teaching music
AUGUST 2013 VOLUME 21, NUMBER 1

INSIDE: Guide to NAfME In-Service Conference in Nashville

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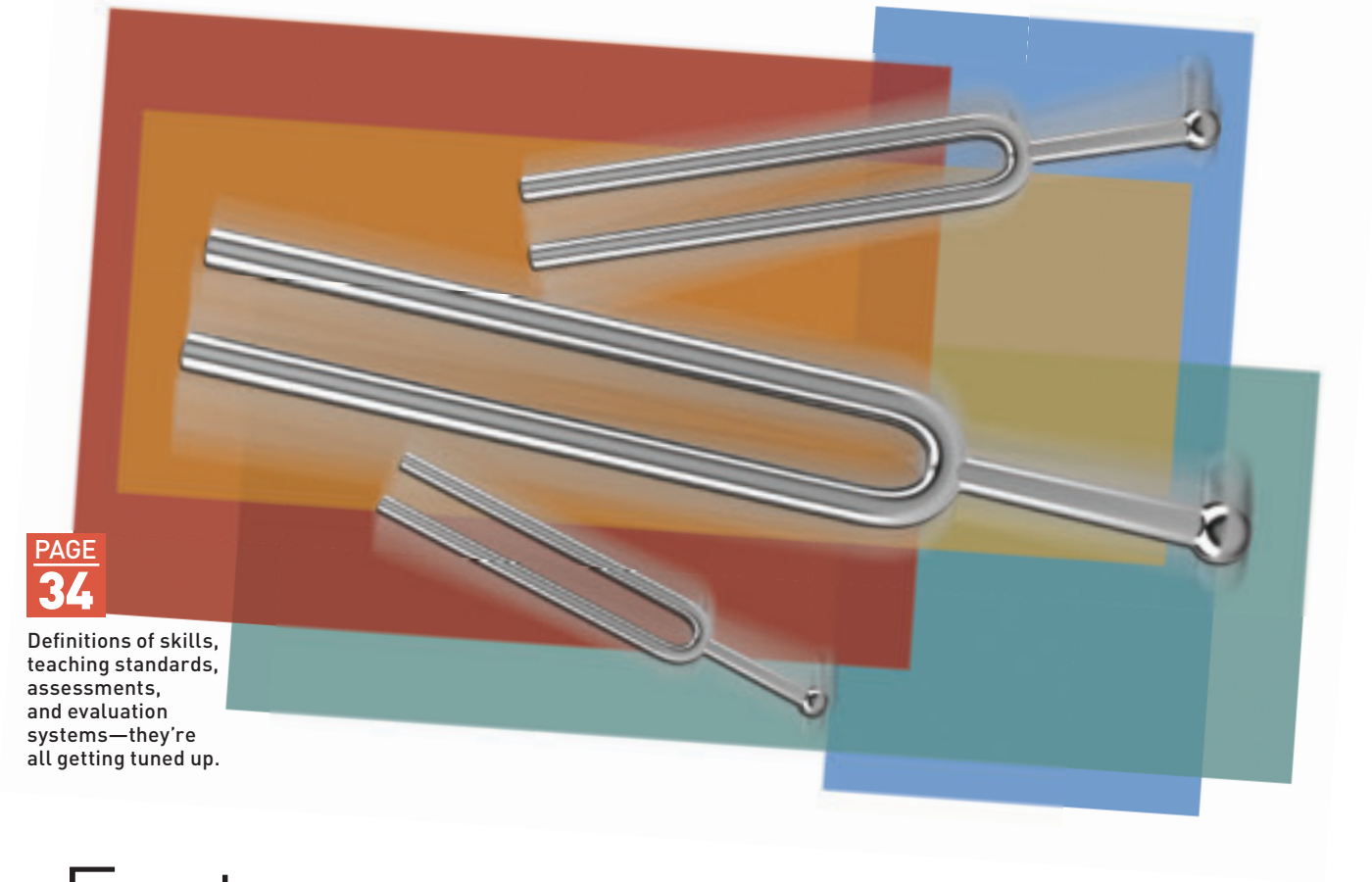
Music Education ■ *Orchestrating Success* → **MUSIC STUDENTS LEARN COOPERATION, DISCIPLINE, AND TEAMWORK.**



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COVER: JORDAN BIRCH; THIS PAGE: ISTOCKPHOTO/THINKSTOCK

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letters

Public vs. Private: The Debate Continues

I am writing in response to Thomas W. Billing's letter to the editor, "A Vote for Private School," that was published in the February 2013 edition of *Teaching Music*. I found Mr. Billing's statements to be quite offensive. I found it highly inappropriate to use the term "nonachievers" when referring to students. All students achieve. As music educators, we need to create a curriculum that is student-centered and puts the personal musical goals of the student front and center. Perhaps one of the reasons Mr. Billing had problems with disruptive students and a lack of participation is that those students were not engaged in learning and did not find the music curriculum to be meaningful or relevant to their lives outside school.

I think it is detrimental to the profession for teachers to hold views like Mr. Billing's. If we believe that music is for talented students only and "nonmusical" students or "nonachievers" should not participate, then we continue to limit the amount of students we impact. Currently, 15 to 19 percent of the student population participates in large ensemble experiences in our schools. I think it would be wise for our profession to take on the disposition that "music is for everyone" and offer a more diverse and comprehensive music program that will engage 100 percent of the student body. This will secure our jobs for the future in both public and private schools.

—Darryl Kniffen, *elementary general music and band, Deerfield Valley Elementary School, Wilmington, Vermont*

Not Close Enough for Jazz

I was very pleased to be included in Adam Perlmutter's jazz article ("Jazz It Up!") in the April 2013 edition of *Teaching Music*. I was, however, incorrectly credited with writing the book *Teaching Improv in Your Jazz Ensemble: A Complete Guide for Music Educators*. This fine book was written by another contributor to the article, Zachary Poulter.

—Paul Baransy, *adjunct professor of music, Bluffton University, Bluffton, Ohio*

This unfortunate transposition of author and book title was not Adam Perlmutter's fault but the result of an error in the final editorial review stage of the April issue's production process. We apologize to Mr. Poulter and Mr. Baransy for the error.—Ed.

Write to us

Send your thoughts to *carolinea@nafme.org* or fax a letter to 703-860-9027.

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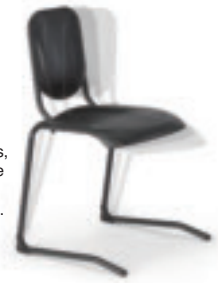

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By Rosalind C. Fehr, Rozf@nafme.org

NAfME's 2013 National Assembly:

The Successful Combination of Advocacy, Leadership, and Professional Development


1


2

In June, the national, state, and division leaders of the National Association for Music Education (NAfME) met in Tysons Corner, Virginia, for the 2013 NAfME National Leadership Assembly. NAfME President Nancy E. Ditmer declared the theme for the 2013 meeting to be "Leadership in a Time of Rapid Change."

Change took many forms in 2013: Discussions on the impact of teacher evaluations for music educators as well as student assessments, new National Standards for Music Education under review in preparation for field tests in 2014, and speeches by the two candidates for 2014–16 NAfME President-Elect.


3

This year, the event kicked off with NAfME's 2013 Hill Day. More than 130 NAfME state and division leaders and members of the Music Education Policy Roundtable (MEPR) fanned out over Capitol Hill in Washington, D.C. to visit House and Senate offices and to reinforce the importance of having music education continue in public schools.

The advocacy event took on urgency this year. Since June, there has been progress on the Elementary & Secondary Education Act (ESEA). Bills in the Senate and the House seek to reauthorize the ESEA, and NAfME advocates made a case that music education be included in the final version of the legislation.

On the morning of the Hill Day visits, NAfME recognized U.S. Representatives Suzanne Bonamici and Aaron Schock for their efforts in heading up the Congressional Science, Technology, Engineering, Arts and Math (STEAM) Caucus, which seeks to bring increased attention and funding to arts education.


4

1) ArkMEA Executive Director Mike White, President-Elect Ryan Fisher, and President Paige Rose accept the 2013 NAfME Advocacy Award from NAfME President Nancy E. Ditmer. **2)** Ditmer and Michael A. Butera, NAfME executive director and chief executive officer (right), with U.S. Representatives Suzanne Bonamici and Aaron Schock **3)** Daniel Deutsch, Marvelene Moore, and Scott C. Shuler (l to r). **4)** Sarah Darling

A few highlights of the five-day conference:

Country singer Sarah Darling participated in Hill Day, visiting representatives and senators from her native Iowa and from Tennessee where she now lives. She later received NAfME's Stand for Music award and performed at a Hill Day reception.

NAfME recognized the Lowell Mason Fellows Class of 2013, which included Scott C. Shuler, Daniel Deutsch, and Marvelene Moore. The award is named for Lowell Mason, the "father of American music education."

The Association presented the Arkansas Music Educators Association (ArkMEA) with the 2013 NAfME Advocacy Award. In announcing the award, Shannon Kelly, NAfME director, Advocacy Capacity Building and Communications, said, "We want to recognize not only specific achievements, but a demonstrated commitment to building advocacy capacity and making strides in using resources available to leverage advocacy efforts."

The two candidates for NAfME 2014–16 National President-Elect addressed the Assembly. North Central Immediate Past President Denise Odegaard (North Dakota) and Eastern Division Past President John L. Kuhner (Connecticut) discussed their visions for the Association and answered questions. (See related story on pg. 12.)

For more photo, videos and news coverage of the 2013 National Assembly, visit *musiced.nafme.org/category/news/*.

PHOTOS: JEANNEMARIE WALTER (4)

Share on NAfME's Pinterest Page

The National Association for Music Education (NAfME) has created a Pinterest page for our members to share creative lessons, classroom ideas, and teaching tips.

Pinterest is an idea-sharing website that allows people to network with other "pinners" by "pinning" (uploading to the site) and "repinning" (bookmarking) topics that catch their personal interest onto their own personal pages. Through Pinterest, music educators can bring new and creative information into their classroom.

If you are interested in "pinning" your ideas on the official NAfME Pinterest page at *pinterest.com/nafme*, please contact Lisa Thompson at *lisat@nafme.org* for an invitation, or to ask any additional questions that you might have.

From left: Jane Balek (Give a Note COO), Eliot Pfanstiehl, Mary Robinson, Frank Kuhns, Scott C. Shuler, Tabor Stamper, Beth Slusher, Steve Zapf, and Michael Butera (Give a Note CEO)

Give a Note Foundation Board Meets to Map Out Its Future

In June, members of the Give a Note Foundation (GAN) board met in Reston, Virginia, to solidify their mission to connect business leaders with decisionmakers for the support of music education in every child's life.

Give a Note Foundation was founded in June 2011 by leaders of the National Association for Music Education (NAfME). The retreat at NAfME headquarters was the second meeting of the entire board.

Going forward, the seven-member board will work to fulfill its mission to "effectively engage business leaders in supporting music education as a powerful means of preparing creative, collaborative, and productive citizens in a rapidly changing workplace."

The board will next meet in Nashville, Tennessee, during the 2013 NAfME National In-Service Conference at the Gaylord Opryland Resort, October 27–30.

THE BOARD MEMBERS ARE:

- **Frank R. Kuhns**, Director of Sales and Marketing, Starwood Hotels/Sheraton Premiere at Tysons Corner
- **Eliot Pfanstiehl**, CEO, Strathmore
- **Mary Robinson**, Project Producer, *Glee* and *American Horror Story*
- **Scott C. Shuler**, Arts Education Consultant, Connecticut State Department of Education and NAfME Immediate Past President
- **Beth Slusher**, Vice-Chair, Give a Note Foundation Board; President/CEO, Rivar's, Inc.
- **Tabor Stamper**, Chair and President, Give a Note Foundation Board; President of KHS America
- **Steve Zapf**, President, Music & Arts

Visit *giveanote.nafme.org* for more information about fundraising activities.

Review of National Music Standards Moves Forward

The first draft of the PreK–8 portion of the National Core Standards for Music Education was posted online for public comment in June. The National Association for Music Education (NAfME) urged music educators, arts administrators, music teacher educators, and the general public to get involved in the review process. The comment period ended in July.

"Literally hundreds of music educators have already contributed to the development of our new standards, and you too will have an opportunity to lend your ideas to this important process," said Scott C. Shuler, Immediate Past President of NAfME.

The process will continue with another comment period and then fieldwork. The high school music standards draft is scheduled for release for comment in January 2014. A detailed release of the standards, and the beginning of fieldwork for implementation, will occur around April 2014.

The draft music standards are the work of the National Coalition for Core Arts Standards (NCCAS), of which NAfME is a part. The NCCAS is developing standards that reflect the most current research, national and international developments, and policy directions, including Common Core State Standards and the drive to develop 21st-century skills.

"Our nation's first standards for arts education were published in 1994, and have served for nearly two decades to guide improvements in the structure, delivery, and assessment of arts education," said Mike Blakeslee, Deputy Executive Director of NAfME.

"With the increasing emphasis on core standards as drivers for our education system in areas ranging from curriculum development to teacher assessment, we need music standards that match current and future policy needs. If we don't revise our standards to meet these new challenges, the arts risk being marginalized in American schools, limiting our young people's access and opportunity to a full, balanced education."

Follow developments at *nccas.wikispaces.com/home*.

PHOTO TOP: ROZ FEHR; ILLUSTRATION: SUBJECTS/THINKSTOCK

Annual Conference Addresses the Unique Needs of Urban Music Educators

The 18th Annual Urban Music Leadership Conference (UMLC) will be held October 24–26, 2013 at the Doubletree Hotel in Little Rock, Arkansas.

UMLC was founded in 1995 by Judy Svengalis, then music supervisor for the Des Moines, Iowa, schools. She realized the complexity of the jobs of urban school district music administrators, supervisors, fine arts directors, and music or visual and performing arts teachers. Due to her work, a group met for the first time in Chicago, Illinois in 1996 to share successes and problems through formal presentations and informal conversation.

The organization is focused on the needs of urban school district music programs. Participants at the conference each year include music administrators, supervisors, curriculum managers, music specialists, and others who are interested in improving the teaching, learning, and management of music and arts programs in urban areas.

The opening reception on Thursday, October 24, will be hosted by national UMLC chair Robert King, director of choral music in the Fort Worth, Texas, Independent School District. Students from Little Rock School District will perform.

On Friday, conference attendees, hosted by Danny Fletcher, director of fine arts for Little Rock School District, will visit successful school music programs there.

The conference concludes on Saturday, October 26 with a business meeting and urban teachers and administrators sharing unique experiences. For additional conference information, including registration and housing details, visit *umlc.net*.

Plan Ahead for 2014 NAfME Research Conference

The National Association for Music Education (NAfME) has issued a Call for Proposals for the 2014 NAfME Music Research & Teacher Education National Conference. The conference will be held April 10–12, 2014 in St. Louis, Missouri. Daniel Levitin, award-winning scientist, musician, record producer, and author of *This is Your Brain on Music*, will give the opening keynote address on April 10.

Music education professionals who are NAfME members are invited to submit educational session proposals for the conference beginning September 1, 2013. Proposals must be received by Tuesday, October 15, 2013, at 11:59 p.m. EST; extensions will not be granted. Visit *musiced.nafme.org/2014-nafme-music-research-teacher-education-national-conference* for more information.

2014–16 President-Elect Candidates Address NAfME National Assembly

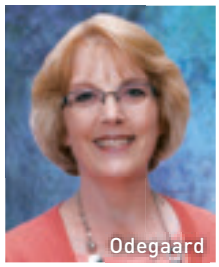
The National Executive Board of the National Association for Music Education (NAfME), upon the recommendation of the NAfME National Nominating Committee, has chosen two candidates for 2014–16 NAfME President-Elect. John L. Kuhner, K–12 music department chairman for the Cheshire (Connecticut) Public Schools and Past President of NAfME's Eastern Division, and Denese Odegaard, Fargo (North Dakota) Public Schools performing arts specialist and Immediate Past President of NAfME's North Central Division, are the two candidates. Elections will be conducted online early in 2014.

Odegaard and Kuhner spoke at the June meeting of the NAfME National Assembly, which is made up of national and division presidents, federated state association presidents, and the chairs of NAfME Councils and Societies.

Kuhner said, "I can offer NAfME 24 years of experience in the field of music education as an educator and department leader ... I believe that serving the profession of music education is one of the most important things that we can do to give back as well as perpetuate growth and promote excellence in our field."

Odegaard said, "I firmly believe in effective teacher training and have been involved in planning professional development for teachers at all levels—district, state and national. As the North Dakota MEA's executive director, I have planned the state conference for 10 years, providing our membership with top-notch headliners. I also participated in planning the national ASTA conference and run professional development for the performing arts staff in my district."

To watch a video of the candidates' speeches to the National Assembly, visit *musiced.nafme.org/news*.



PHOTOS FROM TOP: COURTESY OF KATHRYN ENGEL-TERASAKI (2); JEANNEMARIE WALTER (2)

Members of the Stand Up4Music coalition visit California legislators.

From left: Scott Smith (Garces High School Band Director, Bakersfield, Calif); Michael Stone (President-Elect, CMEA) and Sean Smith (Garces band), with State Senator Jean Fuller

California MEA Rallies Support for Music Education

In May, the California Music Educators Association (CMEA), along with representatives of like-minded music education organizations, visited the California Legislature in Sacramento to advocate for access to high-quality music education for all California students. The day included visits to legislators and student performances.

Russ Sperling

Organizers aimed to call attention to the importance of reinstating music programs that have suffered as a result of state budget cuts. California Assembly member Ian Calderon (D-Whittier), chair of the Assembly Arts, Entertainment, Sports and Internet Media Committee, and a former music student, sponsored the rally.

CMEA President Russ Sperling said, "The event went very well! The Mira Costa High School Wind Ensemble, directed by Joel Carlson from Manhattan Beach, performed in front of the Capitol and did an outstanding job of representing quality music education in California. At our event we were joined by Dana Mitchell, chief consultant to the Assembly Arts Committee. He was a band student in school. I know ... that several staffers were in attendance and carried on conversations with our folks throughout the event. We made some wonderful contacts.

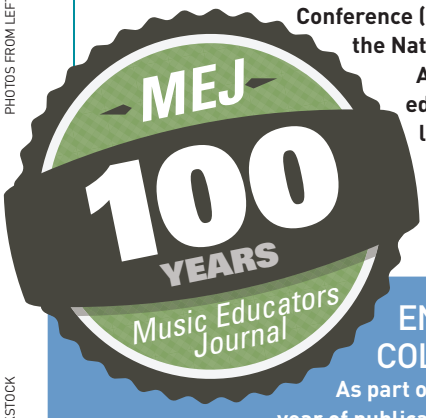
"We believe access to music education for all students has been the answer to so many education issues and it's time now to reinvest in our state's music programs," Sperling added.

PHOTOS FROM LEFT: COURTESY OF CMEA (3); ISTOCKPHOTO/THINKSTOCK

Music Educators Journal Turns 100!

***Teaching Music*'s sister publication, *Music Educators Journal* (*MEJ*), celebrates its centennial starting with the September 2013 issue. Founded in 1914 as *Music Supervisors' Bulletin*, it later became *Music Supervisors' Journal*, and then *MEJ*. Published first by Music Educators National Conference (MENC), the journal is one of six periodicals under the aegis of the National Association for Music Education (NAfME).**

As with *Teaching Music*, *MEJ*'s mission is to offer music educators tools they can use in their professional lives. The publication offers an interesting overview of the history of music education activities in the United States since the early 20th century. Like many of NAfME's other publications, *MEJ* is available free online to members of the organization.



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ENTER THE MEJ CENTENNIAL COLLEGIATE ESSAY CONTEST

As part of the celebration of *Music Educators Journal* (*MEJ*)'s 100th year of publication in 2014, SAGE Publications is sponsoring the *MEJ* Centennial Collegiate Essay Contest for the National Association for Music Education. The contest, open to NAfME Collegiate members who are undergraduates, offers the winner a $300 award and the publication of the winning submission in *MEJ*. Two $100 honorable mentions (excerpts to be published) will also be chosen. See complete details at *musiced.nafme.org/mej-centennial-collegiate-essay-contest*.

SAGE

Call for Nominations: *MEJ* Associate Editor, Committee Members

***Music Educators Journal* (*MEJ*) is seeking nominations for nine new members of its Editorial Committee and five new members of its Advisory Committee. Duties begin July 1, 2014. Members of the Editorial and Advisory Committees serve for four years.**

Additionally, *MEJ* is seeking nominees for the new position of Associate Editor. The successful nominee will serve on the Editorial Committee,

whether as a continuing or newly appointed member. The normal Editorial Committee member term limit of four years will be waived. For this term only (beginning 2014), the Associate Editor position is open to new Editorial Committee members and those whose terms are slated to end in 2014. The successful nominee will serve as Associate Editor for a six-year term beginning July 1, 2014.

Email application materials by Friday, February 7, 2014 to Patrick Freer, *MEJ*'s academic editor and chair: *pfreer@gsu.edu*. For complete submission requirements, visit *nafme.org/mejcall*.

It's Back-to-School Time with Learning Network Webinars

The Learning Network is NAfME's online professional development resource. It provides access to real-time and archived webinars and lesson plans on the hottest topics in music education led by nationally known experts—all in the convenience of your own home.

NAfME offers a special institutional subscription rate for your entire school district! To find out how this great deal can provide professional development for your music faculty, please contact Lisa Thompson at LisaT@nafme.org or 1-800-336-3768, x220.

UPCOMING WEBINARS ARE:

- "Guitar in General Music Classes" by Deborah Barber, August 15
- "Submitting Articles to NAfME Journals" by Ella Wilcox, August 22
- "The Flipped Choral Rehearsal: What Is It? Why Do We Need It? How Does It Work?" by Mary-Hannah Klontz, August 29
- "Creative Arts Assessment and Common Core: Lessons from Louisiana" by John Mlynczak, September 5

All webinars begin at 7 p.m. Eastern Time. Barber and Mlynczak will also present at the 2013 NAfME National In-Service Conference, October 27–30 in Nashville, Tennessee. Visit *musiced.nafme.org/learning-network* for more information.

Michigan Collegiate Chapter's Video Brings Recruitment to Life

The Collegiate chapter at Michigan State University in East Lansing won a 2013 Chapter of Excellence award from the National Association for Music Education (NAfME) for its professional development activities. One of their projects was a whimsical recruitment video to attract new members for their chapter and outline membership benefits for NAfME Collegiate members. The video features writing and drawing on white board and narration to list reasons why collegiate students should join the chapter.

The music is an original composition by five music education majors at Michigan State University.

MSU Collegiate Chapter Advisor Robin Giebelhausen discussed the making of the video:

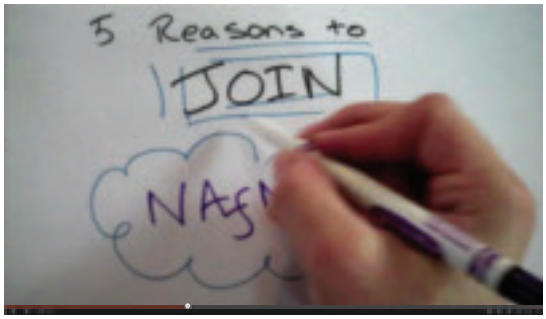
"Execution started with the script. It was written and then recorded into GarageBand software. Once we knew the length of each point that was spoken, we could begin planning how long each drawing would need to be.

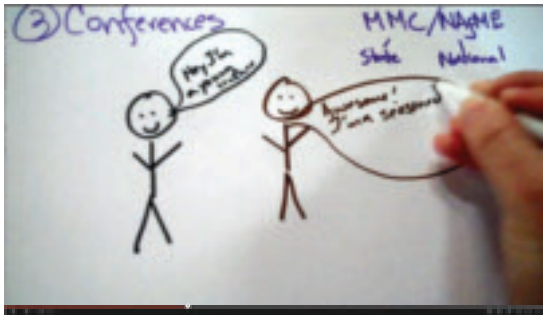
"A concept was made for each drawing and was practiced. Finally, we video-recorded the physical drawing. The clips were imported into iMovie, which allows clips to be sped up or slowed down depending on your need. Syncing the video with the audio, we were able to determine exactly how long each clip needed to be. Finally, the music was layered onto all of the media and adjusted for volume. We are very proud to say that the music is an original composition by five music education majors at Michigan State University."

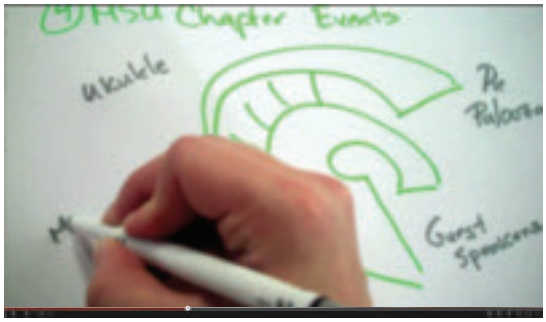
The MSU Collegiate chapter promotes activities via Facebook and Twitter and sponsors workshops that "enable students to try out different concepts in music teaching. We also have a ukulele club that meets every month before our chapter meeting. The ukulele has found a home with MSU Music Ed!"

Giebelhausen is leaving MSU this fall for the University of New Mexico, where she will become assistant professor of music education. Ph.D. candidate Ryan Shaw will take over as advisor.

WATCH THE VIDEO AT youtube.com/watch?v=_5y6S5SkZ4w







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HITTING A DIFFERENT NOTE

2013 NAfME National In-Service Conference

MORE LEARNING SESSIONS. MORE JAM SESSIONS.

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Conference Agenda

Please note times and activities are subject to change.

Saturday, October 26, 2013
9:00 am – 5:00 pm Pre-con Workshop: Music Assessment and Teacher Evaluation Part I

Sunday, October 27, 2013
9:00 am – 5:00 pm Pre-con Workshop: Music Assessment and Teacher Evaluation Part II
1:00 pm – 5:00 pm Registration Open
2:00 pm – 5:00 pm Professional Development ½ Day Workshops
7:30 pm – 9:00 pm Celebrity Concert at The Grand Ole Opry House

Monday, October 28, 2013
7:00 am – 5:00 pm Registration Open
8:00 am – 9:45 am Learning Lounge and NAfME Central Open (Continental Breakfast served)
8:30 am – 9:30 am Professional Development Sessions
10:00 am – 11:30 am General Session and Keynote
11:30 am – 12:30 pm Break
1:00 pm – 4:00 pm Professional Development ½ Day Workshops and Sessions
1:00 pm – 5:00 pm Learning Lounge and NAfME Central Open (Refreshments served at 2:30 pm)
7:30 pm – 9:00 pm Songwriters in the Round (sponsored by QuaverMusic.com at Ryman Auditorium)
9:30 pm – 12:00 am Give a Note Extravaganza at Wildhorse Saloon

Tuesday, October 29, 2013
7:00 am – 5:00 pm Registration Open
8:00 am – 9:45 am Learning Lounge and NAfME Central Open (Continental Breakfast served)
8:30 am – 11:30 am Professional Development ½ Day Workshops and Sessions
11:30 am – 12:30 pm Break
1:00 pm – 4: 30 pm Professional Development ½ Day Workshops and Sessions
1:00 pm – 5:00 pm Learning Lounge and NAfME Central Open (Refreshments served at 2:00 pm)
4:30 pm – 6:00 pm Jam Session & Happy Hour at NAfME Central
7:30 pm – Musical performance based on the Disney film Tarzan

Wednesday, October 30, 2013
7:00 am – 12:00 pm Registration Open
8:00 am – 9:00 am Professional Development Sessions
10:30 am – 12:30 pm All-National Honor Ensembles Concert

This year's conference boasts a wide range of sessions, including:

Assessment: A Partnership Between Students and Teacher *presented by James Francis Hilbie*
Participants will learn creative and time saving assessment strategies to evaluate the musical growth of the student musician. The session will also include a brief discussion of the Gordon musical aptitude test.

Building Better Bands Through Assessment *presented by Judy A Voois*
This session will present a simple method by which you can quantify a "prepare-perform-analyze" learning process in a way that fosters improved performance, increased confidence and better results.

Getting Specific with Music Assessment *presented by Brian Shaw*
Participants will explore how music teachers can offer individualized, targeted feedback, even in large classes. The session will also include an examination of music grading practices and suggestions for improvement.

Getting the Most from Your Administrators *presented by Mark Lane*
This session will look at positive ways to garner the support that your students and music program deserve. You'll learn practical tips learned the hard way from twenty-seven years of teaching in the public schools!

Building Your Instrumental Music Program in Urban and Rural Schools *presented by Kevin Mixon*
This presentation/discussion will focus on four major areas crucial to success: recruiting and retention; student engagement, discipline, and management; parental involvement; and funding and administrative support in urban and rural schools.

IEPs in the Band Room: How to Successfully Teach Students of All Abilities *presented by Laura Meehan*
The presenter will provide ideas, resources, and examples of how to successfully teach students with disabilities in the band classroom.

YOU as Digital Author & Composer: the iPad in the Music Classroom *presented by Brian Moore*
Come learn what is possible for music composition and music learning with iBooks, GarageBand and iTunesU. Participants are encouraged to bring their own iPad.

Productive Technologies for Performing Ensembles *presented by Tyler Turner*
We will discover ways to use iPads, document cameras, basic recording equipment, and social media to make your performing ensembles more productive. Learn how to use the technology, advocate for the purchase of the technology, and use familiar technology in new ways.

Foundations of Choral Tone: A Proactive and Healthy Approach to Vocal Technique and Choral Blend *presented by Alan Zabriskie*
This session will provide choral conductors a proactive and systematic approach for teaching vocal technique and developing healthy choral blend for beginning and advanced singers.

Kids, Choir and Drums *presented by Lynn Brinckmeyer*
Learn multiple strategies for classroom and choral rehearsal settings in an experiential session based on National Music Standards 1 (singing), 2 (performing on instruments), 3 (improvisation), 5 (reading and notating music), 6 (listening and analyzing), and 9 (history/culture).

Celebrations: The Multi-Musical Classroom *presented by Jeffrey Marlatt*
The role of music provides a unique opportunity to explore song, movement, and traditions from diverse cultures. Discover hands on strategies for making musical and cultural connections.

Find Your Inner Rock Star *presented by Glen McCarthy*
Literature that includes pick-style, finger-style, improvisation and guitar-centric techniques will be introduced and applied in this session. Let's jam!

Hip-Hop: Meeting the Challenge of the Urban Music Classroom *presented by Natalie Ozeas & Charon White*
Describe and demonstrate the role of Hip-Hop in the Urban Music Education program in the Wilkinsburg and Pittsburgh public schools.

OMG! Strings! Tips and Tools for the Non-string Playing String Teacher *presented by Kate McFadden*
This session will give tips and tools to help the non-string playing string teacher. You will leave with ideas that can be used immediately in the string class.

Where The BOYS Are – Recruiting, Engaging, & Maintaining Those Tenors & Basses *presented by Christine Bass*
Great ideas for building up male membership in choirs from a director who has grown her choirs from 11 young men to 100!

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A Georgia Band Director Learns to Work in Cut Time

The school schedule is tight but, with careful arranging and student commitment, the bands play on ■ BY MATT ROBINSON

Even in those fortunate high schools that have a decent music program, time is a serious factor. It's hard to carve out enough hours to keep ensembles in tip-top shape, what with all the other demands that students and teachers face today. Fortunately, creative conductors somehow find ways to make the most out of challenging situations. A good example of this can be found at Lakeview-Fort Oglethorpe High School in Fort Oglethorpe, Georgia.

In this school of approximately 1,000 students, band is the only game in town (musically speaking), as there's no choir or orchestra. "I teach two band classes in the fall and one large symphonic band class in the spring," band director Rich Stichler says, noting that about 80 of the school's students are involved in some aspect of the program. For the two fall classes, he teaches percussion and winds separately; in the spring, he combines them.

A graduate of the University of Arizona, Stichler joined the 15th Air Force Band of the Golden West at March Air Force Base in Riverside, California, and toured as a professional musician before becoming a music educator. The sense of precision he honed in the military comes in handy when it's time to arrange practice sessions with his students, but flexibility can often be an even bigger virtue.

Rich Stichler (standing left) prepares his marching band for an event.

"Jazz band, marching band, and chamber ensembles are considered afterschool activities," Stichler explains, "and they are on a very limited time schedule." That schedule is further compromised by the many other afterschool activities in which Lakeview students participate: "Students have so much going on, from sports to academic clubs, that I usually can rehearse only around one-and-a-half hours a week with the jazz band. It's important to take this into consideration and be realistic by programming appropriate-level jazz literature."

Athletics and other afterschool opportunities come on top of an arduous academic day that leaves many of Stichler's students nearly out of breath, making it difficult to focus on embouchure. "I have had to deal with many types of schedules," he recalls, "from a traditional six-period day to strict 4×4 blocks.... Many times, I have to work out alternative schedules so students can take AP and Honors courses."

There's one unavoidable catch to Stichler's careful time management: It can only work out if the students' commitment to the band program matches his. That's part of the reason why he charges a $250 marching band activity fee every year, plus a $50 symphonic band fee in the spring. Once those fees are paid, however, it's the teacher's turn to try and be accommodating. "I have found," he says, "that being flexible on my end seems to work better than taking a 'my way or the highway' approach."

PHOTO: PAUL WHITE

FACTS & FIGURES

Lakeview-Fort Oglethorpe High School
Fort Oglethorpe, Georgia
Grades 9–12

ENROLLMENT: 1,011

PERCENTAGE OF LOW-INCOME STUDENTS: 53.1%

ETHNICITY OF STUDENT BODY: 85.6% White, 4.9% African-American, 2.48% Multiracial, 1.68% Hispanic, 1.58% Asian, 0.29% Native American

NUMBER OF MUSIC TEACHERS: 1

ENSEMBLES/CLASSES: Symphonic band, marching band with color guard and auxiliaries, jazz band, rock music history

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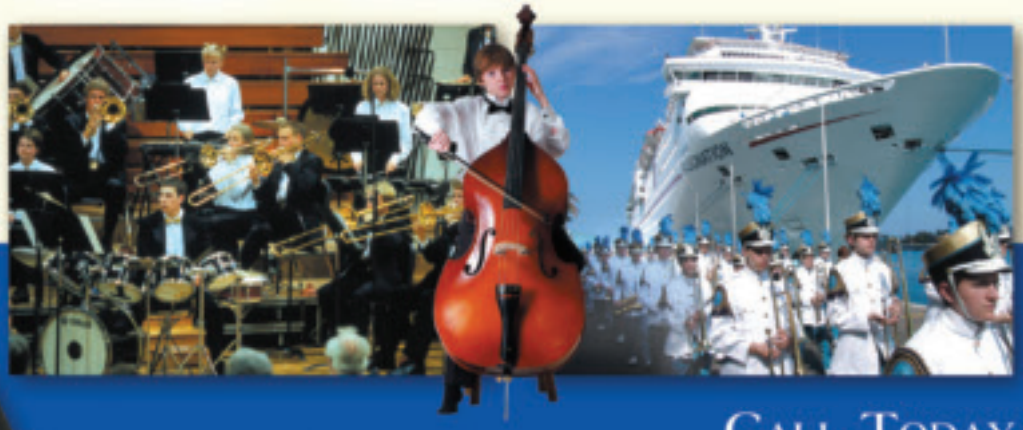

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New Arts Focus Revives Massachusetts School

Policy and attitude shifts at Roxbury's Orchard Gardens have led to a big payoff, setting a possible example for others ■ BY DEBBIE GALANTE BLOCK

The Orchard Gardens K–8 School in Roxbury, Massachusetts, has been through some major changes recently. In 2010, the school ranked in the bottom five of all public schools in the state. Today, it has one of the fastest student improvement rates statewide. Why? Because a bold principal believed that turning the school into a place where the arts flourish was key to gaining student interest and cooperation.

In principal Andrew Bott's words, Orchard Gardens had "a prison-type feel," and it was known for its violence and lack of discipline. So he decided to change the system. In an interview with *NBC Nightly News* that aired in May, Bott explained that instead of upping security further, they cut back on it and reinvested all the saved money into the arts. The dance studio and band room, which had been used for storage and other nonmusic activities, were resurrected, along with an art studio. The school halls can now no longer be confused with a prison; they are decorated with brightly colored paintings, essays of achievement, and motivational posters.

Academically, Orchard Gardens is still far from perfect—test scores continue to be below average in many areas—but Bott says it's on the right track and he will continue to work on further improvements. One student interviewed by NBC said, "There's no one particular way of doing something, and art helps you see that."

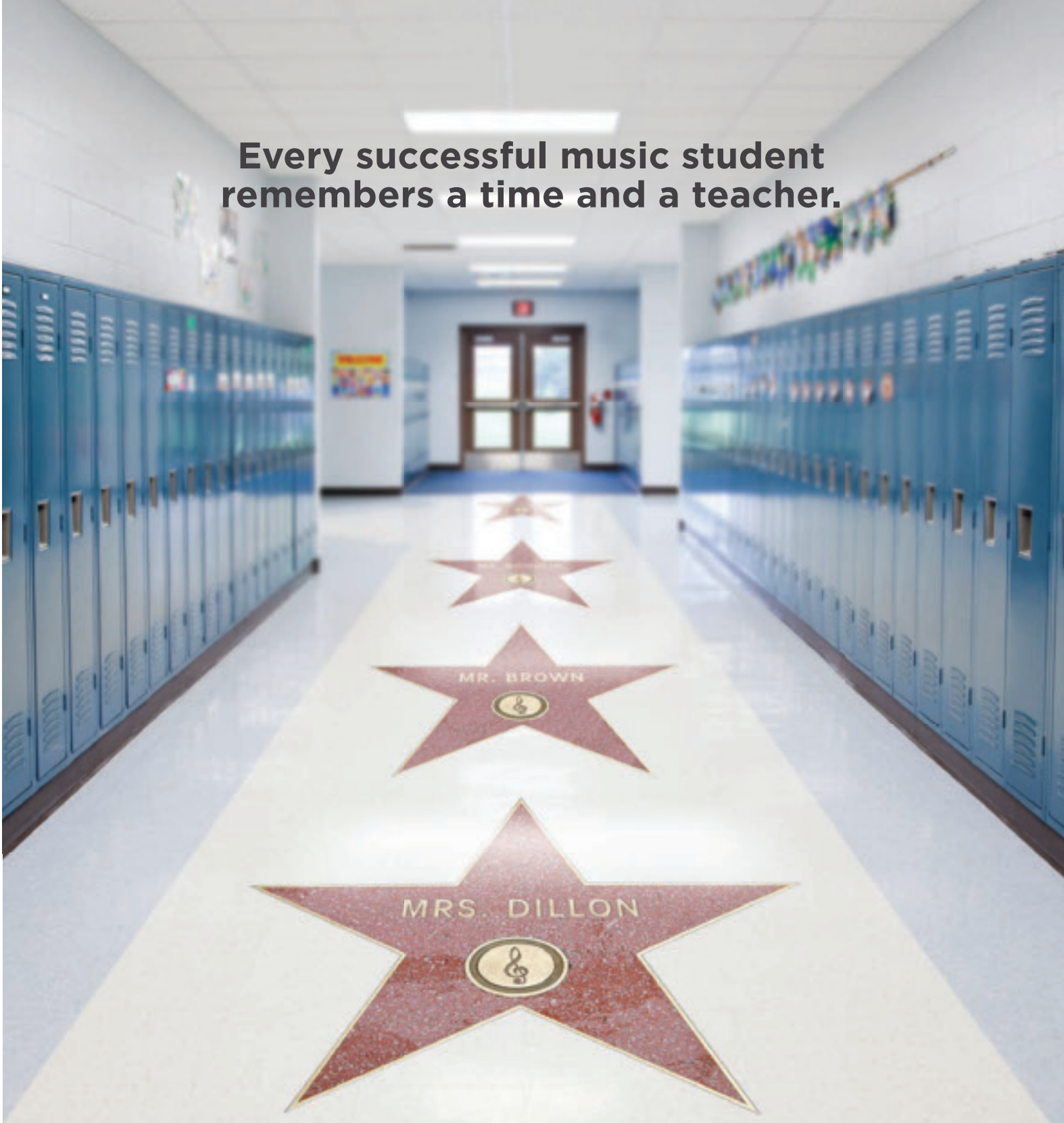
An important lesson in all this for legislators, says NAfME's Assistant Executive Director for Advocacy and Public Affairs Chris Woodside, is that education spending should not be seen simply as spending: "Here is a principal who viewed the arts as an investment, and now they are seeing the dividends, the payoff. The arts are not often treated as an investment, but are often treated as an extra, as an extension of the learning experience." Another frequently ignored factor is that the arts, like all core subjects, need to be taught by certified teachers.

> "Here is a principal who viewed the arts as an investment, and now they are seeing the dividends."

Giving students the opportunity to experience the arts turns them into well-rounded individuals while still allowing them to be measured and held accountable, according to Woodside. "We often talk about music education's benefits going well beyond skill. Orchard Gardens is a great example of kids, in many cases, being fundamentally altered in their perspective as well as their outlook on life. This is particularly true in disadvantaged communities where music education can alter the course of children's lives, giving them something to believe in and abilities of which to be proud."

The decisions made by Andrew Bott may not be the right ones for every troubled school. But Orchard Gardens's story does suggest that bold steps may be needed to ensure a complete education for all, and that the arts offer a focus that can change a whole district's perspective and performance. For more information about Orchard Gardens, go to the website *orchardgardensk8.org*.

PHOTOS: COURTESY OF ORCHARD GARDENS SCHOOL (2)



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Young Musicians Face Depression with Silence

Recent study suggests that most college music students suffering from depression and anxiety symptoms never seek treatment ■ BY KEITH POWERS

Depression is the new black. That's what one wag wrote about the growing presence of the disease in American lives today. College students are certainly not immune, with studies showing that 10 to 15 percent of them suffer deeply from anxiety or depression. And it should come as no surprise that music students make up a healthy—or unhealthy—share of that percentage.

What really surprises, according to Brenda G. Wristen, associate professor of piano pedagogy at the University of Nebraska–Lincoln, is that few students seek treatment. Wristen wrote about the subject in "Depression and Anxiety in University Music Students," published this past Spring 2013 in NAfME's *UPDATE: Applications of Research in Music Education*.

"Performance anxiety and physical injuries for musicians get a lot of attention," she notes, "but mental and emotional health have been neglected. The stressors are pretty significant: the pressure to perform, the constant comparisons, the limited job market. Critical thinking has become the mantra, but emotional intelligence, coping, and management skills are just as crucial."

Wristen's research involved 287 music students, graduate and undergraduate, from a large midwestern university. Approximately 12 percent reported regularly experiencing symptoms related to anxiety or depression over a 12-month period. "I expected the rate would be sky-high in music students compared to the general population," she says, "and it turns out to be about the same. But how they cope is another thing. Our students are suffering. It's tragic, because it's not necessary. There is professional help, support groups and families. And music teachers could do more.

"Music teachers have close mentor relationships. We are not therapists, but one important thing that we can do comes from how we react to the demands on our own time. It's okay for students to know we're busy, if we talk about it and model it with grace.

"It's getting better, but there is still a social stigma in seeking help. Twenty years ago, nobody would even mention physical injuries. That has certainly changed, after musicians like Leon Fleisher and Gary Graffman started talking about things in the body. But I'm not talking about physical injuries, I'm talking about the human mind. We are slowly acknowledging that our mental health shapes our physical health. We do it more in popular culture, but we're not there yet in the music profession."

Wristen emphasizes that she's talking about pervasive anxiety rather than anxiety based solely on performance. "Practice is a real source of stress," she acknowledges, "but stress is not the enemy, it's how you manage your time. Musicians usually use one strategy for practice: repetition. That's not ineffectual, but it takes a lot of time. Almost nobody is teaching time management skills, or practice habits that will help.

"We have to make sure that we don't make the conditions pathological. Stress is a condition of normal life, but how we cope with it is another thing."

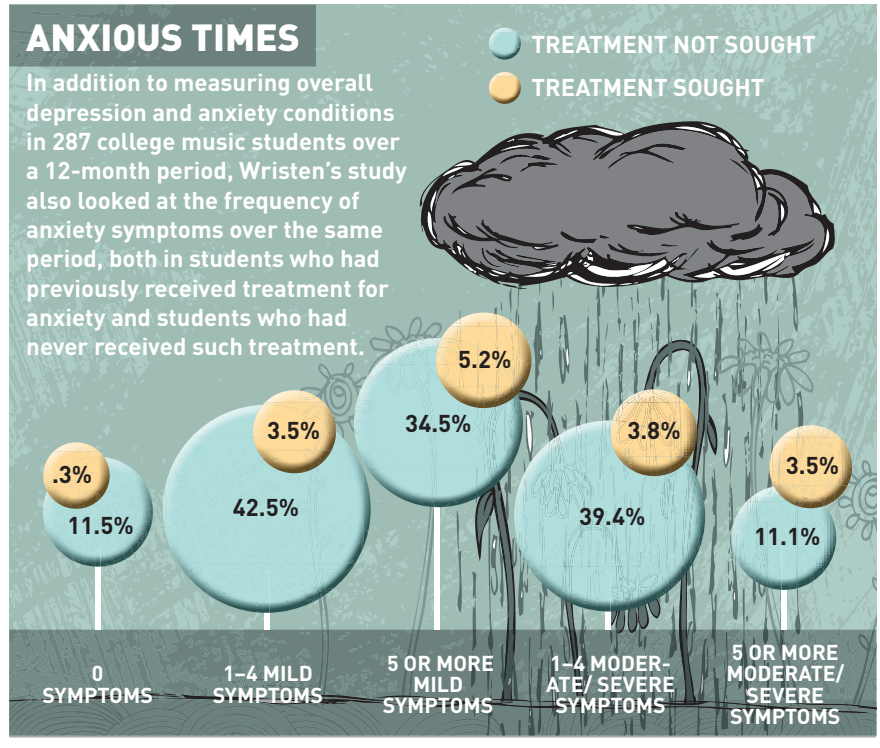

ILLUSTRATION: ISTOCKPHOTO/THINKSTOCK; SOURCE: BRENDA G. WRISTEN, "DEPRESSION AND ANXIETY IN UNIVERSITY MUSIC STUDENTS," *UPDATE: APPLICATIONS OF RESEARCH IN MUSIC EDUCATION*, MAY 2013.

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Hail! Hail! Rock and Roll in the Classroom

With a new curriculum and help from NAfME, the Rock and Roll Forever Foundation wants to make every school a school of rock ■ BY MATT ROBINSON

L to R: NAfME's Elizabeth Lasko, RRFF founder Steven Van Zandt, Scholastic Senior Vice President Ann Amstutz-Hayes, and RRFF Executive Director Warren Zanes during the official unveiling of the RRFF curriculum in New York

More than 60 years after it first emerged from the American south, rock and roll is generally regarded as one of this country's most distinctive art forms. But although it remains popular, its significance has lessened in a cultural landscape dominated by teen-oriented pop and electronic dance music. In an effort to enhance rock's legitimacy and sustain its legacy, the Rock and Roll Forever Foundation (*rockandrollforever.org*) is partnering with NAfME to create a new curriculum that's intended for middle and high school students but will surely engage and enlighten fans of all ages.

Founded by Steven Van Zandt, a charter member of Bruce Springsteen's E Street Band and host of the syndicated radio program *Little Steven's Underground Garage*, the RRFF is overseen day to day by executive director Warren Zanes, who led the Boston-based rock band the Del Fuegos in the 1980s before entering the academic world. The curriculum that the foundation's been developing for more than five years—called *Rock and Roll: An American Story*—looks at rock through a multifaceted lens. "The lessons aren't just about rock and roll," Zanes says, "but are truly interdisciplinary, tapping into culture, politics, and society." By way of example, he mentions a lesson that uses Elvis Presley's first single, "That's All Right," to explore the landmark Supreme Court case *Brown v. Board of Education*.

Van Zandt explains that the formation of the RRFF was partly inspired by his memory of an experience he'd had during his own school days: meeting an educator who realized his interest in Bob Dylan and encouraged him to make connections between Dylan's songs and the larger world of literature. "Suddenly the classroom came alive for me," Van Zandt recalled. "I was engaged. Learning related to my life!"

From this recollection, NAfME Assistant Executive Director Elizabeth Lasko explains, Van Zandt drew "an idea for combining his love for and expertise in rock and roll with a curriculum that would help kids connect with their schoolwork."

"It was personal for Steven," Zanes says. "His own world view was transformed by rock and roll. So, on some level, he worried that young people might not get the chances that he got."

The RRFF curriculum, which is aligned with the new Common Core standards, will be available free of charge online starting this fall. "It covers everything from the roots of rock and roll, including gospel, R&B, the blues, and country, to the music of the present," Zanes says. "We wanted the lessons to be as alive as the culture and a reflection of its many dimensions." The 100-plus lesson plans—all of which are supported by multimedia resource materials that range from journalism pieces to performance footage—cover such diverse subgenres as funk, hip-hop, heavy metal, and singer-songwriter music.

> "Students are looking for a reason to stay in school. We hope what we've created will be one such reason."
> —Warren Zanes

"Students are looking for a point of connection, a reason to stay in school," Zanes observes, noting the high dropout rate plaguing America's education system. "We hope what we've created will be one such reason."

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High- and low-tech approaches to acoustic treatment ■ BY CHAD CRISWELL

The ensemble rehearsal room at Walnut High School in Walnut, California, features VAE wall panels designed by Wenger. The school also has five smaller SoundLok practice rooms (see photo on opposite page).

The Importance of Shaping Sound

One of the most important—and most overlooked—factors in an ensemble rehearsal is the acoustic quality of the room in which that ensemble practices. Acoustic properties have a significant impact on the way a group sounds and on the ability of its members to hear each other. Some degree of acoustic treatment is necessary for almost any rehearsal space, and although the science of acoustics is complex, it shouldn't be beyond a music teacher's abilities to make intelligent adjustments to a room using either professionally made or do-it-yourself acoustic treatments. We spoke with Stephen Kerr, director of bands at Liberty University in Lynchburg, Virginia, and user of many a rehearsal space, to get his insights on fixing acoustic problems.

First of all, directors should be aware that the sound qualities desired in a rehearsal space differ from those found in a performance venue. "When you go into an acoustically designed concert hall," Kerr says, "you want the room to ring a little so that you don't have to amplify the ensemble. It should also allow people to hear all the frequencies equally. In the rehearsal space, you don't want it that way. You don't want it to be acoustically dead, but you want to get rid of some of the echoes so that you can hear the individual instruments more clearly. You have to decide for yourself how much of that reverberation and sound decay you are looking for."

Space and Volume

The size and shape of a rehearsal space is the main determinant of whether or not it will meet the needs of an ensemble. The acousticians at Wenger Corporation, a major manufacturer of acoustic products, say that it's not just the floor space that counts; overall cubic volume is also important. Ideally, choral groups of 60 to 80 members should rehearse in a room that contains as much as 350 cubic feet of space per student, with ceilings that are 16 to 20 feet tall. For bands and orchestras, an 18- to 22-foot ceiling and as much as 550 to 700 cubic feet per musician are recommended.

When doing new construction, finding ways to meet these volume requirements is the responsibility of an architect. But some form of aftermarket treatments will be necessary even in a perfectly sized space; the sound of a large ensemble in a plain, untreated room with parallel walls and hard surfaces everywhere will almost certainly be too loud.

Many companies sell products that

CLASSROOM PHOTOS: COURTESY OF WENGER

can be placed around a room to fine-tune its acoustic properties. Normally they come in the form of panels—made of fabric, foam, or special acoustic tile—designed to either absorb or reflect sound waves. Such panels can go a long way toward changing a boomy echo chamber into a quiet, responsive rehearsal space. Acoustic technology no longer ends with wall or ceiling panels, however. For example, some of Wenger's custom-built SoundLok isolation rooms use VAE (Virtual Acoustic Environments) technology, which can allow a director to electronically change the acoustic properties of a room simply by pushing a button on the wall.

What do you do when the room is already built? After measuring and testing a space's sonic properties, an acoustic consulting company will usually do one of two things (or perhaps a combination of both). In a loud room, it will add absorber panels to soften or eliminate echoes and remove or limit certain frequencies. If the room has many hard parallel surfaces, the company will also add reflector panels that help the sound diffuse and blend correctly, without having any single instrument or area of the room stand out from the others.

Unfortunately for many schools, these options can be expensive, depending on the size and degree of adjustments required. For those willing to take on the task themselves, some more affordable DIY-style treatments can also make a substantial difference in the noise level of a room.

Opening Up the Room

As mentioned before, the best way to solve problems with room acoustics is often to increase the overall volume of the space. Since knocking down a wall is not usually an option, sometimes going up is the only choice. If your rehearsal room has a low drop ceiling, one potential solution may be to remove all or part of it, which opens up additional space above as well as exposing many more angled surfaces for sound waves to bounce off.

The potential downside to this approach is that, depending on the quality of the building's construction, exposing mechanical ductwork and other materials above a drop ceiling may wind up increasing the ambient noise heard in the room coming from the school's HVAC system. At the same time, you may increase the diffracted sound levels in your neighbors' rooms, because the sound from your rehearsals will come up against fewer barriers.

Surface Treatments

Another fairly simple method of acoustically treating a room is by removing or breaking up flat surfaces. A low-cost way to do this is to add curtains made of acoustically absorbent fabric to the walls or in strategic places around the room. Even better is to make the curtains adjustable so that the degree of absorption can be changed as needed. An important note, though: When shopping for fabrics, always look for those that are flame-resistant, especially when using them in a public rehearsal or performance space.

> The acoustics of a room are vital to the overall enjoyment of both the audience and the performers.

The next level of DIY-style acoustic surface treatments includes installing double thicknesses of drywall over the top of cement or cement block walls. In some cases, it may be necessary to build out a wall with 2×4 boards first, but in many cases the drywall sheets can be attached directly to the existing structure using construction adhesive. A second layer is then glued on top of the first with the joints offset. Kerr recommends that these new walls should be angled in ways that allow sound waves to bounce

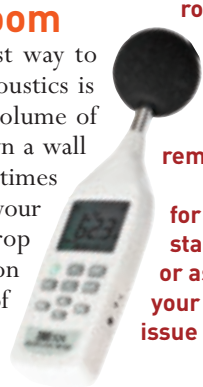
in different directions. These walls do not necessarily have to run all the way to the ceiling, as the whole point behind them is simply to break up any parallel surfaces in the room and further diffuse the sound.

Adding acoustic treatments to a rehearsal or performance space should never be considered a luxury. In truth, the acoustics of a room are vital to the overall enjoyment of both the audience and the performers. The next time you rehearse your group, listen closely and ask yourself if changes need to be made. If the answer is yes, try the tips listed above; if you need more information, take a look at Wenger's PDF *Acoustic Problems and Solutions*, available at *http://goo.gl/DPJYq*.

SOME EXTRA ACOUSTIC TIPS

In a pinch, simply changing the orientation of your ensemble in the rehearsal room can change the way it sounds to both the performers and the conductor. Angle the musicians toward a corner or other angled objects in the room rather than having them play directly at a flat concrete wall. If the room is still too loud and other acoustic treatments are not available, consider carpeting the floor or placing carpet remnants on the walls in various places to absorb the sound.

If you are trying to convince a skeptical administrator about the need for acoustic treatments, try using a decibel meter—available either as a stand-alone unit (pictured left; easily purchased from an electronics store) or as an app on your smartphone—to measure the overall noise levels in your room during a rehearsal. See the Technology feature in the April 2013 issue of *Teaching Music* for more about protecting yourself from hearing loss.



The Sound of Creativity

Rhythm instrument activities can help young children develop creative thinking skills

BY ABIGAIL CONNORS

Today more than ever, being successful in our fast-changing world depends on creative thinking. Yet teaching creative thinking is not a priority in our educational system. In fact, a lot of what happens in schools actually discourages creative thinking. Students are rewarded for getting the right answers, for getting along with others, for being quiet, for meeting the teachers' expectations, and for doing well on tests. With so much time in school being focused away from creativity, we need to balance this with time spent on developing more creative ways of thinking—time when children can experience themselves as creative thinkers and when we encourage and support them. Children need opportunities to effectively communicate their creative ideas in a group setting.

Improvising with rhythm instruments is one effective way to have this kind of "idea time" with young children. Since it can be nonverbal or minimally verbal, it's easy and nonthreatening. Even shy children or those who speak English as a second language can fully participate and have their ideas accepted. For instance, you can play rhythm sticks while singing a song such as "The Sticks on the Bus," to the tune of "The Wheels on the Bus":

The sticks on the bus go tap tap tap,
Tap tap tap, tap tap tap,
The sticks on the bus go tap tap tap,
All through the town.

Then ask students what else the sticks can do. The children may suggest ideas like scraping, sliding, rolling, and jumping, but also "criss-crossing," twirling, tapping their toes, running, painting, swinging, and other movements.

Try playing a recording of interesting music with a compelling rhythm, such as African, Caribbean, or Latin American music. Play instruments together and explore different ways to make music. Go around the circle asking each child for an idea, or let children raise their hands to make suggestions. You'll be delighted and inspired by your students' unique and imaginative responses.

Encouragement in Three Parts

Unlike adults, young children don't discriminate between noise, sound, and music—they're eager to explore the whole spectrum of sound. They also learn across domains, and improvise with instruments in extramusical ways, such as dramatic or pretend play. This is one reason that young children can be so creative. Pretending that a maraca is a motorcycle, for instance, might not be an appropriate response for a violinist in a concert hall, but it's a very appropriate response for a four-year-old. It's also a way to learn about the physical properties of the instrument and about the body's capabilities for movement and sound.

Children's creative thinking needs our encouragement to grow and flourish. I use a three-part model based on

PHOTO: JENNIFER HARDEE, COURTESY AUTHOR

my own experiences as a teacher and as a student.

Establish a climate of respect. Everything we do to help children respect others' ideas, opinions, and beliefs helps to establish a positive climate, which is essential if we want students to feel safe contributing their ideas. Students do less creative thinking as they get older because they experience more judgment, narrow expectations, and a lack of respect for ideas that aren't easily understood. So even if a child comes up with an idea that seems to be way off track, I'll give him or her time to explain it or develop it. If a child has an idea that doesn't quite fit what we're doing—for example, if we're doing a song about animals and he or she wants to be a race car—I might say, "Well, a race car isn't an animal, but it sounds like a fun idea, let's try it." I try to keep in mind that my main goal is to help children feel comfortable contributing ideas to the group.

> "Pretending that a maraca is a motorcycle might not be appropriate for a violinist in a concert hall, but it's very appropriate for a four-year-old."

Present students with new experiences. Inspire and challenge children, and stimulate their creative thinking by presenting them with novel experiences (new instruments and music), posing problems ("How could we play the bells without using our hands?"), and asking questions ("Did you play differently when the music changed?").

Respond to students' ideas positively. It's critical that the teacher respond to students' ideas with appreciation, after they share them and after the group has tried them out. I use the word "appreciation" rather than praise because research indicates that any kind of external reward, including praise, may actually decrease our internal motivation to create.

What *do* we do if we don't praise? Well, first of all, we listen, we watch, we pay attention to what the students are saying and doing. And we say "thank you." Just "thank you"—for sharing ideas and contributing. We can say something descriptive—"That was really loud!" or "That movement was kind of tricky!" This shows that we were fully focused on the student's activity. And we can talk about how much fun it is to just make things up, to try new ways of doing things, even if they don't look or sound terrific at the beginning. Because that's one of the main messages we want students to hear—that it's good to have a lot of ideas, and it's fun. Using one's imagination to create new ideas is satisfying in itself.

There's also evidence that creative thinking skills may be a key to self-control. The ability to delay gratification, to wait, to take turns, and so on, seems to be related to the ability to imagine the thing you're waiting for and to be able to pass the time in a pleasant way—to be able to sing or tell a story to yourself, or just daydream.

A Creative Checklist

Here are some specific strategies to help children develop creative thinking, to inspire and challenge them, and to support them in expressing their ideas.

1) Listen. It's not as easy as it sounds! Be patient—it may take a minute for a child to explain what he or she means. If other children are talking, ask them to be quiet so you can hear the speaker. A child might just verbalize an idea: for instance, "a princess." Ask how we could act out a princess with the instrument. Don't just jump in with an idea of your own unless the student seems really stuck.

2) Watch. Young children may not be able to express their ideas verbally. Describe their techniques, sounds, and movements—"You're rubbing the shaker on your shoulder," or "Jayden is playing very softly."

3) Clarify gently. For example, in relation to the "Sticks on the Bus" song, you could ask, "Are the sticks jumping?" (The child might mean dancing, or something else.) Or, when you ask for ideas, a child might say in response, "An animal," and you could ask, "What kind of animal?" Again, if we just assume we know what they mean, or jump in too soon with our own ideas, children might be less likely to share ideas next time.

4) Enjoy. Smile and have fun. Throw yourself into it with enthusiam.

5) Notice. Verbalize details of technique, sound, and movement, saying such things as "That's a very quiet way of playing" or "Ooh, that's really wiggly."

6) Warm up. It can help to present a few different ideas to the students first to get them started.

7) Suggest categories. Ask "What's another animal (part of the body, food, etc.)?"

8) The Magic Phrase. "What's another way we could play it?" or "What's a different way?"

9) "Try it." Encourage children to try out their ideas, even if those ideas seem strange or "off topic." If your activity is about farm animals, and a child wants to make the instrument a stomping dinosaur, you could say, "Well, dinosaurs don't live on farms, but let's try it."

10) Experiment. Challenge children with what-ifs: What if we only used one hand? What if we played behind our backs?

11) Model creativity. Consciously try out new ideas yourself. Challenge yourself to play your instrument in a way you've never done before.

By using activities and strategies such as these, we can teach our students more than music—we can teach them the skills to keep their creativity growing and flourishing throughout their lives.

Abigail Connors *has been teaching music to young children for more than 20 years. She also does workshops and presentations for teachers. She is currently teaching in five early childhood schools in different cities in New Jersey. You may contact her for more information at connors419@aol.com.*

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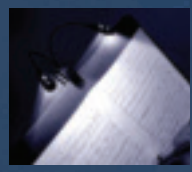
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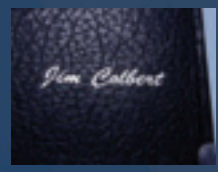

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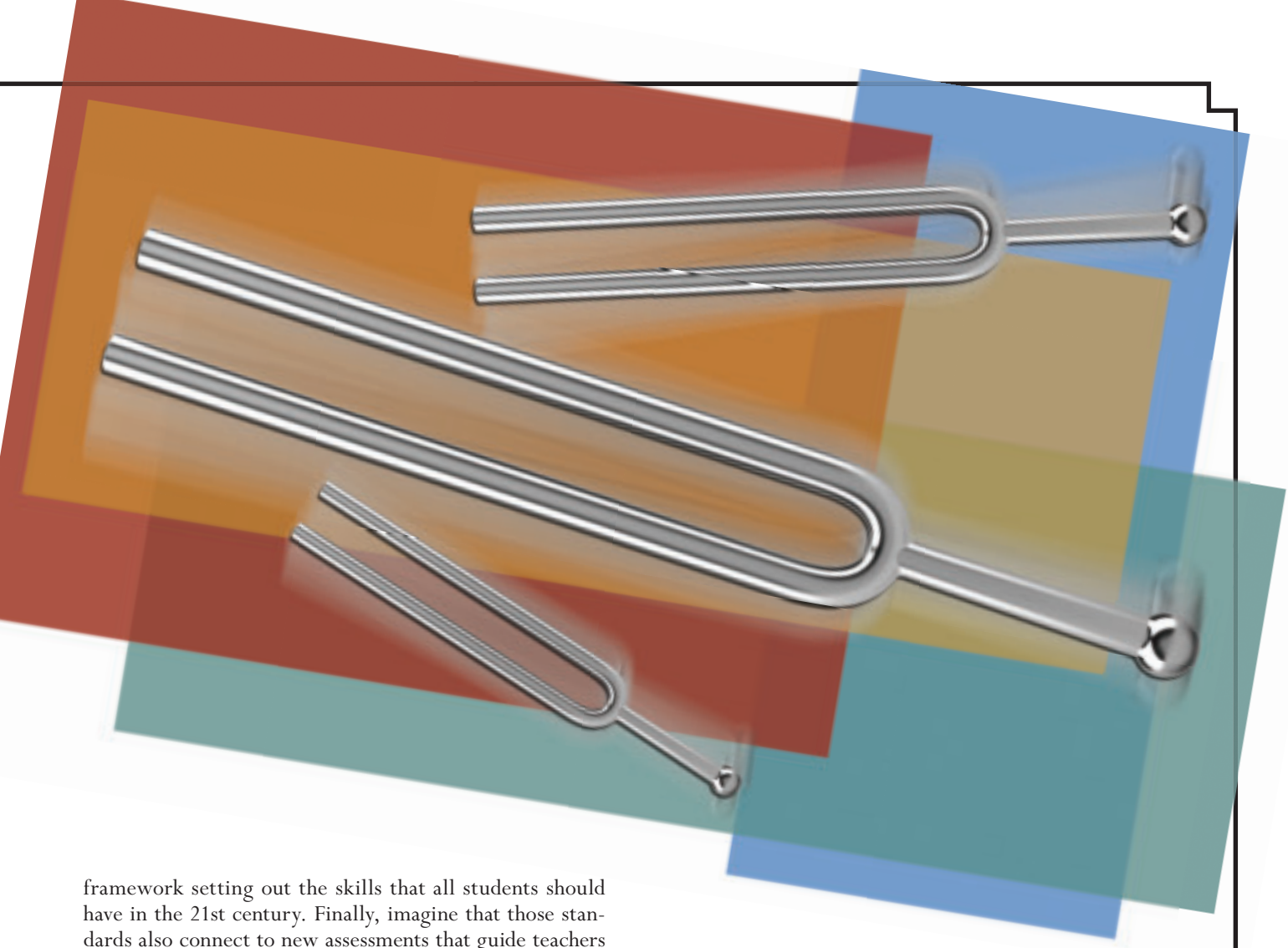
TUNING UP THE STANDARDS FOR TEACHING, STUDENT ASSESSMENTS, AND *evaluations* OF MUSIC EDUCATORS

THE DEVELOPMENT OF STUDENTS' 21ST-CENTURY LIFE SKILLS IS BECOMING A CRUCIAL TASK FOR THE MUSIC EDUCATOR, AND THAT MEANS BIG CHANGES IN THE VERY NEAR FUTURE. **BY MAC RANDALL**

The past 10 years have seen major shifts in America's K–12 education policies. No Child Left Behind, Race to the Top, the Common Core standards—all of these initiatives have sparked a fundamental reevaluation of how student learning should be assessed and how teacher performance should be judged. It's too soon to say what the final outcome of this reevaluation will be, but we can say what's been largely left out of the picture so far: music, along with the other performing and visual arts.

According to federal law, the arts are a core academic subject. But any music teacher can tell you that they're not often treated that way in actual practice, and through all the policy changes of the last decade or so, the spotlight of reform has stayed firmly fixed on ELA and STEM subjects. As Race to the Top gathers steam and the Common Core standards for English and math begin to be used in schools across the country, music educators have good cause to wonder what this means for them, and to question where they fit into the new education paradigm.

Answers to their questions are on the way. Imagine a set of standards far more detailed and rigorous than the existing National Standards for Music Education created in 1994. Imagine that those standards are tied to a comprehensive



framework setting out the skills that all students should have in the 21st century. Finally, imagine that those standards also connect to new assessments that guide teachers in measuring what their students know, and an evaluation system that assists teachers in illustrating to their administrators how they are meeting program goals. All of these things are about to become a reality, and the National Association for Music Education is leading the charge in their creation.

Into the 21st Century

The story of education reform in America is long and not always enlightening, but its latest chapter really begins with the creation of the Partnership for 21st Century Skills (P21), a multidisciplinary coalition formed largely in response to the 2001 No Child Left Behind Act. For more than 10 years, the partnership has been working to help develop education policies that will prepare today's and tomorrow's students for competition in the modern global economy. It has created a basic conceptual framework for 21st-century learning, which divides skills into four broad categories: the "3 Rs" and other core subjects; the "four Cs" (critical thinking, communication, collaboration, and creativity); information, media, and technology skills; and life and career skills. Linked to the four skill categories are four support systems that need to be in place and aligned with each other if students are to learn these skills effectively: healthy learning environments, professional development for educators, curriculum and instruction, and—last but certainly not least—standards and assessments.

Just about anyone who's ever made music would agree that music education helps develop skills in every category of the P21 framework. As NAfME's Deputy Executive Director and Chief Operating Officer Michael Blakeslee puts it, "Thirty years after leaving eighth-grade band, a community member may not remember how to finger a B-flat scale on clarinet, but he or she will carry forward lessons about the nature of music, the discipline of performance, and the dynamics of working in a group—all of which are to be found in the P21 skill set. The benefits of music truly go well beyond the school."

We may understand that music educators' work is essential to the development of students' 21st-century skills, but how can we best communicate that to the rest of the world? One important way is by making effective use of that last link in the P21 support chain: standards and assessments. As the furor over federally mandated teacher evaluation grows, it's not a moment too soon to start tailoring those standards and assessments to fit music specifically, rather than judging music education by the standards of another subject (which is still too often the case in this country).

"There are two key issues that we need to address,"

PHOTO: ISTOCKPHOTO/THINKSTOCK

Blakeslee says. "First, music teachers need to be evaluated on what they teach. While any teacher in a school can understand and accept some collective responsibility for the general education of all students, music teachers' primary responsibility is to teach music, and pinning teacher evaluation to student assessment should be based on assessment in music. Second, most mature teacher evaluation programs use multiple measures. Those measures usually involve observation of and evaluation of basic professional behaviors: maintaining a safe learning environment, preparation for class, communication with students, and the like. In practice, there is sometimes the assumption that these behaviors are the same regardless of the level or subject taught. That may be true, but we strongly believe that while good teaching may cut across subjects, the good teaching may *look* different in different classrooms. Math and music teachers both need to prepare for class, but math teachers don't typically have to memorize scores, nor do they have to spend much time using nonverbal communication to get the subject across."

> "Teachers who had previously been neglecting assessment will find that they have a lot of catching up to do!"
>
> —*Scott C. Shuler*
> PAST PRESIDENT, NAfME

Address the first issue first: If music teachers are to be properly evaluated on what they teach, it should be officially established what they are in fact supposed to teach. This is where the National Coalition for Core Arts Standards (NCCAS) comes in.

New Standards

The NCCAS, a coalition of nine national arts and education organizations (including NAfME), has drawn the participation of hundreds of people—more than 200 in music alone—over many months to create a new set of arts education standards for America's schools, designed to be used in alignment with P21's arts skills map and the Common Core math and English standards. At press time, the standards themselves were still in progress, but the coalition's "framework matrix," now available at *nccas.wikispaces.com*, details how different standards will apply to different grade groupings (preK–2, 3–5, 6–8, and high school) and focus on different types of artistic processes (for music, there are three general types: creating, performing, and responding).

"One of the most significant differences between these new standards and the current National Standards is that these standards aren't solely based on products," says Scott C. Shuler, past president of NAfME and a member of the NCCAS music standards writing team. "Instead, they're organized around processes. Students who go through these processes will eventually be able to work independently, which is what we want. The new high school standards will also be more specialized than the current standards, so that teachers of different areas—general music, band, orchestra, chorus—can use them for their own classrooms."

PHOTO: ISTOCKPHOTO/THINKSTOCK

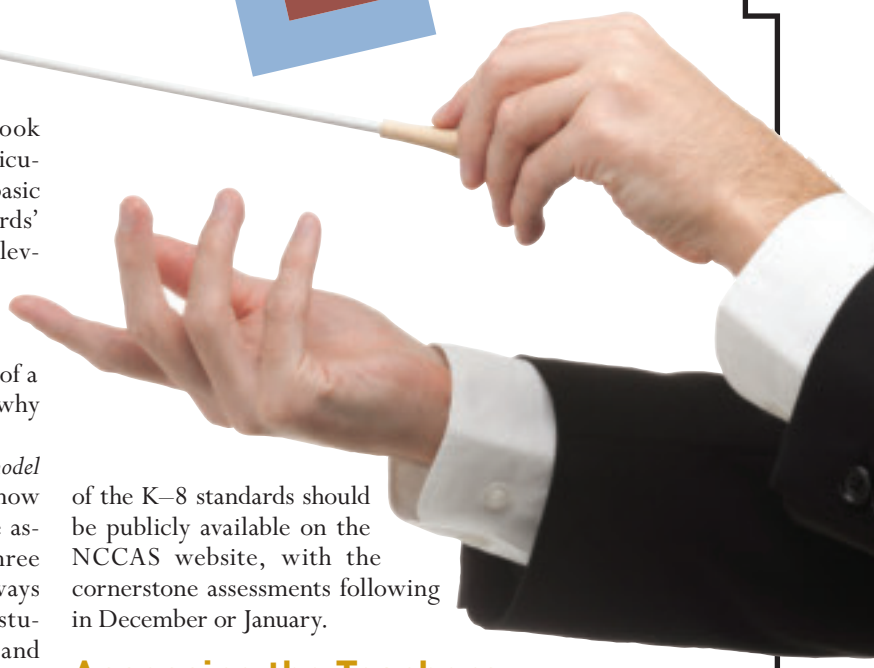
A BETTER REPORT CARD for MUSIC TEACHERS

NAfME workbook presents new structure for evaluating educators

The National Association for Music Education's Teacher Evaluation Task Force has been busy. For the past several months, they've been drafting a document called *Workbook for Building and Evaluating Effective Music Education*, which will be officially unveiled at the Teacher Evaluation Preconference held immediately prior to NAfME's 2013 National In-Service Conference in Nashville, Tennessee (see pg. 38). The work has been complex, but the goal is simple: to create a basic set of criteria by which administrators can judge music teachers' job performance fairly and appropriately.

"Valid assessment of music educators requires supervisors to have some specialized knowledge of the discipline," says task force member Kelly Parkes, associate professor of music education at Virginia Polytechnic Institute and State University in Blacksburg, Virginia, "and our workbook is designed to help teachers, supervisors, and administrators know what effective music education in various settings 'looks like.'"

Chaired by NAfME President-Elect Glenn Nierman, the task force is made up of six members, including higher education specialists, a middle school music teacher, and a secondary school principal. In addition to drawing on work by Robert Marzano and others, one of the workbook's principal models is Charlotte Danielson's Framework for Teaching, as outlined in her book *Enhancing Professional Practice* (ASAE, 2007). In the spirit of Danielson, the workbook divides the assessable



"The standards are constructed on an 'Understanding by Design' system," Blakeslee explains, referring to the Jay McTighe and Grant Wiggins book published by the Association for Supervision and Curriculum Development (ASCD) in 1998. "Each of the three basic artistic processes in music has a series of 'anchor standards' that are common across grade levels, and grade- or level-specific 'performance standards' that represent what those anchors look like for each age group. But importantly, all of the standards are also linked to specific 'enduring understandings.' These EUs answer the question of a superintendent, school board member, or voter as to why we're investing this time in music education."

A key element of this new system is the creation of *model cornerstone assessments*, which are essentially exemplars of how student progress toward the various standards could be assessed at grades 2, 5, 8, and high school (the last at three proficiency levels). "Effective music teachers have always used assessment tools to measure and improve their students' learning, the effectiveness of their programs, and their own teaching," Shuler says. "Now that new educator evaluation systems around the country have raised the stakes by requiring teachers to demonstrate student growth, the model cornerstone assessments that are being developed as part of the National Core Arts Standards will provide timely and useful tools to determine how well students are mastering standards at key grade levels. Of course, like the standards themselves, teachers will be able to adopt or adapt the cornerstones for their own classroom use, or develop their own alternatives."

The general message sent by these new standards is clear, Blakeslee says: "Music is not just a fluffy, fun subject. It is a *discipline* that has the added advantage of being fun—to those who accept its challenges."

By the time you read this article, a complete set of drafts of the K–8 standards should be publicly available on the NCCAS website, with the cornerstone assessments following in December or January.

Assessing the Teachers

At the same time that NCCAS was working on new arts education standards, NAfME was organizing a Teacher Evaluation Task Force, to help offer guidance to music teachers and administrators alike on this important but difficult subject. The product of the task force's labors, titled *Workbook for Building and Evaluating Effective Music Education*, is now nearing completion and will be a foundation of the Teacher Evaluation Preconference that NAfME is holding at the Gaylord Opryland Resort in Nashville, Tennessee, on October 26 and 27, immediately prior to its National In-Service Conference (see pg. 38 for more information on this event).

Glenn Nierman, professor of music at the University of Nebraska–Lincoln, NAfME President-Elect, and chair of the Teacher Evaluation Task Force, says that the contents of **elements of music teaching into four principal domains: 1) teacher practice, including planning and preparation; 2) maintaining a productive classroom environment; 3) instruction; and 4) professional responsibilities.**

Those domains are in turn subdivided into more specific categories—for example, there are six in Domain 1: demonstrating knowledge of content and pedagogy; demonstrating knowledge of students; setting instructional outcomes; demonstrating knowledge of resources; designing coherent instruction; and designing student assessments. A separate worksheet for teachers and supervisors is devoted to each of these categories, with rubrics that define unsatisfactory, basic, proficient, and distinguished performance in the given area. The draft edition of the workbook that was current at press time focuses on the work of middle school ensemble teachers, but the final document will also include rubrics and worksheets for general music and all levels from preK to 12th grade.

In the workbook's introduction, the authors recommend that supervisors meet with teachers before the beginning of the school year to establish the goals of the music program, making use of the workbook's "Criteria for Evaluation" form. As the year progresses, teachers should check in regularly with their supervisors to make sure that those goals are being met. "Once you have worked with your music teachers to determine the criteria for evaluation," the authors state, "you simply have to ask the teachers to submit data or submit to observations on a logical schedule—one that meets the needs of the evaluation process without placing undue burdens on your time. Final analysis of this data will lead to ratings that you can share with your teachers and use to meet state or local requirements. It's that simple."

"Music teachers are already being affected by the new strategies being employed by state departments of education," Parkes notes. "The critical aspects of their jobs that will change are how they measure their students' learning and how they are illustrating their students' growth to their administrators. They may feel ill-prepared to navigate these changes, and we hope that our workbook will assist them."

"My vision," Nierman says, "is that teachers and administrators will be able to take things out of this workbook, find areas they need to work on, get better in those areas, and do a better job at teaching music."

PHOTO: ISTOCKPHOTO/THINKSTOCK

EVALUATION IN NASHVILLE

October "preconference" will address music teacher assessment

The National Association for Music Education (NAfME) will host the Teacher Evaluation and Music Assessment Preconference on October 26 and 27, 2013. The Preconference will be held immediately prior to NAfME's 2013 National In-Service Conference, October 27–30. Both events will be at the Gaylord Opryland Resort in Nashville, Tennessee.

The Saturday, October 26, session is intended for administrators, music program leaders, and teachers, and will focus on the work being done by NAfME and partners to increase and improve the knowledge of effective music teaching and measurement of music learning.

Sunday's workshop will include a "lab" session where evaluation and assessment strategies can be practiced with teachers and students. Registration for the pre-conference session is an additional $100 per day or $150 for two days. Speakers will include members of the NAfME Teacher Evaluation Task Force, leaders from the research community, and speakers such as Dru Davison, chair of the Tennessee Fine Arts Growth Measures Development Committee and Arts Administrator for Memphis City Public Schools, who will discuss the topic "Race to the Top Teacher Evaluation."

The session schedule includes:

- The Common Core and Music Literacy
- Re-Imagined Standards, Student Assessment, and Teacher Evaluation (information from the music writers of the National Coalition for Core Arts Standards, focusing on the "cornerstone assessments" being developed as a part of the new National Standards)
- NAfME Actions and Tools (a summary of political and practical developments at the national, state, and local levels, especially those undertaken by NAfME and our partners)

There will also be an introduction to the NAfME *Workbook for Building and Evaluating Effective Music Education*, the new resource for school administrators and music educators described elsewhere in this article.

For more information on the Preconference, visit *http://inserviceconference.nafme.org*. —*Roz Fehr*

the workbook don't necessarily mark a drastic change from past practices; they simply codify sensible approaches to evaluation. "We're focusing on the traditional evaluation mode where teachers are observed and get to present a portfolio," he explains. "Some elements are based on student achievement—those will be linked to the cornerstone assessments in the new National Core Arts Standards—while others are based on teacher preparation and responsibilities." For more details on the workbook, see the sidebar on pg. 36.

The evaluation guidelines presented by the task force address both of the key issues raised by Michael Blakeslee earlier in this article. They cover music-specific subject matter and the manner in which it's taught. They also look at overall professional behavior, while taking into account what that behavior should be in a music classroom as opposed to, say, a social studies classroom. In so doing, they apply the expertise of music education professionals to a trend that is already well under way nationwide. As Shuler observes, "Under most of the new state educator evaluation systems, most music educators who have already been regularly assessing their students' learning will find that they need to spend more time writing Student Learning Objectives (SLOs) and documenting and presenting student achievement. They may also need to add pretests so they can demonstrate growth. Teachers who had previously been neglecting assessment will find that they have a lot of catching up to do!"

> "Music is not just a fluffy, fun subject. It is a *discipline* that has the added advantage of being fun—to those who accept its challenges."
>
> —*Michael Blakeslee*
> COO, NAfME

It should be noted that neither the standards created by the NCCAS nor the systems detailed in the Teacher Evaluation Task Force's workbook are in any way mandatory. "There will be no law forthcoming that mandates that all schools follow our standards," Blakeslee says. "But we will work hard at a national level and with our state affiliates to make certain that the goal of the standards—musical literacy for all students—is within reach of each and every student in every district of the nation."

Although all these changes may have been set in motion by the federally mandated push for more rigorous teacher evaluation, their ultimate purpose is to give America's students a better education. "This is about professional development, not punishment," Nierman says. "Will salaries be based on teacher evaluations? Yes, of course they will. This is the real world. But we're not doing this to reward or punish teachers. We're doing this for the benefit of the students."

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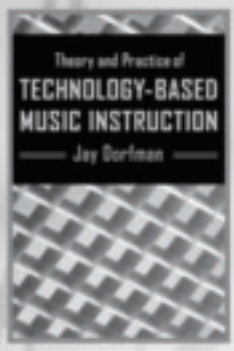

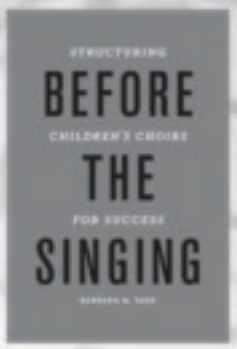

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The Match GAME

Is there a science to putting the right instrument in a student's hands?

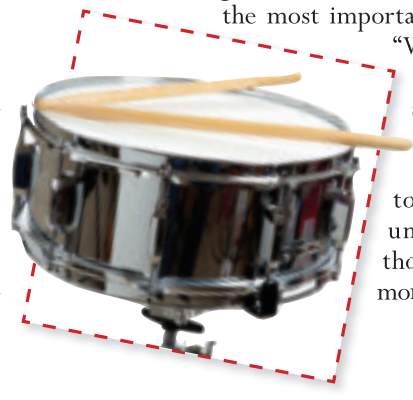
BY SUSAN POLINIAK

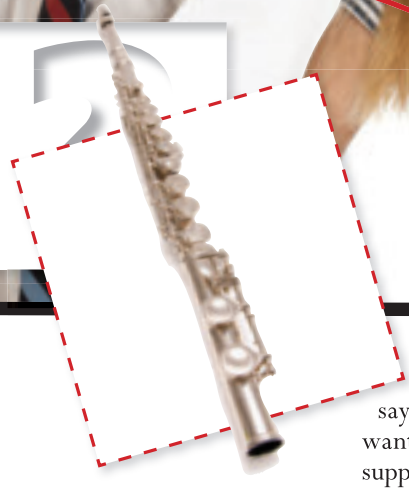
You have a student who is interested in learning how to play an instrument: Congratulations! As you well know, that student is about to embark on a path that can enrich—and even change—his or her life in myriad ways. But the process of selecting an instrument for study can be fraught with challenges, undue influences, biases, physical and financial limitations, and many other factors. So how can you best help your young would-be musicians choose the instruments that will keep them engaged through the highs and lows of study, and turn their love of music into a lifelong passion? We've spoken with four qualified individuals who offer advice on doing just that.

Educators' and Parents' Roles

In aiding a student's instrument choice, it's crucial that you keep this in mind: Although you and the parents should be prepared to advise, the decision should ultimately rest with the student. "My objective is to teach children to love music through their instruments," says James Francis Hilbie, music teacher and band director at Mystic Middle School in Mystic, Connecticut. "I am there to guide them with an instrument they really love the sound of—because if they love the sound, they'll probably be successful with it."

Robert Gillespie, professor of music at The Ohio State University in Columbus, agrees that the sound of an instrument is the most important influencing factor. "What that means practically for teachers," he says, "is that they should give the student the opportunity to hear all of those unique sounds from those instruments. The more the kids have the op-



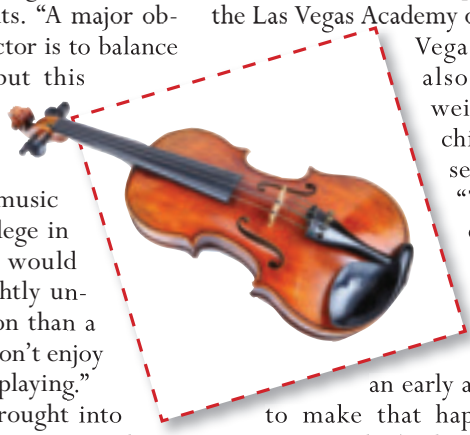


portunity to touch each of the instruments and make some kind of sound with it, the more they'll have interest in following through. I used to deliberately take a viola and a bass to classroom teachers and ask if I could just leave the instruments in the room for a few days to give the students the opportunity to pluck and play in a very unthreatening environment."

This concept of unthreatening instrument exploration is an important one, and should be reflected in your own attitude. In short, don't try to "fill holes" in your ensembles by pushing students toward certain instruments. "A major objective of any band director is to balance the instrumentation, but this should not be done at the expense of the student," notes Chad West, assistant professor of music education at Ithaca College in Ithaca, New York. "I would much rather have a slightly unbalanced instrumentation than a group of students who don't enjoy the instruments they're playing."

When parents are brought into the decision-making process—and they should be—their role should be similarly nonthreatening. "Some of them have played an instrument before," Hilbie says. "I tell them that we want to make sure that we support the instrument that the student would like to play, because in the beginning there are going to be some interesting sounds coming out. If you have an instrument in the house, that doesn't necessarily mean it's the instrument that the student will like to play. If you force this on them, you're going to struggle with that child for the love and practicing of that instrument—and the child will make it unpleasant. There will be resentment."

Bill Swick, music department chair at the Las Vegas Academy of the Arts in Las Vegas, Nevada, has also seen parents weigh in on their child's instrument selection process: "There are parents who feel very strongly that their child should learn to play the violin at an early age and will push to make that happen. However, most parents don't play a significant role in the instrument selection process for school music programs until it comes to the finances. It's often the cost of playing music that determines which instrument a child will play, or if they will play at all."



"Parents have many different reasons for steering their child's decision—price, size, what they currently own, etc.—so I try not to interfere with their decision-making process, but simply offer advice when asked," West says. "Financial considerations often do influence students' and parents' instrument choices. I wanted to play saxophone, but since my parents couldn't afford one, I settled on trumpet and it turned out to be an excellent choice for me. Sometimes parents can't afford to rent an instrument from a music store, so their choices are limited to school-owned instruments and instruments that the parents may already own."

Leveling the Playing Field

Were you once a young instrumentalist yourself? If so, who played what in your ensembles? Most likely, boys made up the majority of the brass section, while girls played flute. Times may have changed, but according to Gillespie, by the time students are about 10, many of them have already stereotyped instruments by gender. "Brass is more male. Flute they see as

KIDS FROM LEFT: MONKEY BUSINESS/THINKSTOCK; BANANA STOCK/THINKSTOCK; ISTOCKPHOTO/THINKSTOCK (4). INSTRUMENT CLOCKWISE FROM TOP LEFT: ISTOCKPHOTO/THINKSTOCK (3); HEMERA/THINKSTOCK; ISTOCKPHOTO/THINKSTOCK (2)

female. Clarinet is neutral, but a bit more toward female. Oboe, neutral. Percussion, definitely male. The violin is slightly more feminine than masculine. The viola is neutral. Cello, slightly more male. Double bass, definitely more male. What this means is that the teacher who's recruiting should accentuate the opposite in their presentations. If I want students to be interested in playing the violin, they need to see both female and male players demonstrating the instrument."

Hilbie hasn't seen this kind of gender-typing with his middle school musicians, but he has noticed other factors: "Some may try to influence their friends to play the instruments they're playing. However, if you follow a friend, your friend may be fine, but you may not be. You need to choose what's best for you."

Similarly, students may see certain instruments as "cool" or "uncool." "I think those biases are individual to the student," West says. "Some kids think saxophone is a 'cool' instrument and others think clarinet is 'cool.' I have really not seen much of a consensus among students." Along those same lines, Hilbie notes that, with his students, "the 'cool' instrument is the one that they love!"

Does Passion Matter Most?

But is love of an instrument enough? You may occasionally come across students who seem "mismatched" with their instrument choice. "I think a band director's job is to advise students and parents when this is the case," West says, "but I would rather a student choose an instrument that s/he really wants to play, even if it's not the instrument for which I think s/he has an innate talent." Swick believes similarly: "I try not to discourage determination. Passion plays a huge role in the success of a student. I have witnessed numerous high school seniors throwing their instruments in the trash on the last day of high school. I would not define that as passion. That is what happens when a student is forced by parents to 'stick with it.' On the other hand, I have parents who call me and complain that their child never stops playing the guitar when they are at home. They frequently tell me they have to tell their child to put the guitar down and go to sleep. That is passion."

Hilbie discovered early on that influencing students against their own judgment can have unpleasant consequences for all involved: "If I push someone in one direction, I've found that you 'own' it, and it could be a good ownership or awful. In the early years, I pushed some kids into jazz band and it was awful. I lived it. It takes only one negative charge to bring things down."

You may find that some students want to take on what could be a challenge to their own physical limitations. In this case, the consensus is to counsel but not dissuade those students. "My kids say they can play any instrument," Hilbie says. "I have a baritone sax player who's about five inches taller than the sax, and she's excellent—she'll knock you right off your chair! She does everything she can to get those pitches. She takes it

PHOTO: COURTESY OF JAMES FRANCIS HILBIE

MEET THEM IN MUSIC CITY

All the educators interviewed for this article will be making presentations during the National Association for Music Education's 2013 National In-Service Conference at the Gaylord Opryland Resort in Nashville, Tennessee, October 27–30. The topics and times of their presentations are as follows.

Robert Gillespie: "How to Get the Most Out of Your Orchestra Rehearsal," Sunday, October 27, 2:00–5:00 PM; "Keys to Self-Evaluation: How Can I Help Myself Become a Better Teacher?" Tuesday, October 29, 2:15–3:15 PM

Bill Swick: "So You Have Been Asked to Teach Guitar Next School Year," Sunday, October 27, 2:00–5:00 PM

Chad West: "Teaching Jazz for the 'Non-Jazzer,'" Monday, October 28, 2:45–3:45 PM

James Francis Hilbie: "Assessment: A Partnership Between Students and Teacher," Wednesday, October 30, 8:00–9:00 AM

home every weekend and over the summer." Swick has similarly seen passion and hard work make a success of what could be an unlikely student/instrument pairing. "Years of experience has taught me that regardless of the length of the fingers and the size of the hands, a determined, hardworking guitar student may become quite successful."

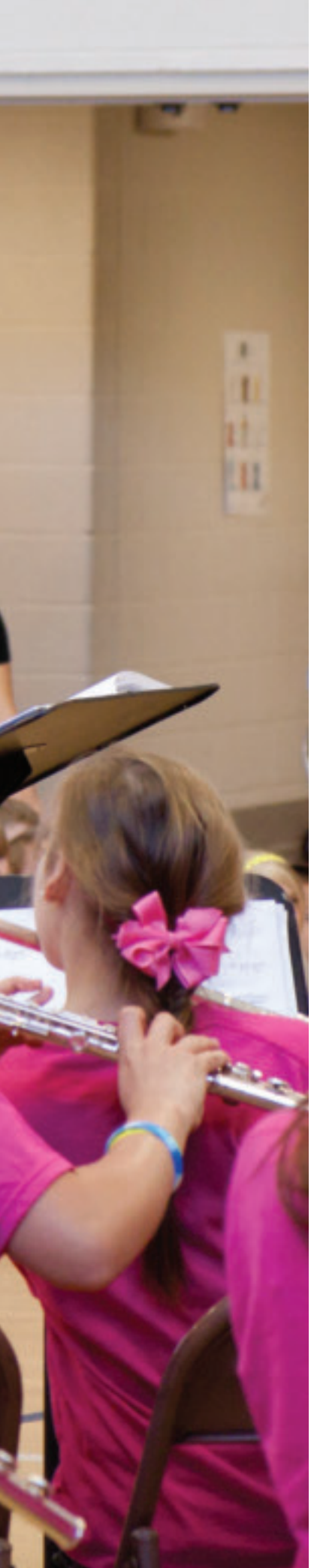
On occasion, you may encounter a student who chooses one instrument but whom you suspect could prefer another, or displays far greater potential for another. According to Hilbie, one way to clarify this situation is to administer Edwin E. Gordon's *Instrument Timbre Preference Test* (GIA Publications). "Some kids are leery of this because they have their minds set on what they want. I tell them that it may validate what they're playing, but they may also learn that they love the sound of another instrument and should investigate that. I don't push them. The test is also good if someone isn't sure whether to play flute or clarinet. *The Musical Aptitude Profile* [also by Gordon and published by GIA] works as well." It may be that a student who tests well for qualities needed for another instrument may wish to investigate further—and gets hooked.

But even when you have a student who is gung-ho about playing a particular instrument, sometimes he or she may need some coaxing from you to get over the mental hurdles associated with taking those first (often noisy) steps. "By around 10 years old, students have already determined in their minds the level of difficulty of playing certain instruments," Gillespie says. "Right off the bat, they see stringed instruments as the hardest to play. Next are woodwinds, then brass. They think percussion is the easiest. This means that teachers should accentuate that learning an instrument takes practice and work, but that they'll be there every day to help the student—'we'll do this together.'"

The ideal scenario, then, is to be a supportive mentor and guide while keeping in mind that the priority is the student. "Music educators have to know what their objectives are and why they're teaching instrumental music," Hilbie says. "You have to respect kids. You hear teachers say, 'We're only going to take five altos,' but what do you do with the other five kids? It's about the kids—not about you. It's hard when you're a new educator. You're nervous because you want to set yourself up for success, but things do work out."

Scott Freeby conducts the Eisenhower Middle School band during a spring tour performance at Lee Elementary School (where he once was a student) in Manhattan, Kansas.

PHOTOS: ANNA BUYS



music CLASS (with surprising guests)

For this Kansas band director, it's important to get as many people as possible involved in the music program—especially nonmusicians.

BY KEITH POWERS

Scott Freeby gets by with a little help from his friends. His colleagues, to be specific, and not necessarily just his colleagues in the music department. Freeby, band director at Anthony and Eisenhower Middle Schools and assistant band director at Manhattan High School—all three institutions part of the Manhattan-Ogden Public Schools in Kansas—has long pursued a collaborative approach that has resulted in many successful performance projects with art, dance, social studies, special education, and physical education.

Freeby has taught at both middle schools since 1995. He's a frequent attendee and occasional presenter at Kansas Music Educators Association in-service workshops, an active trumpeter in multiple ensembles, and, most importantly for his teaching and his interdisciplinary style, a composer as well. He's written history pieces about the *Challenger* disaster, about Abraham Lincoln, and about the *Titanic*. He's written a piece about a traveling circus (*HELLO: Greetings in 13 Languages*) that incorporated language arts, dance, and visual arts teachers. With the math department, he calculated expenses for something he called *The Thank You Project*. "To make it a good collaboration," Freeby says, "you have to do a great job yourself so that others will desire to come on board.

"And you have to start early," he adds. "I look at the needs of my students, and then at the teachers with whom I might collaborate. I try to talk with teachers on their first day back from summer vacation for meetings, or during a planning period, or sometimes through email, about their interest level. I give time frames, like 'We would need your part to be finished by February 10th of next year so that we can put everything together by April for a May 16th performance.'"

Writing his own scores is key to his ability to facilitate projects. "I create one interdisciplinary composition a year," he says. "But I teach at two middle schools, so the performances are different, based on how the perspectives of the collaborators coalesce. The little variations are interesting. We always use the same music, but the storylines, the artwork, and the dramatic readers help us to have a markedly different production at each school.

"I talk about immersion with the kids, and the thing *I'm* immersed in is composition. I'm passionate about composing. I see an outcome, invest myself in that outcome, and then design a composition that will foster the learning that needs to take place. I try to find something that the kids need to learn musically, whether it be emotional impact, style comprehension, or skill building. I enjoy creating the learning structure for them, then making it meaningful and fun."

Freeby composed a piece for the 200th anniversary remembrance of Abraham Lincoln's birth in 2009, *The Train Ride Home to Springfield*, getting his students to write about how they might have felt after Lincoln's assassination. "Students wrote journal entries," he says, "as if they were riding on the funeral train returning Lincoln's body to Springfield. They researched the historical events and then described them with personal insights as to how they might feel as part of a nation in mourning."

Another project, *The Band Manager and the Office Assistant* (2010), made use of technology faculty to advise on filming a student-written comical work acted out by students, principals, secretaries, and custodians. "I composed several short compositions for the full band and some ragtime piano interludes to back up a storyline created by students. We filmed two versions using student producers and camera crews, with technical assistance from our technology teachers."

Q&A with Scott Freeby

Q How do you begin your collaborations?

I determine the pedagogical needs of my students, identify common weaknesses I want them to better, then structure a project in which we can immerse ourselves—usually an historical event. Collaboration is based upon the topic.

Q And how does your composition process work?

I write in summer; tweak based upon the performance potential of new students; orchestrate by December, with parts copied for individuals to practice over winter break; and I discuss and assign deadlines for the input I need from students.

Q What's the range of disciplines with which you've been involved?

Art teachers help with drawing, painting, sketching, papier-mâché; vocal and orchestral teachers provide sound production knowledge; social studies teachers help with historical perspectives; language arts teachers teach writing models; phys ed teachers have even taught juggling and gymnastics.

Q Everyone who teaches is busy. How do you engage colleagues who already have a lot to do?

I discuss the vision and the outcome with them, and I ask if they have projects they've already planned to teach that would match what we're trying to accomplish. Most respond favorably. I once had a teacher of gifted students tell me it wouldn't be possible to collaborate because the gifted projects were determined for the year. I didn't miss a beat; I described a project for the next year.

Q What are some of your guiding principles?

Immersion: Find something about which you are passionate, and get invested. Facilitate: Don't spoon-feed, make students want to learn. Nuance: Details make something special—the style of a dance, the stresses and accents. Interpretation. Ownership. Being collaborative learners and complex thinkers. I use the expression "Chase perfection and we'll catch excellence along the way."

The Thank You Project (1993, rescored with new material in 2003) involved special education students and teachers demonstrating training skills for Special Olympians—including a presentation by a Special Olympian to all band classes. Math students estimated the total expense of putting on a musical production. "Students calculated the cost as if each participant had received minimum wage for his or her time. This expense, combined with the cost of materials, bus transportation for 300, and performance facility rental, proved to be a real-world learning experience for the math classes—of which my music students were part."

In *The Maiden's Voyage* (2012), Freeby taught his students to write their own names in Morse code, and then used that staccato and legato rhythm to create a melody—played in a major key to show happy families on the docks waving farewell as the ocean liner *Titanic* was leaving, then transposed to the parallel minor when describing the subsequent disaster.

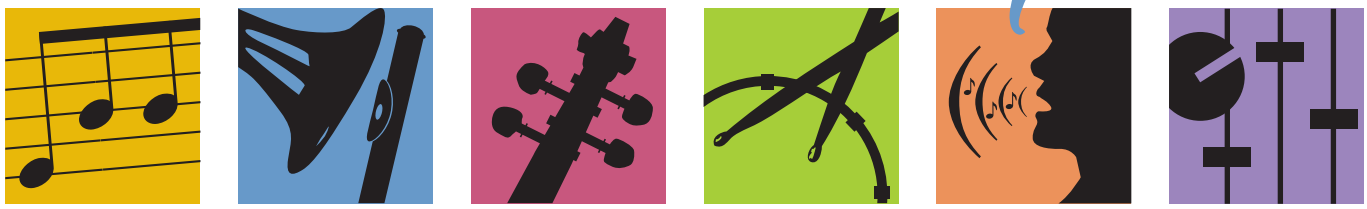
Freeby's realization in 2000 that the explosion of the space shuttle *Challenger* took place the year that many of his students were born (1986) led to *The Challenger Project*. "A social studies teacher and I had our students study Lincoln's Gettysburg Address," Freeby says, "and then create their own '*Challenger* Address' by inserting information regarding NASA's space program and the *Challenger* disaster; instead of 'Four score and seven years ago' it was 'One score and five years ago,' along those lines. Out of 80 submissions, I edited the 'address' down to statements made by seven students—corresponding to the number and genders of the astronauts who perished. We used juice boxes, stomping feet, empty file cabinets, and tremolo strings to portray *Challenger*'s liftoff and ascent.

"In *HELLO: Greetings in 13 Languages*, a circus train had come to town," he explains. "The performers would gather in the town square and sing a song using 12 different languages to say 'hello.' If the townspeople couldn't understand any of the spoken languages, the 13th language was music. Two students choreographed a saber dance to which the vocal students sang and danced. Art students made cardboard sabers wrapped in aluminum foil for the dancers and giant papier-mâché clowns for students in gym classes to carry in a grand parade while we performed.

> "I teach my vision of how students can think of music in other classes. I try to educate the whole child."

"I teach my vision of how the students can think of music in other classes—as well as thinking of science, math, history, literature, and physical education in my band classes," Freeby says. "I'm hoping to create effective communicators, collaborative workers, and self-directed learners. I try to educate the whole child."

workshop



GENERAL MUSIC

Fascinating Rhythm: The Study of Syncopation

Teaching syncopation to elementary students can be a tricky proposition, as it is often easier for them to feel syncopated rhythms than to understand how they work. But Barry Hartz, a music teacher in the South Euclid-Lyndhurst (Ohio) City Schools, doctoral student at Case Western Reserve University, and the OMEA Outstanding Music Educator for 2013, has some ideas that can help ensure students do both. "Syncopated rhythms are not addressed in most method books in any depth, and teachers don't have resources that break down steps and skills specific to syncopation," he says. "Kids don't have trouble with syncopation—teachers do."

To teach syncopation, Hartz generally takes a three-pronged approach that breaks down the process into steps that are easy to digest. "Trying to learn a funky rhythm first through counting is like taking a live butterfly and pinning it to a board—it's really hard to make it come alive," he says. "I like to use word-length chunks of rhythm and move through 1) performing by ear, 2) recognizing the 'pictures' of familiar rhythms, and 3) breaking down the subdivision."

First, Hartz makes sure that his students are well acquainted with the sound and feel of a few basic rhythms. Then he has them tackle their "pictures" (learning, for instance, rhythms A through D in the first line of Figure 1) before playing around with them (combining the rhythms in ways similar to that shown in the second line of Figure 1). "I like to start with four building-block rhythms," he says, "and teach kids how to perform each of the rhythms with a downbeat on the end and without. Ending on the upbeat is a good first step to creating syncopation."

Only after students are acquainted with the syncopations thoroughly by ear and at least cursorily through notation does Hartz have them begin to address the subdivisions of the beat. He does this in a systematic way; in 4/4 time, for example, he may have students tap their heels on the macro beats (quarter notes) and snap their fingers on the micro beats (eighth notes). "Subdivision is absolutely essential to understanding, reading, and constructing syncopated patterns," he says, also acknowledging the importance of tackling eighth-note subdivisions before 16-note ones.

A more general way in which Hartz teaches syncopation is by constantly checking in to see that each individual student is working on rhythmic patterns appropriate for his or her level of understanding. This helps keep the more skilled students engaged and moving forward with syncopations—something from which the entire class benefits. "Advanced kids can perform more complicated combinations, serve as peer tutors, and be called on to lead the class," he notes. "These techniques can be woven into the fabric of the class so routinely that kids are unaware of most of the modifications." —*Adam Perlmutter*

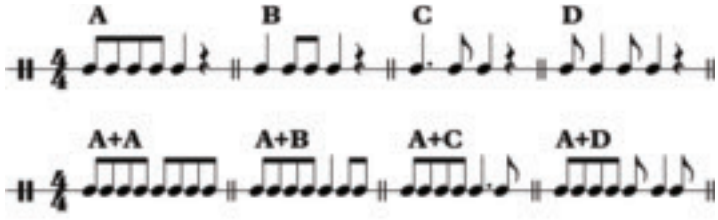


Figure 1. The top line shows four basic rhythms; the bottom line combines those rhythms in various ways.

BRASS AND WOODWINDS

Prepare to Be Judged

A good experience at an adjudicated band festival or contest always begins with adequate preparation. Using effective rehearsal techniques is important, of course, but that's only one part of the larger picture. Jeff Kluball, an associate professor of music at Darton State College in Albany, Georgia, who has led ensembles for over 20 years and has

PHOTO: JORDAN BIRCH

adjudicated many festivals and contests, gave us several suggestions for maximizing your group's potential.

The most important element of the process is simply selecting the right music. Have good reasons for choosing the pieces that your ensemble will perform. "You should always try to make the music fit the band," Kluball says, "and not make the band fit the music." In a general context, this means that if you only have one French horn player, you probably shouldn't select music that requires four French horn parts. Likewise, if your trumpets are not strong upper-register players, stay away from material that pushes them consistently into that range. A good ensemble director finds pieces that feature the group's strengths while de-emphasizing its weaknesses.

Kluball also suggests that teachers try to take their students beyond simply reading the music printed on the page: "Have your ensemble work on playing musically with good voice leading. Be aware of the phrasing and shape of a piece, pushing things where they should be pushed but avoiding any mechanical interpretations. Judges will often overlook little quirks in a performance, but they will reward a group that is playing musically."

In the same vein, directors should pay attention to the stylistic needs of a piece. When doing a march, for example, be sure to play it in the correct style and with proper spacing between the notes. Although this may seem an obvious point, many people overlook it, focusing much of their rehearsal time on technical issues rather than musical ones.

"Look closely at your entire contest repertoire," Kluball says. "Be sure to choose varying styles when putting together the program. If you have a march, then try to also do something lyrical." Not only does this variety add to the audience's enjoyment, but it will also allow the judges to see your group's flexibility. Finally, always try to select at least one piece that your musicians clearly enjoy playing. The attitude of an ensemble toward a piece is usually apparent to a well-seasoned judge; do everything that you can to cast your group in the best possible light.

If you really want to know what judges are looking for, Kluball recommends that you consider getting certified as a judge for state or regional contests. "As directors, we often get locked into thinking only about our own ensembles," he notes. "Opening your eyes to what others are doing and watching those groups through the lens of an adjudicator will help you to recognize any problem areas or potential improvements that you can work on in your own rehearsals." —*Chad Criswell*

STRINGS

Exercises to Boost Ensemble Skills

Many factors contribute to a string ensemble's success—technical skill, rehearsal time, the conductor's talent for bringing forth players' strengths—but perhaps the most important is the group's ability to play together. Does the ensemble perform as one body, in touch with all the individual sections' parts, while also integrating them seamlessly and vibrantly?

Joe Brennan, orchestra director and music department co-chair of the Haverford Middle and High Schools in Pennsylvania, has been teaching for 27 years and has developed a considerable repertoire of ensemble-building techniques. "My goal for exercises," he says, "is to get students to hear, see, and feel beyond their own 'sphere' of playing while also building a sense of independence from the other parts."

One exercise Brennan finds particularly effective is "Perpetual Motion," part of Henry Kolar's *Variables* method series, published by the Neil A. Kjos Music Company. "Once the students learn the étude at a consistent tempo with a metronome, I put them through a series of performance variations. This could involve changing the speed of the metronome or using a purely visual metronome with no sound. It also involves me conducting along with a metronome and without." It is here that we arrive at one of Brennan's signature beliefs about ensemble-building: "The rhythm of the ensemble is most strongly affected by the bow arm. This approach teaches students that they must be able to vary the speed of their bows to adapt to the tempo of the group."

Brennan also uses Bruce Dalby's Audiation Assistant software program, distributed by GIA, which can generate multiple rhythm patterns (up to four at a time). He has the students copy these rhythms simultaneously to develop their ability to play independently of each other.

To help develop students' harmonic sense, Brennan uses rote songs that feature bass lines. "I like using another Bruce Dalby program called Tune Assistant [also distributed by GIA]. It has 500 songs with accompaniments. We often use small groups to demonstrate playing in-tune intervals and then move onto tuning chords. Another great exercise uses 'My Country, 'Tis of Thee.' I'll have students play it in the key of A simultaneously with students playing in D. This results in parallel fifths, and the kids hear this and are tuning their left hands like crazy. Any key combination will create various intervals. The only limit is the technical ability of the students to play in the requested keys."

PHOTOS FROM TOP: ISTOCKPHOTO/THINKSTOCK; PURESTOCK/THINKSTOCK

workshop
... continued

For furthering artistic agreement in the ensemble, Brennan works with students on open strings and the bow rhythm of a section. "It's important for students to feel the bowing by varying weight, speed, and contact point," he says. "I'll often have the concertmaster or section leaders be the visual focus of the players for modeling this aspect of their playing."

Brennan offers one major tip for teachers intent on improving students' ensemble skills: "Ensure that the technical content is not too difficult. This keeps the students from being overly consumed with the technique as opposed to the goal of executing good ensemble playing. Too often, I hear groups that play music that is just too hard. The students do not have an ownership of the parts and thus miss out on the experience of the ensemble." —*Cynthia Darling*

PERCUSSION

Jingle-Jangle: Making Time for the Tambourine

Perhaps the most misunderstood instrument of the concert band or orchestra, the tambourine is widely used to create percussive drama and add rhythmic flair. And while some students may not understand the importance of this ancient instrument, its role in the percussion section is invaluable.

Lauren Houck, director of bands (including a 38-member concert band) at the Lakewood Local Schools in Hebron, Ohio, doesn't want instruments like the tambourine to get neglected in her ensembles. "We make sure the percussionists know they don't play just one instrument, but they play them all," she says. "We assign percussion parts and keep track of who has played what in each piece. Making sure that everybody feels they are getting a shot to play everything is important. And I encourage my percussionists to hear their part as part of the ensemble sound. Understanding why their part matters gives them more ownership over those parts."

Houck explains that there are three basic tambourine techniques, which her students typically learn quickly: shake rolls, thumb rolls, and accented tap patterns. "The shake roll is used for louder passages. You hold the tambourine vertically and shake it quickly or with a shivering motion aiming for a smooth sound from the jangles. You can also switch from rotating your wrist to using it as more of a hinge, which vibrates the jangles in a different way. You want it to sound as smooth as a drum roll. The

thumb or finger roll is used for softer passages. You hold the tambourine at a 45-degree angle, then rub your thumb or finger across the tambourine head or around its circumference, which creates friction and makes the jangles resonate. The other basic technique is holding the tambourine with one hand and tapping on the head with the fingers or the knuckles or the flat of your palm with the other hand (near the head's edge); that's the most rhythmic of the techniques."

Additionally, you can turn the tambourine upside down, placing the head on your leg, and play a rhythm on its wooden rim with the fingers of both hands. In that same position you can also play the head with your knuckles, which is good for faster patterns.

For young, talented players, it may be tempting to turn up one's nose at something as "simple" as a tambourine part. What happens when a member of the percussion section is more interested in playing, say, snare drum? "Hypothetically," Houck says, "I would tell him, 'You are a percussionist, and here we rotate parts. And I need you on tambourine. Every part is important, and our audience won't have the experience we want them to have if this part isn't played and played well.'" —*Ken Micallef*

PHOTO: CREATAS/THINKSTOCK

CHORUS AND VOCAL

Scat Syllables in a Cappella Performance

TV shows such as *Glee* and *The Sing-Off* have repopularized a cappella singing. Many students want to get on board with this style, and some wish to do more with it than just sing lyrics in a straightforward manner. This brings us into the realm of scat and other vocal effects. If you've never arranged with them before—and your students are new to singing them—what are some good first steps to incorporating scat singing and related techniques into your group's repertoire?

The first is research. "When I wanted to create a cappella arrangements for my ensembles, I found that listening to recordings was the most helpful method to figure out the patterns and syllables that were commonly used," says Steven Bergman, choral and drama instructor for the Littleton Public Schools in Littleton, Massachusetts, and a composer/musical director/arranger who frequently runs a cappella workshops with teens. "From the music of the 1940s and 1950s (the Four Aces through the doo-wop groups of the '50s) to more contemporary groups like the Manhattan Transfer to groups producing new music today (the Bobs, Rockapella, the Beelzebubs from Tufts University) to soundtracks from shows like *Forever Plaid* and *Jersey Boys*, listening to and analyzing this material provided the most information for me."

Once you have some examples solidly in your ears, you may notice that scat can be used in arrangements of just about any style of music. "A Bach invention sung on a *doo* syllable can show off an advanced ensemble, while popular styles from Elvis Presley to Led Zeppelin to today's hits can be replicated with a combination of *bop*s, *bah*s, *dah*s, and *dop*s."

When you first begin to tackle arranging with scat in mind, you'll find that there are many common options. "*Bah* and *dah* are the easiest syllables for the beginning singer to navigate, fol-

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lowed by *doo* and *bop*," Bergman says. "*Bah* and *dah* are useful for rhythms in the treble clef (ostinato figures, harmonies, and countermelodies), while a straight-eighth pattern on *doo* can be used by a young alto (or baritone) as a strong bass line to begin to develop their ears and inner rhythm. *Dop* is helpful for accents and ending articulated notes in musical phrases."

To get your singers ready for venturing into the world of scat, Bergman suggests the following warm-up: "Divide the class into four parts: a triad in the top three voices, and a bass line in the fourth (or lowest) voice. Using a *bah* syllable, sing a basic four-measure pattern (for instance, dotted quarter–eighth–two quarters) using the progression I–IV–V7–I. Write it out using standard voice leading. Constantly encourage your students to *listen*—not only to themselves in relation to the other students singing the same part, but also how their part blends with the other three parts. Try this with several standard cadences: I–vi–IV–V7, etc. Then, try the progression with different rhythms—for instance, a 12/8 triplet groove, a traditional waltz, or even a Latin style." —*Susan Poliniak*

Louis Armstrong, the king of scat

PHOTO: WILLIAM P. GOTTLIEB COLLECTION/LIBRARY OF CONGRESS

ALTERNATIVES
A Lesson in Audacity

These days, DAW (digital audio workstation) software allows anyone with a computer to capture music in a way that once required a large studio full of expensive equipment. But making a good recording still requires a sound knowledge of audio production. Joseph Pisano, assistant professor of music and music technology at Grove City College in Grove City, Pennsylvania, finds that Audacity audio editing software is a particularly efficacious way of teaching production skills.

One big advantage of using Audacity in the classroom is that it's a free, open-source program offering professional-quality sound for Windows, Mac, GNU/Linux, and other platforms. Audacity might not have the flexibility of a program like, say, Avid's Pro Tools—especially when it comes to multitrack recording—but this isn't necessarily a minus at the novice level. "We use it to edit simple stereo recordings, which is the best introduction to audio production," Pisano says.

For source materials, Pisano has students record the ensembles that they're in—from string quartets to choral groups—or any solo literature that they might be working on, typically using a portable digital recorder like a Zoom ZH4N. He advises them to start with

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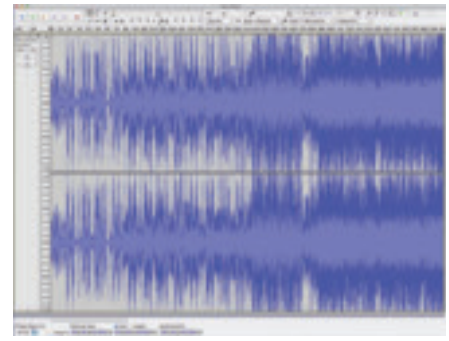
the best possible recording. "With a simple two-track project on Audacity, you must have a recording that sounds good in the first place, because you cannot completely control each instrument in the mixing stage," he says.

Once students have imported their recordings into Audacity, Pisano has them scrutinize the sound using a proper set of headphones or monitors, making sure that they've got the optimal levels for editing. A track that has been recorded too quietly, for example, can theoretically be boosted in volume, but this will produce unwanted noise. Next, he shows them how to tailor the sound while avoiding common errors like turning up all the available frequencies. "The key is not to overdo the equalization," says Pisano. "If the treble frequencies seem too low, for instance, I have the students try reducing the bass. A subtractive process is generally better than an additive one."

Pisano finds that students also tend to overuse reverb, causing their recordings to sound as if they were made in the



world's largest cathedrals, so he cautions students to use the effect sparingly for greater naturalness. "In Audacity, I show that adding .2 or .3 seconds of reverb will often make a mix sound better than adding two seconds," he says. "A little bit goes a long way in effectively blending sounds together."

For Pisano, the best part about using Audacity in a classroom setting is that it gives students the space for creative sonic expression. "My rule of thumb isn't to overexplain things but to allow students to make their own decisions when it comes to recording," Pisano says. "I tell them, 'You've been listening to music your whole life—you decide what sounds good.'" —*Adam Perlmutter*

IMAGE: SCREENSHOT FROM AUDACITY

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Working as a Team Teaches More than Teamwork

Music teachers' encouragement of creative collaboration among students can yield multiple types of positive results ■ BY ADAM PERLMUTTER

One of the most frequently touted aspects of music-making is that it's often a collaborative process, which can help people learn how to work with others. All true, but in her research Ann Marie Stanley, assistant professor of music education at the Eastman School of Music in Rochester, New York, has found that collaboration has some additional, less obvious benefits. "Students who are allowed to collaborate in creative projects come to a deeper understanding of music and the way it works," she says. "They get to explore with their friends, in a group process, and use music as more of a self-expressive tool to communicate what they want. This allows them to view music as something *they* do, make, create, and enjoy, not just a magical experience that a music teacher needs to give to them."

Collaborative projects can work well even with very young students.

This holds true for even the youngest children. For example, when a whole class is singing together, consider organizing students in groups of two or three; this helps them realize the ways in which their own voices blend with others to create a mass of sound. There's one caveat here, though, according to Stanley: "The teacher needs to make explicit the skills necessary to make an activity work well, so students know that what they're doing is collaborative."

Stanley finds that the littlest pupils can use more guidance throughout the collaborative process. For a percussion activity, she recommends such encouraging words as "Let's see if we can all play the drum at the exact same time, on the last word of the song, and get a perfect ringing sound in the silence afterward! Did you hear that ringing echo? Wow—that was the power of everyone playing together at the exact same time! What awesome teamwork!" Stanley also suggests placing less emphasis on individual technique: e.g., having each student play the drum properly.

> "Students can view music as something *they* do, make, create, and enjoy, not just a magical experience that a music teacher needs to give to them."

Good collaborative strategies for more advanced students include everything from forming small composition groups to having the class create arrangements together that involve each student. The instructor has a lot of creative latitude in this setting. "I know a great teacher who always told her students that they had a gig on a cruise ship, and that they had to create a new version of one of their tunes to play for the gig," Stanley says. "Then after each group had their song ready, they recorded them for each of the other classes to hear."

Although collaboration is most manageable in small ensembles, even the largest ones benefit greatly from the sense of empowerment produced when teachers have students take ownership of the process and work together toward shared goals. "Sometimes the students are so attuned to each other and what they all are playing and singing that the teachers can really step back and let the students lead," Stanley says.

PHOTO: DAVID YATES

A Vocal Approach to Instrumental Improvement

When band and orchestra students spend some time singing, their music knowledge and playing skills increase ■ BY DEBBIE GALANTE BLOCK

It's a great idea to get young musicians singing, even if you're leading them in an instrumental group. Some middle and high school band and orchestra members—particularly the more self-conscious ones—may feel that their being made to sing is a needless imposition, but the truth is quite the opposite. Ann Marie Musco, band director at Calloway Middle School in LaGrange, Georgia, explains that aural skills development is an essential component of musical learning, which is why vocalization is key to mastering a musical instrument. "By helping our students understand general concepts before trying to execute them on their instruments," she says, "we can be certain they have an accurate aural image before adding the challenge of instrumental technique involving the airstream, tongue, bow stroke, or other factors."

Students need to be able to "pre-hear" pitch sequences in order to evaluate whether they are playing the correct pitches of a melody. "By asking our students to sing, even simple echo-singing activities," Musco says, "we help them develop their skills in audiation. That is the foundation of musicianship. This better prepares them for performing on instruments."

> "By asking our students to sing, we help them develop their skills in audiation. That is the foundation of musicianship."

Vocalization has benefits on the assessment side as well. Cognitive understanding of concepts can be evaluated in written work, but with vocalization teachers can quickly evaluate the learning of a large group of students. "On an individual level," Musco says, "the teacher can diagnose whether performance difficulties are due to lack of understanding, as evidenced by poor vocalization, or problems in instrumental technique, as evidenced when vocalization is accurate but the overall performance is inaccurate." Then the teacher can adjust instruction accordingly.

In addition to singing, chanting and scatting are important vocalization methods in instrumental music. At the intermediate level, scatting articulations and chanting rhythms are great activities and good first steps for older students who have never before been asked to vocalize in rehearsal. Generally, students will feel more comfortable scatting or chanting compared to full-on singing, Musco says.

Brass ensemble conductors would benefit from having their players set their instruments down for a while.

PHOTO: COURTESY OF ANN MARIE MUSCO

Paulette Sigler of the Cantare Youth Choirs of Atlanta, Georgia, points out that all this vocalization can be especially tricky at the middle and high school levels. Voices are changing, not only for boys but for girls too; confidence and self-esteem are fragile. "Essential vocal pedagogy for music teachers includes knowledge of comfortable ranges for stages of vocal development," Sigler says. "The only certainty is that there is no certainty."

Given this situation, teachers should be careful to start simply and choose music that is easily achievable, Sigler says. "Consider both range and interval sequences, focusing first on stepwise melodies and those with small skips."

Both Musco and Sigler agree that an attentive teacher will hear the difference when a student is asked to first play a piece on an instrument, then sing the piece, and then play it again. The second playing, they say, is much more accurate, and this holds true for students at every level.

The Resonant and the Dissonant: Lessons in Leadership

A variety of teaching styles may be useful for the music classroom—and they *can* be taught ■ BY MAC RANDALL

A music educator is a leader, whether conducting an ensemble, planning a curriculum, or representing the music program for parents and administrators. Therefore, it only stands to reason that leadership style should be an important part of one's overall teaching style—and an element that deserves serious attention from undergraduate and graduate music education students. Edward McClellan, associate professor and coordinator of music education at Loyola University in New Orleans, Louisiana, makes sure to emphasize this when preparing his music-ed students for their future careers. "The music teacher's ability to relate to others is key to sharing information about a subject," he notes. "It's vital for music teachers to cultivate the attributes of emotional and social intelligence necessary to better connect with others, not only students but also parents and administrators."

> "The music teacher's ability to relate to others is key to sharing information about a subject."

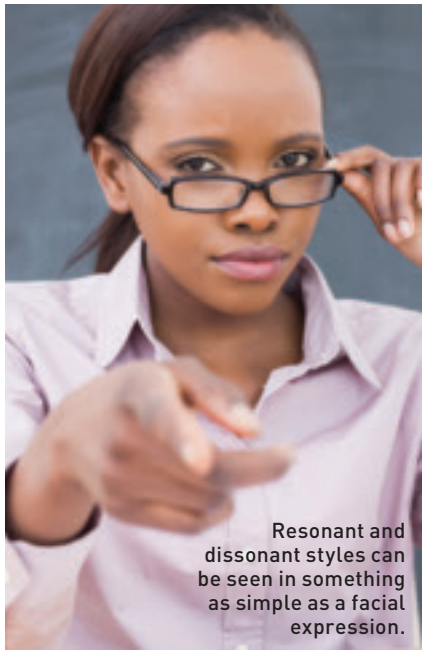
The kind of leadership displayed when relating to others is commonly called *resonant* leadership. In most cases, music teachers will want to develop a resonant style in their classrooms. This means positive engagement, encouragement, and motivation of students, but it also means delegating tasks, sharing power, and creating a cooperative environment to accomplish program goals.

By contrast, adopters of a *dissonant* leadership style may take a far more critical and sometimes punitive approach. Although this style does have its place in the music classroom—especially when low standards of behavior and achievement have become the status quo and a new tone needs to be set—it should only be used with great caution. "While a teacher may communicate disappointment and disapproval and set directives for change and improvement, he or she must stay in touch with the members of the music class and organization," McClellan says. "Teachers must remain somewhat neutral yet in command and engaged; they cannot become angry and out of control emotionally. Any time this occurs, they surrender leadership to the class.

"When dissonant leadership is used," he adds, "the music teacher must make a conscious decision to shift his/her leadership style. As students and parents rise to the occasion and begin to realize individual and program success, the music teacher may move toward resonant leadership."

You can see the hallmarks of resonant and dissonant leadership in something as seemingly simple as a facial expression. "Teachers can use infinite forms of expressions to artfully manage a class," McClellan says. "They can smile to reflect approval or glare to show disappointment. They can use the inflection of their voices to convey enthusiasm or feeling for the subject."

To some degree, these are natural expressions of an individual's personality, but that doesn't mean they can't be consciously shaped over time. "While it is important that an individual has fundamental characteristics necessary to be an effective music teacher," McClellan notes, "there are ways in which teaching style can be taught. By gaining valuable teaching experience in a real classroom, being mentored by supervising teachers and university professors, and reflecting on these experiences, students can make personal decisions to shape their behavior."



Resonant and dissonant styles can be seen in something as simple as a facial expression.

PHOTOS: WAVEBREAK MEDIA/THINKSTOCK (2)

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Instruments

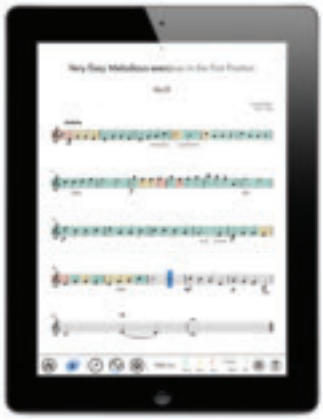
pBone Mini

By Warwick Music ($129). The designers of the original pBone—the world's first full-size B-flat tenor trombone made entirely of plastic—have now produced a smaller counterpart: a plastic E-flat alto trombone. At less than half the weight of a brass trombone and far more durable, it's ideal as a starter instrument for kids as young as five. But the Mini isn't just for kids; because it can take any small-shank mouthpiece, it could make a fun addition to a jazz trombonist's (or any trombonist's) instrument collection. It's certainly a colorful one, available in yellow, green, red, blue, purple, black, and white. Distributed by **Conn-Selmer**, conn-selmer.com.

Apps

Piano Mania

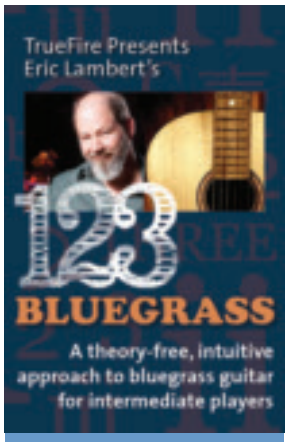
By JoyTunes (monthly subscription $9.99, six-month subscription $39.99, 12-month subscription $49.99). Students can download this game to an iPad, place it on a piano/keyboard, and progress through the ranks by playing the correct piano key when a note reaches a rhythm line on the screen. Touch Mode allows for play away from an instrument, but either way, students work on reading music notation, playing melodies in treble and bass clefs, playing with both hands simultaneously, and more. Teachers who sign up via the JoyTunes website can connect with their students through the app and receive weekly progress reports. A limited number of levels are available to users of the free version, and a subscription unlocks the full library of levels and songs. For more information, visit joytunes.com.



Weezic

This app, available in both web and iPad versions, is a practice aid that allows users to play a wide assortment of compositions with a virtual orchestra. Tempos and instrumentation are customizable, and difficult parts can be looped for more intensive practice. Like the web version, the iPad app is free, but credits (payable in euros) are necessary to "unlock" the augmented sheet music files that play audio, turn pages automatically, and analyze what's been played. Go to weezic.com for more details.

DVDs



1-2-3 Bluegrass

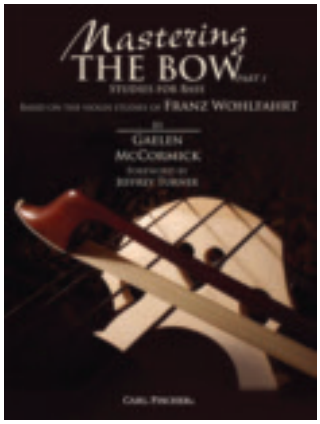
By Eric Lambert (2013, 72 videos, 175 min.; disc with video download $39, video download only $19). This compilation introduces viewers to bluegrass guitar through a series of lessons that explain the use of specific chord patterns, picking techniques, walking basslines, half-step dissonance, hammering, and more. It concludes with a presentation of six classic bluegrass tunes, including "Wildwood Flower," "Rolling in My Sweet Baby's Arms," and "Will the Circle Be Unbroken." Slow, medium, and fast rhythm tracks are included so users can gradually get their playing up to speed. Chord charts, tablature, and other learning tools are also part of the package. TrueFire, truefire.com.

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

Books

Tito Puente: Mambo King/Rey del Mambo

By Monica Brown and Rafael López (2013, hardcover, 32 pp., $17.99). From musical prodigy on the streets of Harlem to five-time Grammy Award winner, percussionist and bandleader Tito Puente led a life full of music and rhythm. Author Brown and illustrator López collaborated on this upbeat tribute to a musical legend. The bilingual English-Spanish picture book introduces young students (ages 4–8) to the life of the late "Mambo King," Latin jazz, and an array of brightly illustrated instruments. Drums and claves, saxophones and tambourines, rumba and cha-cha are all represented here, as well as an illustration of a simple rumba beat that could be the foundation of an in-class demonstration or exercise. **Rayo/HarperCollins,** harpercollinschildrens.com.



Mastering the Bow, Volume 1: Studies for Bass

Edited by Gaelen McCormick (2013, paperback, 48 pp., $14.99). In theory at least, a bassist's left hand should make no noise; all articulations, rhythms, and phrasing peaks and valleys in a bass part are actually produced by the bow. This book's goal is to help bassists expand their tonal vocabularies, using that crucial extension of the right hand to make a wide variety of colors and shapes in sound. Intended for beginning to intermediate players, the exercises presented here are based on the violin studies of Franz Wohlfahrt, with adaptations by Rochester Philharmonic bassist McCormick. **Carl Fischer Music,** carlfischer.com.

CDs

I Like Everything About You (Yes I Do!)

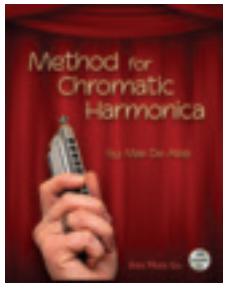
By Crosspulse Percussion Ensemble (2013, 12 tracks, 42 min., $15). The central concept behind Crosspulse Percussion Ensemble's work is that one of the most interesting and adaptable musical instruments on earth is also the oldest: the human body. Slapping, clapping, and stomping are major elements of this Oakland, California, group's sound, along with hand drums, bells, clave, bass, banjo, and voice. This album is its first meant specifically for children. Using the musical traditions of the African diaspora as a starting point, *I Like Everything About You* takes listeners on a cross-cultural joyride. **Crosspulse Media,** crosspulse.com.

Yoga for Singing

By Judith E. Carman (2012, paperback with code for website access, 312 pp., $27.95). Carman outlines the many connections between the arts of yoga and singing, presenting a systematic approach to yoga practices to support the development of singing technique and lay a foundation for confident performance and a long and healthy singing career. She demonstrates how closely practices involving both the mind and body—such as physical postures, breathing exercises, concentration and meditation, and deep relaxation techniques—can match the general and specific needs of singers. Included in the book and its companion website are illustrations and specific exercises designed to be used by singers and voice teachers, regardless of their level of experience with yoga. **Oxford University Press,** oup.com/us.

Method for Chromatic Harmonica

By Max De Aloe (2012, paperback with CD, 144 pp., $30). The harmonica's portability and ease of use make it an excellent "gateway instrument" for would-be musicians, but this comprehensive method book is a welcome reminder that it's also a serious instrument in its own right. De Aloe, a respected Italian jazz artist with his own school in Milan, has composed hundreds of exercises to develop technical proficiency in every key, as well as rhythmic awareness and melodic fluency. Among the topics covered: arpeggios, scales, sight-reading, sound production tips, and special harmonica techniques. **Sher Music Co.,** shermusic.com.



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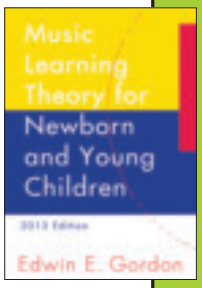
Books

Music Learning Theory for Newborn and Young Children

By Edwin E. Gordon (2013, paperback, 166 pp., $28.95). The latest edition of this classic work includes 10 years' additional research on early childhood music, neurology, and language. It explains how young children develop an understanding of music and why they should experience music as early as possible. A new chapter focuses on imitating and organizing a music preschool; there are also new songs and rhythm chants. GIA Publications, giamusic.com.



Score Study Fundamentals for the School Band Director

By Stephanie San Roman (2013, paperback, 48 pp., $28). This book guides conductors through a simple process that should help them explore any score and apply what they've learned to real-life rehearsal situations. Using Larry Daehn's "As Summer Was Just Beginning" as a sample, it establishes three basic steps for study: overview (absorbing the piece at the macro level), analysis (digging further into the piece and creating an organizational chart), and application (putting the overview and analysis to work with an ensemble). **Marketing Vision Partners,** marketingvp.us.

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- Lights, Camera, Create: Using technology for innovative cross-curricular projects *by Rochelle Wagner and Jessica McGuire, September 26*

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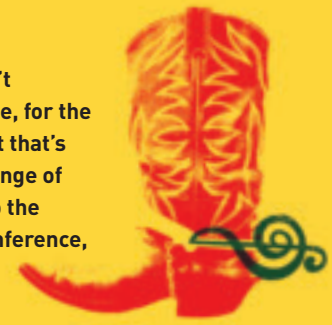
TUNE UP FOR NASHVILLE!



It's getting closer, and now's the time to sign up if you haven't already! Join us from October 27 – 30 in Nashville, Tennessee, for the 2013 NAfME National In-Service Conference. This is an event that's sure to have something for everyone! Choose from a wide range of learning sessions that will offer ideas you can take right into the classroom. Enjoy inspiring performances throughout the conference, including a free performance at the Grand Ole Opry House. Reserve your spot today at *nafme.org/nashville2013.*

TRI-M HONOR SOCIETY: Big news! TRI-M has announced its national Chapter of the Year winners. To see the list, go to *nafme.org/chapteroftheyear*.

NAfME'S NEW JOB CENTER features listings for job seekers in the music education field. Follow @NAfMEjobs on Twitter for instant updates. *musiced.nafme.org/careers/job-center*

Whether you're shopping for snacks or heading on a trip, now you can show the world that you're a proud NAfME member! Lime green or yellow—the choice is yours. Features the NAfME logo and declares "Music Education · Orchestrating Success." Find it for only $5.00 at the NAfME store, along with cool summer tees, polo shirts, and more! Visit *musiced.nafme.org/store*, and choose "View All" to see the entire range of offerings.

NEW! *for* Advocates

"MAKE YOUR CASE" DATABASE
Find what you need to support your music program at *advocacy.nafme.org/make-your-case*. Check out resources you can use in your advocacy efforts. Select materials that best suit your situation. Questions? Contact *advocacy@nafme2.org*.

for Supporters

SUPPORT MUSIC EDUCATION in underserved areas! Go online to *https://giveanote.nafme.org*, make a donation of $25 or more, and get a free limited-edition T-shirt. Hurry—this offer ends soon! (You can also mail a check to Give a Note Foundation, 1806 Robert Fulton Drive, Reston, VA 20191, USA.)

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