lot of this stuff already but had to apply it differently, to think outside the box. I was surprised at how creative you can be in the elementary classroom. It becomes a canvas of creativity. Each class and each lesson has the potential to be a performance."

Telfer's principal goal is to inspire young musicians, but in the process of doing that, he has been inspired himself. "I was afraid of kindergarteners," he admits, "but they are one of my favorites to teach now. They come into the room with eyes full of wonder."

> "I have learned that if you are truly a music educator, you have the ability within yourself to teach at any level."

While working to teach his students, he's found that they've taught him just as much: "I have learned that if you are truly a music educator, you have the ability within yourself to teach at any level. I have learned to overcome my inhibitions and be more confident in my abilities as an instructor. I can attend workshops and participate with more ease than when I first started."

Now Telfer plans to stay in elementary music education for the long haul. "Some of the things I didn't expect," he says, "were a lot of tears, laughter, can-you-tie-my-shoes, and hugs."

PHOTO: COURTESY OF ERIK TELFER

The "Circle of Acceptance" for Your Ensemble

Raising students' performance standards begins with identifying and focusing on the most common mistakes they make ■ BY DEBBIE GALANTE BLOCK



Shelley Jagow asks her students to aim for excellence.

Musical ensembles make mistakes. It's a fact of life, and the way musicians learn. But how can a director best manage those mistakes, with an eye toward improving a group's overall performance potential? For Shelley Jagow, professor of music at Wright State University in Fairborn, Ohio, the answer is to create a "circle of acceptance." Essentially, the circle is a set of expectations for the group. To meet those expectations, directors should come up with several methods to engage students in the music-making process and, over time, elevate their standard of what constitutes an "acceptable" performance.

"Draw a circle and use it as a target," Jagow explains. "Find where within that circle you want to aim during a rehearsal in terms of your goals and overall pedagogy. Teachers must learn to prepare for each rehearsal with an appetite for excellence—approach every one like it's your last by trying to aim for better accuracy."

It's best to start the process with small, easily achievable goals. If the goals are too lofty, "we lose our students and our own motivation. Goals should represent the floor and not the ceiling. We should be stating our standards in terms of minimal acceptable performance instead of 'this is where we all need to be,' which is unrealistic."

Before maximum performance quality can be achieved, it's important to pinpoint some of the most common problems that ensembles can have. Jagow conducted a survey of these problems with adjudicators and came up with a top-five list, including lack of characteristic tone quality; improper balance and blend; not enough evidence of musicality; poor repertoire choice; and significant intonation problems. "Focusing on those top five issues would increase standards significantly," she says. "Teachers can become complacent sometimes, thinking students will just get it right the next time. But even if that does turn out to be the case, problems still need to be addressed. Otherwise students may think they've reached a level that's up to standard and thus are as good as they need to get."

Practicing until a part is right is like placing an order in a restaurant, Jagow says: "If you went to a restaurant and asked for a bowl of soup but they brought you salad, you would send it back until you get what you want. Our restaurant is our rehearsal. We need to make sure our intonation is better on this chord, and if it comes back the same way, we have to send it back to our students because it's not what we ordered."

> "Teachers must learn to prepare for each rehearsal with an appetite for excellence."

Of course, different ensemble types and levels may require different management styles. Some teachers make it a habit to "show and tell" when correcting errors; others "tell and tell" because it saves time. Jagow emphasizes that teachers don't always need to fix problems themselves, and that student musicians should be more involved in making decisions: "We want to create more critical thinkers as opposed to just doers."

PHOTO: COURTESY OF SHELLEY JAGOW

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Talking Too Much Can Get in the Way of Teaching

Overcommunicating is a common problem for young music educators, but there are ways to combat the urge ■ BY MAC RANDALL

An essential element of teaching is communication, but sometimes it's possible to go overboard. If your students are regularly yawning and checking their watches, you may be guilty of talking too much, a habit to which preservice and beginning teachers are especially prone. Jessica Napoles, associate professor of music education and chorus at the University of Utah in Salt Lake City, made "teacher talk" the subject of her doctoral dissertation and has continued to write articles about it over the subsequent years. She says that, according to research, "more effective teachers talk less."

Napoles began studying this topic because she had a personal connection to it. "I used to teach middle school chorus in Florida," she recalls, "and I noticed that, oftentimes, I thought I really needed to explain things fully for my students to be able to 'get it.' After a while, it was clear to me that they were less engaged the more I talked. Here I was thinking I was being helpful, and they were tuning me out completely. Sometimes we forget that kids want to be in music class because of the opportunity to perform. Let them sing and play, and get out of the way!"

So how much talking is too much? "Researchers tell us that successful teachers spend between 35% and 45% of rehearsal time talking," Napoles says. "Still, there are so many variables at play. Certainly, content is a big factor. I've sat in rehearsals where a conductor was trying to help us understand the meaning of the text and inspire us to perform beautifully, and we all hung on his every word. It never occurred to us he was talking too much. But I've also been in situations where I watch my preservice teachers rehearse, and they have no clue that their students are just chomping at the bit to sing or play already."

> "After a while, it was clear to me that my students were less engaged the more I talked."

In general, teachers should stay attuned to their students—particularly their posture and facial expressions—and to the overall context, so they can quickly get the message when they've reached their verbal limit. "So much depends on what's going on that day, what's the energy in the classroom, whether there's a field trip keeping multiple students absent, etc., that the teacher must be savvy enough to approach each situation in the appropriate manner," Napoles says. "It's easier for teachers who have that ability to get outside of themselves. There is something about experience level that clearly matters. The longer you teach, the better feel you get for the performers and what needs to happen at a given time."



Try teaching a piece without using any words.

PHOTO: BECKY SPRAY

To help her undergraduate students develop more of this feel, Napoles gives them two assignments: "I have them teach a piece completely nonverbally, and I ask them to rehearse a piece using seven words or fewer when giving instructions. It's a wonderful challenge, and ultimately many of them find that they're still able to accomplish quite a bit!"

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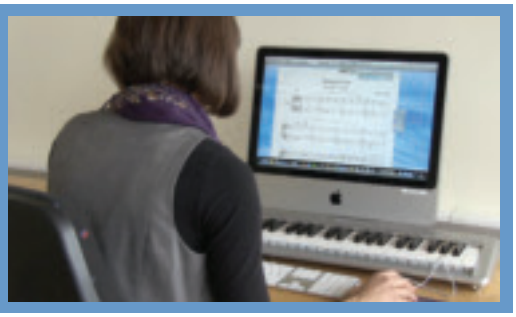
WeVideo

By WeVideo (2012, teacher subscription $30/year, student subscription $20/year; volume licenses available). Educators interested in making their own videos for classroom use—or assigning students to create a video as part of a class project—may wish to investigate this online editing platform. Its use of a collaborative drag-and-drop system makes editing, exporting, and sharing videos an easy task. Note: WeVideo now offers a free version of its software for students who only plan to create and export up to 15 minutes of video per month. **WeVideo**, wevideo.com.



MusicalEar

By MusicalEar (2012, $156 single user, $109 student; classroom discount available). This ear training and music theory software incorporates more than 200 compositions—covering classical, jazz, pop, rock, Latin, and folk styles—into its exercises. Related worksheets for students can be opened either as PDF files or in Finale or Sibelius. Such close integration with those notation programs makes it possible for teachers to fine-tune the difficulty of the exercises or to create their own exercise sheets based on the existing ones. MusicalEar, musicalear.com.



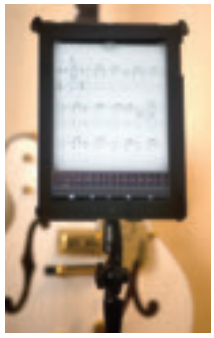
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Musician Mount Adapter



By spiderArm ($9.99). If you're using an iPad regularly in a teaching or performance situation, you're probably getting tired of having to hold the thing—or of finding a convenient place to put it when you don't have to hold it. This adapter offers an easy solution: It threads directly onto the base of any microphone stand, allowing users to create a hands-free setup and place the iPad in the most ergonomic positions. **spiderArm**, spiderarm.com.

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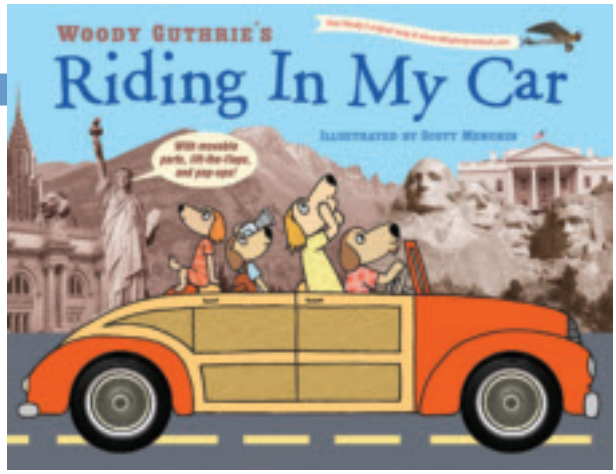
Picasso, That's Who! (And So Can You!)

By Hope Harris (2012, 11 tracks, $15). Thinking of creating a unit that integrates elementary general music with visual art?



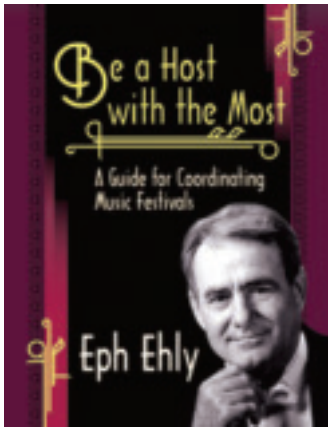
Consider incorporating the songs on this disc, which provide listeners with a tuneful celebration of 19th- and 20th-century painters and sculptors. Tracks include "Dot in Motion" (Paul Klee), "A-C-T-I-O-N" (Jackson Pollock), "Swingin' Little Duck" (Alexander Calder), "Telling Stories" (Romare Bearden), and "Who Made the Splash?" (David Hockney). Holcomb Rock Road, hopeharris.com.

Books



Riding in My Car

By Woody Guthrie and Scott Menchin (2012, hardcover, 16 pp., $17.99). Published in honor of folk legend Woody Guthrie's 100th birthday, this interactive children's book uses one of his songs as the inspiration for a cross-country road trip with a family of dogs. Pull tabs, pop-ups, and liftable flaps are on every page; hidden beneath each flap are fun facts about American life and landmarks, along with biographical details about Guthrie. **Little, Brown and Company**, lb-kids.com.



Be a Host With the Most: A Guide for Coordinating Music Festivals

By Eph Ehly (2012, paperback, 44 pp., $12.95). Putting a music festival together can be rewarding, but no one would say it's easy. This guide helps prospective festival planners get and stay organized by outlining the major elements required in a clear and concise format. Veteran conductor Ehly offers insightful advice based on more than 50 years of experience and participation in over 600 music festivals. Also included are reproducible checklists to keep track of details before, during, and after the festival. An additional resource for conductors is available as a free downloadable file when you visit lorenz.com and search "35/1011H." Heritage Music Press, lorenz.com.

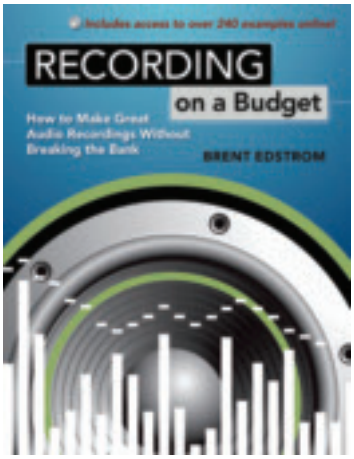


Adventures with Music

By Paul Kimpton and Ann Kaczkowski Kimpton (2012, paperback series, approximately 200 pp. each, $8.95 each). The heroes in this continuing series of historical novels for grades 4-8 are musicians. In the first, *Starting Early*, a young cornetist saves the Conn instrument factory from fire; in the second, *Dog Tags*, he aids the war effort during World War II. Book three is coming soon. **GIA Publications,** giamusic.com.

Recording on a Budget

By Brent Edstrom (2011, paperback, 272 pp., $19.95). In today's high-tech world, it's only necessary to have a modest selection of tools to make pro-quality sound recordings. This book examines the selection and use of a project studio's main components—including microphones, mixers, computers, DAW software, and signal processors—from a budget-conscious perspective. Additional chapters provide a solid foundation in acoustics, podcasting, mixing, and mastering. An online resource contains audio excerpts detailing all of the book's primary topics. **Oxford University Press**, oup.com.



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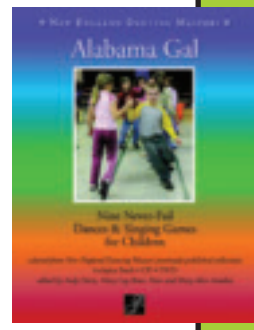
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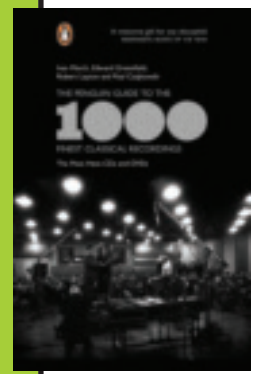
Alabama Gal: Nine Never-Fail Dances and Singing Games for Children

Edited by Andy Davis, Mary Cay Brass, and Peter and Mary Alice Amidon (2011, paperback with DVD and CD, 32 pp., $30). The New England Dancing Masters, of which all four editors are members, have introduced traditional Anglo-American dances and singing games to children and music teachers at workshops throughout the world. This book collects nine favorites from their collections, including complete written instructions. The CD is meant to accompany the dances; the DVD demonstrates them. **GIA Publications,** giamusic.com.



The Penguin Guide to the 1000 Finest Classical Recordings

By Ivan March, Edward Greenfield, Robert Layton, and Paul Czajkowski (2012, paperback, 464 pp., $25). For 50 years, Penguin's annual guides to classical music have been essential reading for casual and professional listeners. This new edition takes a wider approach, reviewing what the authors consider the best albums issued and reissued over the past five decades, including recordings on CD, DVD, and SACD. **Penguin Press,** penguin.com.



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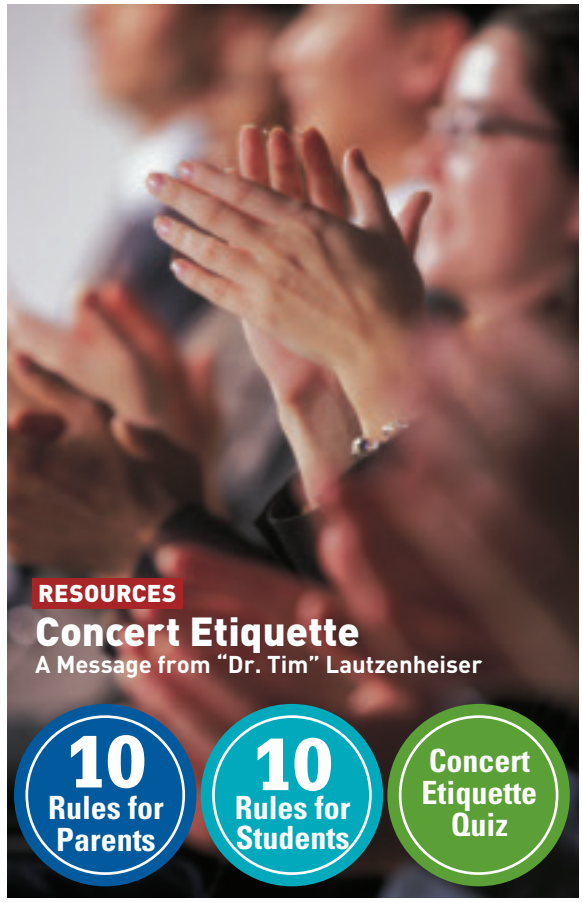
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ONLINE PUBLICATIONS

■ Building Support for School Music ■ Opportunity-to-Learn Standards for Music Instruction ■ Performance Standards for Music ■ Music Booster Manual



for Advocates



Be a part of Music Advocacy Groundswell, an online community of individuals passionate about raising awareness for music education! Join or log in at *advocacy.nafme.org*. Learn more about advocacy, share your story, and keep up to date on advocacy news and discussion topics. Advocacy starts with you ... join the groundswell today!

for Supporters

Check out the new Fundraising Toolkit for Tri-M and Collegiate chapters.

give a note FOUNDATION

PERIODICALS The November *UPDATE: Applications of Research in Music Education* is available on your computer or mobile device. *Teaching Music* is available online, too! Access both at *musiced.nafme.org/resources/periodicals.*



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