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up beat

News and notes for today's music educator By Rosalind C. Fehr

A Family of Associations Gathers to Advocate, Celebrate, and Shape NAFME's Future

NAFME LEADERS FROM THROUGHOUT THE UNITED STATES DISCUSSED STRATEGY AND THEN BANDED TOGETHER BEFORE THEIR INDIVIDUAL OFFICE VISITS ON CAPITOL HILL. HILL DAY KICKED OFF NAFME'S ANNUAL NATIONAL ASSEMBLY OF STATE AND DIVISION LEADERS WHO MEET TO CHART THE ASSOCIATION'S COURSE.



ON JUNE 27, 2014, the National Association for Music Education kicked off its annual Hill Day with visits to Capitol Hill in Washington, DC. NAFME leaders and Collegiate members—150 from throughout the U.S.—visited lawmakers and shared one message: “The arts play a unique and critical role in helping students develop the kind of innovative and creative skills that they will need to succeed in the 21st-century workforce.” Hill Day also included advocacy training and an awards ceremony, during which NAFME presented its “Stand 4 Music” Award to Michigan native Andrew Dost, a member of the band “FUN,,” who won 2013 GRAMMYS for Best New Artist and for Song of the Year.

Dost visited Michigan lawmakers on Capitol Hill, urging support for school music programs. In accepting the award, he said, “This is really humbling and a great honor ... It

is wonderful to be here with educators, with people who are actively try to make the world a better place.”

The California Music Educators Association (CMEA) received the NAFME Excellence in Advocacy Award for coalition-building and for having a focused legislative agenda. CMEA works with 10 other arts education associations in Stand Up 4 Music, a coalition of Californians who advocate for music education.

The annual National Assembly, held the same week as Hill Day, included two days of in-depth meetings where NAFME leaders discussed issues such as NAFME’s Strategic Plan. Breakout sessions focused on topics such as the “Changing Climate in America’s Schools.” NAFME also recognized state music education associations for taking leadership roles in increasing membership, and for significant donations to the Give a Note Foundation.

Natalie Ozeas, professor in the School of Music and director of

graduate studies at Carnegie Mellon University, and Judy Bowers, professor of choral education at Florida State University, were named NAFME’s 2014 Lowell Mason Fellows. The prestigious award is named for Lowell Mason, considered the father of public-school music education in the United States.

A first-time-ever special event was the NAFME Collegiate Advocacy Summit, attended by 50 Collegiate members from throughout the U.S. who received advocacy training, visited legislators along with NAFME leaders, toured the U.S. Capitol, and networked with peers.

NAFME President Glenn E. Nierman said he believed the Assembly was a success because it brought together all disciplines and levels of music education to work on a common goal: a Standards-based, sequential music education for all students. “This meeting allows all of us to set and work to achieve goals that will benefit our profession, our members and our Association. We all want to orchestrate success for our students,” said Nierman, who will serve as NAFME president until 2016.

The arts play a unique and critical role in helping students develop the kind of innovative and creative skills that they will need to succeed in the 21st-century workforce.

Photos from NAFME's 2014 Hill Day

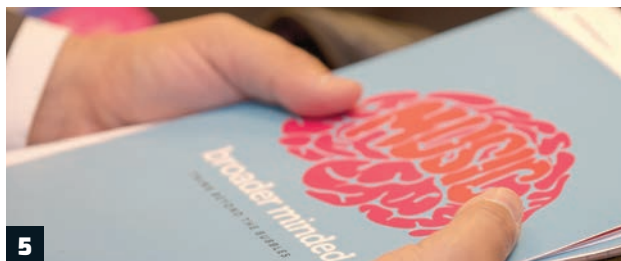
1. FUN. band member Andrew Dost (left), recipient of the NAFME Stand 4 Music Award, poses with NAFME Immediate Past President Nancy E. Ditmer, President-Elect Denese Odegaard, President Glenn Nierman, and NAFME CEO Michael Butera.



2. FUN.'s Andrew Dost, Michigan Music Educators Association state executive Cory Micheel-Mays and president Kelli Graham, and MI Collegiate Andrew Keiser meet with staffers from Senator Carl Levin's office.



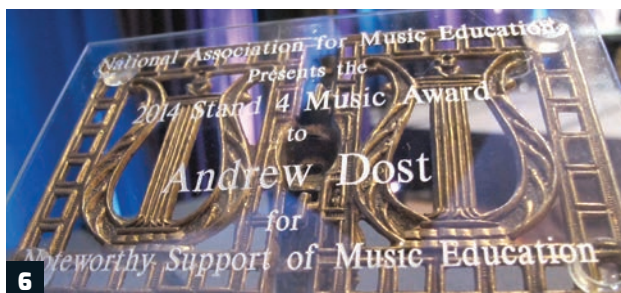
3. North Carolina Music Educators Association leaders discussed issues ranging from early childhood education to making school music programs accessible to all students with North Carolina elected officials.



4. Wisconsin leaders acknowledge Senator Tammy Baldwin for her strong support of music education.



5. The Association's leaders from throughout the United States also shared with elected officials NAFME's Broader Minded stance—the belief that music not only impacts academic achievement, but also shapes the way students understand themselves and the world around them.



6. The Stand 4 Music Award that NAFME presented to Andrew Dost

7. Erin Funk, President of the University of Kansas Collegiate Chapter, attended the Collegiate Advocacy Summit and took time to pose with Dost.



8. For nearly an hour, Dost patiently posed for photos and autographed objects such as beachballs.



9. Some of the 50 Collegiate chapter leaders from throughout the U.S. who attended NAFME's first Collegiate Advocacy Summit during the National Assembly and learned advocacy skills they can use as they launch their careers.



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10. NAFME President Glenn E. Nierman opens the 2014 National Assembly. A faculty member of the University of Nebraska-Lincoln School of Music, he teaches graduate classes in research and curriculum development, as well as a popular guitar class for nonmajors.

11. Lisa Williams, president-elect of the European Music Educators Association, flew in from Germany to attend the National Assembly. Williams teaches elementary school music and Spanish.

12. Immediate past president Russ Sperling and president Mike Stone of the California Music Educators Association accept the 2014 NAFME Excellence in Advocacy award.

13. NAFME recognizes its Immediate Past National and Division Presidents, Nancy E. Ditmer, Ellen L. Kirkbride, Christine S. Fisher, and William Guegold.

14. Delegates to the National Assembly were presented with information from a member survey that will help shape NAFME's 2016 Strategic Plan and beyond.

15. MEA president-elect Michael Ances from Connecticut asks a question.

16. Johanna Lynne Berkson of OurTime.org discussed social media strategies.

17. Discussions took place in small-group settings as well.

18. Jane Balek, NAFME Assistant Executive Director, Center for Marketing and Resource Development (center), presents the 2014 Give a Note Foundation Ostinato Circle Award—for the Largest Number of Individual Donors to the Ostinato Circle giving program—to Judy Bush, Nebraska MEA immediate past president. President-elect Kathleen Murphy of the Maryland Music Educators Association accepts the 2014 Give a Note Foundation Ostinato Circle Award for the Largest Amount of Donations through the Ostinato Circle giving program.

NATIONAL ASSEMBLY PHOTOS: ROSALIND C. FEHR, BRENDAN MCALOON, TRINH HOANG, AND MICHAEL DEMATTIA



MIKE BLAKESLEE, NAFME DEPUTY EXECUTIVE DIRECTOR AND CHIEF OPERATING OFFICER (LEFT) AND SCOTT C. SHULER, WHO HEADED UP NAFME MUSIC WRITING TEAM, DISCUSS THE NEW NATIONAL CORE ARTS STANDARDS.

Many Hands Helped Shape the Standards

NAfME's Music Writing Team wrote the new Music Standards. Through a staggered review process, music teachers from throughout the U.S. and other countries shared their insights.

In addition to music teachers, reviewers included more than 250,000 certified dance, theatre, and visual arts teachers who work in K-12 schools in the U.S. Some 21,000 arts educators, arts advocates, teaching artists, and others viewed the draft revisions to the nation's voluntary arts standards in July 2013.

At NAFME's National Assembly in late June, Scott C. Shuler, chair of the Music Writing Team, asked attendees how many of them had participated in the review process. In response, more than half of the group raised their hands.

What happens next? Mike Blakeslee, NAFME's Deputy Executive Director and Chief Operating Officer, notes that the National Association for Music Education "already is working on professional development and other support to help music teachers take the forward-looking ideas spelled out in the standards straight to the classroom."



The National Music Standards Writing Team

BROWSE THROUGH the new National Core Music Standards, and you'll note that they're presented in "strands that represent the principal ways music instruction is delivered in the United States." This is a heady description indeed, but take note: Elementary and high school music teachers, college professors, arts supervisors, and others wrote these voluntary Standards with help from thousands of others who took an interest in the process. Additionally, they wrote them with a nod to how you can use them in the classroom. But who is the Music Standards Writing Team, you might ask?

Richard Wells, co-chair of the team, says, "It has been my pleasure to co-chair the Music Writing Team with Scott Shuler. We have worked with a very dedicated group of music educators who have invested countless hours over the past two years in web-based meetings as well as individual writing and editing. A special thank-you to our Music Writing Team: Thomas Dean (DE), Armalyn De La O (CA), Barbara J. Good (NV),Carolynn Lindeman (AZ), Johanna J. Siebert (NY), Richard Baker Jr. (LA), Robyn Swanson (KY), Michael Jochen (MD), Robert Cooper (WA), and Terry Eder (TX). In addition to attending Writing Team meetings, each of these individuals was

responsible for working with a specific subcommittee of eight to 16 teachers that focused on a specific grade band or strand (preK-2, 3-5, 6-8, Ensembles, Guitar/Harmonizing Instruments, Music Composition/Theory, and Music Technology). Many members of these subcommittees have devoted significant time to the project and are responsible for the high quality of the final product.

"Each of the writing teams was supported by university researchers under the capable leadership of Kelly A. Parkes (Virginia Tech) and Frederick Burrack (Kansas State). All of their contributions to the project are greatly appreciated. In addition to being an ongoing resource to the subcommittees, this group continues to play a central role in the development of the Model Cornerstone Assessments.

"Finally, special thanks to Michael Blakeslee and Lynn Erickson at NAFME for their tireless efforts and behind-the-scenes work, which so often goes unrecognized."

Richard Wells is Simsbury Public Schools (retired) and music chair for the Connecticut Common Arts Assessment Project.

Visit nafme.org to read additional comments from team members.

Take the New National Core Music Standards for a Test-Drive

After much anticipation, the New National Core Music Standards were released in June. These were part of a larger project to develop Standards for all of the arts. The results of the National Core Arts Standards can be found in a searchable format at nationalartsstandards.org. At nafme.org, however, the Standards are presented in a format that music teachers will find compelling, familiar, and useful. Mike Blakeslee, NAFME Deputy Executive Director and Chief Operating Officer, notes that the National Core Music Standards, which are voluntary and

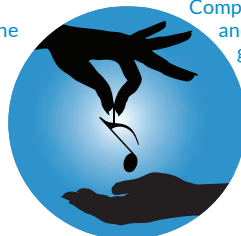
allow for a great deal of flexibility, should not be confused with mandatory nationwide Common Core Standards.

The new music Standards, which focus on conceptual understanding and represent a change in teaching philosophy, replace the 1994 Standards, which focused on knowledge and skills. The new Standards provide a framework for developing student

independence and musical literacy, and are presented through a grade-by-grade sequence from preK through 8, and through strands at the secondary level, including Ensembles, Guitar, Harmonizing Instruments, Music Composition, Music Theory, and Music Technology. These specifics will help teachers write grade-specific objectives, and separate strands at the high school level will provide teachers with Standards

that more closely match the unique goals of their specialized classes.

NAfME wants to make the Standards easier to implement in the classroom and created the Solutions Music Group to help school districts work through implementing the Standards. The new Standards also reflect NAFME's Broader Minded approach to music education, a belief that music not only impacts academic achievement, it also shapes the way our students understand themselves and the world around them.



Singer/Pianist Ben Folds to Present Keynote at NAFME National In-Service Conference

IN OCTOBER, when NAFME heads back to Music City for its Second Annual NAFME National In-Service Conference, singer/pianist Ben Folds—leader of the Ben Folds Five and a judge on NBC’s *The Sing-Off*—will give the keynote address.

In an exclusive NAFME video interview, Folds says, “My interest in music starts at the obvious personal level. I wouldn’t be where I am without a music education. That’s not just as a musician, but as a person who knows how to relate to other people. It’s was a big deal to me, having a proper music education in the public schools when I was a kid.”

He adds, “When I look around, I realize we need to speak up so that my kids and my kid’s kids have a proper arts education. I know how much music education does for learning.”

But Ben Folds’s keynote address is just the start for the In-Service Conference which will be held October 26–29, in Nashville, Tennessee. The



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- The Give a Note Extravaganza at the Wildhorse Saloon, benefitting NAFME’s Give a Note Foundation
- The 2014 All-National Honor Ensembles performing at the Grand Ole Opry House
- Extra time built in for networking and extended learning

conference will be a fun-filled, intensive learning experience for music educators, with outstanding clinicians, student performances, and unique events. Get ready for one of the most exciting and inspiring music education conferences you’ve ever attended.

i To register, visit inserviceconference.nafme.org

2014 Lowell Mason Fellows Honored for Stellar Service to Music Education

NAFME has awarded Lowell Mason medallions to Natalie Ozeas and Judy Bowers. These 2014 Fellows were formally recognized in June during NAFME’s annual National Assembly in Tysons Corner, Virginia. Both honorees were recognized for, among other achievements, their work with school music teachers and students in urban areas.

Currently a professor in the School of Music and director of graduate studies at Carnegie Mellon University, Natalie Ozeas taught preschool through high school for over 20 years and is a



frequent adjudicator and guest conductor for junior and senior high school choral festivals. She is immediate past national chair of the Urban Music Leadership Conference, and for the past 14 years has directed the Urban Music Education Project with the Pittsburgh and Wilkinsburg School Districts.

Judy Bowers is a professor of choral music education at The Florida State University, where she teaches undergraduate and graduate courses in choral music and music education and conducts the Women’s Glee Club, which provides Adopt-a-Choir and Study-Buddy partnerships with area secondary public school choirs. She has received a University Award for Excellence in Teaching at FSU, and is an active conductor of All-State and honor choirs across the US.

Volunteers Needed for Membership Recruitment

The National Association for Music Education and many of its state music education associations will be launching local recruitment campaigns this month.

“This is a wonderful opportunity to bring new members and a fresh perspective to state MEAs all over the country,” noted Peter Doherty, NAFME’s

Director of Constituencies and Organizational Development. “By becoming active in these recruitment campaigns, existing members are helping to strengthen their own communities and bringing our collective family of associations closer to the vision of music education for all.”

Previous volunteer experience is not required, and a job description is available on request.

Members are welcome to contact Doherty (peterd@nafme.org, 703-860-4000 x212) on or before September 15th, 2014 to learn more, sign up as a volunteer for their state, and receive training.

At the NAFME National Assembly of its state and division leaders in June, the California Music Educators Association and the Indiana Music Education Association were recognized for 2014 membership activity.



NAFME’S IMMEDIATE PAST PRESIDENT NANCY E. DITMER PRESENTS MEMBERSHIP GROWTH AWARDS TO (L) RUSS SPERLING AND MIKE STONE OF THE CALIFORNIA MEA, AND (R) TO TONYA ANGLE, INDIANA MEA PRESIDENT.

Elementary Music Teacher Urges Music Educators to Obtain Board Certification

“CONGRATULATIONS...!” my computer screen read on an early November morning when I learned about the success of my efforts to become a National Board Certified Teacher (NBCT),” says NAFME member Kim Lundgren. “The many hours I spent in the previous school year videotaping my classes, writing, and editing had brought me to this joyous day. The certification process required me to analyze and reflect on my musicianship and instruction, knowledge of my students, connections I create with parents and community, collaboration with my music colleagues, and my professional growth. In a constantly changing educational environment, this journey was the best decision I ever made.

“National Board Certification (NBC) is recognition of accomplished teaching because NBCTs have met the highest standards set by the profession. National Board Certification provides recognition of accomplished teaching that is meaningful to administrators/districts in hiring and identifying teacher leaders. Financial incentives, raises, or bonuses



KIM LUNDGREN

are available in some districts and states. It is helpful in teacher evaluations and retention, and provides more portability if an NBCT moves to most states.

“There is online support at the NBCT-EDGE (nbctwave.org/nbct-edge/), Support Webinars (nbctwave.org/webinars/webinars/), and Graduate Programs incorporating the NBC process, with online content area (music) cohorts (nbctwave.org/graduate-programs/).

“For the 2014 candidate guide, Music Standards for teachers, eligibility, fee support, candidate support, and to register to begin this amazing journey, go to boardcertifiedteachers.org or call 800-22TEACH.”

Kim Lundgren, who is a National Board Certified Teacher (EMC Music 2002, renewal 2011) is a fifth-grade instrumental music teacher in the Poway Unified School District in San Diego, California.



ONE OF KIM LUNDGREN'S MANY STUDENTS MAKES MUSIC.

On Capitol Hill, NAFME Makes a Case for Adding the Arts to a STEAM Education

In June, NAFME and the Congressional STEAM Caucus held a briefing—“Music Education Powers STEAM”—which centered on the importance of music education in STEAM (Science, Technology, Engineering, Arts, and Mathematics) initiatives. The briefing was held in the Cannon House Office Building on Capitol Hill in Washington, DC.

Supported by Congresswoman Suzanne Bonamici (OR) and Congressman Aaron Schock (IL) since its creation in 2013, the bipartisan Congressional STEAM Caucus has grown to 74 members. The movement believes the arts play a unique and critical role in helping students develop the kind of innovative and creative skills that they will need to succeed in the 21st-century workforce. NAFME President Glenn E. Nierman, who teaches graduate classes in research and curriculum development at the University of Nebraska-Lincoln, said that the goal of music education is not necessarily to create music majors but to equip students with some of the skills they need to succeed in life.

To view the video, go to [youtube.com/watch?v=rLDn65rRvbw&feature=youtu.be](https://www.youtube.com/watch?v=rLDn65rRvbw&feature=youtu.be)

PANEL PARTICIPANTS:

- NAFME President Glenn E. Nierman
- David A. Dik, national executive director, Young Audiences
- Dru Davison, chair of arts education, Memphis City Schools, TN
- Matt Wallaert, Microsoft behavioral scientist (moderator).

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NAfME Salutes 2014 Kane Scholarship Winners

Bailey Noble, from Eastern Washington University in Cheney, and Aleks Zivanovic of DePaul University in Buffalo Grove, Illinois, are the 2014 recipients of the Shannon Kelly Kane Scholarship.

Katie Kane and Allison Kane presented this year's scholarships. “Allison and I are honored to be here to present the Shannon Kelly Kane award in honor of our sister Shannon, who passed away in 2009,” said Katie, who added that her sister had a tremendous work ethic that prompted her to take leadership role in her Collegiate Chapters, which is why the award goes to a student recognized for professional achievement. She also said the Kane family was

pleased to recognize Shannon's passion for music by helping other students through the scholarship.

The Shannon Kelly Kane Scholarship was created by Shannon's family and friends in coordination with NAFME to honor her exemplary life and her love of teaching music.

Originally from Saylorburg, Pennsylvania, Shannon earned an undergraduate degree in music education with performance honors from Syracuse University in Syracuse, New York. She was working on her graduate degree in instrumental conducting at the University of Florida in Gainesville from August 2008 until her untimely passing in

February 2009. As a graduate teaching assistant there, Shannon was a conducting mentor, director of the volleyball pep-band, and a member of the UF Wind Symphony. She taught her students with kindness and respect, but what most people remember about her are her smile and positive outlook on life.



THE KANE SISTERS WITH WASHINGTON MEA PRESIDENT-ELECT JIM RICE, WHO ACCEPTED THE AWARD ON BEHALF OF THE RECIPIENTS.

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Nafme.org—the web home for music educators, advocates, and supporters

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Advocates



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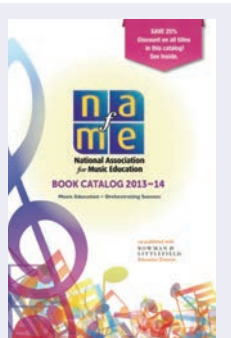


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Oom-Pah-Popular Demand

Kimberly High School's group Wespenmusikanten explores German, Austrian, and Czech/Bohemian music.

ON THE WEEKEND immediately following September 11, 2001, Craig Gall was asked to sub in a local band, Dorf Kapelle, when its tenor horn player was caught away from home and unable to fly back. Gall became so fond of this band that in the spring of 2005 he started a similar group, Wespenmusikanten, at Kimberly High School, in Kimberly, Wisconsin. "I didn't know if the kids would like it," recalls Gall. "But they bought into it right away, and it's really taken off from there."

The traditional band music of Germany, the Czech Republic, Austria, and Switzerland is joyous, and distinguished by the tuba's "oom-pah" or root- tonic, foundation. A typical band also includes clarinets, flutes (occasionally), flugelhorns, trumpets, trombones, a drummer, and

baritone and tenor horns, which play harmonized ostinatos. "The baritone-tenor pairing is the heart of the group—the texture that really makes it unique," says Gall.

Despite the fact that Wespenmusikanten gathers during lunch, requiring that students sacrifice that time to rehearse, Gall hasn't had many problems finding players to commit to rehearsals. In fact, he's found recruiting unnecessary. He attributes this to the fact that the kids get a quarter credit per semester by participating in the ensemble, as well as to the cultural significance of the music. "This area has a huge German and Bohemian population; a lot of the older folks still attend polka dances on the weekend," he says. "Kids like connecting with this heritage."

Gall finds that students are also drawn to the fun nature of the music. It's highly satisfying to play and, with exceptions, isn't overly technically challenging. But some of the woodwind parts do get a bit rhythmically complex, and the tenor horn parts, which often venture high into the treble clef, can present difficulties. Some of the biggest stumbling blocks have pertained to form. Gall explains, "Sometimes the kids, especially newcomers, have a hard time following all the repeats, multiple endings, and numerous codas in a piece."

A semester of learning new music in Wespenmusikanten culminates in a special concert held on the high school's commons. Prior to the concert, the local booster club provides traditional foods such as bratwurst and Black Forest cake. Then the ensemble, dressed in traditional attire, performs its repertoire before the public, which can number as many as 600 enthusiasts from throughout the Fox River Valley. A donation box usually generates enough funds to buy the music for the next year's pieces. But most important, the young musicians get to see firsthand how the music emotionally resonates in the community. "An older gentleman recently came up after a concert and told us, 'I'm leaving this concert so much happier than when I arrived,'" says Gall. ■

Kids like connecting with this heritage.

FACTS & FIGURES

KIMBERLY HIGH SCHOOL
Kimberly, Wisconsin
GRADES 9-12

ENROLLMENT:

1371

PERCENTAGE OF LOW-INCOME STUDENTS:

15.3%

ETHNICITY OF STUDENT BODY:

94.7%
White

1.3%
African American

2.1%
Hispanic/Latino

1.4%
Asian or Pacific Islander

0.5%
American Indian/Alaskan Native

NUMBER OF MUSIC TEACHERS:

4

ENSEMBLES/CLASSES:

12

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NAFME PRESIDENT NANCY E. DITMER AT THE "MUSIC MATTERS" APRIL 2014 CONGRESSIONAL BRIEFING. PANELISTS: AT CENTER, JENNIFER MONDIE (NATIONAL SYMPHONY ORCHESTRA), WITH (L) CAPRICE BRAGG AND (R) LAUREN ONKEY (ROCK AND ROLL HALL OF FAME AND MUSEUM); NOT SHOWN, CHRIS WOODSIDE (NAFME).

A "Broader Minded" Advocacy Campaign

NAfME provides a platform with "a complete argument for music education."

THE STUDY OF MUSIC for the sake of music is the basis of the National Association for Music Education's "Broader Minded" Advocacy Campaign, which has been in place now for about a year. "For such a long time, we have been relying on the 'Mozart Effect' argument for music education," says Shannon Kelly, NAFME's Director of Advocacy. The "Mozart Effect" refers to data that came out in the 1980s, which suggested that music study helps students to perform better in academic subjects other than music. While this may indeed be true, this argument no longer makes an impression on certain educational decision-makers. In light of this situation, it was

time to come up with a new way of looking at the value of music in a curriculum. So, with this in mind, NAFME's "Broader Minded" campaign is aimed at those educational decision-makers who may not have had musical experiences similar to those of NAFME members.

"My boss, Chris Woodside, and I had been out in the field talking to our members, and found we needed to take a step back and think about how students are acquiring knowledge and how they are developing as people ... cognitively, emotionally, and intellectually during their education experience," says Kelly. Music and the arts play an enormous role in student

development, and in helping students to become more curious, more engaged, more motivated, more self-aware, more collaborative, and more innovative. Through arts education, they learn how to solve problems in creative ways.

"Share Your Story" is part of the "Broader Minded" campaign that was included on Advocacy Day in April of 2014. As part of this, NAFME reached out to its entire membership, as well as students and parents. "We asked them to tell us why music education matters to them. We wanted to discover what really makes music education unique and valuable. The response from across the country was overwhelming," Kelly says.

NAfME took the stories that were collected and used them to begin to articulate the "unique intrinsic values of music education," says Kelly. "While no one is abandoning the correlations between better test scores and music study, we also want people to realize that, when students graduate, it is not all about what they know, it's also about what they understand and how they think. It's about how they process information and how equipped they are to be successful. While those intangible skills are more difficult to measure, we would argue that they can be equally if not more important in the long run for success in life." ■

"We want decision-makers to understand there is more to learning."

THINK BEYOND THE BUBBLES

BROADERMINDED.COM

The "Broader Minded" website "Think Beyond The Bubbles" launched in February. "Bubbles" are a reference to standardized testing in which students fill in bubbles on Scantron forms. "We are encouraging people to think beyond the knowledge that is being captured on tests. We want decision-makers to understand there is more to learning," says Shannon Kelly, NAFME's Director of Advocacy.

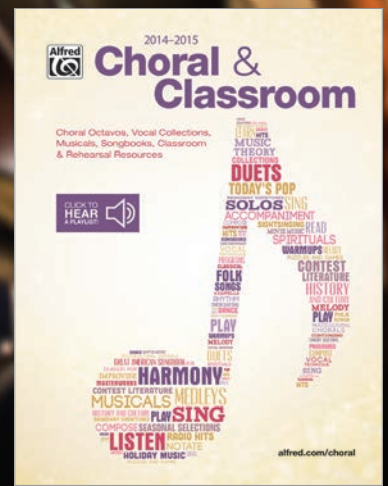
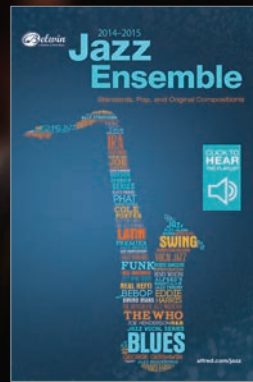
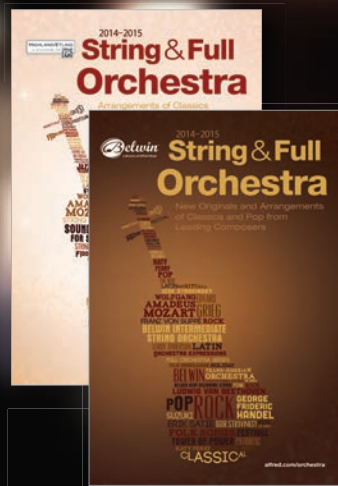
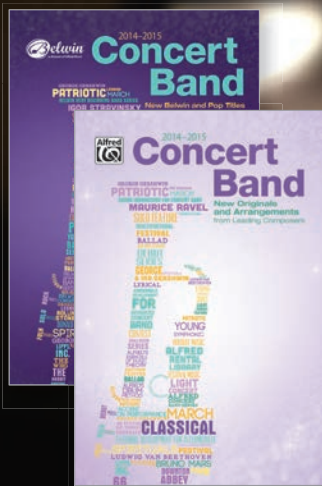


On the "Broader Minded" website, there is a two-minute video that describes the movement. Viewers can also join this movement on the site by supplying their name and address. In this way, individuals can stay engaged and receive the newsletter as well as other pertinent information about advocacy and the campaign.

Also on the website is the "Share Your Story" link, which is an ongoing project. "I don't think there has been a community that has been in danger of losing music programs that has not had a groundswell of support. We are trying to remind people that they have a voice," notes Kelly.

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“Try to take advantage of the brain’s natural processes by spacing learning out over days.”

Notes and Rests

Sleep can affect memory and information synthesis as they relate to music performance.

RESEARCH HAS SHOWN that sleep can enhance memory consolidation—a process through which memories for new skills become permanent and refined, even when they’re not being physically practiced. More to the point, this effect has recently been studied as it pertains to music. The results of one such inquiry appear in the paper “Memory stabilization and enhancement following music practice” (*Psychology of Music*, November 2013) by Sarah E. Allen, an associate professor of music education at Southern Methodist University Meadows School of the Arts, located in Dallas, Texas.

“Musicians and music teachers are always looking for ways to maximize our learning, and I’ve found that this area of research helps us to better understand the learning process on a deeper level,” says Allen. “I became fascinated with the process of ‘learning’ that continues in the brain long after physical practice has ended, and over sleep.”

For her research on this subject, Allen decided to test for two things: how a musical performance skill is enhanced after a night of sleep, and how the memory of that skill might hold up after the initial

learning. To do this, she gathered 60 classically-trained musicians—undergraduate and graduate music students at the University of Texas at Austin—and had some of them learn a simple, 13-note melody on a digital piano in a single evening. Other participants learned two similar melodies in the same time span, and a third group of the musicians learned both of the melodies and then revisited the first in the same session. The next morning, Allen had all the musicians perform the same melody or melodies after a night of sleep, using MIDI data to test for both speed and accuracy.

Some of Allen’s observations were consistent with what she expected, based on previous studies of the connection between newly-learned skills and sleep. “The participants who practiced only a single melody made improvements overnight on both speed and accuracy—a finding that supports memory consolidation,” she says.

The findings for the other two groups, on the other hand, came somewhat as a

surprise. Allen explains, “The participants who also practiced a second melody did not make further gains overnight, possibly because the second melody interfered with this cognitive process. The group that practiced two melodies in the evening, but then briefly recalled the first melody at the end of practice, did make overnight gains, though, indicating that perhaps this triggered the process to begin.”

Sarah E. Allen’s research may have some very practical and simple but effective applications when it comes to teaching music—strategies that might cause some educators to rethink the way that practicing and practice time are traditionally structured. “Consider the pacing and scheduling of introducing new things to your students,” recommends Allen. “Try to take advantage of the brain’s natural processes by spacing learning out over days, instead of cramming it into a single session. This gives the brain time to organize and synthesize new information in the most efficient way!” ■

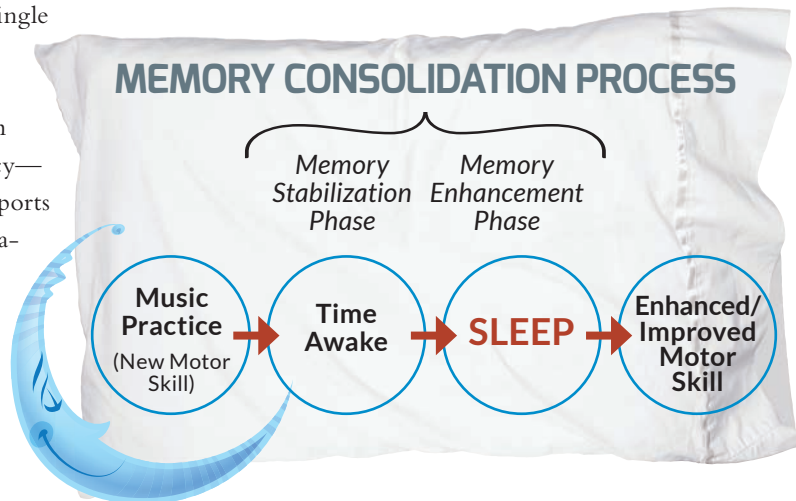
FURTHER READING

For more information on the connection between sleep, memory, and music, see the following articles:

Cash, Carla Davis, “Effects of early and late rest intervals on performance and overnight consolidation of a keyboard sequence,” *Journal of Research in Music Education*, October 2009, Volume 57, Number 3, pgs. 252–266. (See jrm.sagepub.com/content/57/3/252.abstract)

Simmons, Amy L., & Duke, Robert A., “Effects of sleep on performance of a keyboard melody,” *Journal of Research in Music Education*, Fall 2006, Volume 54, Number 3, pgs. 257–269. (See jrm.sagepub.com/content/54/3/257.abstract)

Simmons, Amy L., “Distributed practice and procedural memory consolidation in musicians’ skill learning,” *Journal of Research in Music Education*, January 2012, Volume 59, Number 4, pgs. 357–368. (See jrm.sagepub.com/content/59/4/357.abstract)



IMAGES: ISTOCK/THINKSTOCK(2); SOURCE: "MEMORY STABILIZATION AND ENHANCEMENT FOLLOWING MUSIC PRACTICE," *PSYCHOLOGY OF MUSIC*, NOVEMBER 2013, VOLUME 4, NUMBER 6, PGS. 794-803. (SEE POM.SAGEPUB.COM/CONTENT/416/794)



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“I believe that decision-makers will see the wisdom behind our services.”



PRACTICAL USE OF THE STANDARDS THROUGH SMG IS A PROFESSIONAL DEVELOPMENT FOCUS, LIKE THIS NAME SESSION IN NASHVILLE 2013.

The Solutions Music Group, LLC

A new NAFME consortium of consultants helps schools interpret and apply the new National Standards.

LAST JUNE, the National Core Music Standards were reimagined for the first time since they were written 20 years ago. This was a massive undertaking, to say the least. A team of educators with a combined 1,800 years of preK through 12th-grade experience weighed in, taking several years to arrive at the new goals that will promote musical literacy and artistic processes.

Despite the great efforts that went into the new Standards, they do have their limitations. “They’re, of course, wonderful, but not necessarily sufficient to help teachers understand how the nitty-gritty particulars apply to their individual situations,” says Michael Blakeslee, NAFME’s Deputy Executive Director and Chief Operating Officer.

So that music educators can learn how best to work with the Standards, NAFME recently formed the Solutions Music Group, LLC, which is comprised of music education experts. “Some of the experts were, in fact, heavily involved with writing the Standards. They will be available as individual consultants to schools or districts,” says Blakeslee, adding that the group should have its own website in the fall of 2014.

The Solutions Music Group (SMG) will work like this: A school or district in need of guidance will reach out and, through a telephone meeting, the SMG will determine the expert best suited to address the school’s particular needs. “We’ve got a big Rolodex with the right people to cover any area,” says Blakeslee. “If,

for example, the main issue is how to make an elementary music program really thrive, we’ll suggest someone who has expertise in planning and running elementary programs. If the main issue is how to handle the complexities of a large high school program, we’ll find an appropriate match from someone in that world.”

Once SMG assigns an expert to a project, he or she will do preliminary research in preparation for a day-and-a-half, onsite visit with all the music teachers in the school or district. But the process will not end with that meeting. Blakeslee says, “The expert will be available for follow-ups on the phone to make sure that the intervention takes. In some cases, the specialist may also be available for future visits.”

Of course, enlisting help from experts is not free, and so schools will have to pay for the costs of services provided by Solutions Music Group. To help spread the word about the group and its benefits, the SMG will rely on mail campaigns, as well as an intraschool network—comprised of music education advocates, sympathetic school principals, and the so forth—who can appeal to superintendents for the cause. Says Blakeslee, “Dollars aren’t often used in the best way for the benefit of music education, and I believe that decision-makers will see the wisdom behind our services.” ■

A SAMPLING OF CONSULTANTS FOR SMG

Scott C. Shuler, NAFME Immediate Past President for 2012–2014, is the Arts Education specialist in the CT State Department of Education. He was a member of the task force that developed America’s National Standards in music. He helped design and interpret the 1999 federal arts education survey and the 1997 National Assessment of Educational Progress in the Arts, co-chaired the Council of Chief State School Officers’ SCASS multistate arts assessment consortium, and served as president of the National Council of State Supervisors of Music.

Lynn Tuttle is director of arts education at the AZ Department of Education. Her duties include acting as a liaison to the state’s arts educators; providing professional development in AZ’s Academic Arts Standards, arts assessment, and arts integration; and promoting quality arts education programs in AZ’s schools. A small sampling of Tuttle’s other positions include past-president of the State Education Agency Directors of Arts Education, and a lead reviser of the National Voluntary Arts Education Standards.

Marcia Neel, recognized for her creative approaches to curriculum design and implementation, is president of Music Education Consultants, Inc., a consortium of music education professionals working with a variety of organizations to foster school-based music education programs. Her specialty areas include curriculum development and expansion, teacher induction programs, and providing conductors for honor ensembles. She teaches graduate music courses at the Hartt School, Duquesne University, Villanova University, and VanderCook College of Music.



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Music Education • Orchestrating Success



Blogging the Music Classroom

Blogs can be useful tools for music education, advocacy, and more.

BLOGGING for the benefit of the classroom is becoming more common in the core subjects. This is in part due to the many benefits that blogging can provide when done with educational goals in mind. We spoke with two experienced music educators who use their blogs in very different ways to learn how this activity benefits their programs.

Showing off the Music Classroom

For Tracy King, an elementary music teacher at Greenville Elementary School in Greenville, Missouri, blogging is a way for her to connect more effectively with her students' parents and the community as a whole. "I use blogging as a tool for advocacy," says King. "During the year I use the blog as a way to brag about my students as well as to post information and photos about what we are doing in class. I want people to realize that, in music class, we don't just sing and play games. There is a lot of higher-level

thinking that is going on as well, and music class is very different from when many of our students' parents were in school. It's exciting to let people know that this is what we do in our classes. I want them to know that music class is more than just a chair and a record player."

To help new bloggers get started, King recommends taking a look at other teachers' blogs to get an idea of what is possible and what you might like to try doing for yourself. King's blogging habits include posting news about the many unique and interesting activities and student creations that her class produces on a regular basis. Again, this is all done with the intent of being a positive, proactive public relations tool for her program, as well as to let the students show off their hard work and creativity.

King doesn't post just anything to the blog, however. In order to abide by

her district's privacy policies, she has several rules she follows. "I avoid posting anything with a student's name on it. If I still want to post something with a name, I use an image editor to blot out the name or the identifying part of the image. I try to avoid anything that might potentially cause bullying outside of the classroom, and I shy away from posting solo, first-person videos. I usually stick to posting classroom or small-group activities."

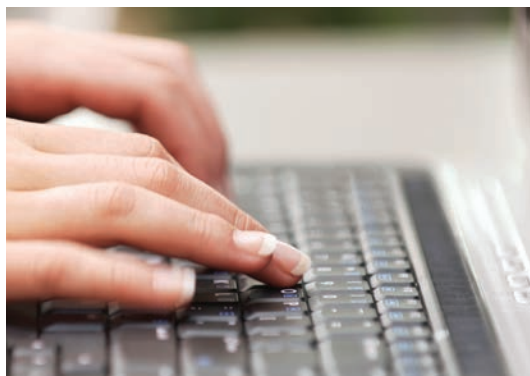
The reasoning behind these rules is perhaps obvious in this day and age: King acknowledges that some districts have very strict rules on posting student materials. Related to this, she has recommendations for other music

educators who would like to create their own classroom blogs: "First, always make sure your district leadership is okay with it. There are many rules regarding where and how student photos can be published—not just online but in newspapers and other formats as well. Get permission from your class parents if the need arises."



"I only get 35 minutes of class time every other day, so getting the kids to think about these things outside of my classroom was very beneficial."

— DAVID FRAZIER



PHOTOS FROM TOP: COURTESY OF TRACY KING; iSTOCK/THINKSTOCK



TRACY KING USES BLOGGING TO CONNECT HER CLASSROOM WITH PARENTS AND THE COMMUNITY.

“I use blogging as a tool for advocacy.”—TRACY KING

When she first created the blog for her classroom, King had many different options from which to choose, but eventually she settled on what appeared to be the easiest and most user-friendly option: a product from Google called Blogger (blogspot.com). Tracy also likes it for its flexibility, including the ability to add things such as YouTube videos into the posts.

Expanding Music Education Beyond the Classroom

Another use of blogging in the music education classroom is as a firsthand teaching and discussion tool. David Frazier, an elementary music teacher at Lincoln Elementary in Junction City, Kansas, uses blogs not only to communicate with students and their families, but also to allow those students to keep thinking about music outside of the school. “My initial purpose was to get the students more involved outside the music classroom. I based the activities

in the blog off of the ‘Music Memory’ program that we use in our curriculum. We would start a new piece in class; then, their assignment for the next two weeks would be to go online on the blog and answer questions that referred to it.”

Frazier’s blogging activities were not complicated in structure, but they still focused on helping students think about music in ways they never had before. For instance, he had the students participate by doing things such as comparing and contrasting various songs, styles, and so on. Says Frazier, “For example, we used ‘In the Hall of the Mountain King’ and compared it to the modern techno version of it used in the movie *The Social Network*. I would provide guided questions, and the students were expected to participate in the online discussion outside of class. I only get 35 minutes of class time every other day, so getting the kids to think about these things outside of my classroom was very beneficial.”

Using the online blogging site Weebly (weebly.com), Frazier first created a blog for each classroom that he instructs during the day. These accounts were kept private, and any posts on them were not publicly searchable via the web. Students could post anonymously without creating a personal account, but they had to include their name somewhere in the comment.

Using the blog as an out-of-class activity did have its drawbacks, however. “My biggest problem was that students didn’t have the technology available to them at all times. I stayed before or after school several times to allow students to get the assignment done if they didn’t have access elsewhere. At first, there were a few parents who had issues with doing this at home, but they were a small minority. With the general music classroom, parents don’t tend to be very involved, but this encouraged kids to have their parents

BLOGGING TOOLS FOR THE MUSIC EDUCATOR

There are dozens of online blogging tools out there, but not all are necessarily suited to the purposes of a music educator. Here’s a rundown of some of the more popular and versatile blogging platforms.

Blogger blogger.com

Blogger is one of the oldest and largest hosted blogging platforms available. There is no software for you to install, and anyone can get started in just a few clicks. Setting up a blog is free and easy to do, but customization options are rather limited compared to the other services listed here. More advanced, premium templates are available for Blogger from a number of third-party websites. You can use your account to post resources, lessons, etc., or use it as a public relations tool, posting updates on the many things happening in your classroom.

Weebly for Education education.weebly.com

Weebly provides another easy-to-use blogging platform for the classroom. You can create the look and feel of your blog with their drag-and-drop editor, adding whatever photos, maps, videos, or other media that you want. You can also post homework assignments, news, and other information, and then have your students respond in kind. Weebly is free for general use, but a Weebly Pro account (\$39.95 per year) adds additional features such as an HD video player, higher upload limits, expanded statistics, and premium support.

WordPress/Edublogs wordpress.com and edublogs.com

WordPress is perhaps the biggest name in blogging, and Edublogs is an education-centric offshoot of the WordPress software. WordPress itself powers thousands of sites ranging from the simplest of individual blogs to those of huge, multimillion-dollar companies. Its power comes from the thousands of plug-ins that can be easily added to your blog, providing just about any blogging-related functionality that a user might want. This versatility comes at a price, though—not in money, but in setup and maintenance. Going with Edublogs, on the other hand, provides the power of WordPress while also providing the security and privacy needed for most educational blogging situations.

help them out a little and get their parents more involved with helping their students listen to and learn about the music.” ■



Develop a Performance Rubric with Your Ensemble

A performance rubric can be a fun and interesting way to develop a sense of musical understanding with your students.

BY MATTHEW ROTJAN, *strings/orchestra teacher, South Orangetown Middle School, Blauvelt, New York. He can be contacted at mrotjan@socsd.org.*

ASSESSING MUSICAL PROGRESS and performance can be challenging. How do we weigh the qualitative with the quantitative? When can we find time to do a good job of this with tight schedules and concerts to prepare for? How can we justify our modes of music assessment?

Many teachers have spent time developing high-quality assessment tools and strategies, and this article offers one approach to developing a tool for assessing music performance in the ensemble setting. The pedagogy of cooperative rubric development creates a well-balanced learning experience that encompasses more than just performing. The project aims at diversity in learning, and going beyond crunch-time evaluations of musical performance with a goal to cultivate a mindful approach to preparing performances. Though the resulting rubric is actually quite standard, the pedagogy described here represents a democratic approach of critical thinking through

group interaction.

Whether you teach band, orchestra, chorus, or any other music class, this project can be adapted to your situation. It is not a stand-alone assessment tool, but can be used as a fun and interesting way to develop a sense of musical understanding with students of a variety of age-groups.

The Project

I asked myself: “What does educative assessment look like during playing-test time with my orchestra students?” I decided it was time to implement group rubric development as a fieldwork project. Instead of me as teacher developing a rubric and distributing to students, we as a class would create the assessment tool. The purpose was to encourage students to evaluate expectations of a good performance at their performance level, encourage students to reflect on musical aesthetics (e.g., “For you, what makes a good performance?”), and help prepare students for their own playing tests by informing them of evaluative criteria.

This was a great experience, and I noticed a significant improvement in

performance during playing tests. The rubric used was cocreated through collaboration between me as teacher and my seventh- and eighth-grade orchestra students. What we did can be easily adapted to your situation.

Group Rubric Development

PHASE 1: Watch YouTube videos of various performances. Put emphasis on phenomenal string performances (solo and orchestral).

PHASE 2: Class activity—discussion of videos. “What are some elements that contribute to a great performance, like this one?” Collect answers using an interactive whiteboard. Responses should be geared towards current playing level. (You might also ask: “What struck you as unique to that performance?” “What are some things each performer has in common?” “What musical elements were present in these performances?” “What did you like about any of these performances?”)

PHASE 3: Compile answers. To discuss and define terms more clearly, generate and distribute a “Rubric Development Outline” for students to complete in





COMPILE ANSWERS AND DISTRIBUTE A “RUBRIC DEVELOPMENT OUTLINE” FOR STUDENTS TO COMPLETE IN SMALL GROUPS.

small groups. Students can respond broadly.

PHASE 4: Discuss the outline and use the criteria as scoring categories for the rubric.

PHASE 5: Review the rubric as a class.

PHASE 6: Score several YouTube videos using the rubric. Make any adjustments necessary to the rubric.

PHASE 7: Use this rubric to inform the standard for our own performance evaluations, and use the rubric as the assessment tool for playing tests.

Figure 1 shows some student responses to Phase 2 (discussing characteristics of performances). When

creating the list, students were encouraged to think of great performances in the context of our level and age-group—not the professional level. This made the discussion more relevant to the condition of our specific school, our program, and our students (Figure 1).

Outcomes

With some more discussion and direction, our original list (above) from Phase 2 gained clarity and more focus. Students brought up the topics of not only playing arco or pizzicato, but doing

so with the appropriate dynamic level or bow direction. Discussion was also geared toward specifying appropriate posture, bow hand, etc. To informally assess the understanding of terms that relate to these student responses, I created a Rubric Development Outline (Figure 2). This also helped to organize the process. Students had the opportunity to work in groups of two or three on this outline, with instructions to write down any pertinent information relating to each term. Students were encouraged to write down definitions of the terms, provide examples, and explain how/why each is important. Students were given 20 minutes to work on this outline in class. Examples are included in Figure 2.

Following the informal assessment of terminology, many of the terms from this outline were taken as scoring categories for our rubric. The outline itself was inserted into music folders to be used as a glossary for musical terms. The class-created rubric is shown in Figure 3.

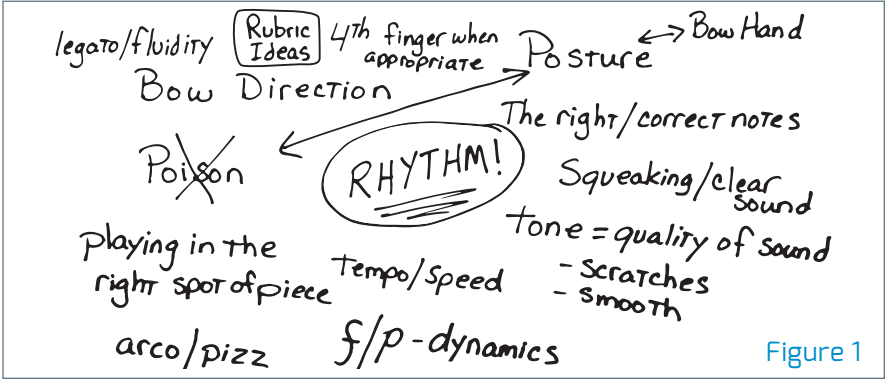


Figure 1

Flexibility

This project allows for great flexibility in a number of different situations. First of all, it can be done over various lengths of time. Also, the teacher can be more involved in the process of creating the rubric, such as in providing a particular outline, or less involved, leaving more ideas up to the students.

The use of videos or YouTube is also not necessary, though it added a fun and helpful element to this process. In this case, we used YouTube videos to generate ideas about the characteristics of

a good performance. We then used our scoring rubric to evaluate other YouTube videos. In fact, we used the rubric to score videos posted by musicians playing excerpts of our concert repertoire.

There is also great flexibility in how the rubric is used in scoring. I encourage you to tailor it to your own needs in performance evaluations. Feel free to change the weighting system or categories.

Thinking Critically

This project accomplished more than just setting standards for performances.

It brought students to high levels of critical thinking and analysis that are important in education and in music: viewing performances of others, developing ideas of what might constitute an affective performance, judging the fairness of the scoring rubric while evaluating other performances, and helping students prepare for their own assessment.

If you look at the Concert Orchestra Rubric Development Outline (Figure 2), you will notice that not every category was used in the final rubric. We had to develop a common understanding of terms as a group, and make decisions of how to put the tool together. The process of collaborative learning in small groups to identify and discuss these terms is an added element to the educative design of this assessment project.

A unified understanding of terminology and expectations was also important in discussing playing tests after they occurred. Students seemed to relate better to comments for improvement, and to understand them at a deeper level.

Conclusion

We all learn better by doing. This project provides an approach for including students in the process of creating an evaluative tool for assessment. I believe it helps to cultivate an involved and in-depth understanding of what we might expect of students in the classroom and in the world of music. Finally, it aims at teaching and learning in a broad way that deals with performance, evaluation, critical examination, and discussion, rather than simply providing students with an assessment tool. It encourages ownership and involvement in the process of evaluating and describing music, and helps to foster a group understanding of musical objectives. ■

Figure 2

Concert Orchestra Rubric Development Outline

Articulation

Dynamics

Rhythm

Proper Bowing

Posture

Title of Piece (Other Knowledge?)

Correct Notes

Tone (What Is This?)

SELECTED STUDENT RESPONSES:

Posture: No poison (straight wrist; “poison” refers to a bent wrist), sitting up straight, sit at edge of seat, curved pinky/bumpy thumb, elbow under violin

Proper bowing: up-bow, down-bow, slurs

Articulation: Having control of things like the bow—e.g., staccato, legato, slurs, accents

Dynamics: How loud or soft to play—e.g., forte, piano, pianissimo, crescendo

Tone: Tone is like pitch

Figure 3

Rubric for Eighth-Grade Concert Orchestra*

Name: _____

Date: _____

Piece: _____

	1-Superb	2-Good	3-Developing	4-Basic
Right Hand Posture (Finger Placement, Thumb Placement, Flexible)				
Left Hand Posture (Fingers Curved, Thumb Placement, No Poison)				
Correct Notes	All notes are correct, with distinction between F#'s and F-naturals, and all other accidentals.	There are a few isolated errors in notes. Most notes are played accurately.	Several and frequent errors in correct notes. Only a few notes are correct.	Few accurate notes. Fingers frequently go down over other notes.
Intonation (Playing in Tune)	Pitch is consistent throughout the performance.	There are a few isolated errors in pitch. Mostly accurate.	Several and frequent errors in pitch accuracy. A few pitches are correct.	Few accurate pitches. There is no consistency in pitch.
Rhythm and Pulse	Rhythm and pulse are consistent throughout the performance.	There are a few isolated errors in rhythm and pulse. Most rhythms are accurate.	Several and frequent rhythmic errors. A few rhythms are accurate.	Few accurate rhythms. There is no consistency in rhythmic accuracy.
Dynamic Contrast (Forte vs. Piano)	Dynamic levels are consistent and relative to each other.	Dynamic levels are mostly consistent and relative to each other.	Few dynamic levels are noticeable or are relative to each other.	Dynamics are not evident.
Tone Quality (Quality of Sound = Clear vs. Harsh)	Tone is consistently clear and focused on all strings and in slurs.	Tone is mostly clear and focused. A few scratches or inconsistencies on string crossings or slurs.	Tone is seldom clear and focused. Several scratches or inconsistencies on string crossings or slurs.	Tone is consistently unclear, lacking focus and center.
Articulation and Bowing (Staccato vs. Legato, Separate vs. Slur)	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately. Bowing is correct.	Attacks are mostly secure. Markings are mostly accurate. Bowing is mostly correct.	Attacks are seldom secure. Few markings are accurate. Bowing is rarely correct.	Attacks are not secure. Markings are consistently inaccurate. There is no evidence of correct bowing.

Score out of 32: _____

Daily Warm-Up (4 Points Possible): _____

Comments: _____

Average: _____

* *Author's note.* This rubric was created for an orchestra of seventh and eighth graders who rehearsed separately but combined as a performing ensemble. Only the eighth-grade class used the rubric in rehearsal.



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**BRINGING
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FILM MUSIC INTO
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By Joseph M. Pisano



Nothing gets students more excited than watching a film that they love, or a movie that piques their interest. Who can blame them? Everyone loves the movies, and what makes a good movie great is often at least partially due to the soundtrack. From the dazzling film scores by Michael Giacchino, Danny Elfman, and John Williams to movie song classics such as “Let It Go” by Kristen Anderson-Lopez and Robert Lopez from Disney’s *Frozen*, the music of film has excited moviegoers for almost a century.

As a teacher, incorporating the concepts of film scoring into the classroom has never been easier to do or more exciting to bring to the students. The advent of online video sources, easy-to-use computer software, and low-priced (but high-end) computer hardware has made the

integration of music-plus-video into the curriculum attainable by just about any music educator. Harry Musselwhite, senior lecturer of music at Berry College in Mt. Berry, Georgia, has been an active participant in the film industry for years and has taught film scoring, produced films, and composed and arranged for various independent (“indie”) and industry venues. Musselwhite remarks, “Due to the incredible expansion and affordability of film production hardware and software, a student today can easily acquire the tools needed to begin and complete impressive film projects. Affordable digital single-lens reflex (DSLR) cameras, microphones, editing software, and an eager cohort of young filmmakers throughout the world guarantee no shortage of creative minds bent on producing outstanding film.”

While only a few decades ago the cost of putting together a sound studio would be in the tens of thousands of dollars, today many people compose and develop audio tracks for films and video from the comfort of their own homes. In fact, many college-level film music-related courses are now being offered online for anyone to pursue from any location. George Clinton, chair of film scoring at Berklee College of Music in Boston, Massachusetts, notes that his school offers a variety of film score courses and certificates through their online programs using commonly available software. Most of these courses can be taken with computers that many



SCOTT PHILLIPS
AND STUDENTS

people already own, and with only minimal software purchases.

While there are many high-end and industry-adopted music software products that are generally accepted across the field, there are also a number of reasonably-priced software titles available for those who are just starting their film score-related journey. This software generally falls into one of two different categories (and sometimes both): audio-related and notation-related. The audio-related software allows for the recording, manipulating, creating, and producing of audio tracks. The notation-related software allows for the composition, arranging, and orchestration of your typical printed or on-screen score. In addition, there are many video-related software titles available through which you can incorporate and sync audio to picture, such as iMovie by Apple, Premiere by Adobe, and video products by Avid. However, users of these programs typically import and synchronize audio tracks created and/or edited with audio-related software.

With the advent of low-cost MIDI USB keyboards, just about any current computer or laptop can be transformed quickly into a digital audio workstation for classroom and/or student use.

Connecting film scoring with the general music curriculum can be both fun and motivational for the music classroom or ensemble program. The following are some ideas for music classrooms of various grade levels.

Elementary

Show a clip from a film that many of your students know—particularly one that includes songs with lyrics. Have them sing along with the soundtrack of the clip and then mute the audio so they are singing by themselves. From here, you can invite the students to devise and sing different lyrics for the soundtrack, add Orff instruments to



create a new rhythm track, add sound effects, and include dance and sound-based movements such as stomping, tapping, or clapping.

Middle School

Take a short excerpt from an existing film score and have the students create a new score using software such as GarageBand, Soundation, Mixcraft, or other loop-based music creation software. Instead of using the included, already-created music loops, you can have the students develop their own and use them to create a new soundtrack.

High School

- Create a video and then an original soundtrack. Examples could include a

AUDIO SOFTWARE

- Digital Performer by MOTU, Inc.
- Sonar X3 Producer by Cakewalk, Inc.
- Logic Pro by Apple Inc.
- Pro Tools by Avid Technology, Inc.
- Ableton Live by Ableton Inc.
- Studio One by PreSonus Audio Electronics, Inc.

FOR THE BUDGET-CONSCIOUS

- GarageBand by Apple Inc.
- Soundation by PowerFX Systems AB
- Mixcraft by Acoustica, Inc.
- Studio One Free by PreSonus Audio Electronics, Inc.

NOTATION/ COMPOSITION SOFTWARE

- Finale by MakeMusic, Inc.
- Sibelius by Avid Technology, Inc.
- Notion by Notion Music, Inc.

FOR THE BUDGET-CONSCIOUS

- MuseScore by MuseScore BVBA
- Noteflight by Noteflight LLC
- Finale Notepad by MakeMusic, Inc.



HARRY MUSSELWHITE CONDUCTS THE BERRY COLLEGE SINGERS WHO ARE FEATURED IN HIS SHORT FILM *DER GREIS*.

school-based public service announcement (PSA), a short film involving the drama club, a soundtrack for a Ken Burns–like photo collage of a recent art exhibit, or a promotional video for one of the school clubs.

- Within the context of music appreciation, prepare a selection of film excerpts that include the work of famous film and television composers—those that showcase some of their best and/or most interesting compositions. After the class has viewed these excerpts, have the students discuss what they like or do not like about each composition, and how the score in each relates to the on-screen action.

- Have the students listen to film scores from or related to a time period currently under study. Begin a discus-

sion on how the score relates to the film and to the related music and/or history of the period

- Within the context of a music theory and composition class, present an excerpt from a film score and perform a chord analysis, form analysis, and orchestration analysis of the music. Compare that analysis to another composition from the same time period and style.

Film Scoring beyond the Classroom

For those students who may be truly interested in studying film scoring as a career, Musselwhite notes that “The key to beginning a film scoring career is to study the great film composers, associate with local and regional film

makers, attend film festivals, and begin to create a portfolio of work. Also, for those that continue to pursue film scoring beyond high school, a number of cities are more ‘film friendly’ than others. Major film centers such as Los Angeles, New York City, and other cities with state tax incentives like Atlanta, Albuquerque, New Orleans, and Wilmington [NC] offer film-rich environments for young film scoring students to engage their dreams,” notes Musselwhite.

When thinking about film scoring and music, many students only focus on the composition and orchestration aspects of the process. However, there are many music-related jobs to be found in the film and television industry. Musicians have always played a vital

role in the production of the movies, from the piano and organ players of the old silent films to the armies of musicians and sound technicians required to

create the sounds we hear in the movies today. Scott Phillips, associate professor of music technology at the University of Alabama at Birmingham outlines

many potential music job interests in the film industry in his recent book *Beyond Sound: The College and Career Guide in Music Technology*. “The sound of a film is paramount to its success, and the musical score is just one part of the film’s sound,” notes Phillips. “In addition to composers, there are dozens of people who work on every movie set as recording and mixing engineers, sound editors, Foley artists, sound designers, music supervisors, and audio technicians. These jobs require the same kinds of technological skills and understanding of how sound works that are required to record music. Students interested in working in this field should learn

The sound of a film is paramount to its success, and the musical score is just one part of the film’s sound.”

everything they can about music and sound technology. Playing instruments, taking lessons, and performing in ensembles are all important

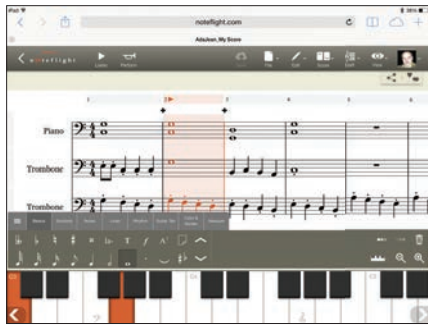
preparations along with learning recording, editing, and mixing. Students studying music or music technology may also consider additional study in film and theatre as a preparation for these types of careers.”

With regard to the popularity of film composers and the actual composition, Phillips notes, “Many people don’t realize the music is added to the film at the very end of production. As a result, the time constraints on film composers are intense. We all know the names of big-time film composers, but these composers work with teams of arrangers, ghostwriters, and copyists on the scores of major motion pictures to help them meet the demanding schedule. The members of these compositional teams have to be skilled musicians and composers in their own right, even though we may never know their names.” ■



CAPTURING YOUR FILM SCORE IDEAS

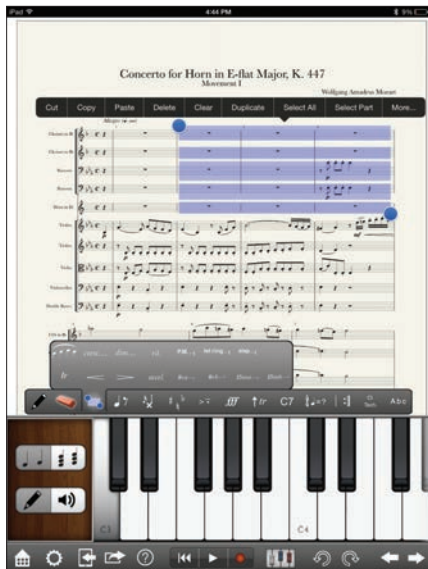
Sometimes, capturing that “most amazing music motif” is not easy. Music ideas seem to appear at odd times and out of nowhere. Thankfully, there are a number of iPad and iPhone apps available now to help us capture them as we think of them.



NOTEFLIGHT (browser-based) noteflight.com >> Noteflight offers traditional music notation capabilities and offers both free and paid versions of their software. The software is browser-based (HTML 5) so it will work on most platforms, including iOS and Android devices. One of the many features of Noteflight is that it allows multi-user collaboration with scores.



SCORECLOUD EXPRESS (iPhone, iPad, Windows, Mac) scorecloud.com >> This program allows you to play, sing, or whistle any melody and have it notated automatically for you. It is easy to use, and also provides the ability to save and share the notation through various social media outlets.



NOTION FOR IPAD (iPad) notionmusic.com/products/notionipad.html >> Notion for iPad includes much of its desktop versions’ ability on the iPad. Features include editing in regular notation and guitar tab as well as MIDI note entry.



FILM SCORING TEMPO FINDER (iPad) hunkydorysoftware.com/tempofinderapp >> This app allows users to determine proper tempos throughout a film by entering in timing values (SMPT) and associate them with key visuals in a movie. It includes the ability to export the generated tempo map as a MIDI file to help with the creation process.





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MARCHING BAND

What You Didn't
Learn in College

"IT'S EASY TO TELL YOUR STUDENTS WHERE THEY NEED TO GO, BUT MUCH MORE VALUABLE TO SHOW THEM."—JOEL DENTON



From logistics to preparation, organization, and more, there is a busload of useful information that fresh-out-of-school recruits can learn from the veterans in the field. BY ANDREW S. BERMAN

AS ANY MEMBER of a marching band will tell you, you do most of your learning and improving while you're on the march. Practicing is essential and individual instruction is important, but there's simply no substitute for being there and playing your heart out. The practice room is not the same as the field, and playing to empty bleachers will never be the same as playing for a cheering audience. There are

some lessons you learn only by doing.

Similarly, there are some instructional concepts you can't fully appreciate until you are on the job, directing your own marching band. College can train you in performance prowess, pedagogy, and rehearsal techniques, but concepts it may leave to the wayside include time management, organizational skills, and knowing when to ask for help.

When asked about the one thing he wishes he'd known when he was starting out, Joel Denton replied, "You can't do it all." Denton, director of bands at Ooltewah High School in Ooltewah, Tennessee, notes that the most valuable lesson he's learned on the job is to reach out for help. In football, there are separate coaches for defense and offense. Some marching band directors write their own guard routines, but that's not in everyone's wheelhouse. "If you need help and can't bring in experts for color guard and percussion instruction, ask for help. Build a network of experts to mentor you. I have never asked for help and been told 'no,'" says Denton.

"Other band directors don't act like competitors. Especially if you're just getting started—they want to help you, and they'll actually be a little suspicious if you don't ask," agrees Jake Meiss, director of bands at Rome Free Academy in Rome, New York. Seeking out help to supplement one's weak areas is essential because, as Denton says, "You have to be the person with the answer." The director must be the expert and must be prepared. Planning must happen every day. "Know what you want to accomplish, and communicate it to the students. I didn't learn this from college. I learned it from watching successful band directors."

Joseph Allison, professor of music and director of the Marching Arts Research Team at Eastern Kentucky

"IF YOU SPEND AN HOUR OF PREPARATION THAT SAVED YOU ONE MINUTE IN REHEARSAL, THAT WAS A GOOD USE OF YOUR TIME."
—JOSEPH ALLISON



University in Richmond, shares that organizational skills were not stressed in college. As a new teacher, he quickly learned how vital organization was to a director. The sheer number of students involved can make marching band one of the most intensive experiences a teacher might face. In the beginning, Allison had the basics down, but was unprepared for the logistics. "I was herding cats," he reflects. His takeaway from this experience echoes Denton's advice: Ask for help. "Contact people you know are successful. Experts are generally very willing to share."

Meiss notes, "The biggest challenges were logistics." Securing field time, storage for equipment, budget money, and all of the communication and follow-up required to get there were beyond Meiss's expectations. He recalls

the horror of showing up at the field with his students and all of his equipment only to discover the field in use by two sports teams. They improvised a productive rehearsal under less-than-ideal circumstances and worked out a compromise with the athletics department going forward.

On preparation, Allison says, "If you spend an hour of preparation that saved you one minute in rehearsal, that was a good use of your time." At his first job, he found himself directing 183 students at band camp, and had to make up a drill on the spot as the students waited on the field. This reflected more than a lack of preparation on his part. The late 1970s and early 1980s were a

transitional time in the marching band world. Styles were changing, influenced by the popularity of drum corps. The drills he'd learned in college just weren't relevant anymore. The music world is dynamic, and will always be shifting. Hence, the director must always have an ear to the ground and be ready to adapt to emerging forms.

Denton adds that the responsible teacher stays ahead of the times by attending clinics and symposia. Students can benefit from exposure to the changing world of marching bands as well, and Denton advocates taking students to watch good band rehearsals and performances. "It's easy to tell your students where they need to go, but much more valuable to show them." Allison cautions against working students

beyond their level, based on the proficiency of other bands. Some new teachers have their formative marching band years in college, not high school, so their expectations of the pacing of teaching and learning are high. He suggests that new teachers

Know what you want to accomplish, and communicate it to the students. I didn't learn this from college. I learned it from watching successful band directors.

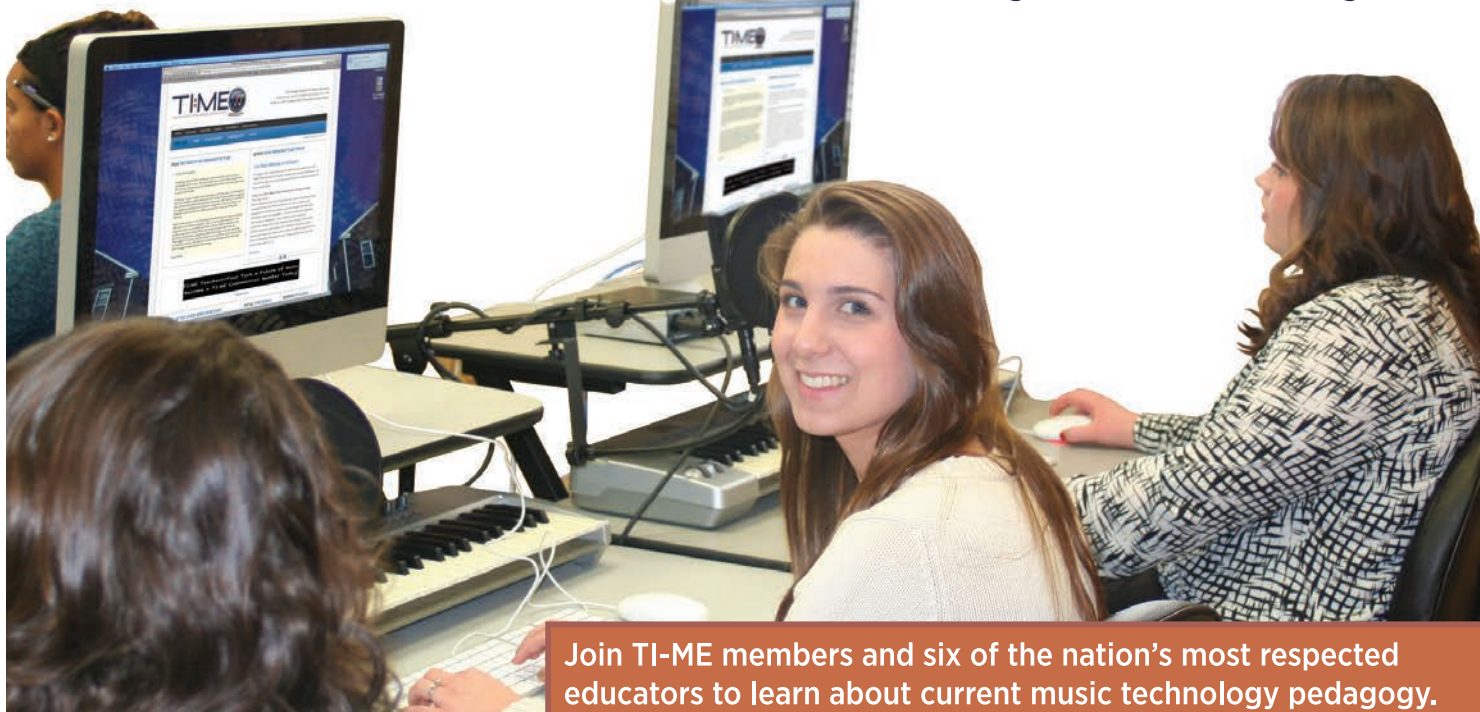


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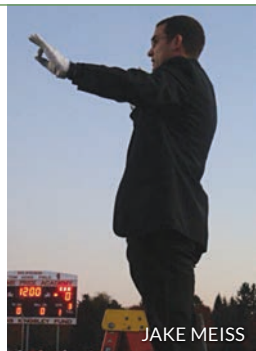
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observe bands at their current level to get an idea of their capabilities. Meiss suggests viewing “lots and lots of DCI [Drum Corps International] DVDs. Not that my students can do what they do, but it



JAKE MEISS

definitely helps to develop a sense for designing and pacing a show.” Allison cautions to keep in mind that video “is the final product, not the process.”

When asked what aspects of his college instruction have stayed with him throughout his career, Denton, a trumpet player, recalled learning the flute. Learning a secondary instrument, particularly one that gave him trouble, was one of the most important things he did in college. His flute teacher asked him, “Do you want to learn to play the flute, or do you want to learn to teach the flute?” Denton chose the latter, and hasn’t regretted it. In this context, pedagogy is more important than mastery.

Meiss had relatively little marching experience

upon entering college, so he took an extra semester to student-teach marching band. There, he learned that, “if you get the kids excited and on your side, they’ll do anything for you.” As valuable as student-teaching was, he acknowledged that he’d never be as prepared to lead a marching band as would a high school marching band or drum corps alum. Meiss clarifies that this is not necessarily a bad thing. His



JOEL DENTON, DIRECTOR OF BANDS AT OOLTEWAH HIGH SCHOOL

path allowed him to grow as an instructor as his program has grown. “After a couple of years of teaching, I got the band director job at my alma mater and set out to create the marching program I wish I’d had. We’re not there yet, but we’re on our way.”

As a new teacher grows the band and identifies student leaders, these students can become a source of support for the band while gaining valuable leadership experience. Allison suggests that music educators “use marching band as a lab for your student leaders.” In addition to running sectionals and drilling, they can provide input and help with logistics such as scheduling. Denton concurs: “It is very important to empower student leaders—they are the informal leaders in the room. This empowerment also helps to develop a

trust relationship between the director and [the students], which is fundamental to the success of the band.”

In even the most comprehensive music

education programs, some on-the-job training is to be expected. Necessity being the mother of invention, the Internet is rife with marching band resources (see the sidebar for a sampling of what’s out there).

The explosion of communications and technology of the past few decades has revolutionized the ways in which we connect with each other. On the subject of our rapidly changing technological

environment, Allison shares this anecdote about shopping for a strobe tuner: “It was \$5,000. Two months later, it was a 99¢ app for iPhone.”

It’s important to keep

ONLINE RESOURCES FOR BEGINNING BAND DIRECTORS

MARCHING ROUNDTABLE (marchingroundtable.org) is a marching band podcast and resources forum hosted by Tim Hinton, Joe Allison, Mary White, and John Bogenschutz. Check out the podcast archive, which is searchable by keyword, category, and date.

BANDS OF AMERICA (musicforall.org) is a program of Music For All, a premier music education organization supporting active music-making. Their resources tab has links to manuals, scholarships, and band director checklists. Also check out the blog under the “connect” tab.

WINTER GUARD INTERNATIONAL (wgi.org) is the leading indoor color guard and percussion ensemble organization. Their website offers articles, video, and more.

GUARD CLOSET (guardcloset.com) is an authorized Dinkles, Director’s Showcase, and StylePlus distributor, selling used and inexpensive guard equipment, which is perfect for the marching band on a budget—as most marching bands are.

NAFME FORUMS (nafme.org; search for forums) provide an opportunity for music educators to get feedback and advice from fellow teachers. The band category is flush with topics, and a keyword search for “marching” currently reveals more than 60 open threads.

in mind why you’re working in a band program in the first place. “Don’t forget that it’s got to be fun for the kids, or else you’ll have no program at all,” reminds Jake Meiss. “You’re going to work hard, but it will all pay off. Others will be inspired and motivated by your dedication and enthusiasm.” Related to the students and the subject of “why you’re there,” Joel Denton remarks that “‘Competition’ is not a bad word. ‘Evaluation’ is not a bad word. They’re only bad when we look at winning the trophy as the only prize. Our most important job is to create opportunities for students to earn and win heart-ware, not hardware.” ■



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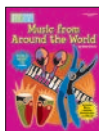
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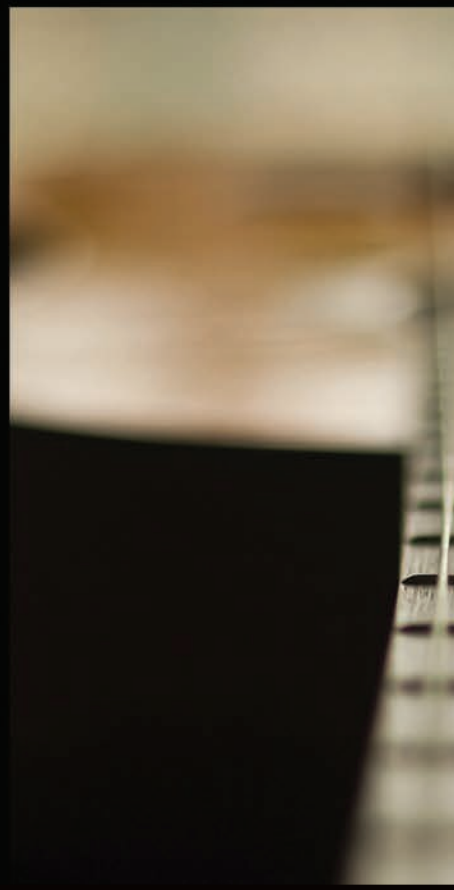


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By Cynthia Darling



REAL TIME, *real life*

Two music educators have started a program to ignite and inspire student guitarists.

“Real Time, Real Life” is a guitar program started in Pasco, Washington, by teachers Matthew Polk (director of guitar and mariachi at Pasco High School) and Maxine Townson (director of orchestra and guitar at Enterprise Middle School). Its name suggests a philosophy and pedagogical technique specifically targeted to reach those students often overlooked in traditional music classrooms. Its aim: to ignite guitar students’ inspiration and learning through a series of hands-on guitar experiences facilitated by working musicians.

Just how did this program come about? Program co-founder Matthew Polk, explains that “The phrase ‘Real

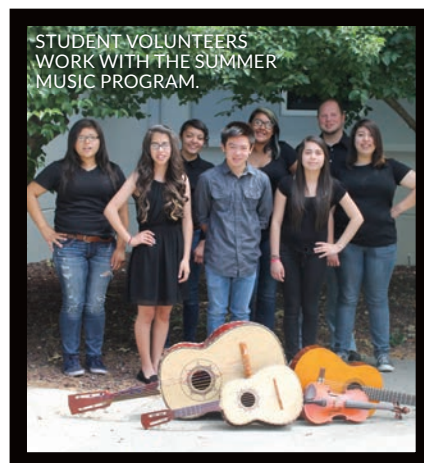
Time, Real Life’ was one that co-founder Max Townson originated after a discussion we had about meeting kids where they are when they come to us, recognizing the unique nature of who a guitar kid is, and realizing that we need to use that knowledge to inform the way we organize our classes.” Understanding the unique learning styles and motivations of guitar students is central to Real Time, Real Life’s mission. Polk explains these differences well. “Teaching guitar is a distinct experience that is like no other in the world of education. Students often come to class with specific expectations about what

PHOTOS: ISTOCK/THINKSTOCK

guitar instruction should entail, and frequently have already made some headway as musicians on their own. In this sense, it is very different than teaching something like beginning band, where most sixth graders have roughly the same abilities and background knowledge. I've yet to meet a young student who taught himself to play clarinet through watching YouTube videos and jamming with his friends, but such is

commonplace in the guitar world.”

Clearly, educating a group of students who bring such varied background to their guitar learning is a challenge. Polk's attitude is simple, “We have to accept that it's going to be this way and differentiate our instruction in such a way that students of all levels and abilities have something to learn and contribute. As Polk says, “What this boils down to is . . . any teacher who is sitting kids in front of a Mel Bay book by themselves to figure



out ‘Mary had a Little Lamb’ is not serving their students well.’ Most music teachers really get ensemble playing and that’s a great way to start. There are a lot of resources available from reputable pedagogical outlets; try to use those instead of relying on the plethora of often bad free stuff found on the Internet.”

The program has had a robust and active list of experts and teachers who have been guests of the program. Says Polk, “We’ve been really blessed by the outpouring of support from professional guitarists and music professors who have been willing to come and meet with our students. Michael Lefevre from Whitman College, James Reid from the University of Idaho, Michael Millham from Eastern Washington University, and Michael Nicolella from Cornish College in Seattle have all traveled hundreds of miles to perform for our kids, give master classes, and just encourage them in their guitar studies.” The effect upon the students has been palpable. “It’s been a terrific opportunity to demonstrate that there is a place for [these students] in higher education and a path to college that they can envision themselves on.”

To understand the impact of the program upon a guitar student, it’s helpful to think about the role of many of these students in the overall school setting. Polk offers a simple description that helps to illustrate the ways this program is meaningful for its target

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students. “If you think of a prototypical music kid who takes AP classes and can’t wait for band camp to start, your average guitar student is the complete opposite. This certainly isn’t to say that they aren’t intelligent, but so many kids just don’t relate to school, they don’t want to conform, and haven’t yet found their way.” The program appeals to this population of students because of its unconventional and authentic approach. There is perhaps no better testament to the effectiveness of the program than the words of a student who has experienced the program: “At graduation last year, a student remarked how playing guitar was the first thing he knew he was good at because guitar class was the first place that anyone ever asked *him* for help. This student marked the start of his first guitar class as *the* major turning point in his life. He began to see himself

.....

“Teaching guitar is a distinct experience that is like no other in the world of education.”

.....

differently and went from teetering on the edge of dropping out to finishing school and going off to college.”

With all of its successes, Real Time, Real Life has also experienced challenges along the way. One major challenge has been a shortage of guitar teachers. Polk comments, “Finding qualified and certified guitar instructors is a significant challenge. More universities need to include guitar methods as part of their music education studies. This is representative of the larger state of music education. We need to expand our course offerings, especially in secondary schools, to remain relevant and relational to our students. We have an excellent tradition of band, orchestra, and choir programs in

this country, but we need to do a better job of reaching all of our students.” Polk’s solution? “This means investing in things like guitar and mariachi at the same level and with the same rigor we do with other music courses. It sometimes feels like an uphill battle trying to get the same funding and support that is the norm for others, but when schools see the degree to which students and parents support guitar education, they will support guitarists in return.”

Having created and implemented this program, Polk does have helpful advice for districts or teachers who are interested in creating a similar program in their towns. “Paying attention to the community is a huge part of building a successful guitar program. It starts by listening to the students and coming to understand who they are, what their place is in life, what their goals are—with music and everything else—and adapting to them more than insisting that they adapt to us.”

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“STUDENTS WHO ARE ATTRACTED TO SERIOUSLY STUDYING THE GUITAR ARE UNIQUELY AND NOTICEABLY DIFFERENT THAN STUDENTS IN OTHER MUSIC CLASSES.”

Any program must be of and for its individual community. Polk also notes that teachers who create a guitar program of this nature should be conscientious about creating and maintaining rigor. “Students who are attracted to seriously studying the guitar are uniquely and noticeably different than students in other music classes. All of the biggest names in guitar education will attest to this: Bill Swick from Las Vegas, Matt Hinsley from Austin Guitar, and our own Glen McCarthy and John Truitt. The way that a guitar class is organized and the type of skills guitar students have will not be the same as band or choir or orchestra. However, guitar instruction deserves to be every bit as challenging, meaningful, and academically rigorous as those other classes. Just because something is different doesn’t mean it’s inferior.” In essence, Townson and Polk have figured out a way to bring life to the classroom. And, while their approach

fits the specific needs of guitar players, music teachers could adopt some of the same real world and experiential techniques, no matter what the instrument. Polk offers wise words of advice, “Be aware of the powerful relationship that you have with your students, the responsibility that you have to their success, and accept that parents may be skeptical of their students taking time to learn guitar; but they will eventually be your advocates and allies when they see the positive impact it’s made in the lives of their children.” ■



WITH MATTHEW POLK

Q What do you know to be true about teaching music that you didn’t know when you started? I didn’t realize how much I would be responsible for teaching students everything. We don’t just teach music—we teach history, language, math, and *life*. Music is just the medium.

Q If I weren’t a music teacher I’d... be an ethnomusicologist. I’d move to Mexico, Argentina, or somewhere else in Latin America and study the intersection of folk music, pop music, and classical forms. So much of guitar repertoire exists in that realm, and I love it!

Q What advice would you give to a teacher trying to start a program similar to yours? On a practical level, use nylon-string (i.e., classical) guitars in class. Strings break less often, and they’re much easier on the fingers. Be deliberate in creating a guitar culture that is supportive and challenging. Be prepared for working with mostly boys, but take active steps to recruit girls and make them feel welcome.

Q What’s the biggest lesson you want your students to learn during their time in your classroom? I want them to love music and see themselves as artists: people who are passionately creative and able to positively change the world.

Q The music education profession would be better if... we focused less on building up programs and more on building up people.

Q What have you learned about students and parents through your work over the past years? People want to be proud of the work they do. Students want to be really good at something—all students. I really believe that learning music can be a transformative experience so we have a duty to give students a chance to be excellent at something.



MATTHEW POLK'S MARIACHI GROUP

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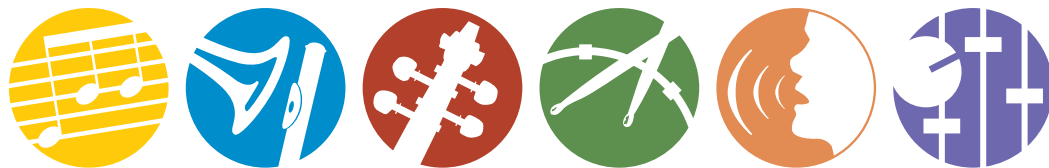
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GENERAL MUSIC

Here Come the Boomwhackers!

Few instruments are as fun yet as versatile as Boomwhackers (see boomwhackers.com). Introduced in the mid-1990s, these color-coded, hollow plastic tubes are most commonly found in a diatonic set, including eight separate tubes that form the C major scale. Other configurations, such as pentatonic and chromatic scales, are also available, as is an accessory called the Octavator, which can be placed on the end of any Boomwhacker to lower its pitch by an octave. And there are many possibilities for extracting sound from the tubes. “They can be struck on objects, tapped on parts of the body, tapped on end on the floor, or slapped longways on the floor,” says Jim Tinter, a music educator who is retired from Holly Lane Elementary School and Parkside Intermediate School, located in Westlake, Ohio.

Boomwhackers come in different colors as an aid in the learning of note names. But in Tinter’s experience, this isn’t the best use of the instruments, at least when it comes to reading music, as

it adds an additional layer of complexity. “I think it’s better to have students learn what pitch they have and what that pitch looks like on the staff rather than having to rely on a color,” he says.

Tinter has found many other uses for Boomwhackers—everything from props for movement to tools for

whackers in a series of call-and-response patterns, culminating in a brief class improvisation.

Tinter also uses traditional fare in working with Boomwhackers. He says that a song such as “Hot Cross Buns” offers an easy vehicle for harmonizing a melody in diatonic thirds, and that

tunes such as “Twinkle, Twinkle, Little Star” lend themselves to the instrument both melodically and harmonically. “In the key of C, students can use the Boomwhackers to fashion the notes of the song’s chords—C, F, and G7—following along with a chord chart on paper or the whiteboard,” explains Tinter.

As with any instrument, teaching on Boomwhackers can come with its challenges, especially with younger

students who might be tempted to use the instruments as play weapons, or strike them with excessive force, causing them to degrade. But Tinter cautions that the biggest challenge is to use the instruments in expressive ways. “It’s important to use the Boomwhackers to help students become musical people. Use them for music-making, improvising, composing, creativity, and fun—and not just note-reading!”

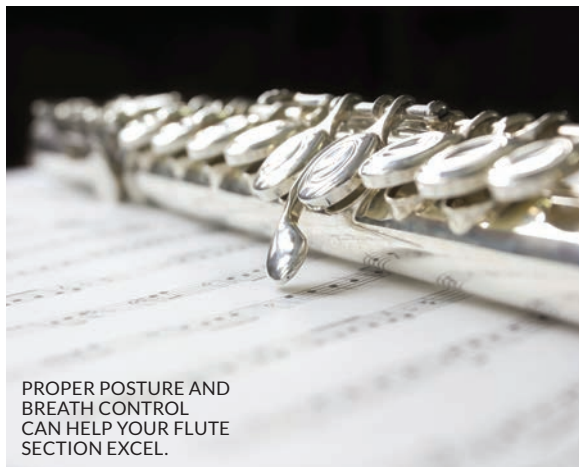
building chords to complements to and/or substitutes for Orff and other classroom instruments. He has also come up with a number of special activities using the instruments. For example, he might compose an original piece of music. “First, we listen to the song and outline the form with body percussion, beat motions, and rhythmic and singing echoing,” he says, adding that he might then lead the class in transferring the music to the Boom-

whackers in a series of call-and-response patterns, culminating in a brief class improvisation.

—Adam Perlmutter



BOOMWHACKERS CAN HELP STUDENTS TO BECOME MUSICAL PEOPLE.



PROPER POSTURE AND BREATH CONTROL CAN HELP YOUR FLUTE SECTION EXCEL.



BRASS & WOODWINDS

Forming a Fabulous Flute Section

Building flutists of different ability levels into a solid, balanced section is no easy task. We asked Leonard Garrison, associate professor of flute at the Lionel Hampton School of Music at the University of Idaho in Moscow for his insight on how to develop the different aspects of the section's overall sound. In Garrison's opinion, solving many such problems begins with proper posture and breath control.

Garrison says that "one of the easiest things for a director to do in terms of building proper posture is to make sure that the player's relationship between their head and the flute is correct. A lot of students tend to put their heads down and they wind up getting a covered sound. You need to get the head up so that it projects the sound more. Have them point their embouchure hole straight to the ceiling to help them get the best tone. If they have it rolled too far out they will get an airy tone. Too far in and you get a covered, nasal sound."

Along with this goes the effective use of air in developing a solid tone. "There is one air speed that works for every given note on the flute. As a result, a lot of kids use the wrong amount. The higher the note is the

faster the air speed should be, but unfortunately students all too often overdo it in the high register. They blow too fast in the high register, so they go sharp."

At the same time, Garrison says that sometimes students need to learn to use the embouchure rather than the air. "The best

exercise for this is harmonics. You start using the lips to produce the notes rather than using too much air. As you go higher, you have to have a smaller opening that is moved forward so that the distance between the lips and the blowing edge is reduced. When we play softly, we have to raise the air so that it is floating over the top of the flute, skimming the surface. When we play loudly, we drop our jaw so the air goes lower into the flute and at a steeper angle."

Aside from the issues mentioned above, Garrison also feels that one of the first problems that many directors bring about on their own is selecting the wrong individual to play piccolo. "Often, band directors hold auditions and put their best player on the first flute part, leaving piccolo to one of their weaker players. You really need to put a strong player on piccolo and at the same time make sure that they enjoy playing it."

He also feels that the physical placement of the members of the section can be an issue. "Optimally, the first-chair flute should sit in the front row on the conductor's right and subsequent players to the principal flutist's right. In this arrangement, each flutist can best hear the higher-ranked player and thus tune to them. The piccolo should be placed close to the E-flat clarinet, as these share much material." —*Chad Criswell*



Developing Aural Skills in Beginning String Players

In working with beginning string players, teachers must spend much time attending to a myriad of introductory skills, but none is more important than the formation of aural skills. This month, we're speaking with Laurie Scott—associate professor at Butler School of Music, Division of Music and Human Learning, and director of the University of Texas String Project in Austin—about her approach to this crucial area of development.

Scott strongly believes that the best way to develop aural skills in beginning string students is for teachers to help them "to understand what perfect unison is before students go any further." Scott tells her students "hide your note inside my note" in order to get them to play a pitch. "The longer you take with establishing perfect



AURAL SKILLS ARE CRUCIAL IN THE DEVELOPMENT OF THE YOUNG STRING PLAYER.

unison, the better you will be."

Scott sees teachers as fully responsible for guiding students during these beginning years. "Kids don't fall into any [bad habits] that we don't let them fall into." Where she does see problems arise is with "teachers who go too quickly in the beginning stages of instruction. They think intonation will get better after." Scott notes a common misconception: "Teachers think, 'Oh,



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the student is only four, so how good can intonation be?’ The answer is: It can be perfect.” Overall, Scott says, we need to “make intonation as important to students as it is to us.”

Once strong aural skills have been established, a relationship between intonation and tone occurs. “When you play perfectly in tune, you get more tone. When you play with a beautiful tone you achieve better intonation. There is a synergistic relationship between the two that should be capitalized upon.” Scott also notes that “when students play perfectly in tune, they are so energized.”

In her group teaching, she “sticks on a note and keeps asking students to play that note in a rhythm such as ‘Mississippi-stop-stop.’ Using that rhythm gives them six opportunities to get that pitch.”

Developing a student’s kinesthetic memory is crucial for finger placement and pitch. In helping string players to establish where their fingers belong on the fingerboard, Scott says, “The most important thing is the way their first finger fits the fingerboard. The overall shape of the left hand will shape the consistency of how the fingers fall on the fingerboard.” Scott goes on to add that “the hand needs to come to the instrument in a consistent way, in the same way each time, so the hand is not rediscovering its position each time.” Rather than seeing finger placement as a static placement, Scott sees it as an action. “It’s the motion of the fingers on the fingerboard in the beginning, and the fact that you are moving and adjusting your finger on the instrument.” This is what helps students develop this sense of proper finger placement and, therefore, pitch.

Scott advocates the usage of tapes on the fingerboard only in large group formats. “When trying to get kids’ hands to repeat a kinesthetic pattern, tapes get you in the ballpark.” She cautions music educators, however,

“Tapes are a guide, but your ear is what allows you to find the pitch, depending on whether you are playing alone or in an ensemble.”

Scott reminds teachers, “All string players play out of tune at some point. It’s just that some adjust the pitch so quickly that we can’t even tell.” And, by implementing Scott’s pragmatic techniques, teachers can help students develop the ability to adjust pitch all on their own. —*Cynthia Darling*



CHORAL AND VOCAL

Obtaining Choral Blend without Sacrificing Vocal Health

A fully blended sound is one of the goals that choir directors strive for with their students, but is it possible to take things too far? Sometimes, efforts can backfire into causing vocal health problems with the individual singers in the ensemble. “When choral blend is the emphasis, singers are asked to alter their individual tone quality, or eliminate healthy aspects of their vocal technique (e.g., breath support, focus, vibrato, etc.)” says Alan Zabriskie, director of choral activities at the

University of Central Missouri in Warrensburg, Missouri. “In my experience, the main vocal problem resulting from an overemphasis on blend is tension in the vocal apparatus of the singer. Additionally, singers generally sing with much less resonant, open space in the sound.”

How can a choral director listen for evidence that technical compromises are being made? “It is very important—even in the choral rehearsal—to work to hear singers individually. I create a standing arrangement that allows me to walk among the singers as they’re singing so that I can monitor their sound and posture. In this context, red flags can be both seen and heard: tension in the jaw, throat, or shoulders; out-of-tune singing on the part of the individual singers, lack of resonance or warmth in the sound, etc.”

Of course, the best course of action is to prevent problems in the first place. Your singers’ voice teachers can be helpful allies in this regard. “Choral directors and voice teachers need to have a continued/open dialogue regarding vocal technique. Choral directors should support and reinforce the work that voice teachers are doing in their studios, and voice teachers should support and reinforce the techniques necessary for successful choral singing. Both should be effective in working to develop the vocal technique of young singers,” says Zabriskie.

In the context of the rehearsal, certain techniques and emphases can help in avoiding vocal problems in the individual singers. “The single most important element in developing a choral blend is unification of vowel. Choral directors will find that if they develop consistent techniques (including IPA, and continuous work for vowel unification), choral blend will be achieved naturally,” notes Zabriskie. “Singer standing position within the ensemble will also aid in the natural

development of choral blend. I believe that the ‘type’ of blend that is desired depends largely on the style of music that the choir performs. As a result, the approach to blend will vary from piece to piece.”

That said, how can neophyte choral directors approach this potentially thorny issue? “One of the most important things that I did as a first year teacher was to interview several experienced choral directors whose choirs created a sound that I admired,” says Zabriskie. “In these interviews, I asked about their approach to both vocal technique and choral blend. As a result of these interviews, I drastically altered my approach to choral singing, and quickly began an in-depth study of how best to teach vocal technique in the choral rehearsal. New teachers must quickly begin a continued study of how best to develop their own approach to teaching vocal technique and choral blend.” This approach is a good one for veteran teachers as well. “Teachers should continuously work to study their craft. Clearly, the best teachers are the best continuous students.” —*Susan Poliniak*



ALTERNATIVES

Help! I Have a Guitarist in My Jazz Ensemble!

In a jazz-ensemble setting, teachers sometimes find themselves at a loss for what to do with guitarists, especially if these students are rockers. But with just a few tools, including materials they most likely already have, guitarists can have satisfying roles in jazz groups. Glen McCarthy, Chair of the NAFME Council on Guitar Education, and retired from the George Mason School of Music in Fairfax, Virginia, says, “Most guitarists know their pentatonic scales, and these scales work great in a



ZABRISKIE BELIEVES IT IS IMPORTANT TO LISTEN TO INDIVIDUAL SINGERS WITHIN THE GROUP.

G⁷ Gm⁷ Gmaj⁷ C⁷ Cm⁷ Cmaj⁷ G⁷ C⁷

T	4	3	4	5	4	5	4	4	4	3	3	3	3
A	3	3	4	3	3	4	3	3	3	2	2	2	2
B	3	3	3	3	3	3	3	3	3	2	2	2	2

THE MUSIC IN BARS 1 AND 2 DEPICTS FREDDIE GREEN-STYLE CHORDS ROOTED ON THE SIXTH AND FIFTH STRINGS, RESPECTIVELY. IN BARS 3 AND 4, THE ROOTS ARE OMITTED; THE SAME GRIP IS SIMPLY MOVED DOWN BY A FRET TO FORM A I-IV PROGRESSION.



GUITARISTS CAN BE VALUABLE ADDITIONS TO YOUR JAZZ ENSEMBLE.

voicings shown here in notation, “Freddie Green-style chords are especially important when we’re talking big-band charts,” says McCarthy. “Using these chords, your students don’t have to worry about flatted fifths or chords with additional color tones”—notes often covered by horn parts.

Perhaps the biggest adjustment an electric

guitarist will have to make when starting out in a jazz ensemble is a timbral one. Guitarists tend to play around with effects like distortion, often loudly, and though these sounds are appropriate for certain types of jazz, generally a more traditional tone is desired in a classroom jazz ensemble.

But a student need not run out and buy a hollowbody guitar, the traditional instrument of choice. A good-enough jazz tone can be dialed in on pretty much any electric guitar. McCarthy recommends that students “just use the rhythm pickup and turn the treble knob all the way down, while going for a clean setting on the amp.”

lot of different contexts, especially if the band is playing the blues.”

Given the comfort that even beginning guitarists tend to have with pentatonic scales, these scales can easily serve as gateways to improvisation and instill confidence in guitarists new to jazz. In McCarthy’s experience, these players can really take charge when it comes to negotiating the 12-bar blues form so common in jazz. “If you are teaching the blues, your guitar player will probably be more than happy and able to comp the chords for the rest of the class, and take a solo,” he says.

Jazz can be harmonically complex, with so many extensions and alterations. But a guitarist can easily get by with only playing the most basic harmonies. In fact, Freddie Green, longtime guitarist with the Count Basie Orchestra, usually played just the essential harmonic information, like the third and the seventh. While guitarists can get maximum mileage using the

guitarist will have to make when starting out in a jazz ensemble is a timbral one. Guitarists tend to play around with effects like distortion, often loudly, and though these sounds are appropriate for certain types of jazz, generally a more traditional tone is desired in a classroom jazz ensemble. But a student need not run out and buy a hollowbody guitar, the traditional instrument of choice. A good-enough jazz tone can be dialed in on pretty much any electric guitar. McCarthy recommends that students “just use the rhythm pickup and turn the treble knob all the way down, while going for a clean setting on the amp.”

With the right sound, McCarthy has found that there’s no place that the guitar is unwelcome in a jazz setting. “I don’t

know of a single instance when I would not include guitar,” he says, “but hey, I’m a guitarist!” —Adam Perlmutter



Bucket Drumming Basics

One man’s trash is another man’s treasure. One man’s bucket is another man’s . . . drum?

Previously a street musician’s game, bucket drumming is gaining popularity as an alternative in schools. With inexpensive start-up costs, bucket drumming offers an exciting choice for students of all ages.

Jason Ferguson, a music teacher at Chandler Traditional Academy Humphrey Campus in Chandler, Arizona, began his adventure by teaching bucket drumming to his after-school club. “I wanted to find something that kids could do that was cheap, readily available, fun, and an alternative to chorus, band, or orchestra.” Ferguson has taken the natural act of drumming and parlayed it into a series of musical activities.

According to Ferguson, bucket drumming is “a percussion ensemble . . . adapted to be played on the standard five-gallon ‘Homer’ or Home Depot-type plastic bucket. Regular drumsticks and sticking technique are used. Through the placement of the stick and by tipping the bucket slightly with the foot, one can produce several distinct tones:



BUCKET DRUMMING CAN BE THE IMPETUS FOR FURTHER MUSIC EXPLORATIONS.

PHOTOS FROM TOP: ISTOCK/THINKSTOCK; JASON FERGUSON

standard, 'snare,' rim, and bass tones.”

“My whole thing is to have the students have fun with rhythm and to create their own rhythm patterns. I write these out using a notation program (GVox Encore) so that we have a record of them, and then I have students teach the class their rhythm patterns.” Students are taught to read and write standard drum music notation in the club. “Once they are in the notation program, it’s really easy to manipulate and rearrange the patterns into compositions. These eventually become our compositions that we will perform at grade-level general music concerts. During our rehearsals, I can project [the students’ compositions] directly from the computer via a document camera and an LCD projector. I can also print out hard copies for the students and post a PDF of the notation on my website for students to access at home on their computers.”

Ferguson stresses having “a goal for each rehearsal.” Lessons can include drumming without the bucket. “We do a lot of ‘air drumming’—actually playing with the sticks in space, or without sticks on our legs. This helps the students and teacher correct problems with rhythm and internalize the correct rhythm before playing on the instrument.” Dynamics are also explored. “Remind students that percussion instruments can be the loudest of all instruments, but they also need to be able to play softly, too.” Movement can also be an important component. “I use movement mainly as a way for the students to internalize the pulse or beat. We also will sometimes use movement during our performances on certain sections of a piece.”

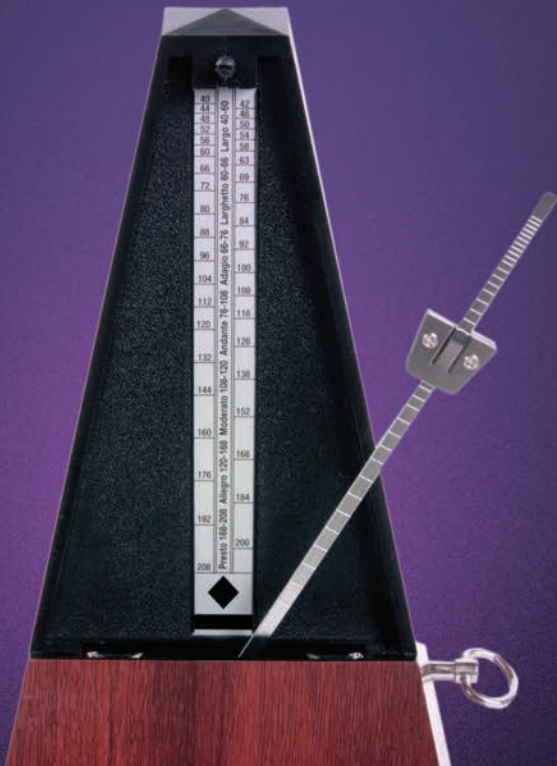
Ferguson notes that happy accidents may also occasionally result. “Buckets crack and bottoms will split, but I find that after we tape them with some duct tape they actually sound better! They seem to have a deeper tone after they split!” Happy Drumming! —*Patience Moore*



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“Many people talk
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music and math,
Fleisher explains, but
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movement.**
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centrifugal
forces** and,
of course, **gravity.”**

— Frances Stead Sellers,
“Soaring to Musical Heights”
[a piece on conductor Leon Fleisher],
The Washington Post, July 13, 2014, E18



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Teaching Strings When You Don't Play Them

Lack of experience need not doom the uninitiated to disaster.

TWENTY YEARS AGO, life took a funny turn for bassoonist Kate McFadden. She was directing a student band when her supervisor proposed having her direct two middle school orchestras. When she protested—"I'm not a string player!"—he said, "If you want a full-time position, this is it." Now, McFadden, who teaches music at Catonsville Middle School in Catonsville, Maryland, inspires other non-string-playing teachers to grab a bow.

It is perhaps no surprise to hear that there is no substitute for logging time with a stringed instrument. "Get an instrument of your own and take it home," says McFadden, who suggests that teachers play through an entire string instruction book, read the teacher edition, and take advantage of workshops, webinars, and the help of string-playing colleagues. She also has a "Do/Don't" list to help prevent some mistakes:

Do have students use shoulder rests for violins and violas. "No exceptions!"

Do have students use "rock stops" for cellos and basses.

Do use an electronic tuner.

Do stress posture: "Sit up straight, both feet on the floor, shoulders relaxed, and head up."

Do reinforce proper hand/instrument position.

Do start students with the left hand while plucking with the right. Then, work on the bow hand on open strings.

Do begin to work on bow hold with



LEARNING HOW TO PLAY CAN TAKE THE TERROR OUT OF LEADING A ROOM FULL OF STRING PLAYERS.

a pencil first, and then the bow.

Do have students "paint" with the right hand before using the bow.

Do say "pull/push" instead of "up/down" at first.

Do sing. "Try 'air bowing' while fingering and singing."

Do have students use a full bow. "I can't reinforce that enough."

Do "find the balance point on the bow and form the bow hold there. Gradually move to the frog, but go back if the bow starts to skate or curve."

Do have students place the bow on the string and push down. When they're ready, have them pull.

There should be an explosion of sound. Do this until the arm is straight, but the shoulder hasn't moved. Push back to the frog.

Do watch the students' left-hand fingers. "Move them if they are not in the correct place. They are not glued down!"

Do teach students to listen. "Have students play in and out of tune. The director's hands together means 'in tune'—pulling hands apart means students should go further out of tune. Gradually return 'in tune' until everyone is back in tune."

Do use accompaniments.

Do match warm-up scales with keys of your music. It is important for students to get a key in their ears and the finger patterns under their fingers before performing.

Do try using "pizzicato while fingering and singing (or saying note names). Have one group bow while the others pizz."

Do have growing kids move to full-size instruments. "They can injure themselves playing on an instrument that is too small."

Don't accept poor intonation. "If a band can be in tune, an orchestra can be in tune." ■

"Try 'air bowing' while fingering and singing." —KATE MCFADDEN

secondary

BY DEBBIE GALANTE BLOCK

Students in Charge

A student leadership team can help its members feel invested in the program.

SO MUCH TALK in schools currently centers on a teacher's accountability, but what about a student's accountability? How can teachers get students to invest themselves in their music programs? Student leadership teams can help. As budgets are cut and teachers are asked to do more, delegating responsibility can make the classes that much more productive and satisfying.

The extent of student responsibilities depends on how comfortable the teacher is with student leadership. Teachers should start these programs during the students' initial years in band, says Bill Connell, director of bands at Grisson High School in Huntsville, Alabama. For example, early on, students can volunteer to be the librarian or the person who makes sure the chairs and music stands are in their proper places.

Directors should obtain as much info from the candidates as possible. Connell recommends that all students seeking leadership positions should meet with the director, sign a roster, and list the positions for which they wish to be considered. "This forces the students to make decisions about what they are doing. Candidates should also discuss the job the previous year's leadership did: the positive and the negative."

Interviews should be conducted like job interviews. "Candidates should reflect on their attributes and their shortcomings, the things they would be comfortable doing and those things

they are not quite as confident about ... It will become obvious who is being honest and who is saying what he/she thinks the director wants to hear."

Connell also suggests that each candidate write why they think they would be good for the position. "Students not willing to complete all the activities will likely not have the self-discipline to do the 'job' that the director wants."

After a team is selected, the teacher must make sure that it is effective. Short- and long-term goals should be discussed and agreed upon. Connell says, "The teacher must find that happy medium between the students being too overbearing and being (unmotivated)."

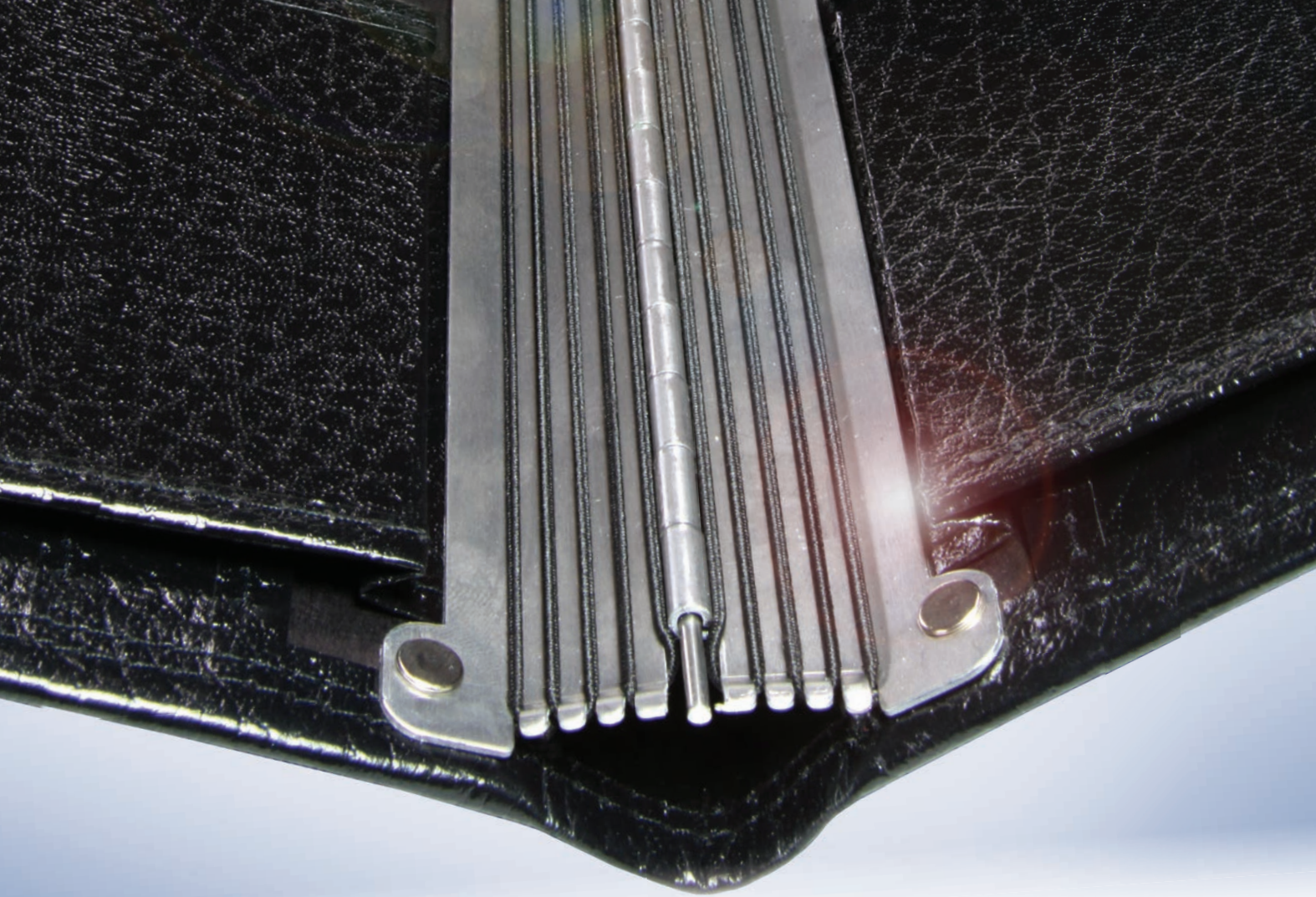
"The teacher must find that happy medium between the students being too overbearing and being (unmotivated)." —BILL CONNELL

Connell notes that sometimes a student must be relieved of their leadership position. Other times, a change in the leadership requirements can help. A major change can correct major problems and assert the teacher as the person in charge—but expect some backlash. Teachers must ensure that the school administration is in full agreement and willing to support them in their decision. "The teacher will then need to rethink what they expect from the student leadership and write the guidelines to reflect that," Connell says.

While challenging at times, Connell believes a student leadership team is worth the effort. "Student leadership is a very useful part of teaching and interacting with your students. It helps them feel that they are a part of the organization." ■



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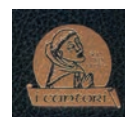
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BY ANDREW S. BERMAN

Reverse Design in Lesson Planning

The concept of “backwards design” can help with assessment and more.

THOSE IN PURSUIT of excellence often have a clear picture of their goal in mind before they begin. Chefs know what they will prepare, and what steps they will take to ensure an exquisite dish. Marathon runners have an end in sight, and plan what must be accomplished at intervals along the way. The concept of “reverse planning” also has valuable applications in music education.

Joseph Akinskas strives for excellence in his teaching and, of course, his students’ performance. He is an adjunct professor of music at Rowan University in Glassboro, Rutgers University–Camden, and Cumberland County College in Vineland, all in New Jersey. His approach to creating lesson plans and rehearsal schedules is what Jay McTighe and Grant Wiggins define as “backward design” or “backward planning” in their 1998 book *Understanding by Design*. Akinskas’ process is as follows:

1. Establish the goal. Define the goals of the program or curriculum and set the date of completion.

2. Set achievement guideposts. Determine the levels of mastery to be achieved at set points in the time frame, working backward from the goal (e.g., performance readiness, mastery).

3. Schedule instructional activities. Schedule in reverse while referencing the school calendar to avoid schedule conflicts.

4. Plan lesson content. Fill in the schedule with your lessons, correlating them with standards.

“The concept of reverse planning is innate to music educators,” says Akinskas. Authentic assessment occurs throughout the process. Since music classes are frequently conducted

“Every facet of music education can really utilize reverse planning.”
—JOSEPH AKINSKAS

without textbooks, reverse planning provides a creative way to map out a lesson, unit, or curriculum without a prescribed path. The method is also appealing to those in other disciplines who eschew textbooks, such as art teachers and athletic coaches. “Coaches’ and music teachers’ processes are really a lot closer than people think,” notes

Akinskas. Reverse planning is even versatile enough to be used in planning for a performance. Akinskas stresses that “every facet of music education can really utilize reverse planning.”

Akinskas stresses the importance of the scheduling step. It’s easy to lose oneself in the theoretical world while planning backward from a goal. Checking dates against the school calendar is a good way to keep the plan grounded and on track for success.

Any lesson plan is an ideal to be achieved, and must be constantly adjusted as it intersects with reality. Reverse planning is no different in this respect. Akinskas warns, “Teachers have to constantly review their content flow and timing, and be ready to adjust instruction, as needed, to successfully meet the program goals.”

When teachers consider goals for their students, it’s only natural to plan from back to front. Of those who leave the textbook behind in favor of creative lesson plan design, Akinskas says, “They didn’t miss it.” ■



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TEACHING AIDS ▶

JazzDeck

By Brian Switzer (\$19.95) This deck of cards is geared toward teachers, students, and other musicians who wish to improve their improvisation skills. Within a rehearsal setting, rather than transposing an elaborate description of “what to play and when” for each instrument over every single chord, a teacher can have an individual or the class find the card that matches the chord above a certain measure, turn it over, and then solo over that chord using the color-coded notes. Each deck also includes teaching cards that illustrate approaches that students and other musicians can use to interpret the chord changes for themselves.

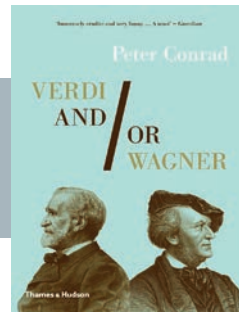
NorCall Jazz, jazzdeck.com



BOOKS ▶

The Book of Song Dances

By John Feierabend (2014, paperback, 122 pgs., \$17.95) Dances accompanied by singing have been enjoyed for hundreds of years. These dances have served an important social function as people share the joy of synchronizing with others through their body, spirit, and voice. Feierabend has gathered a collection of song dances that have their roots in American heritage, as well as several from other countries. Each dance is organized by type and includes complete dancing directions. This illustrated collection is for anyone looking to reclaim this great folk-dance tradition, use great songs to teach musical concepts, or just have a great time. GIA Publications, inc.,giamusic.com



Verdi and/or Wagner: Two Men, Two Worlds, Two Centuries

By Peter Conrad (2014, hardcover, 384 pgs., \$26.95). Giuseppe Verdi and Richard Wagner, perhaps the two greatest opera composers of their time, had both everything—and nothing—in common. They offer a choice between two kinds of art, two ways of life, and two philosophies of existence. Their music dramatizes both the light and dark sides of human character. The achievements of the two composers were comparable, but Verdi thought of art as a comfort to mankin, whereas Wagner believed that the intensity of his operas might drive listeners mad. Thames & Hudson Inc., thamesandhudsonusa.com



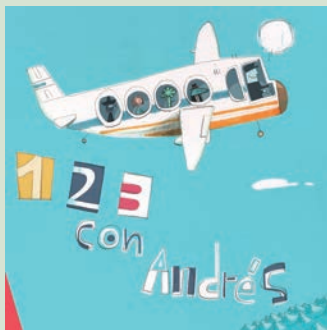
21 Songs in 6 Days: Learn Ukulele the Easy Way

By Jenny Peters and Rebecca Bogart (2013, paperback, 72 pgs., \$9.99) The methods in this text have been used to teach hundreds of fourth graders to sing and play ukulele. Geared toward those who wish to learn to play but have limited musical knowledge and technique, this book can also be helpful to those with experience on other instruments, but none on ukelele. A number of songs are included, such as “Row, Row, Row Your Boat,” “Three Blind Mice,” “Frère Jacques,” “Polly Wolly Doodle,” “Jingle Bells,” “When The Saints Go Marching In,” “I’ve Been Working on the Railroad,” “Red River Valley,” and more. Rebecca Bogart, ukulele.io

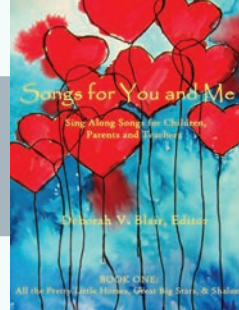
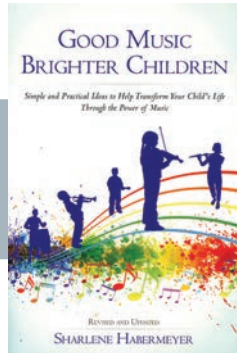
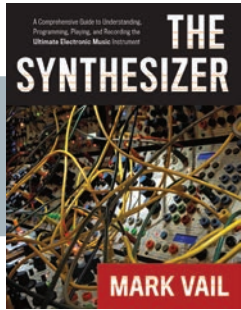
CD ▶

¡Uno, Dos, Tres con Andrés!

By Andrés Salguero (2014, 11 tracks) Singer and songwriter Andrés Salguero presents this interactive children’s program, which blends early music education with learning about Latino culture. With *¡Uno, Dos, Tres con Andrés!* children can sing, shake, and sound out rhythms while trying out regional Latin dances and practicing Spanish words. This recording is an anthology of salsa, bachata, mariachi, and more, with vocals in Spanish and English. The original songs represent a number of Latin rhythms and instrumental colors, highlighted by the talents of world-class artists. Illustrations by award-winning Colombian artist Carlos Diaz Consuegra grace the lyrics booklet and cover. Salsana Records, 123andre.com



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The Synthesizer: A Comprehensive Guide to Understanding, Programming, Playing, and Recording the Ultimate Electronic Music Instrument

By Mark Vail (2014, hardcover, 428 pgs., \$99.00; paperback, 432 pgs., \$35.00) Throughout its history, the synthesizer has been at the forefront of technology for the arts. In this text, Vail tells the story of the instrument. Also included are instructions on how to select, program, and play a synthesizer; what alternative controllers exist for creating electronic music; and how to stay focused and productive in a room full of instruments. **Oxford University Press, oup.com**

Easy Jazz Studies for Clarinet

By Tilmann Dehnhard (2013, paperback with CD, 18 pgs., \$24.95) This is another installment in Tilmann Dehnhard's series of publications of easy pieces with CD for various instruments. With this book, developing clarinetists can enjoy playing these pieces and benefitting from the advice of this jazz musician. Notes and explanations are provided on swing rhythms, off-beat articulations, and other conventions encountered in the playing of jazz. Each piece is presented on the CD in three versions: two full recordings at differing tempi to which one can play along, and a third providing the accompaniment only. **Universal Edition, universaledition.com**

Good Music, Brighter Children

By Sharlene Habermeyer (2014, paperback, 464 pgs., \$21.95) This second printing contains approximately 60 percent new material. Studies at some of the most respected universities in the world indicate that children introduced to classical music at a young age read earlier and perform better on achievement tests. This book, geared primarily toward parents, provides a program to discover how introducing children to music can accelerate language development, increase memory and concentration, benefit children with learning disabilities, and more. **CreateSpace Independent Publishing Platform, createspace.com**

EBOOK ► Songs for You and Me

By Deborah V. Blair (2014, 44 pgs., \$7.99) This sing-along book series is intended for all children to enjoy with friends and family. Book One contains three songs: "All the Pretty Little Horses," "Great Big Stars," and "Shalom." Each is illustrated with the melodic contour represented in a graphic score. The book also includes videos with the illustrations, as well as videos of the songs played on classroom instruments, keyboards, or iPad apps. Because the songs are offered in a mobile format, learners of all abilities may have more opportunities at home or throughout the school day to engage in listening to or singing these songs alone or with others. **Apple's App Store, itunes.com/appstore**

INSTRUMENTS ►

JamStik

By Zivix (\$299.99) The JamStik grew out of the company's previous products that allowed players to easily manipulate and control musical sounds. Zivix combined this with their patented finger-sensing technology and made the JamStik, which lets anyone create great-sounding and original music, and provides a new interactive gateway to learn guitar. The technology also allows players to see their fingers on the screen in real-time. The JamStik is instantly compatible with GarageBand and many other MIDI-based apps. With this very portable instrument, one can learn and play guitar just about anywhere. It's also a controller that digitally connects with many MIDI apps, allowing for myriad uses. The JamStik features real strings, frets, and picking; authentic expression, string-bending, and pick sensitivity; patented technology that "sees" your fingers; no tuning necessary; and low latency. Apps included with the JamStik: Educational, Creative, and Interactive TAB. **Zivix LLC, jamstik.com**



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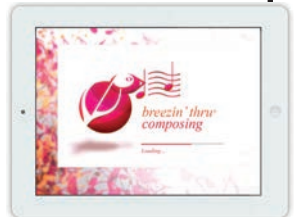
resources

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APPS ▶

Breezin' Thru Composing

By Breezin' Thru Inc. (Subscription plans vary; see website for details). This web-based app is for use on an iPad/tablet, computer, or smart phone. Geared toward grades 5–12, it includes interactive lessons, musical models, and videos. Each chapter features a compositional concept, a theory link, historical or cultural points, and a written reflection to address standards. The content links



strongly to corresponding chapters in Breezin' Thru Theory (reviewed in the February 2014 issue). Note that this web-based app requires notation and/or sequencing software; links to free options are provided on the website. **Breezin' Thru Inc.**, breezinthrutheory.com

»The incorrect text accompanied the correct graphic for this product in the April 2014 issue. We apologize for the error.

Real Piano

By Cookie Apps, Inc. (\$2.99) Real Piano produces authentic sound quality that was sampled from a real grand piano; additionally, it plays guitar, bass, harp, marimba, and music box. The full 88-key keyboard is accessible during play with the slide of a finger. You can also control the dynamic by tapping the different positions of keys, or with a simulated tap-force detection. Tune the piano by adjusting the frequency of the middle A. Recording and sharing music is also possible, and the interface enables players to share their recordings via e-mail, Facebook, SoundCloud, and iTunes File Sharing. **Apple's App Store**, itunes.com/appstore





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AMERICAN JAZZ MUSICIAN AND COMPOSER Stanley Clarke is a four-time GRAMMY Award winner, known for his innovative and influential work on double bass and electric bass. A veteran of over 40 albums, he is best known for his work with the fusion band Return to Forever, which he co-founded, and his role as a bandleader in several trios and ensembles. As an iconic figure in the music world, he has been recognized and rewarded in every way imaginable.



Why does one of our greatest living jazz legends teach? I've taught a lot of bass players private lessons since I was 16 and I haven't stopped. There are people who know that if I'm home on Sunday mornings; they can come over and I will teach them. I don't do it for money any more. When I was younger I did. Just bring food—something that won't kill me, you know. It's just something that I like doing and it's probably that at the end of this game for me, I'll probably be at that place teaching, whether it's in a conservatory or a private thing or in the south of France in some kind of place, an area that my wife loves. The point is, I love teaching. I've always done it. Actually, it's my favorite thing. I love playing on the stage, I love making records, I love all that sort of stuff. But my favorite thing is to teach.

Is there something special you get out of teaching? I get a lot out of presenting music to a kid. You give the kid an instrument and you say, "Look, you're going to learn how to play this. Do you like the way it feels? No, she says. I'd like to play THAT instrument. So you find the right instrument for the kid. I don't think it's necessary to make a big deal out of that, or to be too heavy-handed with a kid. You just find (the right) instrument for the kid and the teaching has to be really, really good and dedicated.

How do you get through to your students? I always tell kids that you can play great, you can be the greatest 20-year old-trumpet player in the world, but if you show up late or you show up dirty, or if you have [inappropriate] things coming out of your mouth, you're going to be the greatest 20-year-old trumpet player at HOME.

Is there an essential message at the core of your teaching? I think it's important that a teacher, in his communication with a student, be really honest and explain the purpose of what they're doing. When you give music to a kid, and you explain

all that has to happen for him to be good at it, the kid's going to realize that he's going to gain not just musical skills but other skills in life, like discipline, focus, memory.

When I went to high school, there was a guy who was a football player and played trombone. He used to say, "I'm never going to play trombone, I'm going to be in the NFL." And I think he ended up coaching, but he was the best trombone player in the school because whenever there was music practice, he was there. The guy was focused. He knew his parts. He understood the value and the accomplishment.

I love teaching.
I've always done it.
Actually, it's my favorite
thing. I love playing on
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records, I love all that
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