teaching music
APRIL 2013 VOLUME 20, NUMBER 6

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Dana Hamant says he was "shocked" to be singled out for an award by the National Federation of State High School Associations.

COVER: ISTOCKPHOTO/THINKSTOCK; PHOTOS FROM TOP: FRANK STEWART/JAZZ AT LINCOLN CENTER; THE WICHITA EAGLE

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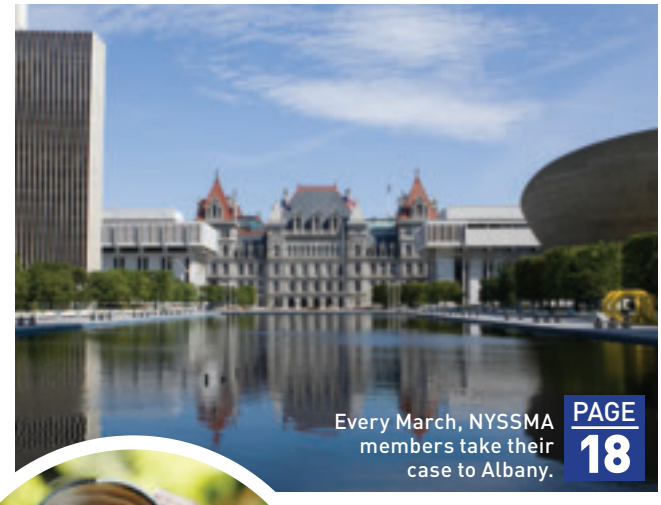
The NAfME All-National Honor Ensembles will perform during the National In-Service Conference in Nashville, Tennessee.



Every March, NYSSMA members take their case to Albany.

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Drumming is easier on the wrists with a proper warm-up.

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The CMP model is gaining new converts.

PHOTOS FROM TOP: BECKY SPRAY; ISTOCKPHOTO/THINKSTOCK (2); ZOONAR/THINKSTOCK; COURTESY OF CHRIS GLEASON

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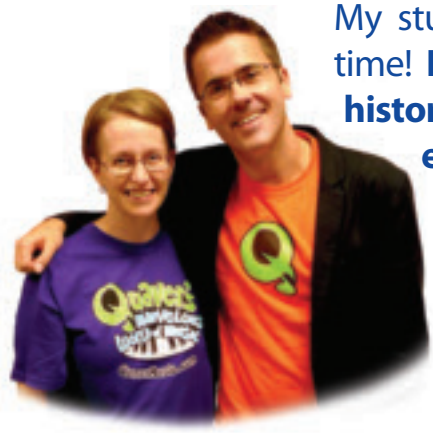

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Lisa Hussung – Rich Pond Elementary
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letters

New Standards

Thank you for the article "Rewriting the Standards" (January 2013). It is indeed time to revise the National Standards for Arts Education. Although they have served us well, so much has changed since we wrote those first standards. It is important to keep current with what is happening in today's world.

Twenty years ago in March, I was part of the group that gathered at the Kennedy Center for the first public assembly on the standards. Educators in music, dance, theatre, and visual arts came together to develop a national consensus for these standards under the direction of A. Graham Down, director of the Council for Basic Education.

The National Standards have raised the stature of our profession in the eyes of our students, parents, administrators, and fellow teachers. I look forward to reviewing the new document and hope many other arts educators will participate in this democratic process, in order to make the revised standards as useful a teaching tool as the National Standards were 20 years ago.

—Carole M. Swope, *Ohio*

Guitar Approaches

Kudos to Ed Prasse, John Truitt, and Glen McCarthy for the article on All-State guitar ensembles (Lectern, January 2013). Yes, the music education profession has finally noticed the guitar is a real musical instrument that deserves a serious place in school music programs. While I am fully in support of the work described in this article, I believe there are at least two issues that should be recognized.

The first has to do with pedagogy. We are like the handyman whose only tool is a hammer—to him everything looks like a nail. It seems our only tool is a baton, and to us everything looks like a large ensemble. Incorporating the guitar into school music programs provides our profession with a wonderful opportunity to give students significant levels of autonomy over what they learn and how they learn it. Instead, we turn the guitar into another teacher-conducted large ensemble, in which Mr. Truitt correctly says "high school guitarists typically have little experience …" and, I would add, for good reason. We must move beyond the belief that the only setting that provides the "challenge of working hard on great music" is a teacher-led, large ensemble that reads from notated parts, and the guitar class would be an appropriate place to start.

Second, it's ironic that just as the guitar is losing its dominance in popular culture, we are only now beginning to fully embrace it in schools. Imagine where our programs might be if we had begun high-quality guitar instruction in the mid-1960s when the guitar's importance was exploding. This is valuable to consider today as music in youth culture becomes ever more dominated by digital technologies, which students will want to study at school in order to advance their skills in personal music making and recording. Combining the guitar with digital instruments (and anything else, for that matter) in classes emphasizing student-centered pedagogy could make for wonderfully relevant musical experiences. I hope we don't wait 50 years before we notice.

— David A. Williams, *associate director, University of South Florida School of Music*

In Search of Diversity

I just received my February issue of *Teaching Music*. The issue was excellent in content, but unacceptable in terms of diversity. With the exceptions of advertisements, the only major articles that show any diversity in terms of photographs are "Taming the Saxophone" and "A 20-Percent Solution." If the National Association for Music Education is to reflect music education for all of America, it must do a better job of showing the diversity that characterizes America.

Our country includes thousands of African-American, Hispanic, and Asian music educators. Surely our national magazine can find or solicit articles and photographs that reflect this diversity. I also noted the new board members for the Give a Note Foundation—none were members of a minority race. I contributed to the Foundation when I renewed my membership last year. You might find that more minorities would contribute if they felt really represented. Since the Foundation serves as an advocacy support agency for all of music education, the board of directors should reflect the demographics of America. Again, there are thousands of minorities who are successful corporate leaders and many, I am sure, have backgrounds in music education.

Please give some attention to making NAfME and its magazine reflect America at its best. Doing so will prove beneficial in terms of membership, support, and a feeling of inclusiveness.

—Mary Frances Early, *former Georgia MEA president*

Showing diversity is definitely something we keep in mind when choosing photographs, and we appreciate the reminder to be more attentive to this issue. Unfortunately, we don't have control over the diversity of the classrooms of the members we interview for the magazine, and we do like to use authentic photos of real students in real music classrooms whenever possible. There were some other photos in the February issue that showed students from some of the ethnic groups you mention: pages 12, 13, 31, 32, and 49.—Ed.

Write to us

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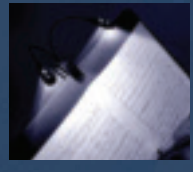
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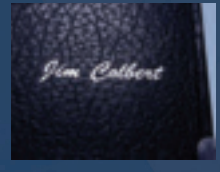


Name or logo imprint

By Rosalind C. Fehr, Rozf@nafme.org

Members of the National Coalition for Core Arts Standards (NCCAS) music standards writing team met recently in New York City. Members include NAfME past president Scott C. Shuler, third row, far left.

College Board Releases Study on Common Core–Arts Standards Alignment

The College Board, in partnership with the National Coalition for Core Arts Standards (NCCAS), released a new research report that details the alignment between the 2010 Common Core State Standards in English Language Arts (ELA) and Math and the National Core Arts Standards currently being written.

The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework is divided into two parts. Part 1 is a content-based alignment study that focuses on arts-based examples and references already present in the Common Core ELA standards. Part 2 investigates areas of overlap between skills and habits emphasized in the Common Core Standards and those outlined in NCCAS's Conceptual Framework. The report was prepared by Amy Charleroy, associate director for the College Board's Office of Academic Initiatives.

The College Board, an NCCAS partner, has conducted several research projects for the coalition under the leadership of the Office of Academic Initiatives' senior director Nancy Rubino. All the reports are available for public view on the NCCAS web page: *nccas.wikispaces.com*.

NCCAS is a coalition of nine national arts and education organizations, including the National Association for Music Education (NAfME), committed to developing the next generation of voluntary, research-based arts education standards that will build on the foundation created by existing standards, support the 21st-century needs of students and teachers, help ensure that all students are college- and career-ready, and affirm the place of arts education in a balanced core curriculum.

> **"The Common Core Standards are an extraordinary platform to build core arts standards on."**

Michael Blakeslee, deputy executive director and chief operating officer of NAfME, said that NAfME staff and members have worked closely with NCCAS throughout the standards-writing process. The National Core Arts Standards are scheduled to be ready for review early this summer.

"The College Board has demonstrated its principled commitment to make the arts central to American education," said David Coleman, president and chief operating officer of the College Board. "I think the Common Core Standards are an extraordinary platform to build core arts standards on. They offer a huge opportunity to the arts community. I would say pay attention to them and to their specifics."

Learn more about the College Board's arts education initiatives at *advocacy.collegeboard.org/preparation-access/arts-core*.

PHOTO: COURTESY OF SCOTT C. SHULER

All-State Musicians May Apply for 2013 Honor Ensembles


A previous National HonorEnsemble

The National Association for Music Education (NAfME) All-National Honor Ensembles will represent the top-performing high school musicians in the United States. The Ensembles will perform during the NAfME National In-Service Conference, October 27–30, 2013, at the Gaylord Opryland Resort in Nashville, Tennessee. Renowned conductors will lead four ensembles: Concert Band, Mixed Choir, Symphony Orchestra, and Jazz Ensemble.

Students who will be in 10th, 11th, or 12th grade for the 2013–2014 school year and are current or former members of their All-State or NAfME All-Division ensembles are eligible to audition for the All-National Honor Ensembles.

Students will submit a two-minute prepared audition (from the state-approved All-State repertoire list) through the audition website at *app.getacceptd.com/nafmeensembles*. The application fee is $20. When the student has completed and submitted the application, the ensemble director will be sent a copy to review and add a recommendation. Applications are due by May 1st, 2013. Visit *musiced.nafme.org/all-national-honor-ensembles* for more information.

FROM TOP: BECKY SPRAY, POSTER COURTESY OF THE SMITHSONIAN NATIONAL MUSEUM OF AMERICAN HISTORY

Chapter of Excellence Awards Announced

The NAfME Collegiate Chapter of Excellence Award recognizes chapters for successful music programs, professional development, recruitment, and service. The award is based on significant contributions made by chapters to the development of the NAfME Collegiate program at their institutions. Three Collegiate Chapter of Excellence awards are typically awarded in each of the four categories. The 2012 award-winning schools are

Chapter of Excellence in Music Programs: University of Oklahoma • University of Colorado–Boulder • University of Alaska–Fairbanks

Chapter of Excellence in Professional Development: University of Colorado–Boulder • University of Alaska–Fairbanks • University of Maryland-College Park

Chapter of Excellence in Recruitment: University of Maryland–College Park • Hofstra University

Chapter of Excellence in Service University of Delaware, Newark • Montclair (New Jersey) State University • Queens (New York) College

2013 JAZZ APPRECIATION MONTH Will Have a Cool Vibe

April is Jazz Appreciation Month (JAM), and the 2013 theme is "The Spirit and Rhythms of Jazz." This year's theme highlights the sociocultural history of jazz, the rhythms and cultures that gave birth to jazz, and jazz's influence on other music.

This year marks the 12th anniversary for JAM, which the Smithsonian National Museum of American History established to draw attention to jazz as an historic and living treasure. Online events and live performances are planned at the Smithsonian and by communities in Washington, DC, every state, and some 40 countries. NAfME collaborates with the Smithsonian's National Museum of American History for JAM. Visit *musiced.nafme.org/events/april-is-jazz-appreciation-month/jam-jazz-education-resources* for suggestions on JAM observances.

The featured artist for JAM 2013 is Lionel Hampton. Born in Louisville, Kentucky, and raised in Chicago, Hampton was best known for the rhythmic vitality of his vibraphone playing but was also a skilled drummer, pianist, composer, singer, and showman. As a member of Benny Goodman's group, he broke jazz's color barrier and made some of his best-known recordings, soloing on such songs as "Dizzy Spells" and "Moonglow." He also worked with such legendary musicians as Coleman Hawkins, Benny Carter, Charlie Parker, Buddy Rich, Nat Cole, and Quincy Jones. The JAM 2013 poster, which is bound into this journal, is based on a 1997 portrait of Hampton by Frederick J. Brown on display at the Smithsonian's National Portrait Gallery.

Visit the Smithsonian Jazz website at *smithsonianjazz.org* for events calendars, "112 Ways to Celebrate Jazz," archived performances, live webcasts, and educational materials to help celebrate JAM and International Jazz Day, April 30.

GRAMMY Foundation Creates New Music Educator Award

L to R: Ryan Seacrest, Justin Timberlake, and Neil Portnow announce the creation of the Music Educator of the Year award at the 2013 GRAMMY Awards

The Grammy Foundation recognizes that for every performer who makes it to the GRAMMY Awards stage, there was a teacher who played a critical role in getting them there. To celebrate that fact, the foundation has created a new Music Educator of the Year award. The award is supported by the National Association for Music Education (NAfME) and the NAMM Foundation. All are members of the Music Education Policy Roundtable (MEPR).

Ten finalists, including one winner each year, will be recognized for their remarkable impact on the lives of students in the music education classroom. The winner will be flown to Los Angeles, California, to accept the award, attend the GRAMMYs, and receive a $10,000 honorarium. All finalists will receive a $1,000 honorarium as well.

Current educators in the U.S. who teach music in public or private schools, kindergarten through college, are eligible for nomination. Teachers in after-school programs, private studios, or other educational settings are not eligible. **The deadline for this year's nominations is April 15, 2013.**

NAfME is supporting the Music Educator of the Year project with advocacy resources and will select a member to sit on the award's Blue Ribbon Selection Committee. Find additional information about the nominating process at *grammyintheschools.com/programs/grammys-music-educator-award*. Answers to frequently asked questions can be found at *grammyintheschools.com/programs/grammys-music-educator-award/faq*.

Who Can Submit a Nomination?

- Music teachers (self-nominations)
- School administrators
- Students, parents, and other Recording Academy members

NAfME and State Leaders Start Recruiting

NAfME staff and leaders from five federated state associations have teamed up this spring for a series of state-specific membership campaigns. Their primary goal is to extend a membership invitation to as many music educators as possible in order to represent each state's constituency more effectively and drive involvement in state and national activities.

The Tennessee Music Education Association, Arkansas Music Educators Association, New York State School Music Association, Kentucky Music Educators Association, and Maryland Music Educators Association are all taking part in this initiative. Nonmembers from these states who join by June 30, 2013, will have an opportunity to win valuable incentives, including complimentary state and national conference registrations and subscriptions to the NAfME Learning Network.

Dian Eddleman, president of the Tennessee Music Education Association, said the association seeks to provide services to members but also to "enable them to emotionally attach themselves to the association family. Our ultimate goal is to increase our state association by 100 active members within the next six months. Collaboration between the national and state association will definitely be the only way we can strive to achieve this goal."

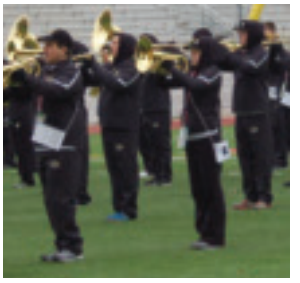
Members wishing to assist in the recruitment effort should contact state offices directly or email Peter Doherty at PeterD@nafme.org.

Audition Site Opens for 2014 USAAAMB

The U.S. Army partners with the National Association for Music Education (NAfME) to choose members for the U.S. Army All-American Marching Band (USAAAMB).

Audition materials, now being accepted for the 2014 band, will be judged by a panel of NAfME members and USAAAMB instructional staff. **The audition submission deadline is May 3, 2013.** Visit *musiced.nafme.org/usaaamb* for more information and audition updates.

Nominations were accepted from band directors until January 31,



and the students nominated can be found at *musiced.nafme.org/files/2012/04/2014-USAAAMB-Nominees-FOR-WEB.pdf*. Students not nominated by their band director also may **apply for the band online by May 3.**

Marching musicians who will be high school seniors during the 2013–2014 school year are eligible to apply. See *musiced.nafme.org/usaaamb* for audition updates.

Students selected for the USAAAMB earn a selection tour stop honoring them in their community and an all-expenses-paid trip to San Antonio, Texas, where they will perform in the halftime show at the U.S. Army All-American Bowl in the Alamadome on January 4, 2014.

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NAfME Member's Wedding Decision Leads to Donation

Bobby Olson with students at Kings High School in Seattle, Washington, and (inset) with wife Dana at their July 2012 wedding

When Bobby Olson and his fianceé Dana planned their July 2012 wedding, they decided to make a charitable donation in honor of their guests in lieu of favors. Because Olson and most of their wedding guests were music educators, choosing the charity was easy: NAfME's Give a Note Foundation.

"Give a Note Foundation has the ability to see where there is a need and address it," Olson says. "I can affect my community on a local scale, but by giving to the foundation, I can support advocacy and music programs in rural and inner-city schools on a national level."

Olson teaches choir at Kings High School and Junior High School in Seattle, Washington. He decided to become a music educator after being inspired by his own K–12 music teachers: "I wanted to pass on the incredible gift that they gave me."

As a member of the NAfME Collegiate chapter at Augustana College in Rock Island, Illinois, Olson learned about the benefits of NAfME membership. Since his graduation from college two years ago, he has been an active member. "I really appreciate [NAfME's] support of music teachers throughout our careers, from state, regional, and national conferences to monthly magazines. It's also good to know that there is an organization advocating for music and music education nationwide."

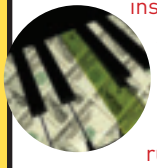
After making his first donation to Give a Note Foundation, Olson said he hopes to continue donating on an annual basis.

Give a Note Foundation's mission is to expand and improve music education for all children, especially those in underserved areas, through direct grants to music education programs, initiatives that promote excellence in teaching, and research. Learn more at *giveanote.nafme.org*.

Student Composers Contest Offers Cash Prizes

A collaboration between NAfME and the European American Musical Alliance (EAMA) presents unique opportunities for participants in the 2013 NAfME Student Composers Contest. Up to 10 young composers will receive cash prizes of $150 each. **The deadline for composition submissions is April 15, 2013.**

For the contest, K-12 and collegiate student composers can compose for any combination of instruments and/or voices, or for instrumental or vocal solo. Compositions must not exceed five minutes in length. For contest rules and the official entry form, go to *musiced.nafme.org/programs/contests-calls-competitions/student-composers-competition.*



Three NAfME Divisions Elect New Leaders

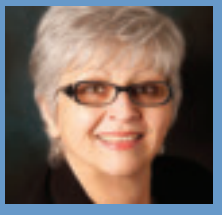
Members of three divisions of the National Association for Music Education (NAfME) each recently selected a 2013–2015 president-elect. The new officeholders will assume their duties beginning in June 2013, one week prior to the date of the National Assembly meeting following the election.

↙ Eastern Division President-Elect

Scott R. Sheehan is director of bands, music theory instructor, and music department chairperson at Hollidaysburg Area Senior High School in Hollidaysburg, Pennsylvania. This is his 16th year of teaching. Previously, he served as director of bands and fine arts coordinator at Bald Eagle Area High School in Wingate, Pennsylvania.

↙ Northwest Division President-Elect

Camille Blackburn is the choral music director at Hillcrest High School in Ammon, Idaho, where she teaches six music classes, including women's chorus, men's chorus, advanced women's choir, advanced mixed choir, varsity chorale, and musical theatre. This fall begins her 35th year of teaching.



↙ Southwest Division President-Elect

Tricia Kidd is the general music teacher at Brantner Elementary School in the Brighton, Colorado, School District. Now in her 31st year of music education, Kidd has taught elementary general music, middle and high school band, choir, and orchestra in four states (Kansas, Colorado, Kentucky, and Georgia), as well as string methods for Adams State University in Alamosa, Colorado.

Find complete biographies and other election information at *musiced.nafme.org.*

CLOCKWISE FROM TOP LEFT: COURTESY OF BOBBY OLSON (2), COURTESY OF SCOTT. R. SHEEHAN, CAMILLE BLACKBURN AND TRICIA KIDD, ZOONAR/THINKSTOCK

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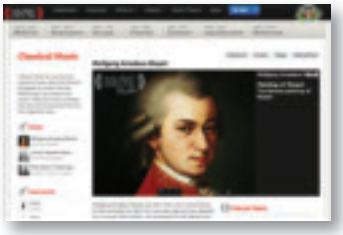

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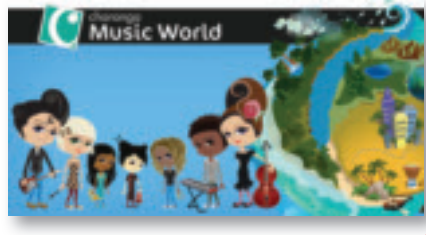

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White House Staffers Meet with Committee for Education Funding

In February, representatives from the National Association for Music Education (NAfME) and 49 other member organizations of the Committee for Education Funding (CEF) met at the White House complex with Carmel Martin from the U.S. Department of Education; Roberto Rodriguez from the White House Domestic Policy Council Staff; Martha Coven from the Office of Management and Budget (OMB); and Stephanie Valencia, Brad Jenkins, and Kyle Lierman from the Office of Public Engagement (OPE).


Carmel Martin

The discussions, among other topics, explored the impact on education of the then-looming federal budget sequester. Administration officials said the education community can help make a case for education's impact by providing local data and local stories about the impact of the cuts. NAfME's Share Your Story campaign (see story below) has been successful in gathering such information and continues to do so.

Christopher Woodside, assistant executive director of the NAfME Center for Advocacy and Public Affairs, said, "It is very important that NAfME maintain access to these high-level education policy dialogues, as well as to key decision makers in Washington, DC, and around the United States. As such, we will continue to play an active role in CEF and with many other coalitions that aid us in making our case for music."

Woodside added that the Association is "particularly concerned about the impact of the sequester on Title I funding that goes to support music education programs in America's most disadvantaged communities. We will continue to provide the White House and Congress with information that helps makes the case for protecting these funds and the future of comprehensive education all across the nation."

Follow this topic and other NAfME advocacy efforts at *advocacy.nafme.org*.

NAfME 2013 In-Service Conference Focuses on Professional Development

Known worldwide as "Music City," Nashville, Tennessee, will play host to a new annual conference of the National Association for Music Education (NAfME). The NAfME National In-Service Conference will take place October 27–30, 2013, at the Gaylord Opryland Resort and Conference Center.

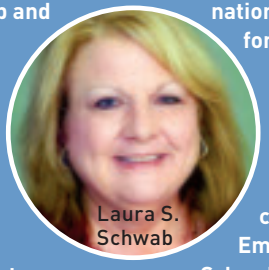
The conference will include numerous in-depth professional development opportunities—including an opening two-day Music Assessment and Teacher Evaluation symposium—and practical and immediately applicable content for K–12 music educators.

Professional development topics include world music, composition, integrating music and reading instruction, and choral repertoire. For additional information, see the feature article on page 30. For registration, housing, and other details, visit *inserviceconference.nafme.org*.

Missouri Teacher Shares Her Story—Share One of Yours

In January, the Missouri Music Educators Association held its 75th anniversary In-Service Workshop and Conference at the Tan-Tar-A Resort at the Lake of the Ozarks.

During the conference, teacher Laura S. Schwab and others were asked to share a story about the benefits of music education. The National Association for Music Education (NAfME) is collecting such stories via its Share Your Story Campaign.


Laura S. Schwab

Schwab, a 25-year music educator in the Carthage (Missouri) R-9 School District, gave it some thought and responded a few days later with an essay. "There are many reasons that I can say that support the value of music education," she wrote. "Music class is where children are allowed to feel. Music class is where we join in unity toward a common goal. Music class is where we march to the beat of a different drummer."

Everyone has a story to tell, and NAfME is gathering many stories to share with elected officials on the state and national level in order to demonstrate broad support for school music programs.

To date, music educators, students, parents, and friends of music education have shared many stories—and more—about the vital role music education plays for students and for our society.

Learn more about NAfME's Share Your Story campaign at *advocacy.nafme.org/share-your-story*. Email stories to shareyourstory@nafme2.org. Laura Schwab's complete essay is available at *musiced.nafme.org/news/missouri-teacher-shares-her-story-have-you-shared-yours*.

PHOTOS FROM TOP: PHOTODISC/THINKSTOCK; HEMERA/THINKSTOCK; THE WHITE HOUSE; COURTESY OF LAURA S. SCHWAB

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New York Music Educators Have Their "Day in Albany"

Annual event helps teachers establish important personal connections with their state legislators ■ BY DEBBIE GALANTE BLOCK

The New York state capitol in Albany received a visit from Alan Orloff (below) and NYSSMA in March.

Developing relationships with legislators is key to the survival of music education, according to Alan Orloff, chair of the New York State School Music Association (NYSSMA)'s Government Relations Committee. His organization's advocacy event, "A Day in Albany," plays a big part in that endeavor, bringing New York music teachers to the state capital for an annual round of connection-making.

March is Music In Our Schools Month, and "A Day in Albany" takes place on the first Monday in March every year. The event was established by the late Joseph R. Sugar, a Long Island school music director and longtime president of NYSSMA. "He was the first person [in the organization] to realize the importance of being politically aware," Orloff says.

NYSSMA members start the day by piling into buses early enough to be at legislators' offices in the capital at 9 a.m. For each legislator, they drop off literature, a calling card, a greeting card with a piece of NYSSMA-branded chocolate inside, and a CD containing selections by each of New York's All-State performing groups. In the evening, NYSSMA provides a buffet dinner for legislators and their staff, parents of All-State students, NYSSMA members, and other participants, during which the All-State instrumental and vocal jazz ensembles perform. "All of this goes into creating personal relationships with the people who represent you," Orloff explains.

> "The message is involvement. Education as we know it will cease to exist without it."

Specifically, NYSSMA members set appointments with their legislators to speak on behalf of their school districts and the two million music students they collectively represent. But they also speak as constituents, trying to make their legislators aware of what people want and need. For example, in Suffolk County's Smithtown schools, there are over 5,000 students taking music as an elective. Assuming each child has two parents, that's a focused group of 15,000 people in the district who want school music. "I'm not saying to cut the football team," Orloff notes. "I'm trying to point out to the legislator that if there

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are going to be cuts, they should be cut evenly over the programs. Legislators need to be reminded that music is a core subject as defined by the state education department. Music just can't be cut!"

Because legislators are busy and always thinking ahead to what they have to do next, you have to grab their attention. NYSSMA members are not lobbyists, but they do consider how to make their meetings memorable—and not in a bad way. "We just want a meet-and-greet," Orloff says. "You can't go in there and be feisty. If you do, legislators get angry, and they remember you and are not anxious to hear from you. We are trying to create a framework as a savvy political organization, not as a bunch of music teachers who came up on a bus to badger their representatives."

NYSSMA members always have at least three points to make to legislators during their day in Albany. They wish to convey who NYSSMA is, why they advocate, and what they want. The latter point has to be expressed in a strong and exact manner. For example, "We want to preserve the New York State Summer School of the Arts. Funding has moved out of the governor's line-item budget. Please watch out for this for us, to make sure that it's fully funded."

Another request is that art and music be part of the mandatory district audits designed to make sure schools are in compliance with state standards. "We also ask the legislators what message they want us to bring back to their constituents about music education," Orloff says.

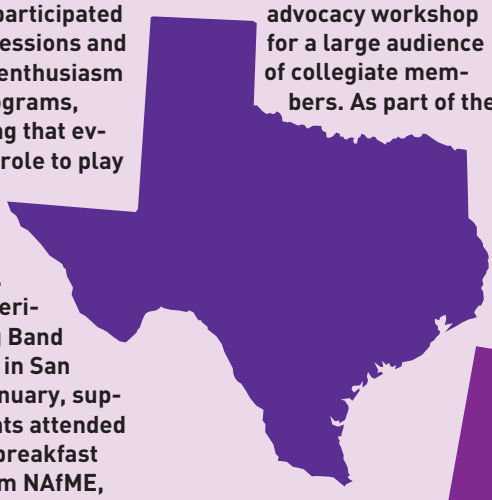
Sometimes NYSSMA meets with aides instead of legislators. This is a beginning, not an end. Orloff then writes sample letters for members to send to their legislators two weeks later, "a thank-you note of sorts, but also suggesting future meetings at their local office throughout the year.

"The key to 'A Day in Albany,'" Orloff concludes, "is to let legislators know, in the nicest possible way, that they are working for you, and these are the projects that are important to you. The message is involvement. Education as we know it will cease to exist without it."

SPRING 2013: A VIEW FROM THE STATES

BY SHANNON KELLY, DIRECTOR, NAfME ADVOCACY CAPACITY BUILDING AND COMMUNICATIONS

NAfME was busy in the first quarter of 2013, visiting several states to meet with members and discuss state and local advocacy efforts. Parents, students, and teachers all participated in advocacy sessions and shared their enthusiasm for music programs, demonstrating that everyone has a role to play in promoting music in education.



At the U.S. Army All-American Marching Band performance in San Antonio in January, supportive parents attended an advocacy breakfast with staff from NAfME, Drum Corps International, and high-ranking representatives of the U.S. Army Field Band. During the breakfast, parents discussed how they could get more involved in local efforts to sustain music programs in schools and shared their stories about why music education has been so important for their children.

At the Indiana Music Education Association conference in Fort Wayne, NAfME staff conducted an advocacy workshop for a large audience of collegiate members. As part of the session, enthusiastic students learned about advocacy basics, role-played speaking with stakeholders, and shared their stories about why music education is so important to them.

At the Utah Music Educators Association annual conference, dedicated teachers attended an early-morning advocacy session in the midst of the busy workshop schedule. They shared their personal advocacy challenges, such as protecting classroom time, garnering support from administrators, and building a reputation for their programs. Participants discussed how to create strategies for producing results. Several members remained after the session to speak with the new state advocacy chair about rebuilding a statewide coalition aimed at raising awareness and protecting public school music education programs.

NAfME staff had the opportunity to visit other states as well, including New York, Pennsylvania, Ohio, Kansas, and Minnesota. In each case, our interactions illustrated the importance of participation by students, parents, and teachers alike in advocating for music programs in schools. In each case, the enthusiasm and dedication of our members was striking, as was the impact of music education on so many students. For example, as part of the Share Your Story campaign, we have heard from students, teachers, and parents about the importance of music education programs in fostering students' academic and personal growth. In addition, these visits have strengthened the bond between the national organization and the states and will greatly enhance our collaborative advocacy efforts moving forward.

All it takes is a few dedicated people to make a difference! To learn more about how you can become involved with advocacy in your state, contact *advocacy@nafme2.org*.

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Getting the Details on College Music Educators

Survey casts light on the demographics and time allocation of music education professors ■ BY CATHY APPLEFELD OLSON

Do American music teacher educators have secret lives? Scant information about who the typical music education faculty member is, and how he or she spends time on the job, prompted a survey of 220 college music education professors that recently appeared in the *Journal of Music Teacher Education*.

"I wanted to give something to people working with doctoral students to say, 'Here are some ideas of the landscape out there,'" says principal researcher Wesley Brewer of Chicago's Roosevelt University. "We know anecdotally some things about the music education profession that we think are true, but here's some research."

In a nutshell, the typical respondent has a doctorate, is 51.5 years old, and entered the professoriate in his or her mid-thirties. Average respondents spent roughly 11 hours per week teaching undergraduates and devoted only 10% of their workload to research.

An overwhelming majority of the educators surveyed (96.4%) indicated having experience teaching music in K–12. Among those, respondents reported a range of one to 50 years on the precollege level, with a mean of 12.25 years (standard deviation = 9.6) and a median of nine years. Fewer than 10% of participants indicated K–12 teaching experiences in other areas.

Despite the prevailing anecdotal wisdom that music teachers switch jobs and schools often during their career, this study proved otherwise. "The numbers would tell you that over the lifetime career of a music education professor, the average number of jobs is two," Brewer says.

Of the sample, 41.8% indicated holding only one position in higher education to date, 31.1% indicated holding two positions, and only 26.6% of respondents indicated holding three or more. Additionally, there was no significant difference in the number of total positions held by men vs. women.

"When we talked to people about why they move to another position, it's usually something that falls into the category of advancement," Brewer says, "moving up to a tenured or more prestigious position." It should be noted that years into the job ranged widely among study participants, with some being in the early years of their career.

> "There may be conceptions out there that higher ed is all about research, and this study dispels that."

Brewer found it surprising that participants reported spending only 10% of their time on research, compared with teaching and service tasks. "There may be conceptions out there that higher ed is all about research, and this study dispels that," he says.

However, the study did support other widely held beliefs. "The stereotypes we tend to have about males and females, not so much in higher ed but in K–12 teaching—the idea of band and jazz being male-dominated and vice versa for choir and general music—did show up," Brewer says. "It makes sense. People do have [specific] backgrounds that show up as they move through their career. And there is a pronounced dominance of female teachers in elementary education."

A Question of Time

The participants were asked to calculate the percentages of time they spent per year in various activities. Not surprisingly, there was a much lower mean for teaching percentage and a much higher mean for research percentage at doctoral institutions.

TIME ALLOCATION VARIABLE	MEAN	SD	MEDIAN
Teaching load percentage (yearly)	65.6	26.6	70.0
Research load percentage (yearly)	12.2	13.4	10.0
Service load percentage (yearly)	17.1	18.8	13.0

PHOTO: ABLESTOCK.COM/THINKSTOCK. SOURCE: WESLEY D. BREWER AND DAVID A. RICKELS, "DEMOGRAPHICS AND FACULTY TIME ALLOCATION OF MUSIC EDUCATION PROFESSORS IN THE UNITED STATES," *JOURNAL OF MUSIC TEACHER EDUCATION*, OCTOBER 2012.

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SESSION 2 JULY 8 – JULY 12
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Kay Hooper ***NEW!***
Music and Movement for Life and Learning
Lillie Feierabend & Patti Mascetti
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Finale Music Notation
Ken Steen

SESSION 3 JULY 15 – JULY 19
INSTRUMENTAL
Percussion Know-How for Music Educators
Ben Toth
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Glen Grigel
Folk Instrument Performance
Jeff Rhone
Piano Tuning I & II
Ken Lawhorn
TECHNOLOGY
21st Century Technologies in the Music Classroom
Lief Ellis, Miriam Schreiber

SESSION 4 JULY 22 – JULY 26
CONDUCTING /COMPOSITION
Music Making, Creating, Conducting, & Self-Discovery: The Michael Colgrass Experience
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INSTRUMENTAL
World Percussion and Drum Set Survey for Music Educators
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Justin Kurtz

SESSION 5 JULY 29 – AUGUST 2
CONDUCTING
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Dan Higgins ***NEW!***
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Peter & Mary Alice Amidon
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Gabe Herman

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Straight talk on headphones, earplugs, and more ■ BY CHAD CRISWELL

Over-the-ear headphones, such as those shown here, are generally considered safer than iPod-style earbuds, but any listening device can pose potential hearing risks.

Taking Action to Prevent Hearing Loss

A musician's hearing is the most important sense he or she possesses, yet every day music students and their teachers irreparably damage that precious resource while participating in common everyday activities. In a study completed in 2007 by Joseph Pisano, associate chair of fine arts at Grove City College in Grove City, Pennsylvania, 42 band directors were tested for noise-induced hearing loss (NIHL); 86 percent showed some degree of damage. But, says Pisano, "because most musicians with hearing loss experience it gradually over the years, many band directors may not notice they are having problems at all." Mead Killion, chief technology officer and founder of Etymotic Research, reports similar findings from non-scientific surveys he has done with hundreds of music educators at various conferences across the country. He says that he "has met only two band directors past the age of 40 who do not admit to having some degree of hearing loss."

For musicians, hearing loss is not something that simply shows up one day out of the blue, nor does it usually stem from a single event. It must be actively prevented throughout a musician's career. Unfortunately, the noise levels found in performing arts classrooms are often dangerous. In addition, the improper use of headphones and earbuds can cause even greater damage. To address both of these issues, let's take a look at some tools that can allow us to teach, listen, and learn without suffering the bane of NIHL.

Safe Listening in the Music Lab

Even in audiological research circles, there's much debate over which listening devices are safer: headphones or earbuds. Many people think headphones are safer but, as with so many things, it's all a matter of perspective. Any listening device can cause hearing damage if not used within safe guidelines. From a practical standpoint, though, over-the-ear headphones have the benefit of being one-size-fits-all and easy to keep track of. Their durability, combined with their relatively cheap (usually $15–$25) price tag, makes them attractive to budget-conscious educators. Many schools simply leave them plugged into computers at all times, and their size and appearance make them less likely to "walk off" with an absent-minded student. On the downside, headphones are susceptible to hygienic issues such as the transmittal of head lice or skin diseases from student to student, forcing many teachers to disinfect their headphones on a regular basis.

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On the other side of the coin are earbuds. Some schools are moving toward a practice of having students bring their own earbuds from home or purchasing a set for each student, labeling them, and then storing them in the lab between uses, removing hygienic issues from the equation altogether. Earbuds come in two basic varieties. Loose-fitting ones can be found rather cheaply (usually under $20 a pair), but they often lack good frequency response, and the one-size-fits-all styling can be a problem for small students or those with ears that have an unusual shape.

Lesser-used options include earbuds that seal off the ear canal. These come with special flanges that hold the earbud in place and restrict the infiltration of external noises. Often called noise-isolating earbuds, they can provide incredibly accurate musical reproduction while reducing external distractions. Noise-isolating earbuds such as Etymotic's ETY-Kids 5 sell for under $50 and have features that help maintain safe volume output levels.

External Noise and Sound Perception

The issue of external noise affects both headphones and loosely fitting earbuds equally and deserves closer examination. We're used to hearing stories of students damaging their ears by using listening devices that are turned up too loud. To clarify this, however, Killion points to a 2006 study by audiologists Brian Fligor and Terri Ives that surveyed 100 college students and found that almost all of them chose safe listening levels *as long as no external noise got into the ear*. When background noises—other people talking, musicians practicing, noisy machinery, etc.—mix together with what a person is trying to listen to, many turn up the volume to levels that can, with prolonged exposure, cause permanent hearing loss.

> The noise levels found in performing arts classrooms are often elevated to dangerous levels.

Because of this tendency to turn it up in noisy environments, the logical solution for most people would be to reduce ambient noise levels. For this reason, noise-isolating earbuds become a more logical choice if they are available and affordable for a given user. In a school lab environment, this noise issue may not be quite as important, but when purchasing earbuds for personal or professional use, it should bear strong consideration.

Hearing Protection for the Music Classroom

As mentioned previously, headphone or earbud use is not the only way musicians can damage their hearing. In the music classroom, sound levels can grow to dangerous levels during ensemble rehearsals, especially when in the presence of directional brass or percussion instruments. Although it may seem strange to some, the use of earplugs during rehearsals is growing in acceptance and in many cases may actually be recommended.

Many people are familiar with the foam earplug inserts that can be purchased over the counter at drugstores and elsewhere. These work well for reducing the intensity of sounds that reach the eardrum and are relatively inexpensive. You can purchase bulk packs of paired foam inserts for as little as $1 a pair. The obvious downside for anyone who has used them is that they also distort the frequencies of the sound reaching the eardrum, making them less than ideal for most music-listening situations.

To address this problem, some companies now sell special earplug inserts that block damaging high-intensity sounds but without overdoing it, allowing all but the softest sounds to be heard easily and leaving timbres undistorted. Although more expensive than simple foam inserts, they're still very affordable—Etymotic's ER-20s sell for around $13 a pair, while models by Vic Firth, Hearos, and others are available in music stores and online for around $16 (contrast this to custom molded earplugs for professional musicians, which can cost up to several hundred dollars a pair)—and the benefits speak for themselves.

Tools for Measuring Noise Levels

If you have fears that the volume in your classroom may be reaching dangerous levels, there are easy ways to check. Killion recommends purchasing a simple sound meter, available from your local Radio Shack store, to measure the overall noise level during an active rehearsal. An alternative for some people can be their smartphones. On the iPhone or iPad, get an app called Decibel Meter ($1.99) or Decibel 10th (free); on Android, grab a free app called Noise Meter. These apps cannot accurately measure noise levels above 100 decibels but are generally adequate for classroom use.

Set the decibel meter up in the front of your rehearsal space with its microphone pointed toward the source of the sound. For more accuracy, mount it so that it's at the same height your ears would be while conducting. To see what other members of your ensemble experience, move the meter to different places around the room—in front of the percussion section, near the saxes, etc. If the readings are continuously near or over 85 decibels, you should consider having everyone use hearing protection and/or treating your rehearsal space with acoustic tiles or other sound-dampening materials.

If you're looking for some classroom resources to help teach students about protecting their hearing, check out the Listen to Your Buds and Dangerous Decibels websites (*listentoyourbuds.org* and *dangerousdecibels.org*).

HOW LOUD SOUNDS DAMAGE HEARING

When sound waves enter the ear, they make tiny hairlike cells vibrate. This in turn sends nerve impulses to the brain, allowing us to hear. When the vibrations become too intense, these cells begin to split and fray. If the period of intensity is brief enough, those cells may return to normal, but if they fray repeatedly, they will die, and the hearer will no longer be able to sense certain portions of the normal hearing frequency range. Unlike cells in other parts of our bodies, these cells do not replace themselves, so any hearing loss is permanent. For a visual representation of this process, take a look at the video "Hear for a Lifetime" on YouTube or at *goo.gl/sFR7c*.

9 Tips for Affordable Student Trips

BY JONATHAN ADAMS

Keep the spirits high and the costs low by following a well-traveled ensemble director's suggestions.

What makes students join a school ensemble? The answer varies from student to student, but one great way to attract students to a band, orchestra, or choral program is the promise of an annual trip. Traveling can be a plus for your program in several ways.

Describing past travels is a great recruitment tool. Use pictures from your trips in brochures and handbooks as you recruit. Send a press release and photos to your local paper to let parents, the community, and future students know about your program. You'll be surprised how many recruits ask about your trips.

Travel is a great way to share new experiences with your students—experiences that can't be duplicated at home. For example, students may have the opportunity to perform in a genuine concert hall, see a Broadway musical, or attend a live symphony concert—events you won't find everywhere. Many students have never left their home state. The experiences you provide will be completely new and generate lasting memories.

Trips help build cooperative spirit. By traveling together, students establish relationships with each other and with their directors that can't be formed in a classroom. You'll hear students talking about these trips and the friends they made long after they graduate from your program.

Travel, especially when you include a festival, can boost public perception of your program. Returning from a trip with a trophy shows the school community that your program is involved and going places. If you share particulars of the trip and festival with the local newspaper, your ensemble's accomplishments become more widely known—a great advocacy tool.

I hope by now you're convinced to take a trip, but the question remains, "How can my students afford a trip in this economy?" Trips don't have to be as expensive as you might think. The trick to having a successful and affordable trip is planning ahead and planning thoroughly. Here are some suggestions to help you plan a great yet fairly inexpensive trip.

Tip 1: Think about doing the planning yourself. Travel agents perform a valuable service, and the Student & Youth Travel Association (SYTA) can be extremely helpful in connecting you with real professionals. But if you're on a serious budget and don't mind doing extra legwork, you may want to at least consider going it alone.

Tip 2: Be creative with your sightseeing. This saves money and makes for a more interesting trip. It would be easy to plan a Disney getaway trip with three days in three Florida Disney parks. However, the price of admissions plus the higher cost of food makes it expensive compared to other trips of the same length.

Instead, search for local attractions that are unique to the city you're visiting. This gives a more authentic impression of the city, is likely to be more educational,

PHOTO: COMSTOCK/THINKSTOCK

and costs less. For example, in Cincinnati, take a riverboat cruise on the Ohio River. In Louisville, Kentucky, visit Churchill Downs. In Atlanta, visit the Varsity Drive-In and the High Museum of Art. There are many educational experiences in almost any city, and they're probably significantly cheaper than spending multiple days in an amusement park. Usually, you can see two or three historical or sports-related attractions in one day for less than it costs to spend a day in a theme park.

To find local attractions, use online travel websites. Search for the name of the city plus the word "tourism," and you'll find contact information for hotels, restaurants, and many attractions.

Tip 3: Consider busing alternatives. The traditional means of travel is the charter bus. However, two chartered buses for a four-day trip can easily cost $10,000. There are other means of travel, so be creative, and look for ways to save money.

Most schools will provide school bus transportation for trips of any length at little to no cost. If you use a school bus, it's likely you'll be asked to pay for the bus drivers' expenses, the drivers' time, and the bus fuel. While less comfortable than charter travel, especially in hotter months, school buses can easily save $100 per student per trip for 80 people.

If you can't tolerate a school bus ride, try renting a bus. If school bus drivers are willing to drive, you can rent buses from about $250 to $500 per day. These buses will have all of the amenities of a charter bus but at a significant savings. Also, rental buses come in several sizes, so you can pay for only the number of seats you actually need. (Charter buses usually seat about 55 passengers, and the price doesn't change even if the bus is only half full.)

Typically your school system bus liability coverage will apply to the rental, but be sure to check ahead of time with your school district to make sure that the coverage applies and to obtain the proof of insurance necessary to rent the bus. Also, for your own peace of mind, you may wish to add collision coverage through the bus rental company if your school system doesn't provide it.

Tip 4: Consider alternatives to busing. Buses aren't the only transportation alternative. Air travel can be surprisingly affordable when you shop far in advance, and unlike bus travel, you only pay for the number of seats used. This allows for easy budgeting. If you're staying at a resort or theme park, you may find free or reduced transport to and from the airport.

For smaller groups, consider asking parents to carpool students. While this can have legal implications, reduced transportation costs will create an immense savings in the individual cost.

Tip 5: Call restaurants ahead of time. It may be tempting to give every student 10 dollars to order off of the menu, but in most restaurants, if you call ahead, you

This photo and below: Some of Jonathan Adams' band students on location

can arrange a group price that's lower than the menu rates. Most group prices include a drink, gratuity, and often dessert. Many restaurants will provide a limited-options menu. Prearranging your meals also saves time because the restaurants will be prepared for a large group. Many tourism websites provide restaurant contact information. If you choose a unique restaurant, it becomes one of the attractions of the trip.

Tip 6: Shop around for your hotel. Depending on their location, hotels can vary greatly on their group rates. If you're booking it yourself instead of through a travel agent, you may feel justified in staying at a higher-end hotel, but that doesn't mean you want to overpay. When you call, ask for group sales, and make sure you call early to guarantee enough rooms.

Tip 7: Factor in all the costs. Include every conceivable cost: *all* admissions, *all* meals, travel, and lodging. Planning for all costs does make the trip price look higher, but it gives parents a firm total dollar amount that covers all their child's needs, so they can decide whether they can afford to have their child participate. If you don't factor in meals, it's difficult for parents to predict how much the trip is really going to cost. They may also worry that their child may overspend and miss meals or be irresponsible, lose money, and go hungry. Planning in every single cost will relieve a lot of worries.

Tip 8: Plan early and give parents time to pay. Even with lower costs, paying for a trip will be hard for some families. Announcing the trip early and breaking the cost into multiple small payments allow more students to participate. If you announce the trip in class, some students won't ask their parents about going because they'll assume that they can't afford it. Instead, call a parents' meeting for "a big announcement," and give the trip details directly to the parents. Many parents will make sacrifices or do extra work to make sure that their child can go. Announcing the trip directly to the parents and giving them time to plan also helps kids participate.

Tip 9: Fundraise with a purpose. Many ensembles fundraise to help pay for travel. Some arrange for a sale of some sort and place the profit into a student account towards the trip. Unfortunately, many fundraisers generate only 40 percent profit for the students, so a student who sells $225 of merchandise only earns a $90 credit. Students rarely understand the idea of profit percentage and can feel cheated when they collect a large amount, only to receive a small credit.

A better approach is to fundraise for one aspect of the trip. For example, announce the price of the trip with the stipulation that the price is dependent on raising the cost of the bus. Announce that failure to cover the bus costs will result in the addition of $100 (or whatever the real cost is) to the price of the trip. It's easier to motivate people to help pay for the buses than to vaguely earn a few dollars off of their trip.

I recommend fundraisers that are easy to quantify. For example, for a book sale, the number of items that must be sold to reach your goal varies based on the value of each book. If you sell something with a fixed price, such as candy bars, you can easily set a goal for the number of items to sell. With a fixed-price item, it's easier to keep track of sales and know when you're nearing your goal. You could easily preorder the number of items you need, and when they're gone, you've met your goal.

Some last words ...

The best way to learn about travel planning is to plan a lot of trips. It does take courage to prepare that first trip, but you'll find that it gets easier every year. You'll learn what works the best for you, and before long you'll be helping others start out for the first time. If you're willing to take the chance, you can travel with your students affordably, and you can make it fantastic!

Jonathan Adams is the band director at North Murray High School and Bagley Middle School in Chatsworth, Georgia, where many of the students come from low-income families. Find suggestions for helping your ensemble raise money on the NAfME website at giveanote.nafme.org/toolkit.

PHOTOS: COURTESY OF JONATHAN ADAMS

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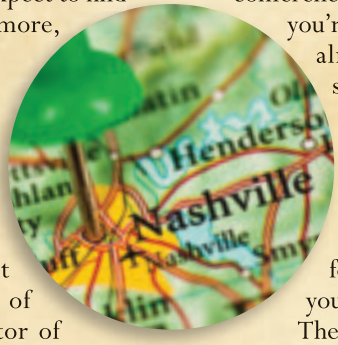
NAfME BRINGS ITS NEW CONFERENCE TO MUSIC CITY, U.S.A.

The 2013 NAfME In-Service Conference in Nashville, TN will be significantly different from past meetings. Here's a sneak preview.

BY SUSAN POLINIAK

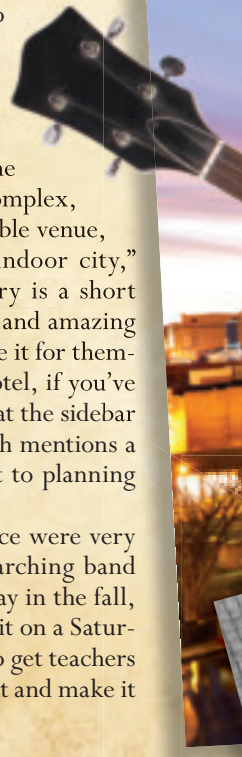
The 2013 National Association for Music Education (NAfME) In-Service Conference in Nashville, Tennessee (October 27–30), is several months away, but it's never too early to plan your experience. As of this writing, certain aspects are still in the development stage, but the general structure of the conference is now firmly in place. How will it be different from gatherings in years past? Who and what can you expect to find there? For answers to these questions and more, read on.



New Location, New Time

It's only fitting that NAfME has chosen to hold its annual conference in Nashville for the next three years; after all, it is "Music City." But there are other reasons why Nashville is an ideal selection. "They really want us there," says Nancy Ditmer, President of NAfME and professor of music and director of bands at the College of Wooster in Wooster, Ohio. "They've extended themselves financially and in a welcoming way."

Sean Ambrose, music coordinator for Laramie County School District 1 in Wyoming and head of the NAfME National Executive Board's Professional Development Committee, notes other reasons for the move to Nashville: "The Washington, D.C., area is expensive for folks, so there was a search for more reasonable options for lodging, meals, and so forth. Nashville was very attractive to us, as it's within a day's drive of a huge percentage of our membership."



The Gaylord Opryland Resort will house the conference, and if you've never visited this complex, you're in for a real treat. "It's an unbelievable venue, almost indescribable. It's huge—an indoor city," says Ambrose. "The Grand Ole Opry is a short walk away. The hotel is a distinctive and amazing venue, and people have to experience it for themselves." For venturing beyond the hotel, if you've never been to Nashville, take a look at the sidebar we've put together on page 34, which mentions a few area highlights as a starting point to planning your trip.

The specific days for this year's conference were very carefully chosen, because October is prime marching band season. "We set it as a Sunday through Wednesday in the fall, because we knew it would be difficult if we held it on a Saturday," Ditmer says. "This schedule will also help to get teachers released from school for professional development and make it easier for the students to be involved, too."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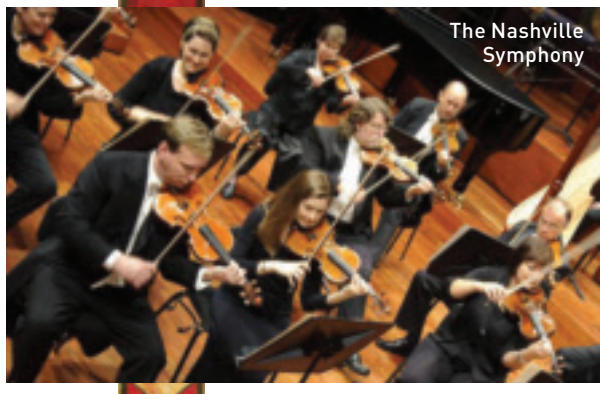
Taking the Stage

It wouldn't be a gathering of music educators without music-making! And, indeed, one of the highlights of the 2013 In-Service Conference will be performances by the All-National Honor Ensembles on the morning of Wednesday, October 30. "They're going to be much larger than the last couple of years," says John L. Kuhner, K–12 music department chairman for the Cheshire Public Schools and band and orchestra director at Cheshire High School in Cheshire, Connecticut, as well as Chair of the 2013 All-National Honor Ensembles and NAfME Eastern Division Immediate Past President. "There will be 150 instrumentalists each in the Concert Band and Orchestra, 350 vocalists in the Mixed Choir, and 18 to 21 players in the Jazz Ensemble. Our goal is to provide more opportunities to students from every state, plus Washington, D.C., and Europe, while celebrating and recognizing the best student musicians from each of our state MEAs. We'd love to have international students apply!" The Concert Band will be conducted by Peter Boonshaft of Hofstra University in Hempstead, New York, and the Mixed Choir by Rollo Dilworth of Temple University in Philadelphia, Pennsylvania.

"The deadline for students to apply is the end of April, and we're using all-state participation as the criteria for acceptance: If you've participated in your state's most recent all-state highest honor ensemble, you are strongly encouraged to apply," Kuhner says. Information may be found online at *musiced.nafme.org/all-national-honor-ensembles*. "If a large number of students from every all-state apply, that would be tremendous. We're all going to be under one roof at the Opryland Hotel, which is like a covered city. Music educators who attend the conference are welcome to observe the rehearsals, and the participating students will be able to attend evening performances and activities." Kuhner adds that discussions are under way about adding new All-National Ensembles—such as guitar and mariachi groups—to future conferences.

Other offerings in the works, according to Sean Ambrose, include performances by the U.S. Army Field Band and Soldiers' Chorus, a headliner concert with a special guest at the Grand Ole Opry House, collaborations with the Nashville Symphony, and performances by school ensembles from Tennessee elementary, middle, and high schools, as well as colleges and universities.



The Nashville Symphony

What to Expect

While you peruse the information on this year's conference—which may be found at *nafme.org/nashville2013*—you may notice that things are structured somewhat differently this time around. "Over the last couple of months, NAfME staff have been attending state conferences and speaking with members about the upcoming conference," says Jane Mell Balek, NAfME Assistant Executive Director and COO of the Give a Note Foundation. "We have found that there is a lot of excitement around a true national conference that brings together members from all over the United States. Music educators are excited to hear about the increased opportunities for networking and also for extending informal learning.

"The conference design encourages this in a few ways," Balek continues. "First, sessions are scheduled in such a way that they're not back-to-back. There is time built in between sessions to allow attendees to have informal post-session conversations with fellow attendees and also clinicians. Second, we have created a 'reimagined' exhibit space that is not a traditional exhibit space at all. We are calling this 'NAfME Central,' which is a kind of 'home base' for conference attendees and will include a NAfME Concierge desk where you can speak with staff and leaders about hot topics in music education and NAfME resources and also get information about the conference and Nashville. This space will also include a performance stage that will feature invited groups throughout the day, and some 'open mic' time for music educators who want to showcase their talent either solo or in a group. There will also be sponsored Learning Lounges—small conversation areas where attendees can visit with clinicians and industry partners. Finally, all sessions emphasize tools and techniques that educators can use immediately when they return to the classroom."

Absent this year is the traditional exhibitor and vendor hall. "Our friends in the music industry will be there, but we're not going to have the traditional format of the exhibit hall, so we're not in competition with the state gatherings," Ambrose notes. "But this conference will have most of the trappings that people associate with a national, regional, or state professional development conference for music education. We're going to have a blend of session formats, including traditional 60-minute sessions. We're also going to offer more in-depth workshops and a few things that are in 'academy mode,' if folks want to delve deeply into a topic. People will be able to create their own mix of what they want to do. We're really organizing the conference schedule on more global topics, and then putting specific interest areas within those strands." So what are the subjects that will be the primary foci in Nashville?

Hot Topics

"The hot topics at the conference are teacher evaluation and assessment, the introduction of the revised National Standards, and advocacy," Balek says. "These are pressing issues for teachers in every state. Measuring what our stu-

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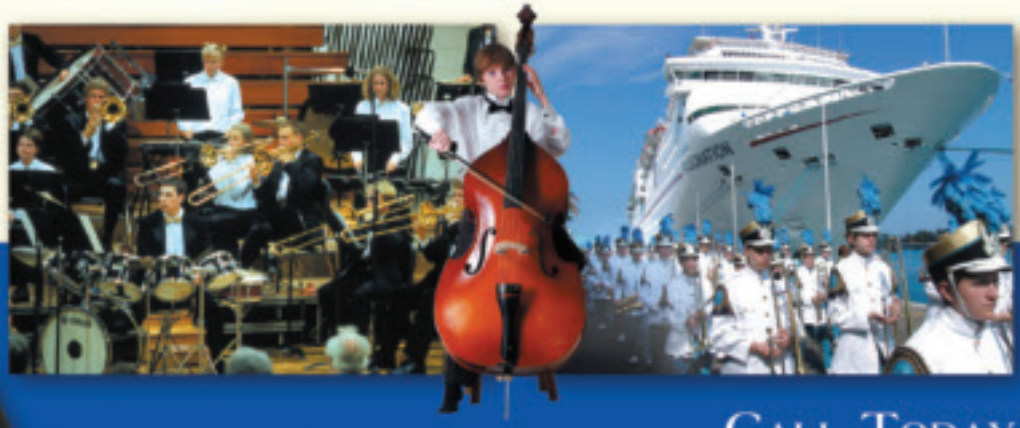

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Nashville for Visitors

Founded in 1779, Nashville, the capital of Tennessee, seems to have always been centered in one way or another around music. Set along the Cumberland River, this "Music City" holds many attractions and activities to entice you beyond the borders of the Opryland Resort.

For history buffs, sites such as the Hermitage (home to our seventh president, Andrew Jackson), Fort Nashborough (a reconstructed 18th-century stockade), and Fort Negley (dating from the Civil War) may prove of interest. Don't forget to visit Centennial Park, one of whose distinctions is its full-scale model of the Parthenon. This painstaking recreation houses an art gallery and museum, as well as an enormous statue of Pallas Athena—said to be the largest statue in the Western world and, due to its gilding and polychrome work, perhaps close to what ancient Athenians would have seen in their own statues. Also of note is one of the park's more modern perks: free Wi-Fi.

If food is on your mind, Nashville is known for its barbecue, hot chicken (spicy pan-fried chicken served on white bread with pickle chips), hot fish (similar to the previous, but with the obvious substitution), lunch at a "meat and three" (a restaurant where you choose one meat and three side dishes of down-home food), and sour cream caramel cake. For shopping, the Opry Mills mall is within very easy access of the hotel.

The Hermitage

The Country Music Hall of Fame and Museum

But really, Nashville is all about *music*, and there's no lack of activity in this department, from mainstream country to bluegrass, zydeco, and beyond. The "Honky Tonk Highway" on lower Broadway is home to country music clubs such as Second Fiddle and Bluegrass Inn. You may also wish to visit the Country Music Hall of Fame and Museum, or take a tour of Music Row and its historic RCA Studio B, where the likes of Elvis, Dolly Parton, Chet Atkins, and Roy Orbison recorded many of their hits. And, of course, there's the Grand Ole Opry, which hosts performances every Tuesday, Friday, and Saturday night.

This is just a tiny sampling of what Nashville has to offer the visiting music educator. If you'd like to explore further options, navigate to *visitmusiccity.com/client_sites/nafme/index.html.*

dents have learned in music classrooms is not only essential to improve learning, but has become increasingly important in advocating for high-quality arts programs in the common core curriculum. As we have seen time and time again, 'what is measured is treasured.' Building on last year's National Symposium on Teacher Evaluation and Music Assessment, attendees will learn about the 'state of the art' in music assessment, based on NAfME's ongoing work to document practices in districts and states across the U.S. In addition, as states are mandating that student achievement be weighed in teacher evaluation, NAfME continues to provide leadership in convening leaders in states that are at the cutting edge in developing tools to measure music achievement. NAfME's Society for Music Teacher Education has been working on collecting the most up-to-date information about how music teacher evaluation is being implemented on the ground (*smte.us/teacher-evaluation*). This conference will include a two-day preconference session dedicated to music assessment and teacher evaluation, with a focus on information sharing and tools teachers can share with their administrators to aid in their own evaluation."

In the advocacy-related sessions, the topic will be covered with the knowledge that music educators—unlike their colleagues in other subjects—must themselves be advocates for arts education. "Advocacy has become a very hot topic with educators as they look for tools, support, and strategies to help them save, strengthen, and build music programs in their own communities," Balek says. "NAfME staff from the Center for Advocacy and Public Affairs will provide updates on national- and state-level policy issues, and also coach educators and leaders on how to protect their programs from cuts and attacks."

Further, Ambrose notes that this year's conference will be focused on practical application as opposed to theory. "What's relevant today to music educators is the music that they're making with their students: standard classroom activities, how to engage alternative learners, nontraditional secondary topics such as composition in the classroom and creativity, and both traditional and nontraditional ensembles."

Notable Events

Although the roster of presenters and presentations is not yet complete at press time, here are some highlights of the already-scheduled events.

■ On Sunday, October 27, the conference opens with a celebrity concert at the Grand Ole Opry House, which is within walking distance from the Opry-

PHOTOS FROM TOP: SEAN RUSSELL; JIM BOWEN

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The U.S. Army Field Band

land Resort. Collegiate members will attend a special preconcert meet-and-greet with the celebrity backstage before the concert.

■ Nashville Mayor Karl Dean will deliver the keynote address during Monday's General Session. Mayor Dean will speak about the "Music Makes Us" initiative to make Nashville the best city in the world for music education.

■ On Monday night, a Give a Note Foundation benefit will be held at the historic Ryman Auditorium, including an onstage cocktail reception. Following the benefit, there will be a Songwriters Circle at the Ryman.

■ The U.S. Army Field Band will conduct four professional development sessions in addition to performing a concert on Monday afternoon.

■ Lisa Mitchell from Disney Theatrical, in coordination with the Tennessee Performing Arts Center, will present workshops on musical theater for elementary and middle school students.

■ For attendees looking to experience local live music, there will be a "Honky Tonk Stroll" featuring some of Nashville's most celebrated music venues.

■ Finally, the conference will close on Wednesday morning with the performances of the All-National Honor Ensembles: Concert Band, Symphonic Orchestra, Mixed Choir, and Jazz Band.

Next Stop: Nashville

We hope that this overview has given you some idea of what to expect from this year's In-Service Conference. As Ambrose says, "All of us on the Executive Board and staff are excited about this new venture, bringing it to fruition, and bringing a lot of people down there to have a good conference. This will only grow in years to come."

Session Highlights

The following is only a sampling of the sessions that will be held at the 2013 NAfME In-Service Conference.

■ **GILL SWICK: So You Have Been Asked to Teach Guitar Next School Year**

■ **STEVE CAMPBELL: Drumming Up World Music—West African Rhythms and Songs**

■ **DENNIS GRANLIE: Starting Strong with Classroom Management**

■ **PATRICK FREER: What is "Quality" Repertoire for My Middle School Choir?**

■ **RICHARD CANGRO: Common Core Ensembles—Rehearsing through Listening, Speaking, Reading, and Writing**

■ **MARCIA NEEL: Broadening Your Base—From Zero to Mariachi!**

■ **BRIAN SHAW: Getting Specific with Music Assessment**

■ **JUDY A. VOOS: Building Better Bands and Young Musicians through Assessment—Really!**

■ **DAVID SEIBER: Integrating the Arts into a High-Performance Academic Curriculum**

■ **KIMBERLY COUNCILL: "There's No Time to Teach Them!"—Partnerships in Music and Special Education that Benefit *Everyone*!**

■ **ALEXIS YATUZIS-DERRYBERRY: Hip-Hop and Ya Don't Stop! Using the History of Hip-Hop to Teach the National Standards for Music Education**

■ **MICHAEL ANTMANN: Using the Progress Monitoring Model to Drive Student and Teacher Success in Music**

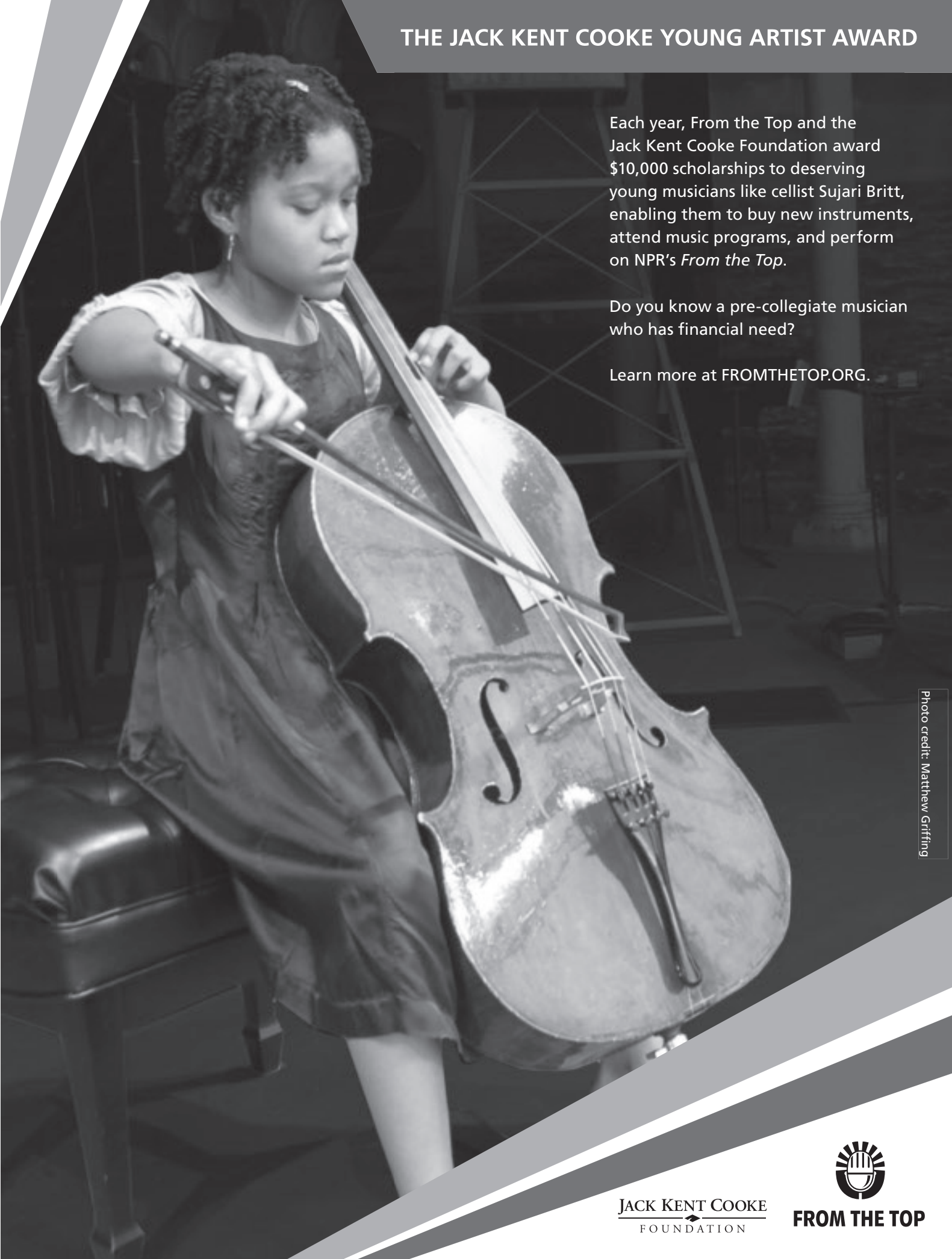
■ **ROBERT GILLESPIE: Keys to Self-Evaluation—How Can I Help Myself Become a Better Teacher?**

■ **JAMES FRANCES HILBIE: Assessment—A Partnership between Students and Teacher**

■ **TIMOTHY YONTZ: Eloquent Conducting . . . It's Time to Get Persuasive**

Registration is open at *nafme.org/nashville2013* !

PHOTO: THE UNITED STATES ARMY



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FROM THE TOP

HITTING A DIFFERENT NOTE

2013 NAfME National In-Service Conference

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National Association *for* Music Education

Jazz It Up!

By Adam Perlmutter

A variety of techniques, exercises, and games can improve students' rhythm, articulation, and improvisation

The Dillard Center for the Arts Jazz Ensemble from Fort Lauderdale, Florida, performs the set that won first prize in Jazz at Lincoln Center's Essentially Ellington 2012 competition.

PHOTO: FRANK STEWART (COURTESY OF JAZZ AT LINCOLN CENTER)

Jazz band directors tend to face a lot of time constraints in readying their ensembles for performance. Sometimes the race to the stage can result in suboptimal playing, a rhythm section that doesn't quite gel, or soloists who "blow and hope"—that is, fail to put in the appropriate amount of thought before and during their improvisations. Yet with a little bit of extra attention to a few essential details, a director can raise the bar for the musicians in his or her band, making them not just better jazz players but finer musicians in general. To learn about some smart approaches, we talked to four teachers: Todd Stoll, director of education at Jazz at Lincoln Center; Zachary Poulter, band director at Syracuse Junior High School in Syracuse, Utah, and author of the NAfME book *Teaching Improv in Your Jazz Ensemble: A Complete Guide for Music Educators*; Paul Baransy, former band director at Ottawa-Glandorf High School in Ottawa, Ohio, and online jazz mentor for NAfME; and Alex Noppe, trumpet and jazz instructor at the University of Louisiana-Monroe.

Into the Swing

Perhaps the most salient element of jazz is rhythm. And the basic rhythmic feel of jazz—swing—is one of the most important ingredients for a student to know and embrace. But the concept of swing is often pedagogically oversimplified, and this can make it even more difficult for an ensemble to groove properly. "One of the biggest challenges for a jazz band is to swing together," Todd Stoll says. "It's not as simple as the textbooks would have you believe—quantified as a simple subdivision of the eighth-note triplet—but rather it's an elusive, personalized version of a three-against-two or six-against-four feel. Swing is generated by the right hand of the drummer playing a shuffle pattern on the ride cymbal, and this pattern drives the whole ensemble. It can be difficult even for pro bands to swing together with the drummer, giving the music a strange, amorphous feel."

One way to address the swing conundrum is to have students put down their instruments and internalize the basic rhythmic patterns by working through them aurally and singing them with the appropriate syllables. Zachary Poulter says, "We do a great deal of call-and-response singing in swing style over standard chord structures. In fact, we usually spend the first two weeks [of the year] exclusively on common swing rhythms and articulations, like 'Dot!' and 'Du-wah!' patterns. 'Dot!' is something we sing to represent a separated, accented quarter note, tongued by wind players at both the beginning and end of the note. 'Du-wah!' represents a tongued downbeat eighth note followed by a longer upbeat note that's accented but not tongued—it's sometimes compared to the sound of a brass mute that's closed, then opened. Once they sound great on these basic patterns, we pass out some written music and find those patterns in the songs. It's amazing how much of most swing songs fit into the standard rhythmic vocabulary. It's like we've already learned 90 percent of the tune."

Because the drummer in a jazz ensemble is chiefly responsible for providing the swing feel, it can be helpful for a director to spend some time alone with the drummer, especially if she or he is green when it comes to jazz. A director steeped in the rhythmic language of jazz, through an intimate knowledge of the great rhythmic units like the Count Basie Orchestra, should have no trouble demonstrating this feel on the ride cymbal for the student to mimic before having the rest of the band follow along. "I find it effective to work just with the student drummer not just on swing, but on each new rhythm I introduce, like the clave and the jazz waltz," says Paul Baransy.

Getting Articulate

It's not uncommon for novice jazzers, in a nervous approximation of the style's rhythms, to articulate all of their notes in a short, choppy way. The great jazz musicians,

"One of the biggest challenges for a jazz band is to swing together. It's not as simple as the textbooks would have you believe."
—TODD STOLL

Paul Baransy leads a rehearsal of the Ohio Music Education Association District III Junior High Honors Jazz Ensemble.

though, have harnessed the expressive powers called forth by a mixture of articulations, including softer and longer ones in addition to staccato and marcato. All of the players in an ensemble need to be in agreement on articulations. This can be a challenge given the typical configuration of a jazz band, which can make it hard for everyone to hear each other—a particularly troublesome problem when it comes to the release of notes and the timing of subsequent attacks. Alex Noppe says, "It's so important to get the players to release with their section leader, so I generally rehearse each section separately before combining them."

When isolating the subgroups in an ensemble, Noppe arranges the musicians closely together so that they can hear each other clearly as well as maintain that all-important eye contact—especially helpful for a rhythm section that includes, say, four percussionists and two guitarists. And when he's ready to rehearse a chart with all the members of a jazz band, Noppe does away with the traditional arrangement of players in rows, in favor of a box formation. "With the players facing each other, they can really get a better idea of the individual lines played by the ensemble," he says. "Then—armed with this knowledge—when they reassemble in the conventional manner with risers, they'll be able to play together more coherently."

Intro to Improv

Second only to rhythm in the hierarchy of jazz elements is improvisation, a practice that can be very intimidating to the newbie jazz cat. One way to address this dilemma is to have students improvise in such a way that they don't worry about pitch but only rhythm. "Children learn to speak by mimicking the general rhythmic contours of the speech of adults around them before content becomes part of the experience," Stoll says. "Jazz students are so often taught in the opposite way, with content coming first, and this makes for a massive amount of fear when they have to stand up and improvise."

Just as children flourish in a safe and thoughtful environment, beginning jazz students thrive in a setting that removes any potential shame from improvisation. One fine way of creating such a setting is to have a full band improvise collectively, a practice rooted both in early jazz and free jazz. Baransy says, "I sometimes like to set up a two-chord vamp or a blues progression and have everyone blow at once. It helps bolster the students' soloing when they know that any wrong notes will be masked by others, and this so often leads to the kids having the courage to step out on their own."

It can be confounding for a burgeoning improviser to be faced with too many choices, and so giving students a limited selection of materials for a solo—for instance, just two or three notes for a blues progression—will likely have a freeing effect. "Rather than enhancing the music, a blank canvas can overwhelm a student," Noppe says. "So in tackling a new progression or composition, I like to give the students a few rules. Letting them explore all the possibilities within these guidelines opens up new avenues for creativity."

Another good strategy in teaching improvisation

Zachary Poulter (top row middle) with students at Syracuse (Utah) Junior High School

FROM TOP: CHARLIE DOEPKER; JASON R. OLSEN

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is to encourage students not to focus on nailing all the chord tones in a progression, especially when the music has a new chord every beat or two, but instead to consider the larger picture. "It can be so helpful to break down chord progressions into tonal centers," Stoll says. "If you've got a ii–V–I in F that lasts for four bars, then you can have the students improvise within the F major scale rather than get bogged down by the chord changes. It's also a good idea to have the students sing over the progression before they improvise on their instruments."

After students have some level of comfort in improvising using these streamlined materials, they can zero in on the chord changes. Many students can still easily get lost at this juncture, so guiding them gently is the way to go. "We start out by playing only the roots of chords, using rests and interesting rhythms to keep it fun," Poulter says. "We gradually add additional chord tones and scale patterns as we repeat the form. Most patterns are call-and response, not written out. At first, I invent all the patterns, but it doesn't take long until students are ready to call out their own. As we do this, students take turns improvising over the top of the band, using whatever they've learned so far."


Alex Noppe often isolates the subgroups in an ensemble.

Poulter finds that if students are still slow to latch on to the changes, a game is in order. "One activity that's been very helpful is a 'changes race,'" he says. "I print out large chord symbols and place them around the room. Then, as I play chord changes on the piano or via recording, students race to whatever chord is sounding. It's chaotic and crazy, but a lot of fun, and it really helps them hear where the changes are. I'm currently plotting a Twister-type version of this same activity."

The Lick Library

All great jazz musicians have their "bags of tricks," and so it's perfectly fine to give students a selection of choice phrases, or licks, to draw from in a given context. Baransy says, "I like to give students 15 or so licks for a new composition that they can choose from in improvising. This helps build confidence, and almost invariably the students make the licks their own by adding variations. The hope is that these licks will become part of their own vocabulary."

Having a large musical vocabulary is a good thing, but it also can present another challenge: Students often end up playing unending streams of eighth notes in their solos, which results in a lack of narrative. Particularly in small ensembles, which tend to feature longer solos than big bands, it's important to teach students to be aware of the structure and cohesiveness of their improvisations. "Beginning improvisers tend to be quick to discard a melodic idea," says Stoll. "So one good approach is to think like Miles Davis and start with a melodic nugget of gold, then work it thoroughly. The solo should tell a story."

PHOTO: COURTESY OF ALEX NOPPE

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GREAT EXP

BY CATHY APPLEFELD OLSON

PHOTO: THE WICHITA EAGLE

A Kansas instrumental specialist keeps his students aiming high, and has earned a lofty distinction in the process.

Like the best teachers in any subject, Dana Hamant is a consummate student. In his 31 years as a music instructor, he's attended every single annual Music Educators Association conference in his home state of Kansas and missed only two Kansas Bandmasters Association conferences. (He's also a frequent attendee at NAfME and other professional gatherings.) The reason for his near-perfect attendance record is simple: "You get to listen to people who know more about what you're doing than you do."

Those are humble words, coming from the recipient of the 2012–13 National Federation of State High School Associations' National Citation Outstanding Music Educator Award. The distinction, awarded thus far to only 25 music teachers, came just as Hamant was retiring from his 16-year stint as band director at Wichita East High School, overseeing the school's symphonic winds, concert band, marching band, and jazz band. Hamant, who is now back in the classroom with middle schoolers, will be honored in a ceremony in June.

ECTATIONS

Dana Hamant is the latest recipient of the National Federation of State High School Associations' National Citation Outstanding Music Educator Award.

Maintaining his low-key demeanor, Hamant says he was "shocked" when he learned about the award. "I certainly didn't invent anything," he tells *Teaching Music* of his classroom practices. "Everything I did I borrowed from someone else or got at a clinic."

In fact, Hamant's peers might want to consider borrowing some knowledge from him. His best advice for producing the most positive classroom experience starts at the very beginning.

"There was never a day [in my high school classes] when we didn't do five to 20 minutes of fundamental warm-ups," he says, including everything from stretching and breathing to tone quality, sight-reading, and key signatures. "That was maybe the most important thing we did. We all get into a time crunch, especially during recital time, and think there's no time to warm up. But the music will come easier when the students have the tools they need to play the music. It's a mistake to skip the basics."

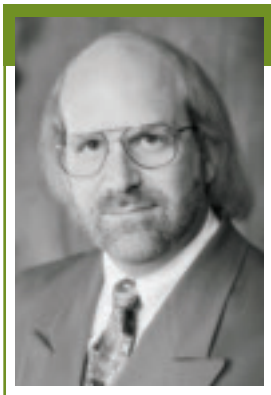
To keep warm-up exercises fresh and students focused, he frequently mixed up the material: "I never wanted them to use the same book twice. I alternated a lot, so the warm-up was not something they could do absent-mindedly."

Hamant is also a big proponent of strict standards. "In Kansas, marching band by and large is not a big deal. It's a basketball state. I've heard people say so many times, 'It's only marching band, we don't worry about it as much as a pep band,' or something else. But if you allow them to be sloppy and unprofessional, all of a sudden you turn off a switch."

Keeping expectations high is ultimately the best way to respect your students, he says. "I don't know many people who can be successful and ratchet it up for a performance or festival if they are used to performing to low expectations. That's not fair to the kids, and it's not fair to the music. Even bad rock tunes deserve to be played decently."

Though crystal-clear on classroom standards, Hamant has mixed feelings about the effects of technology on today's high school students. "I don't think they understand as well that some things take time, it takes longer to accomplish big goals. It's that instantaneous thing," he says. "Now they can just go on the Internet and get it immediately. And with all the [distractions offered by] technology, there is less time

Q&A with Dana Hamant



Q What's the one thing you know about teaching music that you didn't know when you started?
Teaching music is a very time-consuming task. I don't believe most new teachers understand the amount of time outside of class that is necessary to have a successful program. On many days the actual teaching of music is the least time-consuming activity during the day.

Q What's the best piece of advice given to you by a teacher/mentor?
I don't believe there is any one thing. I think the most important thing I've learned is that the music is what's important. Playing the right notes at the right time is not enough, nor is it music. I have been fortunate to have performed and studied with people who are really passionate about creating a musical experience. The goal is to connect with another person on an emotional level.

Q If I weren't a music instructor I'd ...
... be wondering how a teaching career would have worked out. I have no idea what I might have done. Since I was a sophomore in high school, I've been involved with music year-round through different activities. Many of those involve travel, so maybe something in the travel industry might have caught my interest.

Q What's been the most positive change in the field since you've been teaching? What's been the most challenging?
The most positive thing I've seen since I began teaching is the ability to acquire information from so many sources so quickly. With the Internet you can listen to performances, find teaching tips, research any music topic, and have discussions with other teachers. What we need to remember is that technology is only one tool to help create meaningful music. Challenges that exist now that I did not face when I started teaching are things like the excessive testing taking place, program cuts, staff reduction, block scheduling, and being forced to justify arts. I have been pretty fortunate to teach in places where the arts programs were valued.

Q The music education profession would be better if ...
... performing music at a high level was always the most important facet to everyone from students to parents to school administrators, the community, and the teachers themselves. There are so many demands put on the performing groups by so many sources that their prime objective—to create music and musicians—can easily get lost sometimes.

PHOTOS FROM TOP: THE WICHITA EAGLE; COURTESY OF DANA HAMANT

to practice."

Of course, there's a positive side too. "If I have motivated kids, the same way they can go on the Internet and play games in seconds, they can also find a recording or watch a YouTube video of a concert performance," Hamant says. "We couldn't do that when I was growing up. It was a big deal if I got to go see someone I wanted to see play."

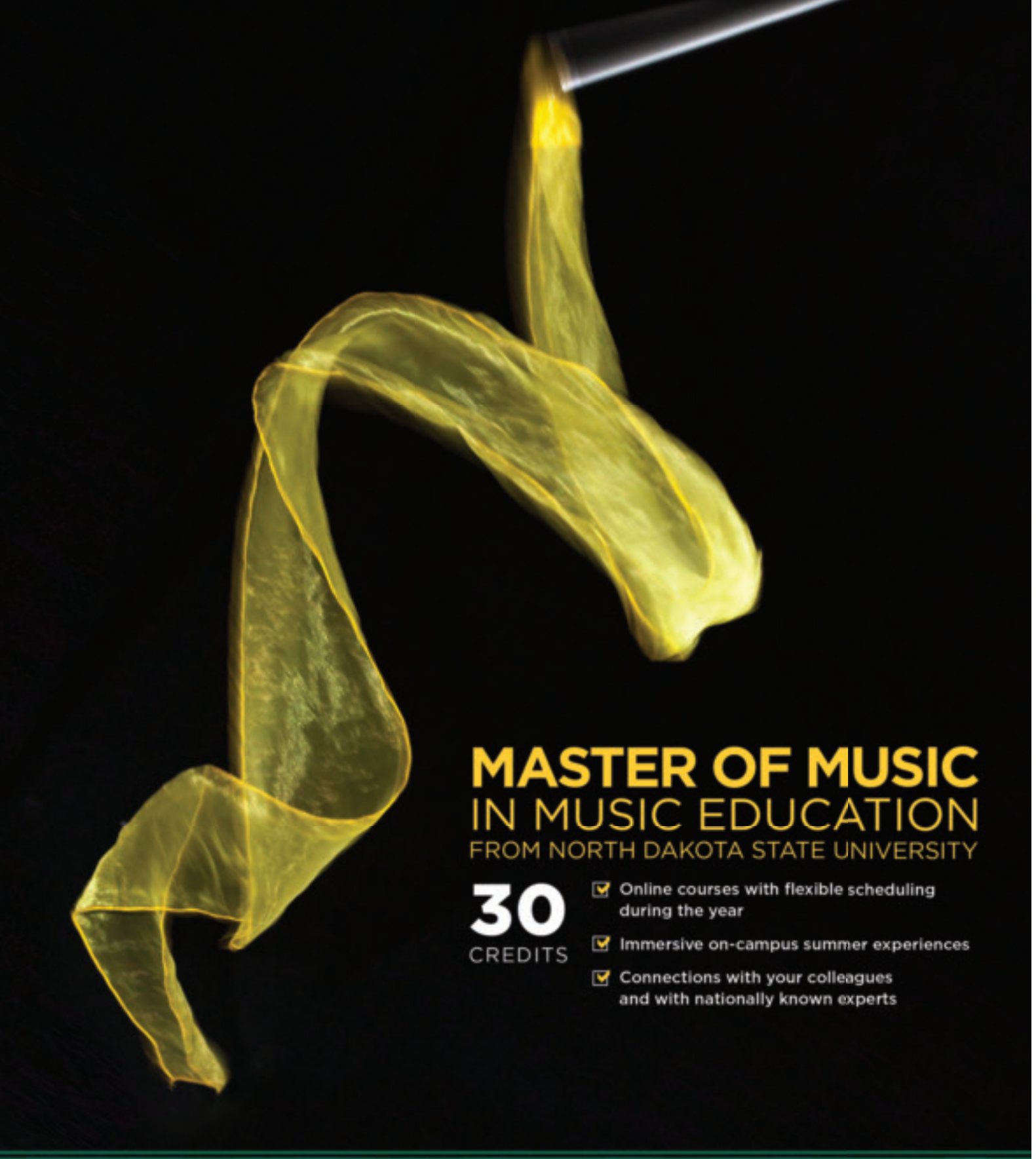
Although Hamant enjoys the more "unplugged" energy of his current group of sixth graders—"they are still pretty gung-ho to learn something new," he says—an overt desire to take a break from teenagers was not the reason behind his return to work with younger students. As a matter of fact, he was enjoying a great ride at Wichita East High. A member of the International Baccalaureate program and the largest school in the state, it embodied a diversity that Hamant always found refreshing: "It was the most eclectic school in the state of Kansas by far. There were an estimated 30 native languages being spoken in the hallways. And I had great kids. I was lucky."

On top of that, the school had just built a brand new band room and auditorium before his departure. "To most people it seemed like the absolute worst time to go," he says.

Nevertheless, it was time for a change. "I remember the day it started. I was working with a trumpet section and something hit me. It wasn't a conscious thought or effort to leave, but throughout the year when I was in the classroom I would hear a little voice in my head saying, 'You're not going to have to do this anymore,' or 'You're not going to get to do this anymore.' After it happened a dozen times, I figured maybe I should listen."

Hamant's current role as sixth-grade instrumental specialist in the Wichita Public Schools finds him teaching every school day in three different middle schools. That kind of schedule might give pause to even the most intrepid teacher, let alone one who spent more than a decade and a half working in the same building. What keeps him motivated as he shuttles from location to location?

"My motivation is to help them to become better players," he says. "It's the same motivation I've always had." Enough said.



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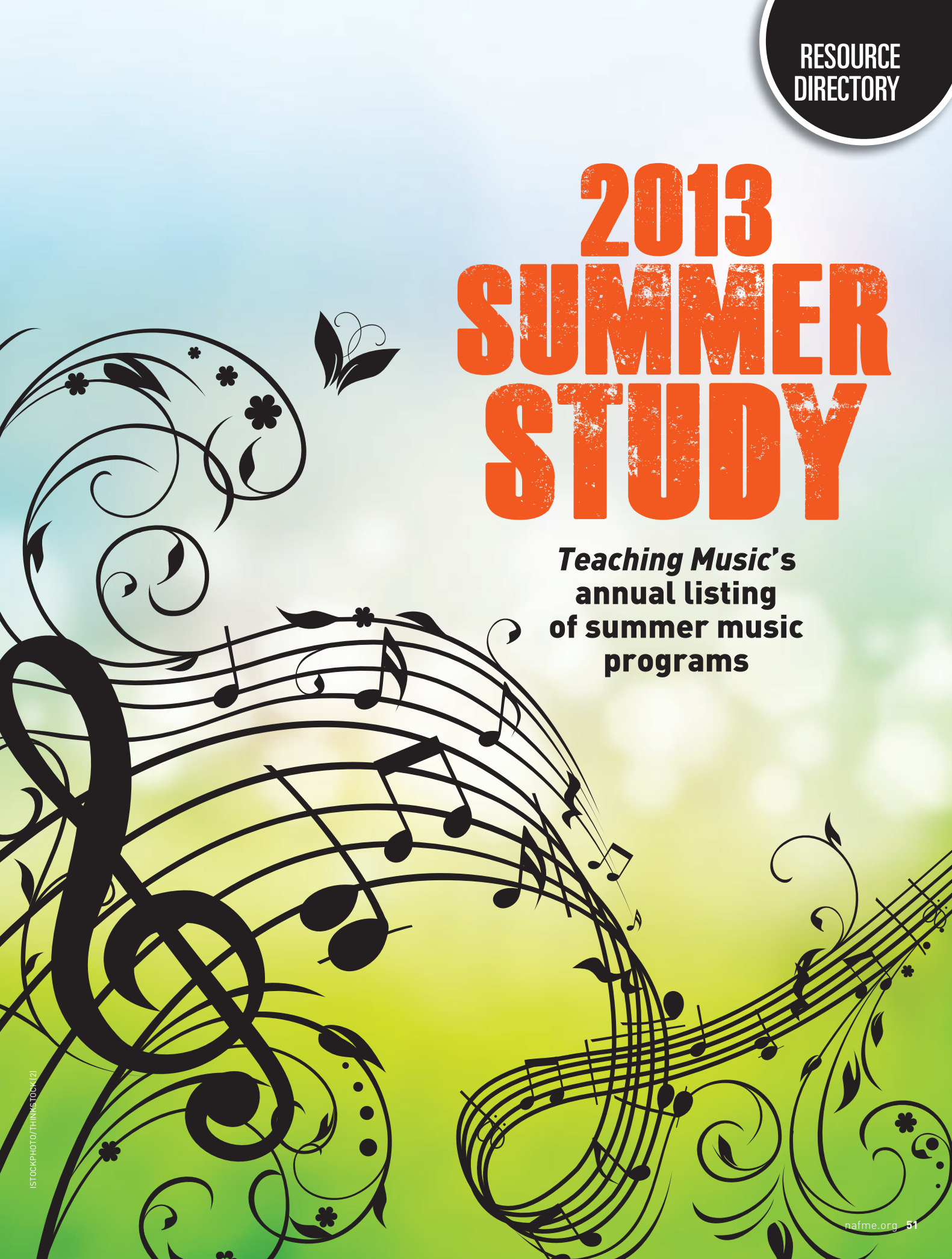

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Email/Phone: janice.smith@qc.cuny.edu; 516-655-3156
Composing Together is a graduate-level, one-week course designed to help teachers engage students in creating original music compositions. July 8-12, 2013.

Eastman School of Music

Contact: Summer@Eastman Office
Address: 26 Gibbs St.
City: Rochester
State/Zip: NY 14604
Email/Phone: summer@esm.rochester.edu; 800-246-4706
Advanced Choral Conducting: The Brahms Requiem and the Romantic Performance Tradition (July 22-26) with Edward Maclary and William Weinert. An in-depth analysis of Brahms' most important choral work.
Orff Schulwerk Teacher Education Course Level I / Level III (July 22-August 2). Develop understanding of teaching and learning process using the Orff Schulwerk approach.
esm.rochester.edu/summer

Gordon College

Contact: Kristen Harrington
Address: 255 Grapevine Rd.
City: Wenham
State/Zip: MA 01984
Email/Phone: kristen.harrington@gordon.edu; 978-867-4429
Summer term features Master of Music Education degree program and signature workshop week in July, featuring a variety of topics taught by nationally recognized clinicians. *gordon.edu/gradmusic*

University at Buffalo

Contact: Beth Etopio, Department of Learning and Instruction
Address: 501 Baldy Hall
City: Buffalo
State/Zip: NY 14260
Email/Phone: etopio@buffalo.edu; 716-645-4034

Affordable workshops to take your teaching to the next level: choral/vocal jazz pedagogy, instrumental music leadership, Laban Movement Analysis, SmartBoard music instruction, music history pedagogy. *gse.buffalo.edu/org/summermusiced*

University of Southern Maine

Contact: Michele Kaschub, School of Music
Address: 37 College Avenue
City: Gorham
State/Zip: ME 04038
Email/Phone: kaschub@usm.maine.edu; 207-780-5265
Master's-level summer institute offering courses in music technology, Orff certification, choral education, and more.

Valley Forge Christian College

Contact: Floyd Richmond
Address: 1401 Charlestown Rd.
City: Phoenixville
State/Zip: PA 19460
Email/Phone: frichmond@vfcc.edu; 610-917-3954
VFCC offers a two-year MM in Music Technology on site and by distance. Concentrations include production, composition, and education. Hands-on courses are taught summer, spring, and fall. *vfcc.edu/musictechnology*

MULTILEVEL PROGRAMS

Arizona State University

Contact: Sandra Stauffer, School of Music
Address: P.O. Box 870405
City: Tempe
State/Zip: AZ 85287-0405
Email/Phone: sandra.stauffer@asu.edu; 480-965-3371
Orff, Kodály, and other undergraduate and graduate level Music Education courses for credit or professional development CEUs. Visit *music.asu.edu* or call 480-965-5069.

Eastman School of Music

Contact: Summer@Eastman Office
Address: 26 Gibbs St.
City: Rochester
State/Zip: NY 14604
Email/Phone: summer@esm.rochester.edu; 800-246-4706
Strings Week—June 30-July 6. Programs for violin teachers and students (collegiate and advanced HS) of cello or viola. Intensive workshops with Eastman faculty.
The Practical Harpist—July 6-12, with Kathleen Bride. Limited to 10 professionally-minded college and high school harpists. Daily sessions in theory and aural skills, ensemble, Dalcroze.
Orchestral Conducting Fundamentals—July 10-12, with Neil Varon. Designed to approach general conducting skills/issues that are applicable to all musicians who wish to develop conducting skills.
Choral Artistry: Conducting, Vocal Pedagogy, Musicianship—July 15-19, with William Weinert, Robert McIver, Monica Dale. Daily sessions in conducting, singing, musicianship, Dalcroze, vocal pedagogy, repertory selection.
Eastman Summer Saxophone Institute—July 27-August 3, with Chien-Kwan Lin. Performance-oriented emphasis with private lessons and master classes for exceptional high school and international students.
Eastman Summer Trombone Institute—August 4-9, with Mark Kellogg, special guest Norman Bolter, and program facul-

ty: Catie Hickey, Jim Martin, John Marcellus and Chris Azzara.

Eastman Summer Trumpet Institute— August 4-9, with Doug Prosser and Wes Nance. Addressing the needs of today's collegiate and high school players in a fun-filled, five-day clinic.

World Music—Two weeks of half-day options. Combine them to fill your day. South Indian percussion, Shona Mbira, gamelan ensemble, African drumming and dancing.

esm.rochester.edu/summer

Fitchburg State University

Contact: Michele Caniato
Address: 160 Pearl Street
City: Fitchburg
State/Zip: MA 01420
Email/Phone: mcaniato@fitchburgstate.edu; 978-665-3278

Introduction to Music Technology, July 15-26, 2013, Monday-Thursday (eight sessions), 4:00-8:45 PM. Focus is on acoustics, hardware and software operation, music theory and composition skills, and on creating, notating, recording, and editing sounds with digital audio. Programs used include Sibelius, Pro Tools, Reason, and Logic. Offered on undergraduate and graduate levels.

The Old Avoca Schoolhouse

Contact: Deborah Greenblatt
Address: 504 Garfield St.
City: Avoca
State: NE 68307
Email/Phone: debby@greenblattandseay.com; 402-275-3221

Schoolhouse Fiddle Camp for Beginners, Monday, June 10-Friday, June 14, 9 AM-1 PM. Schoolhouse Fiddle Camp for Intermediate and Advanced Fiddlers, Monday, July 8-Friday, July 12, 9 AM-1 PM. Deborah Greenblatt, championship fiddler, will help campers get in touch with their inner fiddler. The course of study during the Schoolhouse Fiddle Camps will be designed specifically for the individual campers who sign up. Go to *greenblattandseay.com*.

San Francisco Conservatory of Music

Contact: Laura Reynolds, Summer Programs Manager
Address: 50 Oak St.
City: San Francisco
State/Zip: CA 94102
Email/Phone Number: smw@sfcm.edu; 415-503-6254

Summer Music West (June 17-August 2, 2013) offers six select programs for the young musician seeking a stimulating and supportive summer experience, based on the traditions of conservatory training. *sfcm.edu/summer*

University of Illinois at Urbana-Champaign

Contact: Stephen Burian
Address: 1114 West Nevada St.
City: Urbana
State/Zip: IL 61801
Email/Phone: isym@illinois.edu; 217-244-3404

Illinois Summer Youth Music offers 28 different one-week residential programs. Large ensemble experiences for grades 5-12 and pre-college courses on specific instruments. *isym.music.illinois.edu*

University of North Carolina

Contact: Sarah Johnson, School of the Arts

Address: 1533 S. Main Street
City: Winston-Salem
State/Zip: NC 27127
Email/Phone: johnsons@uncsa.edu; 336-770-3255
Three-week intensive instrumental Chamber Music, ages 12-25; July 8-26, 2013. *uncsa.edu/summer/music.htm*

West Chester University

Contact: John Villella
Address: Swope Music Building
City: West Chester
State/Zip: PA 19383
Email/Phone: jvillella@wcupa.edu; 610-436-2495
Samuel Barber Summer Music Institute— Graduate and enrichment programs for teachers, performers, and conductors. Summer music camps for students of all ages. Visit *wcupa.edu/cvpa/music*.

PROFESSIONAL DEVELOPMENT

California State University, Fullerton

Contact: Dr. Christopher Peterson
Address: 800 N. State College Blvd.
City: Fullerton
State/Zip: CA 92831
Email/Phone: cpeterson@fullerton.edu; 657-278-3537
Reinvigorate your teaching: A four-day workshop for choral educators grades K-12 and above—July 9-12, 2013 (Tuesday-Friday). Reading sessions, conducting master classes, and class breakout sessions highlight the week.

Minnesota Band Director's Association

Contact: Caroline Becker
Address: 1317 22nd Ave. NE
City: Minneapolis
State/Zip: MN 55418
Email/Phone: treasurer@mbda.org; 612-418-5733
Join us August 7-9 for MBDA's Summer Teaching Symposium. This year will feature Brian Balmages, Doug Orzolek, and the Band Director Band. More information at *mbda.org*.

Whitworth University

Contact: Kathleen Arecchi
Address: Music Building Recital Hall
City: Spokane
State/Zip: WA 99251
Email/Phone: karecchi@mail.plymouth.edu; 603-236-6604

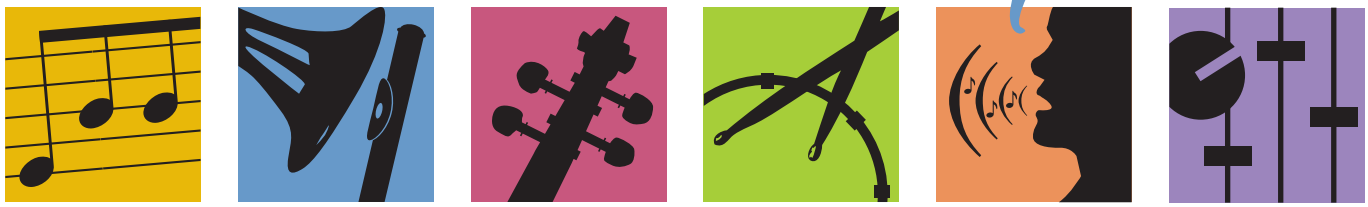
The National Association of Teachers of Singing 2013 Summer Workshop— "Starting the Journey: Creative Teaching Tools for Teens and Pre-Teens," with Patrick Freer, Barbara Wilson Arboleda, and Robert Loewen (July 21-23). *nats.org/programs/national-workshops.html*

UNDERGRADUATE MUSIC SCHOOL

Eastman School of Music

Contact: Summer@Eastman Office
Address: 26 Gibbs St.
City: Rochester
State/Zip: NY 14604
Email/Phone: summer@esm.rochester.edu; 800-246-4706
American Saxophone Academy (August 4-9) with Carrie Koffman, Chien-Kwan Lin, Timothy McAllister, Otis Murphy, Kenneth Tse. Advanced college students and above. Pre-screening required. Contact Prof. Lin: clin@esm.rochester.edu.

workshop



GENERAL MUSIC

Finding Music's Curricular Connections

Music in schools so often exists as its own entity, but it can organically be linked to other disciplines and to the general curriculum for enhanced value. To learn more about these connections, we talked with Karen Stafford, who teaches general music at South Point Elementary School in Washington, Missouri, and who is a Ph.D. candidate in music education at the University of Kansas.

In seeking connections between her music activities and other disciplines, Stafford first considers her own objectives. Then she peruses the Common Core State Standards (*corestandards.org*) and talks to her fellow teachers about what they'll be covering, looking for any springboards for what she wants to teach musically. She enlists her students in the process as well. "I've taken to treating this as a mystery puzzle to see if the students discover the connections between music concepts and what they are doing in class," she says, adding that the NAfME and Plank Road Publishing online forums are also good resources for cross-curricular ideas.

Two of Karen Stafford's students with triangles

Singing "piggyback songs"—familiar melodies reconfigured with new lyrics—about a given academic subject might seem like a reasonable approach, but it isn't necessarily the best way to musically illuminate concepts. Instead, it can be preferable to look for an appropriate analog. For example, an activity in English class might involve the students taking an existing story and making changes to it. To tie the work in with music, the same idea "can be done easily by associating instrumental timbres with characters and events," an activity that might involve, say, using an ocean drum to evoke the sound of waves crashing in a story, or improvising along with a character on the xylophone.

Similarly, in exploiting the commonalities between math or science and music, a teacher might be tempted to equate fractions with rhythms and forms with patterns. But Stafford thinks outside of the box when relating these two disciplines. For instance, she has been known to set musical triangles of assorted sizes in water, and have students observe the variation in the waves they make when struck. She advises, "Consider in movement activities how students have to evaluate spacing; consider chance music and the connection with probability. Use geometry in creating movement formations."

Although finding these connections between music and extramusical subjects might involve a little additional work for the teacher, Stafford believes it's well worth it, for the process enhances students' musicality while reinforcing their learning in general. "It's so rewarding to see the smiles on struggling students' faces when they tell me that they had trouble with a concept in the classroom, but after seeing it applied to music, it became understandable," Stafford says. "It's all part of diversified learning strategies, and it's fun to plan my music lessons with a different approach!"—*Adam Perlmutter*

BRASS AND WOODWINDS

Helpful Hints for Teaching Bassoon

Learning to play the bassoon can be a challenge for both students and their teachers. For those who feel underprepared for teaching the instrument, we offer some practical suggestions from William Jobert, bassoon lecturer and music education coordinator at Wright State University in Fairborn, Ohio.

One of the most common problems Jobert runs into with new students is that of playable range. Teachers often hand a bassoonist ensemble parts that double the trombone or baritone saxophone. The problem with this is that a new bassoonist should focus on the notes from F to F rather than B-flat to B-flat, where most low brass parts tend to cen-

PHOTO: COURTESY OF KAREN STAFFORD

ter. Jobert recommends having a bassoonist play a baritone sax part after manually changing the clef sign and adding two flats to the key signature. Bari sax method books also tend to stay in that same good playing range of D to D (F to F when read in bass clef).

The reasoning behind the use of these alternate parts is that it will allow students to develop naturally at their own pace. By using the bari sax part, the bassoonist minimizes his or her need to play higher notes that require the use of half-hole or other venting combinations. This playing range also helps reinforce a relaxed embouchure rather than pinching and forcing the reed to get notes to "speak" at the right pitch.

Another important question is which students should switch over to bassoon in the first place. Although almost any woodwind can make the switch, in Jobert's opinion flute players tend to start with a better embouchure. Clarinet and sax players use the lower teeth as a fundamental part of their embouchure; on the bassoon, the ideal is to be relaxed and not use the teeth for support. Regardless of what the student's former instrument was, an effort should be made to get students to use balanced muscle pressure on the reed without any biting or pressing from the teeth.

For band and orchestra directors, Jobert has several useful equipment suggestions. First, it is his belief that no school needs to purchase a wooden bassoon as a school rental instrument. "The companies that are making good wooden bassoons also make very good plastic or resin bassoons," he says. "A plastic bassoon from a good-quality manufacturer will play just as well. At this level, you probably want to focus on durability."

Jobert also insists that students purchase custom reeds rather than buying them off the shelf. This may seem like it would be more expensive, but in fact, the reverse is often true. Buying reeds from bassoonists who cut their own almost guarantees that the reeds will play well, whereas you may have to buy three or four manufactured reeds before finding one that plays well out of the box. And if a custom reed doesn't play well for a student, you can usually send it back to its maker for another adjustment. Because commercial bassoon reeds cannot be returned once opened, this winds up saving money, makes the instrument easier to play, and also lets you develop relationships with people who could prove to be helpful sources of bassoon information. —*Chad Criswell*

PHOTO TOP: ISTOCKPHOTO/THINKSTOCK

STRINGS

Getting Young String Players to Rock

There's no better way to get string students' attention—and show them how music can work in the world beyond the classroom—than by integrating contemporary music styles into orchestra or small-group settings. Daryl Silberman of West Salem High School in Salem, Oregon, regularly uses nontraditional styles in her curriculum, and she gave a presentation at the 2012 Oregon MEA conference called, tellingly, "Strings Rock!"

Silberman's philosophy is simple: She separates studying an instrument from studying a style. "Most study the classical style," she says. "But the instrument can support multiple styles. My personal 'thing' is rock and blues."

There are several levels on which teachers can engage with contemporary styles. The first level is simple awareness: Even if a teacher doesn't play a particular style of music, he or she can show students that there are professionals who play in that genre. "The classical music that students play was contemporary at the time," Silberman says. "Mozart was the Justin Bieber of his day. Helping students to see this can validate the teacher's perspective."

The next level involves bringing contemporary ideas into the classical repertoire. "Even a teacher who is fully classical can find some technique or song with a pop melody," Silberman says. "The kids can then expand upon that by standing when they play or putting colored hair on their bows."

Creating a performance unit that fully integrates contemporary music is the next level. For example, after a classical fall concert and a winter concert covering holiday themes, a June concert could be devoted to rock or blues or Celtic fiddling. Teachers could also establish a contemporary string club at school or use warm-ups with a contemporary flavor during orchestra practice.

Silberman describes one assignment that can get students excited about a contemporary artist while also meeting literacy standards. She asks students to choose a living performer, classical or nonclassical, and then create a flyer (complete with taglines, photo, etc.) about a real or made-up event for that performer, as though they were concert promoters. She then asks students to interview the performer, either in person or via email. If he or she isn't available, students can still compile

a body of information about him or her. Silberman dedicates part of her own blog to the entries and has kids read each other's work. This shows students the correlation between arts and everyday life, while also incorporating vocabulary and writing skills.

For further inspiration, Silberman recommends checking out YouTube videos by two artists who are stretching the stylistic boundaries of string playing: the Piano Guys and Lindsey Stirling. The two artists even join forces on a fun rearrangement of the *Mission: Impossible* theme, which can be seen at *youtu.be/9p0BqUcQ7i0*. "These videos can really inspire students and teachers to love playing!" she enthuses.

Bringing these kinds of nonclassical string performances into the classroom gives students an opportunity to see that a multifaceted career in music is viable. What's more, it exposes the class to a wider variety of music styles and musicians, all of whom can leave a lasting impression upon students and add to their understanding of how music fits into the world beyond school.

—*Cynthia Darling*

PERCUSSION

Warming Up to Practice Routines

A consistent percussion warm-up routine can effectively serve two areas of your program. On the technical side, routines that focus on relaxation promote a more consistent sound instrument to instrument within the family and improved endurance, as well as more agile reflex actions in the wrists. From an organizational standpoint, consistent routines at the start of each rehearsal help to ensure that your rehearsal starts on time, eliminating excess talking and, of course, improving classroom management.

"We start every rehearsal the same way from early in the beginning year through high school," states Robert Stannard, band director at Barnwell High School in Barnwell, South Carolina. "For the beginning percussionists, we have them first play eight quarter notes on each hand for each pitch. Kids who are not playing mallets can play on any flat surface: a snare drum, concert tom, or practice pad. When they are ready, we have them alternate measures of eighth notes on each hand. Once they begin to develop more control, we have them play an accent tap exercise. The students play an accented note and work to control the rebound so that it is in position for the tap. Then play a tap, ending with the stick in position for the next accent. We start this with quarter notes and work toward eighth notes. This helps them develop stick control and really makes it easier when we begin to teach flams because they already have the basic strokes down."

Another tip that can net dividends is to have your student percussionists play their warm-up exercises at home in front of a mirror. Doing so can help them understand the physical details involved in percussion performance and the importance of having an anatomically correct approach; it can also help prevent overuse injuries.

"At the middle school level, our students warm up using their method books," Stannard says. "I select exercises they have already learned that introduce or reinforce new techniques, and maybe one or two that they just like to play. We use the same exercises every class meeting for a while, eventually replacing the earlier ones as we advance through the book. Again, we are trying to establish a regular routine so class can begin with little to no spoken instructions. The high school has been using Jeff King and Richard Williams' *Foundations for Superior Performance*, which has exercises for snares, keyboards, and even percussion ensembles. After that, things begin to vary a bit depending on the grade level."

—*Steve Fidyk*

CHORUS AND VOCAL

Cultivating Efficient Breath Support

Trouble with breath support isn't exactly rare for singers, but it can severely hamper a student's progress. How should the vocal teacher tackle this issue? Recognizing the basic problem at hand should be your first step. "I generally group inefficient breath control for beginners into two categories: overdoers and underdoers," says Michelle Murphy DeBruyn, associate professor of music in voice at the Schwob School of Music at Columbus State University in Columbus, Georgia. "Overdoers work too hard, often tensing up the muscles of the midsection and/or the neck in an attempt to get more air into their bodies and control it on the way out of the body. Underdoers lack energy in general and need constant reminders to be more involved physically."

DeBruyn has one approach that can help across the board: "One of the best things for both overdoers and underdoers is to think about the tone as happening outside the body. In doing so, the muscles of the midsection and throat are less likely to try and manipulate the airflow on its way out of the body. Ask students to hold one arm straight out in front of them with their thumb up. They can imagine that there is a tiny light bulb in place of their thumbnail that will only light up when enough air reaches it. The results of this exercise are often staggering. It really works to think more about 'airflow' and less about 'breath support.'"

Pinning down the exact source of a breath-related problem can be tricky, but a student's inhalation habits may shed some light on the issue. "If the inhalation is tense or incomplete," DeBruyn says, "then the exhalation will never be comfortable. Any changes in the breathing process will be slowly acquired and only through thoughtful practice, mean-

PHOTO: ZOONAR/THINKSTOCK

ing that students are thinking about the breath as they take it … *every* time. Otherwise, the body will resort back to the habit of a shallow, high breath."

Related to this problem—in the "director, direct thyself" category—you also may wish to review your own conducting practices. "Avoid making a gasping sound and avoid opening your mouth excessively to indicate the breath," DeBruyn advises. "I know this seems counterintuitive because as a young choral director I did the very same thing I am asking you to avoid. However, this would significantly change the inhalation for your students and thereby give them a better opportunity to make beautiful sounds."

One common issue to overcome is breathy tone, and DeBruyn has some suggestions for what can be a complicated knot to untie. "Students with a breathy tone often run out of air quickly and never feel capable in the area of breathing. In this case, as in the case with vibrato faults, the problem is intimately tied to what is happening at the larynx, and it is the system of vocal fold closure and airflow that is out of balance. These students may benefit from slightly holding their breath right before they sing. This ensures that the folds come together fully. Again, the suggested action shouldn't hold any tension and it is meant to be gentle. Once the tone is focused, the student will have an easier time breathing because the air isn't escaping as quickly."

Although breathing issues can be very specific and personal to each student, helping your singers *en masse* in the course of rehearsal can prove fruitful. "To begin a rehearsal (or when things are going wrong), try returning to 'ground zero' with the following simple exercise: Ask students to breathe naturally and deeply while standing. The breath should be cleansing, free, and easy. Ask them to place a hand on the navel and to breathe into the hand placed there for a few cycles. The next step is to place the other hands on the ribs and to breathe into both hands, retaining the free flow of air without muscular tension," DeBruyn suggests. "A misconception for many is that breathing is hard work, which is true only some of the time and only then on the exhalation. The inhalation should always be natural, easy, and have a sense of renewal behind it. There doesn't need to be tension in order to engage the correct muscles. It really is as easy as that."

—*Susan Poliniak*

PHOTO: ISTOCKPHOTO/THINKSTOCK

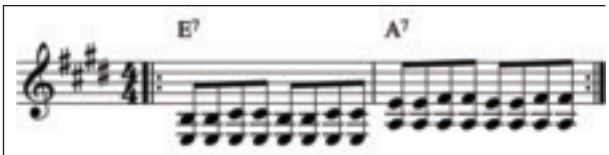


Figure 1. Recording a loop on computer software, like this blues-rock example, can be a good tool to get intermediate guitarists improvising.

ALTERNATIVES

Next Steps for Intermediate Guitarists

It's not all that complicated to teach beginning guitar, with its straightforward emphasis on scales and chords. But once these basics have been learned, what should teachers do next? To learn more about activities and repertoire for intermediate guitar in the classroom, we reached out to Clint Randles, assistant professor of music education at the University of South Florida.

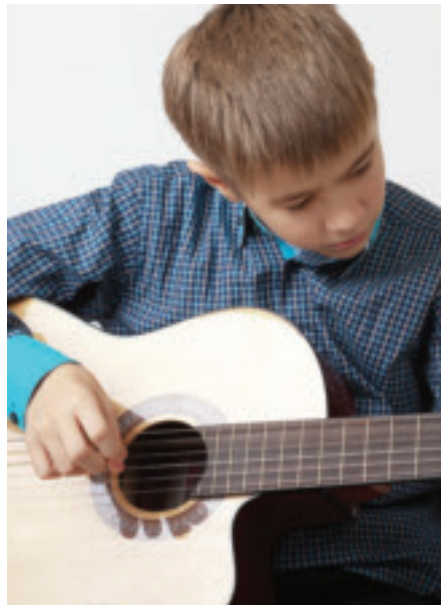
Repertoire isn't generally much of a concern for beginning guitar students, whose focus is simply on playing the right notes at the right time. But Randles finds that intermediate students need more exciting materials, so he brings them through a thoughtful selection of repertoire. "As much as possible, I like the interests of my students to guide the process of choosing music," he says. "What music do they enjoy listening to? How can I extend and expand their musical worlds? What exciting opportunities exist on the fringe of what they really enjoy playing?

"Intermediate guitarists need to be challenged," he continues. "They need to be furthered musically. Since there is at this time such a rich tradition of classical, jazz, and rock music for guitar, there are *so* many repertoire choices. And I'm a firm believer in guitar teachers writing their own arrangements, based on the specific needs of their students." He adds that he also likes to use music by composers like Roland Dyens and Andrew York for his guitar ensembles.

But Randles doesn't want his guitar

workshop
... continued

students to be restricted by what's on the printed page, and he encourages his students to improvise in all styles and genres, a skill that he believes is overlooked in most classroom settings. "We tend to focus more on recreating the music on the page and less on using our inner musical hearing to play around with sound," he says. "We've become too formal. One of the main goals of my



teaching is to figure out ways of being less so. A mixed approach to music teaching encourages multi-musicality—playing by note and by ear—something that I think is essential for music teachers to consider as we move forward as a profession."

Randles is unafraid of technology in his guitar classes, and he often uses computer software as a means of exploring improvisation. For example, he records loops with Apple's GarageBand, over which students can spontaneously explore their instruments (see Figure 1 on page 61). He then records the students' improvisations for them to analyze. "I have found that many students who are exposed to how easy it is to do multitrack recording with music sequencing software get hooked. Recording their own music becomes part of their identity, and they become music makers forever. That is the best thing that I can do as a music teacher," Randles says.

—*Adam Perlmutter*

PHOTO: ISTOCKPHOTO/THINKSTOCK

Listening Guides Draw Students Closer to Music

Visual depictions of sounds, rhythms, and musical events can keep kids engaged and expose deeper meanings ■ BY PATIENCE MOORE

Listening guides—a visual representation of what listeners are hearing in a piece of music—can bridge the gap for elementary students whose short attention spans and limited listening skills would put a more complicated piece out of reach. Melanie Halsell, a 20-year veteran teacher currently in the Filer School District in Filer, Idaho, and Alison Castle of Plumstead Christian School in Chalfont, Pennsylvania, both swear by them.

Melanie Halsell shows students one of her listening guides.

"Unlike customary written notation," Halsell says, "listening guides use words, pictures, and shapes to represent sound." Castle adds that they "help students listen to music that would otherwise be lost to them. Young elementary school kids have very little attention span for listening and older elementary students are mostly interested in pop music. Listening guides expose deeper meaning to music. Students are able to visualize many different layers to the music and hopefully apply those listening skills to their own music listening."

Whether they take the form of freestyle drawings or detailed charts, listening guides are more than just animated notation for children who don't read music yet. For Castle, they "often help students focus." Halsell concurs: "If students have a listening map in their hands that requires them to circle choices, or be engaged physically in any way, their listening immediately becomes more focused."

Both teachers have seen success with mapping most music genres, but they agree that classical music lends itself particularly well to the guides. "Guides give me hope when teaching classical music," says Castle. "My students have a difficult time listening without video or pictures, so using visuals to focus their attention heightens their listening skills. They are best used when movement won't work. I would much rather teach with movement since elementary students have a hard time sitting still, but sometimes the music doesn't lend itself to movement and therefore needs to be explored in a different way."

> "Guides give me hope when teaching classical music."
> —*Alison Castle*

For Halsell, who favors projecting the guides onto a screen or board, they can also perform an assessment role at the beginning of the year. "I can't assume that all my students can discriminate ascending and descending lines or can distinguish the sound of a trumpet from that of a clarinet. It helps me understand where they are."

Listening guides enhance the music skills crucial to curriculum. "Obviously listening is a biggie," Castle says. "Determining form and sections is another." Halsell targets tone color, target rhythms, or target themes. "Students enjoy catching a rhythm or melodic chunk that returns during a piece," she explains. "I once did a listening map for John Williams' theme for the movie *Jaws*, which focused on motive initially—who can forget that little half-step?—but expanded to include dynamics and tone color. With visuals, I think students can absorb a greater range of concepts than with listening alone."

When asked how best to begin incorporating listening guides in the classroom, Castle says, "Find a piece that you know inside and out (maybe Beethoven's Fifth?) and start drawing!"

PHOTO: COURTESY OF MELANIE HALSELL

Born in Wisconsin, Now Going Global

The Comprehensive Musicianship through Performance teaching model aims for greater musical understanding ■ BY DEBBIE GALANTE BLOCK

"Performing with understanding and teaching with intention." This is how the Comprehensive Musicianship through Performance (CMP) approach is described by Chris Gleason, current CMP chair.

In 1977, a group of Wisconsin music educators came together to develop a teaching model that focused on planning instruction and emphasized comprehensiveness. "These teachers wanted kids to be connected to music beyond just learning a bunch of clarinet parts, and to have a deeper understanding about what music is and its impact on culture and life in general," recalls Miriam Altman, music teacher at University School of Milwaukee and CMP committee member.

Music educators take part in the 2012 Wisconsin CMP summer institute.

The group, including leaders Mike George and Will Schmid, created a five-point model that involves 1) music selection, 2) analysis, 3) outcomes, 4) strategies, and 5) assessment. Although a teacher can start at any point in the model, most start with music selection. The teacher chooses the highest-quality repertoire and then does a careful analysis of the piece, which has two parts: score study (what's in the notes) and historical/cultural background. Teachers and students speculate about the composer's choices. "It's the asking 'why' that takes us beyond labeling and really incorporates the imagination and teaches students to think deeply," according to Altman.

A good analysis leads to a teaching plan with three main learning outcomes: a skill, a knowledge, and an affective outcome. The latter can come in many varieties: the Composer's Craft (analyzing compositional devices for their expressive effect), the Meaningful Performance (how our choices as singers and players affect the music's expressive power), Building the Community (e.g., how the music might teach us about group identity), and Personal Knowledge (what students can learn about themselves through the study of the piece).

> "Unlike most educational initiatives that come and go, CMP really is just good music teaching."
> —*Chris Gleason*

Every summer, Wisconsin and Iowa each hold their own CMP institute for teachers, and other states and countries are starting to catch on as well; the most recent CMP workshop was in Hong Kong, with music teachers from across Asia. "What has made CMP last for 36 years is that it works," Gleason says. "Unlike most educational initiatives that come and go, CMP really is just good music teaching. It's like holding a mirror up to your teaching to discover what needs to be stronger in your planning, your musicianship, your pedagogy."

Laura Sindberg, past chair of the CMP Project and author of the NAfME book *Just Good Teaching: Comprehensive Musicianship through Performance in Theory and Practice*, says, "This is a holistic approach to teaching. It's not just about making sure the notes are in order. It asks: 'What is this music about and how does it speak to you as a student? What do you find compelling?' The model is not understanding vs. performance … it is both. The model also allows for the creativity of the teacher, which is critical when you're looking at arts and music teachers. CMP didn't originate from research. It had a very organic genesis, from real teachers."

PHOTO: COURTESY OF CHRIS GLEASON

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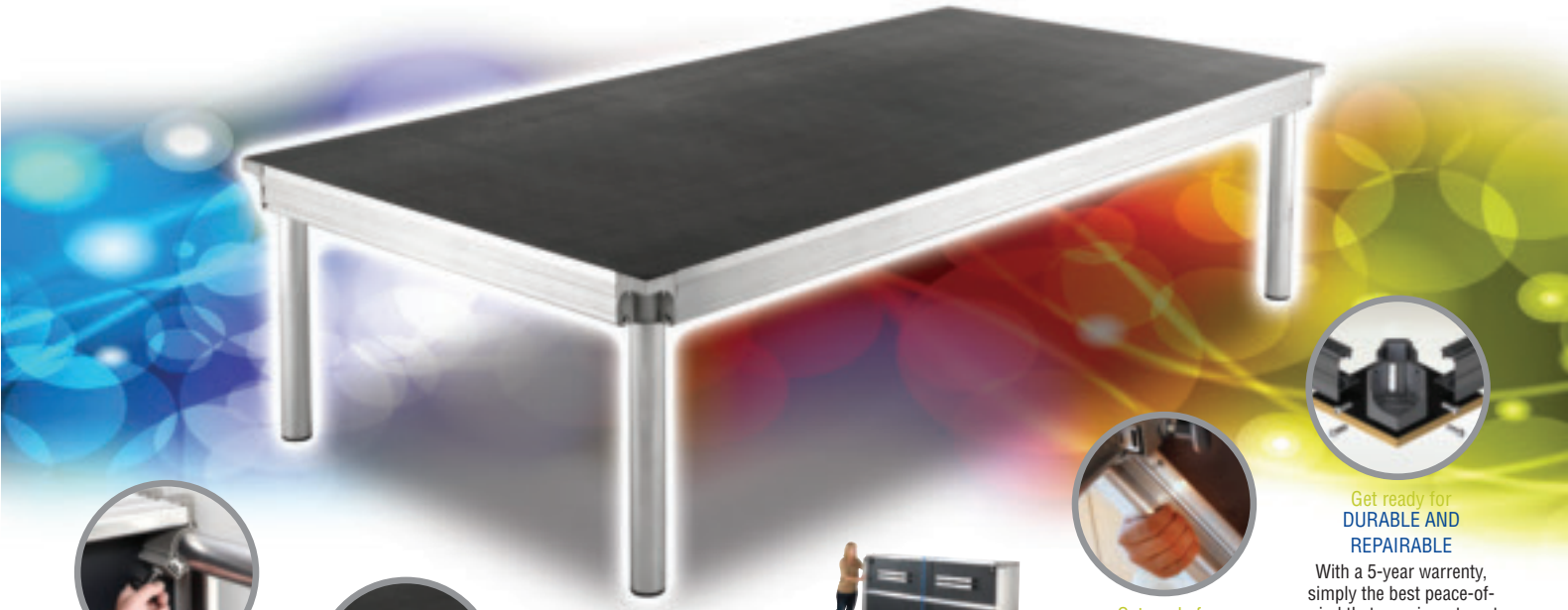

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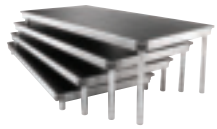

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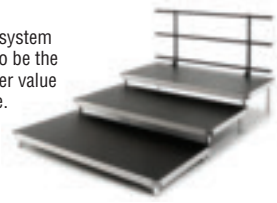

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Disability Simulations Offer Food for Thought

College class project gives future music teachers insight into the daily lives of students with special needs ■ BY MAC RANDALL

Students with special needs often present music educators with some of the greatest difficulties they'll face on the job. How can teachers learn to be more inclusive with students who are challenged by various disabilities? One way is to foster an early sensitivity by encouraging future music educators to, figuratively speaking, step into these students' shoes.

For more than 15 years, Ruth Brittin, music department chair at the University of the Pacific in Stockton, California, has cotaught a graduate course called "Current Issues in Music Education and Music Therapy." Every year as part of the course, she asks each of her students to pick a disability and simulate it for 12 hours. During that time, they must also keep a log, reporting their emotions and experiences every 30 minutes. After the simulation time is complete, the class reconvenes and shares insights, and each student writes a paper about what he or she has learned from the experience.

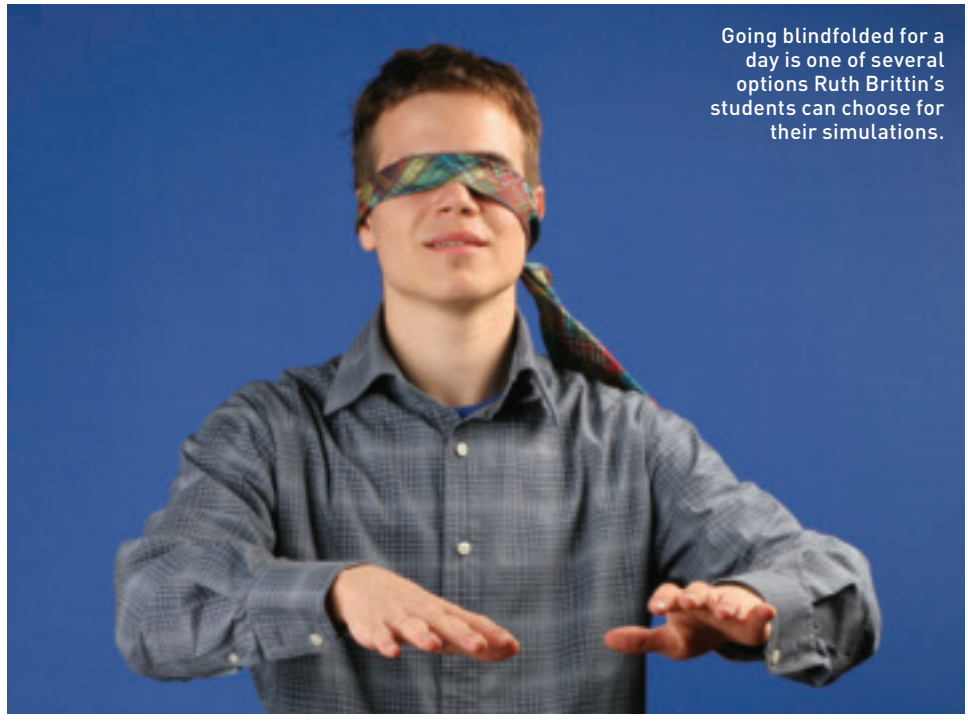
Brittin's students have chosen to spend the day in wheelchairs, tape their fingers together, and wear earplugs to simulate hearing loss, among several other options. "One recent student who had a slight visual impairment simply decided to go without glasses or contact lenses for a day," she reports. "He was struck by how much it changed his life. This is the kind of experience that people still remember years later."

> "This is the kind of experience that people still remember years later."

The inspiration for this annual project also goes back a long way. "Before I was teaching at the University of the Pacific," Brittin says, "my husband got a master's degree in rehabilitation counseling, and he'd done a similar exercise in one of his classes that generated a lot of 'a-ha' moments. The most immediate and common reaction for his classmates then, as it still is for my students now, was one of heightened appreciation for one's own health and abilities. But beyond that, we get into interesting areas. My students will start discussing the role of music in their lives and how it changes for them when simulating the disabilities. It's a great chance, for example, to talk about the deaf community and the differing opinions within it about the importance of music."

Of course, the exercise has inherent limitations. "Students tend to focus on physical disabilities," Brittin acknowledges, "because it's harder to know how to approximate psychological disabilities. There are also safety concerns and the issue of whether people will be offended. We encourage students to go out into the community while they're doing the simulations, but we do really make sure to set up the activity so that it's done safely."

All the same, Brittin says, "this is one of the best ways I can think of to raise awareness about special needs and inclusion." For more ideas, she recommends the work of Cindy Colwell, who has done extensive research on disability simulations.



Going blindfolded for a day is one of several options Ruth Brittin's students can choose for their simulations.

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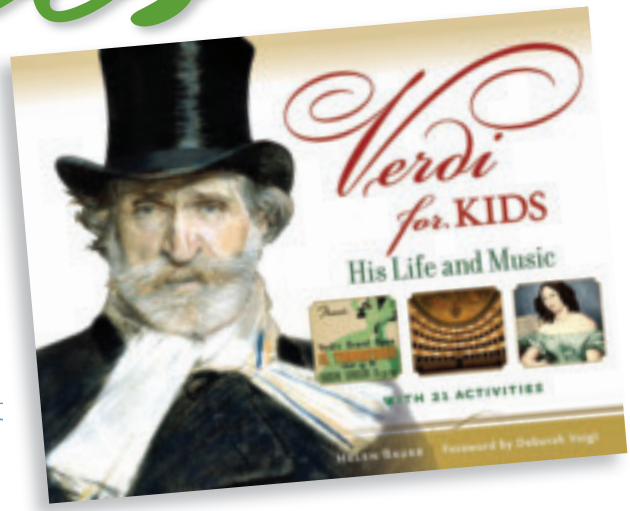
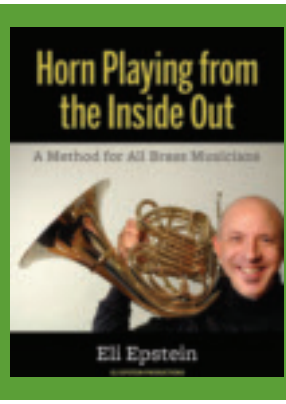
Books



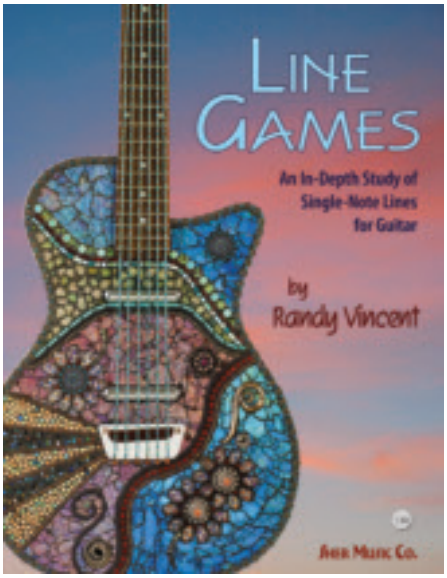
Verdi for Kids

By Helen Bauer (2013, paperback, 144 pp., $16.95). Giuseppe Verdi's 200th birthday is coming up in October, and this new addition to Chicago Review Press' "For Kids" series is an excellent way to introduce students ages nine and up to one of Italy's greatest composers. The book also offers an accessible introduction to the world of opera as well as Italian history and culture. Twenty-one activities help reinforce music concepts and terms. **Chicago Review Press**, *ipgbook.com*.

Horn Playing from the Inside Out: A Method for All Brass Musicians



By Eli Epstein (2012, paperback, 168 pp., $19.95). A longtime conservatory teacher and member of the Cleveland Orchestra, Epstein divides this book into four sections. Fundamentals of technique are the focus of the first part, while the second explores the artistic side of horn playing, using the Stanislavski acting method as a springboard toward achieving more authentic emotional expression. Parts three and four present exercises and discuss the combining of the technical and the artistic. Eli Epstein Productions, *eliepstein.com*.



Line Games: An In-Depth Study of Single-Note Lines for Guitar

By Randy Vincent (2012, paperback, 156 pp., $30). Meant for serious jazz guitar students who want to boost their soloing fluency, this book features transcriptions from the recorded solos of greats like Wes Montgomery, Pat Martino, and Joe Pass, and then demonstrates how to create similar single-note lines. Topics covered include six-note scales, chromatic notes, triad pairs, chord extensions, and the "skeleton" melody concept. The book pays special attention to thematic development and ways that players can build lines across many chord changes. **Sher Music Co.**, *shermusic.com*.

Composing Our Future

Edited by Michele Kaschub and Janice P. Smith (2013, paperback, 384 pp, $35). This book's contention is that composition should be an important part of preservice music teacher preparation. Research on child composers, discussions of the link between creativity and composition, and examples of successful practices help make the case. **Oxford University Press,** *oup.com*.

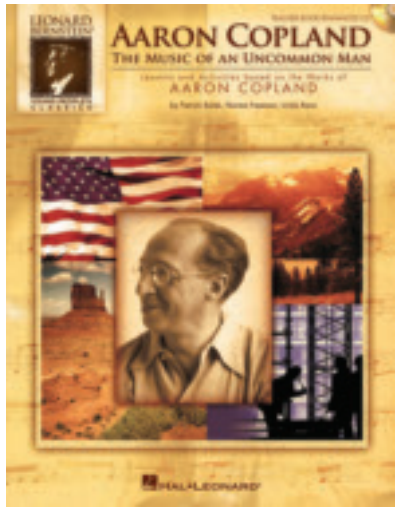
Send all media for consideration with photos to "Resources," 582 N. Broadway, White Plains, NY 10603.

The Oxford Handbook of Children's Musical Cultures

Edited by Patricia Shehan Campbell and Trevor Wiggins (2012, hardcover, 656 pp., $150). This collection of 35 essays by contributors from around the world takes an interdisciplinary look at the musical lives of children, tracking how they develop as singers, dancers, players, and listeners in a variety of cultures. Drawing on both ethnomusicology and developmental psychology, it investigates the cultural similarities and differences in the ways children learn, express, invent, and preserve music from toddlerhood through adolescence. **Oxford University Press,** *oup.com*.

Aaron Copland: The Music of an Uncommon Man

By Patrick Bolek, Norma Freeman, and Linda Rann (2012, paperback with CD, 64 pp., $39.99). Designed for grades 5-9, this first installment in a series of Leonard Bernstein Young People's Classics publications features lessons and activities based on several Copland works and employing the Artful Learning cross-curricular methodology developed by Bernstein. Besides the teacher book/CD, there is also a student book available in five-packs ($19.99) or classroom kits of 20 ($119.99). **Hal Leonard**, *halleonard.com*.



Accessories

Drummer Stand for the Hi-Hat

By Manhasset (contact your local retailer for pricing). Reading scores can be a difficult proposition for drummers, as the standard type of music stand is often more an encumbrance than an aid. But this stand, designed by drummer/author Andy Ziker, makes matters easier. Its dual clamp/dual swivel mounting system and curved shaft allow it to be connected to all varieties of hi-hat stands, in addition to regular cymbal and snare stands, and positioned wherever is most convenient for the player. The stand is also available in a straight-shaft version and as an extra-wide model, with a four-score, 32-inch desk that allows for multiple page display. Manhasset, *manhasset-specialty.com*.

AK100 Portable Audio Player

By Astell & Kern ($699). Digital audio sure is convenient, but compatibility between players remains a problem—good luck trying to play, say, Windows Media files on an iPod. The AK100, however, allows you to play everything from "lossless" mastering studio-quality FLAC files to CD-quality WAV and AIFF files to MP3s, WMAs, and Apple AACs all on the same device, while its digital-to-analog converter keeps music free of distortion. The AK100 has 32GB of internal memory and its battery provides up to 16 hours of playback on a single charge. **Astell & Kern,** *iriverinc.com*.

iLoud Speakers

By IK Multimedia ($299.99). These small, portable battery-operated speakers can be connected to an audio device or used wirelessly with Bluetooth. A 1/4-inch input allows users to plug in an instrument or microphone as well. Both the iLoud and the even tinier iLoud MINI ($199.99) have onboard digital signal processing and a sonic accuracy on par with professional studio monitors. As their name suggests, they're also two to three times louder than the average portable powered speaker. **IK Multimedia,** *ikmultimedia.com*.

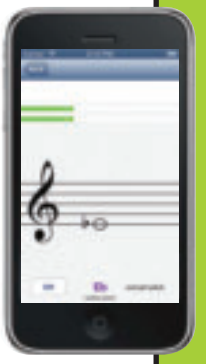
continued ...

resources

Apps

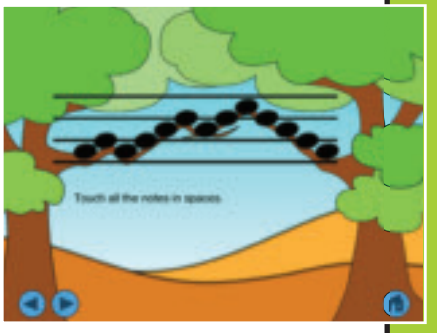
Pitch Perfect Visual Tuner

By Pitch Perfect Apps ($1.99; bulk educational discounts available). Elementary band teacher, composer, and NAfME member Jeanne Vultaggio Brunson created this app for iPhone, iPad, and iPod touch, which enables users to play or sing a note and instantly see its position on the staff. Beginning students will appreciate its colorful interface, and more advanced students can delve into its custom transposition features. Go to Apple's App Store: ***itunes.com/appstore.***



Fuzzy Little Caterpillar

By Cherubim Music ($2.99). This app for iPad and iPhone brings music and science together in an interactive format for children ages three and older. Clicking on one of three icons—a caterpillar, an eighth note, or a butterfly—accesses a different section of the app; the first icon takes you to an original song about caterpillars, the second leads to games that teach basic music notation concepts, and the third launches pages of moth and butterfly facts. **Cherubim Music,** *cherubimmusic.com.*



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