teaching music
JANUARY 2014 VOLUME 21, NUMBER 4



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January 2014

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COVER PHOTO: DAVE SANDERS; THIS PAGE: COURTESY OF RICH RIPANI

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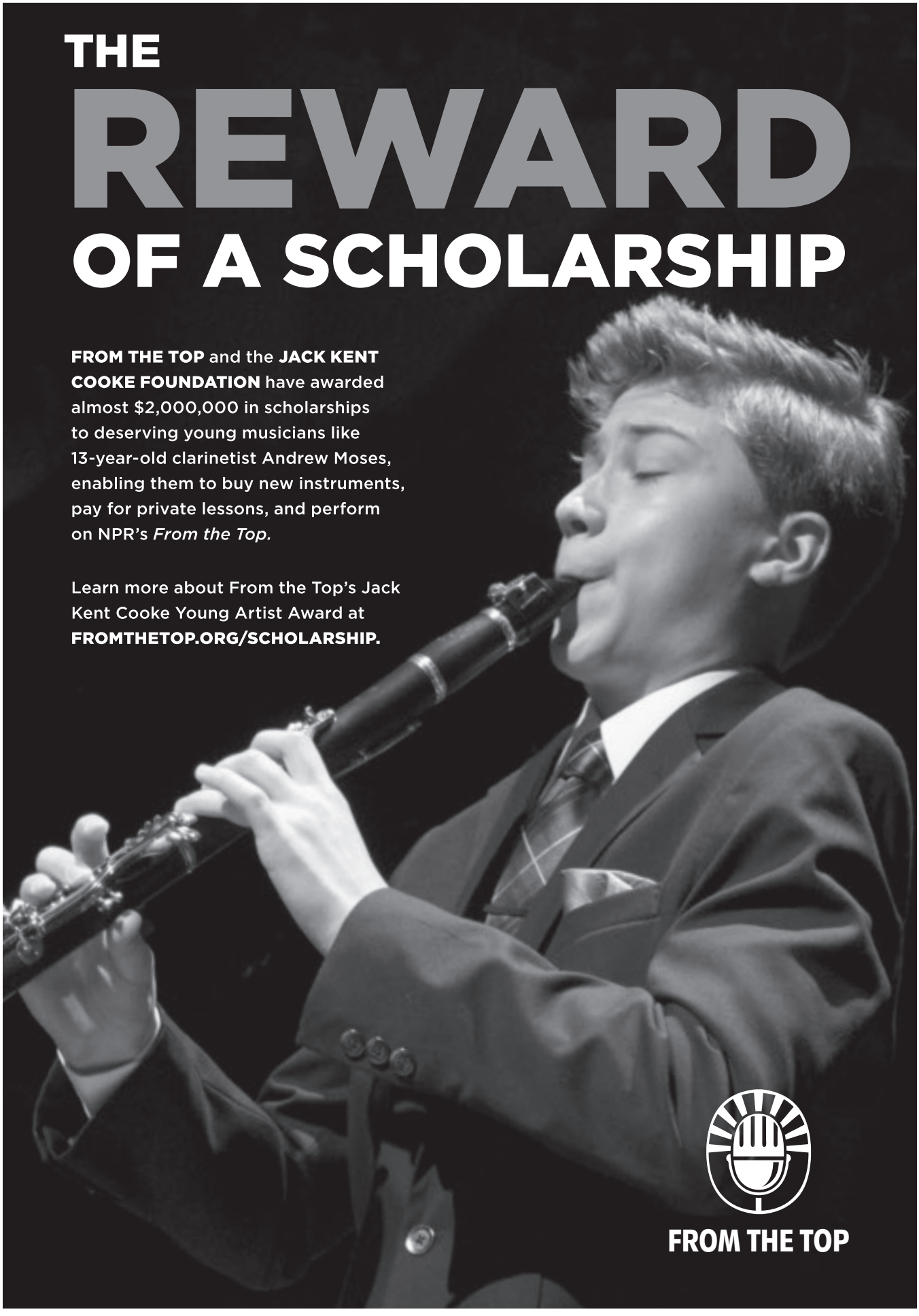
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THE REWARD OF A SCHOLARSHIP



FROM THE TOP and the **JACK KENT COOKE FOUNDATION** have awarded almost $2,000,000 in scholarships to deserving young musicians like 13-year-old clarinetist Andrew Moses, enabling them to buy new instruments, pay for private lessons, and perform on NPR's *From the Top.*

Learn more about From the Top's Jack Kent Cooke Young Artist Award at **FROMTHETOP.ORG/SCHOLARSHIP.**

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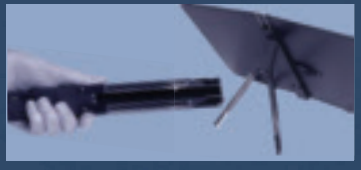
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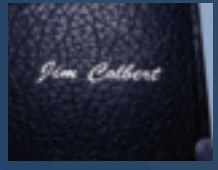
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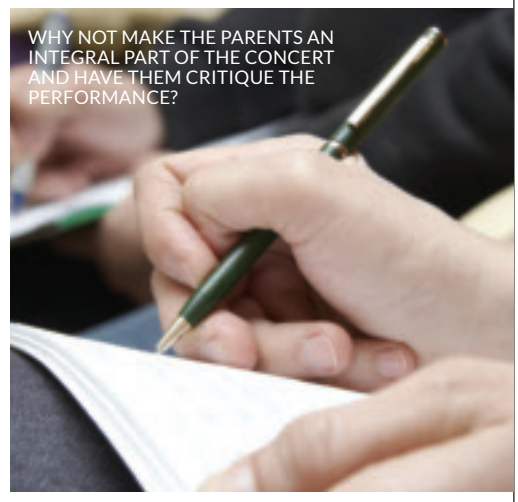


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Letters

Thinking Outside the Box

Spring in the Midwest brings warmer weather, when greenery emerges and an excitement for summer quickly approaches. Spring also brings with it contest season, when directors feverishly work to perfect music being taken to contest. Having worked my kids tirelessly and squeezed every ounce of musicianship into their souls, I began working on all the logistics of our upcoming concert where we would feature our contest selections, before we attended the Indiana State School Music Association contest.



As I was writing my program notes to address the audience, I started thinking about how to explain the contest to them. They have become accustomed to having sight-reading at this concert and are familiar with the process now. I began writing how our students would be assessed on their ability to play in tune and perform with balance and blend. I continued going down the state score sheet, listing important skills. It became evident to me, though, that many of the audience would have no idea what I was talking about and would be counting the bricks on the wall until their child started playing again. How could I reach them better?

I decided to create a visual aid that became a score sheet to put in the program. Then the moment hit—that moment you see in your kids when they finally understand what you've been trying to teach them. The light bulb lit up. If the score sheet could be in the program, why not make the parents an integral part of the concert and have them critique the performance? What better way to learn than by doing?

I offered extra credit to any parent who turned in a completed score sheet at the end of the concert. This was not as much an exercise for me to gain feedback as it was a way for the parents to become active and critical listeners. It was a way for them to understand and live with the demands that were being placed on their children. It was a way to connect the learning that was happening in class and relay it in a way that everyone would have a better understanding.

> *"Our jobs are to teach and to advocate that about which we are so passionate."*

It comes down to a question of educational philosophy. Is our job to educate only the students who walk through our doors? Or is it our responsibility to be ambassadors of music to anyone who will listen? Our jobs are to teach and to advocate that about which we are so passionate. The parents loved the new approach, and it is an idea that I will continue with every spring concert in the future.

—Johann Sletto, *Director of Bands, Crown Point High School, Crown Point, Indiana*

WRITE TO US

Send your thoughts to CarolineA@nafme.org or fax a letter to 703-860-9027. Please include your full name, job title, school name, and the city and state where you teach.

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I certify that the statements made by me above are correct and complete.—*Adriane Darvishian, Director, NAfME Member Constituencies*

upbeat

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



Connecticut Music Teacher Takes the Spotlight as State Teacher of the Year

JOHN F. MASTROIANNI, a music teacher at William H. Hall High School in West Hartford, Connecticut, has been chosen as 2014 Connecticut Teacher of the Year, and is under consideration for National Teacher of the Year. West Hartford Public Schools Superintendent Karen L. List called Mastroianni "an extraordinary man, musician, and teacher. Evidence of exceptional teaching is demonstrated when students can teach each other and perform without their teacher. Mr. M. develops such learners."

Mastroianni was chosen from four finalists, 15 semifinalists, and more than 100 district-level teachers of the year. "After watching him with his students and interviewing parents, school staff, and students, the selection committee was in awe. We knew he would be an outstanding representative for Connecticut's teachers," says Richard C. Brown, vice president of the Connecticut Teacher of the Year Council.



One of Mastroianni's students, Hall Student Association president Ethan Swain, told the *Hartford Courant* that he treats all of his students with respect, kindness, and compassion. "You have not only taught us to be better musicians, Mr. Mastroianni, but you have taught us to be better people," he said.

> Being a professional musician makes me a better teacher.

Mastroianni believes that one of his jobs as a music educator is to instill a lifelong love of music, no matter what the form, in his students. "We want music to be a part of kids' lives. I think a lot of music teachers like to talk about a student going to All-State, and that's great. But that's not the kid I take the most credit for. I take credit for the kid who's sitting at the back of the room, who is able to unlock his or her own love of music. If you really capture that, then I think you can say you've been successful as a teacher."

A saxophonist, woodwind doubler, composer, and arranger, Mastroianni has played professionally since he was 15. He has worked with artists such as Mel Lewis, the Vanguard Jazz Orchestra, Gerry Mulligan, The Glenn Miller Band, Johnny Mathis, Aretha Franklin, Natalie Cole, Donna Summer, Tony Bennett, Barry Manilow, and many more. His compositions have been performed by the Army Blues Band, the New England Jazz Ensemble, and the Tommy Dorsey Orchestra. He performs with his own jazz quartet and has three albums. "Being a professional musician makes me a better teacher and being a teacher makes me a better professional musician," he says.

Mastroianni is the second music teacher named as a 2014 State Teacher of the Year. NAfME member Peter Markes, string and Advanced Placement teacher from Edmond North High School, has been named the 2014 Oklahoma Teacher of the Year. The National Teacher of the Year will be announced in the spring of 2014 in a ceremony in the Rose Garden at the White House in Washington, D.C.

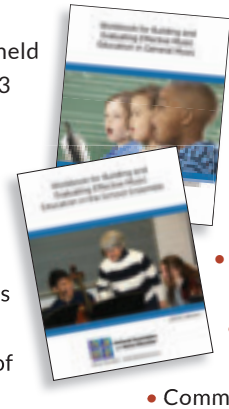
PHOTOS: COURTESY OF JOHN F MASTROIANNI (2)



During Nashville Preconference, Music Educators Assess the State of Teacher Evaluations

IN OCTOBER, music teachers, fine arts supervisors, and college professors gathered in Nashville, Tennessee, to discuss how teachers can assess the work of students, and how teachers themselves can be fairly evaluated.

The Preconference was held in conjunction with the 2013 NAfME National In-Service Conference.



Glenn Nierman, president-elect of NAfME, said that the Association's focus on teacher evaluations is really about "helping teachers to do a better job of helping teachers to learn."

Music educators have long noted that the vast majority of school administrators come from other areas of study and are often unfamiliar with what happens in music classrooms, and are uncomfortable in performing observations and evaluations.

NAfME, with the help of an Assessments Task Force headed up by Nierman, has created two workbooks: the *Workbook for Building and Evaluating Effective Music Education in the School Ensemble*, and the *Workbook for Building and Evaluating Effective Music Education in General Music*. The workbooks are available from nafme.org in print and digital (PDF) formats. (Call 800-336-3768 to order over the phone.)

The NAfME Preconference looked at the issue from a variety of angles:

- Research issues and trends in teacher evaluations
- Using technology to evaluate students
- Common Core Standards and music literacy
- Reimagined standards, student assessments, and teacher evaluations
- Music teacher evaluation from a state perspective.

NAfME also has been addressing the teacher evaluation from a policy standpoint, lobbying lawmakers on teacher evaluation issues and also encouraging grassroots efforts to address the issue.

31 Dates & Deadlines

2015 U.S. ARMY ALL-AMERICAN MARCHING BAND

Band directors can nominate marching musicians and color guard members for the 2015 USAAAMB. The deadline is January 31, 2014. Nominees must be members of their high school marching bands, and set to graduate in 2015.

nafme.org/marching

2014 STUDENT COMPOSERS COMPETITION

NAfME seeks original music from elementary through graduate school students for the Young Composer Concert at the 2014 NAfME National In-Service Conference. The deadline is February 15, 2014.

nafme.org/scc2014

2014 NAFME MUSIC RESEARCH & TEACHER EDUCATION NATIONAL CONFERENCE

Registration is open for the 2014 NAfME Music Research & Teacher Education National Conference, April 10–12, in St. Louis, Missouri. Daniel Levitin will present the keynote.

research2014.nafme.org/

2014 ELECTRONIC COMPOSITION CONTEST

NAfME seeks submissions for its 2014 Electronic Music Composition Contest. The deadline is April 15, 2014. Entrants must be students of NAfME members or be Collegiate members.

nafme.org/emcprizes

2014 NAFME NATIONAL IN-SERVICE CONFERENCE

Mark your calendar for the 2014 NAfME National In-Service Conference, October 26–29, 2014, at the Gaylord Opryland Resort in Nashville.

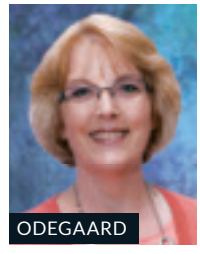
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ONLINE VOTING FOR PRESIDENTIAL ELECTIONS IN JANUARY

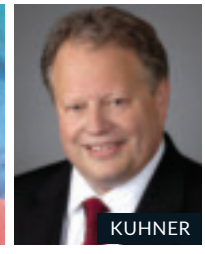
In January 2014, the National Association for Music Education will conduct online voting for the next generation of NAFME leaders. All Association members will vote for 2014–2016 NAfME National President-Elect. Members in three divisions will also vote to select their 2014–2016 President-Elect: North Central, Southern and Western. Voting for all offices will open on Tuesday, January 7, 2014 and close at midnight on Wednesday, February 12, 2014. Denese Odegaard and John L. Kuhner are the two candidates for National President. Odegaard is the Fargo (North Dakota) Public Schools' performing arts specialist. Kuhner is the K–12 music department chairman for the Cheshire (Connecticut) Public Schools.

Kuhner and Odegaard each shared their visions for the Association's future at NAfME's National Leadership Assembly which met in June 2013 at Tysons Corner, Virginia. They also answered questions from the delegates.

Visit *nafme.org/candidates* to watch a video in which the candidates speak and answer audience questions.



ODEGAARD



KUHNER

THE DIVISION PRESIDENT-ELECT CANDIDATES ARE:

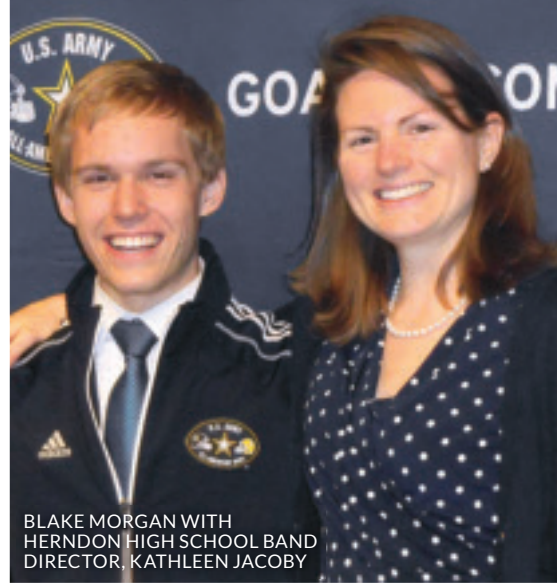
- SOUTHERN DIVISION: Andrea Coleman (Mississippi) and Sara Womack (Alabama)
- WESTERN DIVISION: Russ Sperling (California) and Paul Watson (Utah)
- NORTH CENTRAL DIVISION: Judith Bush (Nebraska) and Leyla Sanyer (Wisconsin)

The new officeholders will assume their duties one week prior to the date of the National Assembly meeting that follows the election. The National Assembly will next meet in June, 2014 with Glenn E. Nierman taking office as 2014–2016 NAfME National President. Nierman, associate director of the University of Nebraska (Lincoln) School of Music, is currently 2012–14 NAfME President-Elect. He is a past president of the NAfME's North Central Division and of the Nebraska Music Educators Association (NMEA). His public school teaching experience includes work with middle school general music and choir, as well as high school band and orchestra.

Nancy E. Ditmer of Wooster, Ohio, is the current NAfME president.

PHOTOS FROM LEFT : ROZ FEHR; JEANNEMARIE PHOTOGRAPHY; COURTESY OF JOHN L. KUHNER

All-American Marching Band Drum Major: Is the Band Ready?



BLAKE MORGAN WITH HERNDON HIGH SCHOOL BAND DIRECTOR, KATHLEEN JACOBY

BLAKE MORGAN, a rising senior at Herndon (Virginia) High School, is the drum major for the 2014 U.S. Army All-American Marching Band (USAAAMB). His selection was announced at the Drum Corps International (DCI) World Class Finals in Indianapolis, Indiana last August. His band director at Herndon High School is Kathleen Jacoby.

The 125 high school seniors named to the band last fall possess exceptional musicianship, marching achievement, character, and leadership skills. They will perform at halftime during the All-American Bowl on January 4, 2014 in San Antonio, Texas. The game will feature the top high school senior football players in the country. NAfME is the official selection partner of the USAAAMB, and partners with title sponsor, the U.S. Army, Drum Corps International, and All-American Games.

A percussionist and choral student, Blake appreciates the instruction he's received from Jacoby and Herndon choral director, Dana Van Slyke. "I am grateful for the insights they've given me about music as well as life," he says. Blake has aspired to be a part of the USAAAMB "since I learned of the band as a freshman. I'm a percussionist, so I planned to audition for that, but I am also drum major here (Herndon), so I went for it and luckily I was chosen." In the past, two other Herndon students were chosen for the band; both went on to college as music performance majors.

> "I am grateful for the insights they've given me about music as well as life."

As he looks forward to San Antonio, Blake says his conducting style is "based on the music. Rather than providing a beat for marching, I want to make sure that what the band plays on the field sounds like music instead of just sound."

Nicholas V. Holland III, associate director of bands and director of athletic bands at Charleston (South Carolina) Southern University, is the director of the USAAAMB for 2014 and 2015. Holland joined the USAAAMB staff in 2011 as the piccolo/clarinet instructor. He is an active adjudicator and clinician of marching and concert ensembles throughout the United States.

Get updates on the band at *nafme.org/marching* or the band's Facebook page at *facebook.com/USAAAMB*.

Learning via NAfME Professional Development Opportunities

THE LEARNING NETWORK is the National Association for Music Education's online professional development resource. NAfME's network provides access to real-time and archived webinars. Designed to be accessed at home, the webinars also include lesson plans on some of the most relevant topics in music education. The webinars are led by nationally-known experts. An annual Learning Network subscription for all webinars can be purchased for a member price of $49.95. Webinars can be attended live and also are archived on the Learning Network's Soundtree site at *institute.soundtree.com/nafme*.

NAfME also offers a special institutional subscription rate for an entire school district that provides professional development for an entire music faculty. In addition, individual webinars also can be purchased for $9.95. Coursepacks, collections of NAfME-published articles, and other materials that National In-Service Conference presenters have chosen as supplements to their sessions are also an option. Individual webinars and coursepacks can be purchased via the NAFME online Shopping Cart at *nafme.org*.

Visit *nafme.org/webinar* for an up-to-date calendar of Learning Network webinars.

JANUARY WEBINARS INCLUDE:

January 14 » "Starting Strong with Classroom Management," Dennis Granlie

January 23 » "S-Cubed: Successful Sight-Singing for Middle School Teachers and Their Students," Dale Duncan

January 30 » "Composing with Your Students: Strengthening Bonds While Learning How to Compose Together," Rob Deemer

NAfME's 2014 Research & Teacher Education Conference to Feature Daniel Levitin as Keynote Speaker

Registration is now open for the 2014 National Association for Music Education Music Research & Teacher Education National Conference. The Conference will be held April 10–12 at the St. Louis Union Station Doubletree by Hilton Hotel in Missouri.



NAfME leaders, along with music education researchers and music teacher educators, will be in attendance at the conference.

Award-winning scientist, musician, and record producer Daniel Levitin will present the keynote address. Levitin is the author of *This Is Your Brain on Music*, which has been published in 19 languages and spent more than a year on *The New York Times* Best Seller list. His newest book, *The World in Six Songs*, topped best-seller lists in its first week of release as well.

In addition to the keynote, the conference will include open forums, presentations by key national music education scholars, research poster sessions, and planning meetings.

For more information and registration details, visit *research2014.nafme.org/*

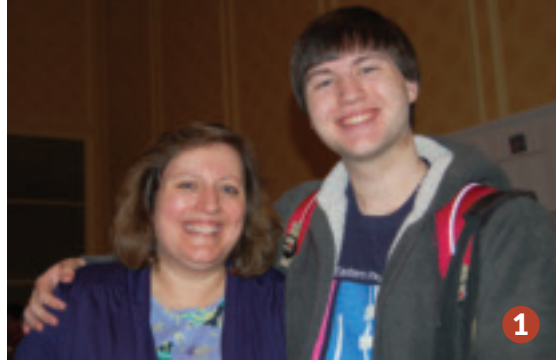
PHOTOS FROM TOP: ROZ FEHR; ISTOCK/THINKSTOCK

NAfME Orchestrates a New Conference in Nashville

THE 2013 NAFME IN-SERVICE CONFERENCE at the Gaylord Resort and Convention Center in Nashville, Tennessee was a lively event of learning and performance for four days covering October 27–30. Students rehearsed with revered conductors. Teachers made new friends, brushed up on rehearsal techniques, or considered how to integrate drumming or guitar into their music programs. A rousing concert at the Grand Ole Opry by Casey James, Sarah Darling, and the duo Striking Matches opened with a speech from the Mayor of Nashville, Karl Dean.

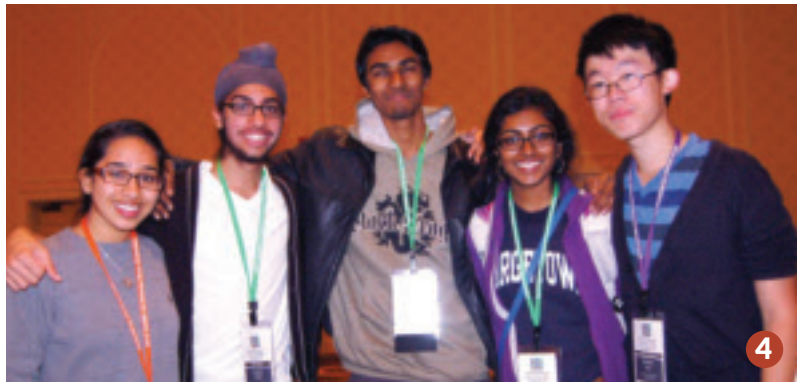
Anyone wanting to make music, hear music, discuss music, or learn to teach music "better" found plenty of opportunities to do so at the conference.

The following photos offer a glimpse of highlights from the 2013 Conference. And remember: It's not too early to plan for the next Conference. NAfME heads back to Nashville October 26–29, 2014.

















1] Jill McLaughlin and her son Alex, a viola player in the All-National Honor Ensemble Orchestra talked during student check-in. Janine Bergamini, orchestra director and Alex's teacher at Kingston (New York) High School, said in a school district news story: "Alex is not only gifted musically but has the highest work ethic. He prepares diligently for each playing test, rehearsal and performance."

2] Music educators got a hands-on guitar experience in Glen McCarthy's "Find Your Inner Rock Star" session.

3] During a concert at the Grand Ole Opry House, Nashville Mayor Karl Dean spoke about the vital role music education plays in the school curriculum.

4] Mixed Choir Ensemble students (from left) Aisvarya Chandrasekar, Gurnoor Tucker, Jason Thiagaram, and Sruthi Nanduri, are from John P. Stevens High School in Edison, New Jersey. Brendan Wu (far right), an All-National Orchestra student, also attends Stevens. Tucker said that rehearsing with choral conductor Rollo Dilworth and performing a challenging repertoire was "an amazing experience." Brian Verdi is the orchestra director and Jonathan Meszaros is the choral director at Stevens.

5] Nashville television reporters interview NAfME President Nancy E. Ditmer (left) and Michael A. Butera, NAfME Executive Director and Chief Executive Officer, for stories that aired later than night.



















6] The NAfME Central stage was always a busy place for musicians of all genres.

7] The historic Grand Ole Opry House hosted the Opening Night Concert for the Conference with **8]** Casey James, **9]** Sarah Darling, and **10]** Striking Matches (Justin Davis and Sarah Zimmermann).

11] Getting into the spirit of Nashville. Cowboy hats added a country flair to the All-National Honor Ensemble Orchestra. Miriam Burns, conductor of the McLean (Virginia) Orchestra, was the ANHE orchestra conductor.

12] At Nashville's Ryman Auditorium, songwriters Gordon Kennedy and Wayne Kirkpatrick shared stories and played their songs for the Songwriters in the Round event. It was sponsored by QuaverMusic.

13] At the Wildhorse Saloon, Shari Nierman and NAfME President-Elect Glenn Nierman celebrate at the Give a Note Foundation Extravaganza. The party was a fundraiser for the foundation.

14] John Blythe demonstrates fixes and preventive maintenance during "Quick and Easy Brass Instrument Repair," a Music & Arts–sponsored session.

15] Members of the Soddy Daisy (Tennessee) High School Symphonic Band hang out after a performance as one of the specially-invited Tennessee music groups. Eric Majors, the band's conductor, said that his students enjoyed the experience.

16] Percussionist Cole Insko (center) played in the AHNE Jazz Ensemble, while his parents, music teachers Robert and Shelley, attended the conference. His brother Nathan, a NAfME Collegiate member, also participated. Nathan began student-teaching last fall. The four Inskos often perform together.

17] Steve Campbell, music director of the Dancing Drum, led teachers through the "Drumming Up World Music: West African Rhythms and Songs" session.

PHOTOS: RANDI RADCLIFF, ROZ FEHR, AND NELSON DUFFLE

Conference Musings: Music Educators Share What They Took Home from Nashville

IN OCTOBER, music educators from throughout the United States and overseas gathered for the 2013 NAfME National In-Service Conference in Nashville, Tennessee. The conference featured various concerts and a number of special events and performances by the National Association for Music Education's All-National Honor Ensembles. Back at home, a number of music educators said they also valued the professional development sessions and networking, which provided information that they took back to the classroom.

"The conference as a whole was tremendous."



JAMES EDWARDS, director of instrumental and vocal music at Stuart-Hobson Middle School in Washington D.C., discussed the sessions in which he participated:

Advancements in Music Practice and Rehearsal Room Acoustics | This session provided information that will be put to immediate use as we are about to break ground on a new arts facility and renovate our auditorium. With the information and resources gained, I will be able to more effectively guide the building process to ensure proper acoustics are installed.

DCI: Marching Music 101 | It was great to be able to interact with so many band directors whose work I have admired over the years. The discussion about the lack of training present in our teacher education programs for students who will need this unique skill set was enlightening. I feel strongly that the availability of so many experienced band directors to answer questions by our aspiring directors was quite important.

Instrument Repair: Multiple Sessions | Each of these sessions provided valuable information on performing basic maintenance and repairs. Many of those new skills have already been put into practice with my own inventory.

Edwards added: "The conference as a whole was tremendous. I walked away recharged. I felt like it was well thought out and organized." He also appreciated the opportunity to share experiences with other music teachers. "Networking with other teachers and resources was a significant part of the conference for me. The chance to share techniques, successes, needs, etc. is incredibly valuable. The opportunity for veteran music educators to interact with collegiate members will make a lasting impression on their future practice. One of my pet peeves is that we work a lifetime gaining this vast array of knowledge and then retire, leaving the next generation to reinvent the wheel."



"Each session I attended had information I could use right away."

SHARON VAUGHN, a Kodály teacher from W.J. Clinton Primary School in Hope, Arkansas, said, "I enjoyed myself immensely. Each session I attended had information I could use right away. I was especially impressed with the Quaver presentation and the Interactive Music dance session put on by Silver Burdett. The Dancing Drums session was entertaining too."

Vaughn said she also enjoyed the iPad session "as we are trying to implement Insight360 here in Clinton Primary. There I got ideas on where I could find funds to purchase the Quaver curriculum. As a music educator for the past 29 years, I find the Quaver program a good fit for how I teach."



"The preconference in-service days were extremely informative."

TERESA BROWN, director of fine and performing arts for the Newburgh Enlarged City School District in New Windsor, New York, says "I had a great conference experience in Nashville. Being from New York, the preconference in-service days were extremely informative and provided me with many resources for advocacy, improved teacher evaluation, assessment, and instruction.

"The decision to go to Nashville was based on our district's initiatives in teacher evaluation, incorporating common core standards into arts education and instruction, and developing assessments as part of the state regulations for pre- and post-evaluation of students. The conference addressed each of these initiatives and allowed me to gain content-specific information, rather than taking information from New York (State) and molding it to fit into our instruction in the arts."

"The conference was great!"

Conference attendee **TERRY TWITTY** teaches instrumental music in Cincinnati Public Schools. "I teach in five different buildings. We received most of our instruments from the VH1 Save the Music Grant Foundation. I teach 5th- to 8th-grade band." In Nashville, he said "I attended several sessions and gained helpful information. The conference was great! I met several teachers and exchanged contact info for future reference."

NAfME has posted session materials from the In-Service Conference at *nafme.org/conresources*

PHOTOS: ROZ FEHR (3)

online at NAfME

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

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TEACHER EVALUATION WORKBOOKS



NAfME, along with the help of an Assessments Task Force headed by the association's president-elect Glenn Nierman, has just released two new tools for music educators and administrators: the *Workbook for Building and Evaluating Effective Music Education in the School Ensemble*, and the *Workbook for Building and Evaluating Effective Music Education in General Music*. Both are available at *shop.nafme.org* in print and digital (PDF) formats. You can also call 800-336-3768 to order by phone.

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The Learning Network is the National Association for Music Education's online professional development resource. NAfME's network provides access to real-time and archived webinars, with lesson plans on the most relevant topics in music education. The webinars are led by nationally-known experts.
January 14 » "Starting Strong with Classroom Management," Dennis Granlie
January 23 » "S-Cubed: Successful Sight-Singing for Middle School Teachers and their students," Dale Duncan
January 30 » "Composing With Your Students: Strengthening Bonds While Learning How to Compose Together," Rob Deemer.



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PARENTS SHOULD BE ENCOURAGED TO ATTEND BOOSTER GROUP MEETINGS.

Creating and Running a Music Booster Group

Valuing parents' contributions is one key to success.

THESE ARE DIFFICULT TIMES for many schools. However, a music educator can help his or her program by establishing a booster club: a parent-run organization that supports student activities by helping create to revenue.

According to Cheryl Newton—who retired in 2012 from her three-decade career at Oakton High School in Vienna, Virginia—in order to successfully create and run a booster group, a teacher must have a clear vision of the program that is based on a sound philosophy of music pedagogy. This is to be presented to the members in a lucid way that draws them in without overwhelming them. "The boosters must be made to feel a part of the program because they are a part of the program. Can you imagine trying to do a trip without chaperones? We need our parents! Get them to believe in what you are trying to do for their children and the support will be instantaneous. Allow them to use their gifts and strengths and always remember that they are volunteers. Be supportive to them and be grateful," advises Newton.

Another big part of running a booster group is to have frequent meetings—ideally, monthly. All parents should be strongly encouraged to attend, be heartily welcomed, and have their contributions valued. A little preplanning is always a good idea, too. Newton says, "The agenda for each meeting should be made available to all members of the booster group prior to the meeting," so that these sessions will be as efficient and productive as possible.

Booster club meetings are typically centered around the planning of fundraising events. Newton has found that the best fundraisers are those that are mutually beneficial to the buyer and the seller—for example, the solicitation of tax-deductible donations. Sales of timely goods such as citrus fruits during the holiday season have also proven successful. In planning fund-raisers, though, Newtown cautions boosters not to take on more than they can handle. "Hosting a large event, such as a marching contest, can also be a great source of funds but it can be very time-consuming for the parents."

It is important that any funds raised are handled in a transparent way. Newton says, "Fiscal responsibility is paramount in the handling of money for booster groups. They must follow all local, state, and federal guidelines, and work closely with the school to ensure correct handling of funds."

Newton has seen that booster clubs help not just the students and director, but also the parents. "There was a sense of pride in accomplishment, knowing that it took everyone to succeed," she says. "A successful program is one in which the kids, parents, and director come together." ▮

A SELECTION OF NAFME'S ONLINE RESOURCES

- **"Upgrade your Boosters"**—Advice and a selection of links to resources: *nafme.org/boosterupgrade*
- An excerpt from ***Music Booster Manual*** (1989, MENC): *nafme.org/boostermanual*
- **"Join Forces to Create Super Boosters"**—Advice for working on district and school levels: *nafme.org/boostersupport*
- **"Music Teachers Discuss the Role Music Booster Groups Play (Or Don't Play)"**—Results of a NAfME member poll on booster groups: *nafme.org/boostergroups*

> *"A successful program is one in which the kids, parents, and director come together."*

WHAT ARE YOUR BEST IDEAS FOR BOOSTER GROUPS?

Send your letters to *CarolineA@nafme.org* or fax a letter to 703-860-9027. Please include your full name, job title, school name, and the city and state where you teach.

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ILLINOIS REPRESENTATIVE AARON SCHOCK, OREGON REPRESENTATIVE SUZANNE BONAMICI, NAfME PRESIDENT NANCY DITMER, AND NAfME EXECUTIVE DIRECTOR AND CEO MICHAEL A. BUTERA ON HILL DAY 2013.

Creating an Advocacy Day in Your State

Relationships with state legislators are key.

THE IDEA of creating an "advocacy day"—also known as a "drive-in day"—in your state is a good one, but it is also a challenge. It's no surprise that there is power in numbers, so bringing districts together is key, and choosing a leader from a district is important. "The most powerful person in a district is the teacher who lives in the same town as their school, because the senator and the assembly-person that represent the school also represent them!" says Alan Orloff, chairman of the New York State School Music Association (NYSSMA) Government Relations Committee.

"While advocacy should be a 'grassroots' initiative, a lot can be learned from county and teacher organizations first. Talking with your county music organization is a very good start in deciding what exactly you want to ask for when visiting state legislators," says Orloff. "What can you really ask them for? Money? No. That's a dead end. You have to quantify the subject and develop 'the ask,' but it has to be something the legislator can realistically do for you. This is what you find yourself up against when you plan a state day."

Your school board should be helpful in your planning for the day. You will need to present your case regarding what is to be accomplished, and then it's time for logistics. Choosing a day for the trip can be more complicated than one may think, and it is equally important to involve your board by presenting to them a list of the things you will need to make this day work—e.g., transportation, a day off, etc.

NAfME itself actively lobbies on Capitol Hill on behalf of music education positions and closely monitors education policy in Washington, D.C. The Advocacy and Public Affairs staff works with leaders of the federated state associations to bring about change. At the NAfME conference this past October, there was panel on drive-in days that featured four of the most progressive leaders in this area: NYSSMA, the Pennsylvania Music Educators Association (PMEA), the Connecticut Music Educators Association (CMEA), and the Illinois Music Education Association (IMEA). "They are all in various levels of capacity-building," says Chris Woodside, Assistant Executive Director for Advocacy and Public Affairs. "We have seen a tidal wave of people who want to do drive-in days after the last national assembly. The point of our panel was to answer questions, but it is much more valuable to hear from their peers."

One drive-in day should be just the beginning, according to Orloff. "We are not traveling to our state representative to ask for anything monetary. We are seeking awareness," Orloff notes. "Ask the legislators, 'May I contact you down in our local office when the budget settles down?' Hopefully, relationships built during drive-in days can lead to successful advocacy plans." ▮

> *"The most powerful person in a district is the teacher who lives in the same town as their school."*

START SMALL, GET BIG RESULTS

If a Drive-in Day seems overwhelming, then take baby steps. Stirring up interest in a specific district is a way to bring music to the forefront. Meredith Huntley, a music teacher at the Heath School in Brookline, Massachusetts, notes that, "Often it is a matter of just getting the word out; that's true even in affluent districts such as this one."

When Huntley was at the Massachusetts NAfME convention, she heard her district was considering cutting the music department in half. "Chris Woodside gave me lot of advice, as did others from Massachusetts who also successfully advocated. I did everything they told me to do, and it worked!"

Of course, it took a lot of work and the help of a lot of people. "Music was taking a bit of a back burner to other proposed cuts," says Huntley. "Many did not realize how drastic they could be. I got noisy ... until it was clear to people what these cuts were going to be." She used her connection to an individual with *The Boston Globe* to have a story written, and even spoke on local public access television. When parents, teachers, and community members became truly aware of the proposed cuts, the response was enormous. Only small cuts were ultimately made to the music department, and the program remained intact.

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Some Things You Can't Unsee

How Nonmusical Factors Affect Adjudicators' Ratings of High School Vocal Performances

THOSE BLIND AUDITIONS on NBC's *The Voice* are more than just a TV gimmick. Visual factors play an undeniable role in the evaluation of a musical performance. That's the takeaway for Sandra Howard, assistant professor of music at Keene State College in Keene, New Hampshire, who conducted a study on the effect of differentiated performance attire and stage deportment on adjudicators' ratings of high school solo vocal performances.

"Some teachers say they want to be able to see the singer because it gives them additional information about the performance," Howard says. "In some cases, that can work well for the singer in terms of being selected, but in other cases, the person may have a beautiful sound but a physical detractor."

Howard has been curious about the topic for years. "When I was a singer in high school, and then when I taught in high school, there would be points-driven categories and then a general box for comments. A lot of times students would receive comments from judges that said, 'Thank you for dressing up.' That's not one of the criteria, but it seemed to be very important to the judge. I always wondered, 'How much did dressing up bias their evaluation?'"

It turns out that it can bias it quite a bit. For Howard's recent research, 282 high school, undergrad, and graduate students evaluated solo performances in four audiovisual formats, audio-only, and videotaped segments featuring different combinations of casual versus formal attire, and unfocused body language versus a more professional demeanor.

Performance quality ratings were affected significantly by soloists' performance attire and stage deportment, and adjudicators' academic level. Interestingly, overall, the highest ratings were given to the blind auditions. "People were listening to the same audio that I dubbed into all these different video scenarios—the audio was same no mater what, but the blind auditions got consistently higher ratings," she says.

Results for the videotaped segments were predictable: Higher ratings also went to students who were dressed in performance attire and demonstrated focus and eye contact. Lowest marks were given to those in jeans and t-shirts, and who seemed to display less concentration.

The findings have broad ramifications for general performances, particularly when it comes to auditions, according to Howard. "Biases do exist," she says. "My biggest thought is for schools or other auditioning organizations that give options of students coming in and live-auditioning or submitting an audio CD or tape. That's not an even playing field. They need to pick one [audition method] and stick with it." ▮

> *"Some teachers say they want to be able to see the singer because it gives them additional information."*

TIPS FOR AUDITION AND PERFORMANCE PREP

1. **Practice the logistics.** Have the students practice filing into the room and onto the risers, if needed. "Oftentimes they are being evaluated before they even open their mouths," says Howard. "If they look disorganized walking in, there could be a perception that the ensemble is not good."
2. **Teach controlled body language and behaviors,** including how students should hold their hands, how to achieve the best body alignment, and what are the best practices for performance body language. Howard notes that "They may have a lot of questions. 'Do I wave to mom?' No."
3. **Have a performance dress code for your ensemble.** No budget for matching uniforms? No problem. Having the students dress in a uniform color can do the trick "so the audience can get immediately past the visuals and listen to the music."
4. **If possible, videotape your students** in performance, and spend time reflecting on the recording.
5. **Model** good performance behavior yourself.

SOURCE: "THE EFFECT OF SELECTED NONMUSICAL FACTORS ON ADJUDICATORS' RATINGS OF HIGH SCHOOL SOLO VOCAL PERFORMANCES," *JOURNAL OF RESEARCH IN MUSIC EDUCATION*, JULY 2012, VOLUME 60, NUMBER 2, PGS. 166-185. (SEE JRM.SAGEPUB.COM/CONTENT/60/2/166.ABSTRACT)



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"I don't believe there is a law of diminishing returns here."



NAfME ASSISTANT EXECUTIVE DIRECTOR CHRISTOPHER WOODSIDE EXPLAINS THE WORK OF THE MUSIC EDUCATION POLICY ROUNDTABLE TO HILL DAY 2013 ATTENDEES.

The Music Education Policy Roundtable

A consortium of organizations advocates for the greater good of music education and takes its message to Washington.

IT'S NO SURPRISE to learn that politics and funding for music education often go hand-in-hand. Thanks to leadership work by NAfME and the American String Teachers Association (ASTA), more than two dozen concerned music education organizations now speak with one voice when they want their priorities fully understood on Capitol Hill.

NAfME and ASTA are founding members of the Music Education Policy Roundtable, a consortium that has grown to 27 organizations—"and there are probably a hundred groups in the niche areas and subfields who could join us," says Chris Woodside, NAfME's Assistant Executive Director, and the de facto spearhead of the Roundtable. "And I don't believe there is a law of diminishing returns here—more organizations would make us more effective."

Woodside notes that, "About two-and-a-half years ago, we conducted a scan of policy work. A lot of institutions were doing advocacy work on music and the arts, but what was problematic was that they were speaking a lot of different languages. There was some confusion on Capitol Hill on what they wanted. We convened a group of fifteen or so organizations in the summer of 2010, and we came away with a burst of energy for advocating as a collaborative. That meeting was a one-off, but we communicated regularly after that, and there was such a strong appetite to formalize the mission and goals that we began to streamline it." That one-off meeting was just the beginning.

"In 2011, we did that," Woodside says. "NAfME and the American String Teachers Association made substantial financial contributions, and now we've grown to 27 members, including groups like NAMM and the GRAMMY Foundation. We plan a legislative agenda on a regular basis. It's an empty space that needed to be filled." The 2013 legislative recommendations included provisions for germane teacher evaluations, support for research into the field of music education by the U.S. Department of Education, requests for funding through the Elementary and Secondary Education Act (ESEA)–authorized programs, an increase in school-day accessibility to music programs, and measures to ensure sequential, standards-based music education in charter schools, consistent with public schools.

The Music Education Policy Roundtable will hold a teleconference strategy meeting in January. "At that point we will review the legislative agenda, and review the needs of the field," Woodside says. He is encouraging other organizations to consider supporting the Roundtable. Any group representatives wishing to learn more about the Roundtable should email Woodside at *chrisw@nafme.org* or investigate online at advocacy.nafme.org/the-music-education-policy-roundtable. ▮

CURRENT MEMBERS OF THE ROUNDTABLE

- American Choral Directors Association
- American Orff-Schulwerk Association
- American School Band Directors Association
- American String Teachers Association
- Chorus America
- Drum Corps International
- Education Through Music
- Gordon Institute for Music Learning
- GRAMMY Foundation
- Guitar & Accessories Marketing Association
- iSchoolMusic.org
- J.W. Pepper
- League of American Orchestras
- Music for All
- Music Publishers Association
- Music Sales Group
- Music Teachers National Association
- National Association for Music Education
- National Association of Music Merchants
- National Association of Music Parents
- National Music Council
- Organization of American Kodály Educators
- Percussive Arts Society
- Phi Mu Alpha Sinfonia
- Quadrant Arts Education Research
- The Recording Academy
- VH1 Save the Music Foundation

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Many teachers are now beginning to realize just how useful wireless mics and amplification systems can be. "The simple act of amplifying your voice with a wireless mic can do wonders for helping students in the room hear and understand you without causing you to strain your voice in the process." Says Kirk Kassner, a retired music educator from Washington State. "I found microphones very useful in rehearsals. If I didn't use the mic, my voice would be shot by the end of the day. Even though my students were trained to pay attention and keep noise to a minimum, with that many bodies in a room, the ambient noise level is challenging to speak over and be heard succinctly."



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Kassner also says that classroom wireless systems can be of great benefit when dealing with students with special needs. "I was fitted with a wireless mic headset that transmitted short distances to a student with limited hearing ability. It strengthened sounds enough so she could participate in music class as if her hearing was in the normal range. After a quick sound check to make sure she could hear, I pretty much forgot I was wearing it and went about the lesson as usual, except I tried to keep my lips visible for her to also read."

How Wireless Microphones Work (and How They've Improved)

Companies such as Sennheiser, Audio-Technica, and many others now sell wireless microphones that take the guesswork out of what was once a fairly complicated setup process. There are three parts to any wireless microphone system: a transmitter (usually in the form of a belt pack), a microphone that plugs into the transmitter, and a receiver that plugs into your room's sound system. Most newer models provide easy, one-button or fully-automated setup options where the units will automatically search for and find the best wireless frequency for your particular venue. This, along with the use of multiple antennas on the receiver, prevents most instances of signal loss.

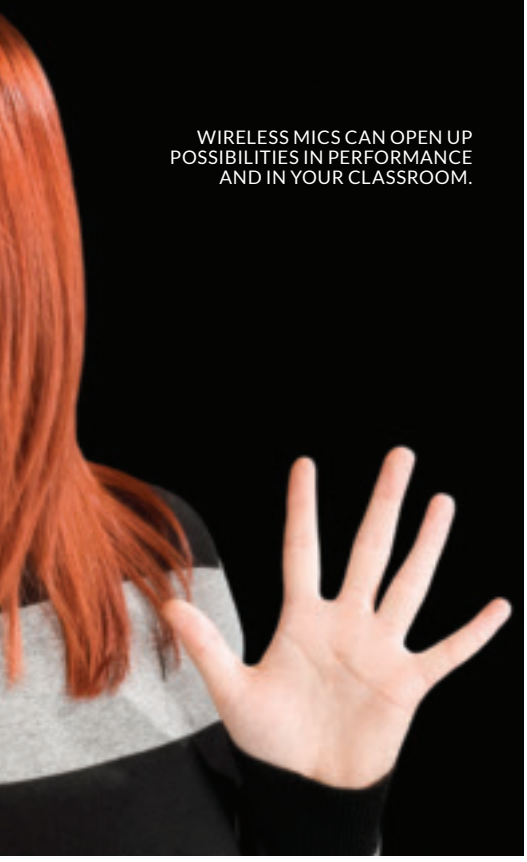
Tips for Getting the Most out of Your Wireless Microphones

There are three basic types of microphones that are commonly used today: lavalier, cardioid, and super-cardioid. Lavalier mics clip to the clothing of the performer or to the performer's instrument, while headset mics hook over the ear and rest beside the performer's mouth. There are also traditional, handheld wireless mics which can be carried normally or mounted on a microphone stand. Wireless manufacturers sell many different models of mics, most of which can be plugged into the same belt transmitter pack.

In solo vocal settings, there are a



SENNHEISER MKE2 LAVALIER MODEL MIC TOGETHER WITH AN EW122 TRANSMITTER



WIRELESS MICS CAN OPEN UP POSSIBILITIES IN PERFORMANCE AND IN YOUR CLASSROOM.

number of reasons to prefer headset mics. First among these is that the closer the mic is to the source of the sound, the better the quality of that sound will be. Joe Ciaudelli, Spectrum Affairs Correspondent for Sennheiser, notes that "If you have a lapel mic you may get some echo and ambient noise. A headset mic is better because it is so much closer to the mouth." He suggests that users place the microphone element at the corner of the mouth rather than in front to avoid problems with breath noises and popping of certain consonant sounds—for example, "p."

Of the three types of microphones, lavaliers tend to be the most problematic if they are not attached correctly to the performer. Most lavaliers are omnidirectional and thus pick up sound from all directions. While this makes them very versatile, it also means that they will pick up room noises and other sounds from around the performer just as easily as from the performer herself. Ciaudelli says that "It's important to dress a lapel mic correctly. Don't put the mic under a collar or it will sound stuffy. Also, try to create some kind of strain relief so that if the mic gets pulled by the clothing it will not pull the mic and cause it to make noise against the shirt." He suggests making a loop around a button or something similar so that the wire doesn't get pulled too tightly as the performer moves.

When dealing with handheld mics, remember that—just as with corded mics—they have different pickup patterns. Cardioid and super-cardioid microphones pick up sounds directly in front of the mic or slightly off to its sides. This is great for filtering out crowd noises or limiting the mic to one instrument, but if the performer holds the mic incorrectly it may not be able to pick them up properly. No amount of adjustments at the mixing board will be able to fix that.

Purchasing Considerations

For general vocal or instrumental applications, Ciaudelli recommends using their Sennheiser MKE2 lavalier model mic together with an EW122 transmitter and receiver for best results. Audio-Technica's Marketing Director, Gary Boss, suggests their ATM350CW, which comes with a special mounting gooseneck for attaching to an instrument. This mic can be combined with one of their new Audio-Technica System 10 wireless systems for a complete, multipurpose microphone solution.

Most of the current crop of wireless microphone systems operate in the 500–600mHz range. Ciaudelli recommends that any potential new purchases of UHF-based wireless mics be limited to those models that work in the 500mHz range due to potential changes that may be made by the Federal Communications Commission (FCC). These changes may eventually make the older 600mHz gear illegal to operate. At the same time, Boss points out that some manufacturers such as Audio-Technica are avoiding this potential problem by moving up into the 2.4 GHz spectrum as well as using multiple antennas and automatic frequency-switching features to further reduce the chances of signal loss or distortion. "With our System 10 models," notes Boss, "if someone turns on a new device that starts interfering, then the unit automatically switches to a different channel."



AUDIO-TECHNICA SYSTEM 10 WIRELESS SYSTEM

SOLUTIONS TO COMMON PROBLEMS

DISTORTION AND SIGNAL LOSS—If gain (volume) levels are set too high, the system will "clip" the signal, making it sound like the mic is dropping out when it is actually functioning correctly. Begin with the wireless receiver and set the gain just below the red line when the performer is singing or playing loudest. Once the transmitter and receiver have their gain adjusted, move on to the mixer and, finally, the amplifier.

ANTENNA PLACEMENT—The human body dampens radio signals significantly. Make sure that the transmitter pack is not touching your skin during a performance. When using a handheld mic, hold it in the middle, and not the bottom end, as that is where the antennas are located.

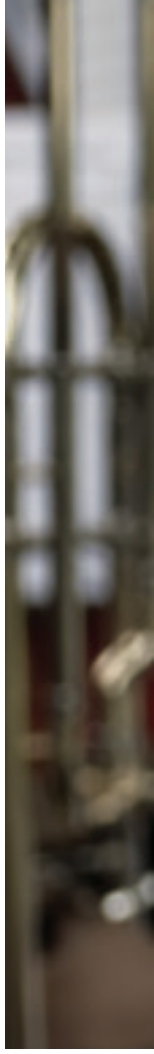
RECEIVER PLACEMENT—Avoid having the antennas of the receiver touch anything made of metal. If your music room has a metal sound cabinet, you may need to remove the receivers from it when in use, or use an external antenna.

BATTERY ISSUES—In performance situations, swap in fresh batteries for every performance. If you choose to use rechargeable batteries, spend the extra money and get a professional-quality, computerized charger that can condition the batteries between uses, making them more reliable and helping them last longer.

PHOTO TOP: ISTOCK/THINKSTOCK; PRODUCTS COURTESY OF THEIR RESPECTIVE COMPANIES

Choosing Repertoire for Middle School Band

What important criteria should factor into the selection of your band literature?



TRAVIS WELLER *is a middle-senior high school band director for Mercer Area Senior High School in Mercer, Pennsylvania.*

In today's middle schools, it is important for directors to choose literature for their ensembles that will nurture the growth of student musicians. We must choose music that allows us to connect the academic music of the school ensemble with the outside world in which our students live. We should also recognize that the music selected for study must contribute to and enrich the school community.

Numerous lists have been generated in articles and books of best music for study and performance for high school ensembles. The value of these pieces is reinforced when they are included in festival programs and on state lists. There is often little question as to why those pieces were chosen—their reputation precedes them.

Middle school band literature does not necessarily have the same exposure level as do pieces for high school concert band or wind ensemble. Because middle-school ensemble music is studied and performed by amateur musicians, it may create the perception that it is not serious literature. There are many artistic, educational, and entertaining pieces found in middle school/junior high band literature that can be considered for study, rehearsal and eventual performance.

Shelley Jagow of Wright State University in Dayton, Ohio, asserts that while published lists are a place to begin this process, it is the responsibility of the music director to carefully study, assess, and select appropriate repertoire for his or her band program (*Teaching Instrumental Music: Developing the Complete Band Program*, Meredith Music, 2007, pg. 192). Part of that process must begin with directors taking the necessary time to develop a personal criteria list for evaluating music at this level. Once that has been established, directors can begin identifying important styles, cross-curricular and cross-cultural connections, forms, and aesthetic and emotional values imbedded in pieces so their repertoire choices educate, engage, and entertain.

Before selecting literature for a middle school or junior high ensemble, directors should establish a personal criteria list for judging quality in music. Bennett Reimer suggested in *Aesthetics and Arts Education* (University of Illinois Press, 1991, pgs. 330–38) that this list be constructed using the criteria of craftsmanship, sensitivity, imagination, and authenticity. In a study by researcher Richard Fiese in the *Journal of Research in Music Education* (Spring 1991, pgs. 239–47), nine musical criteria emerged from the responses given by directors regarding their standards for making qualitative judgments in music. The criteria identified by Fiese attend to more specific elements that directors can consider in their evaluation process, yet each of them could be placed into one of four "parent" criteria categories presented by Reimer. Shelley Jagow has developed a method for determining quality called the "Q Factor" that involves assigning a quantitative value to seven different qualitative factors in her book (*Teaching Instrumental Music: Developing the Complete Band Program).*



A WIDE VARIETY OF EDUCATIONAL AND ENTERTAINING LITERATURE IS AVAILABLE FOR MIDDLE SCHOOL BANDS.

PHOTO: ISTOCK/THINKSTOCK

While these criteria, aspects, and methods are not exhaustive, they provide an entry point for directors to consider using in the selection of repertoire for their younger ensembles.

There is a wealth of traditional repertoire that young musicians need to experience as it allows them to develop specific techniques. Ballads like "All the Pretty Little Horses" as arranged by Anne McGinty can be used to develop musical expression, legato tonguing, and phrasing. Marches like "Friends of Freedom" by Timothy Loest can be used to develop marcato style, contrasting dynamics and articulation, and understanding march form. Even at the middle school level, overtures like "Kentucky 1800" (Grundman) or "Carpathian Sketches" (Jager) offer opportunities for students to stretch and grow by rehearsing and presenting an age- and skill-level–appropriate "masterwork."

There are also a number of writers expanding the sound canvas to provide excellent contemporary literature that presents opportunities to explore theoretical musical concepts (consider the use of suspensions in "Suspended Animation" by Patrick Burns). David Wilborn identified a number of different concepts that students might experience through the rehearsal and performance of music (*Teaching Music*, April 2001, pgs. 36–40), and the author has provided examples of just a few pieces that contain that concept. Music that includes aleatoric episodes (such as "Snake Charmer" by Randall Standridge), vocalization ("Unraveling" by Andrew Boysen, Jr.), different textures ("The Forge of Vulcan" by Michael Sweeney), elements of other music styles ("The Beatles Forever" arranged by Eric Osterling), and experimental timbres ("Whirlwind" by Jodie Blackshaw) are all potential concepts for young groups to explore.

Directors can also consider the broad range of multicultural pieces that are available when selecting repertoire. Many multicultural pieces performed by ensembles are arrangements or compositions by a Western-trained musician and are typically set for a Western instrumental ensemble. In the December 2000 *Music Educators Journal*, (pgs. 23–25, 48), Mary Goetze states that stylistic practices of some cultures' music cannot be adequately recreated using Western instruments or Western harmonic structure. Goetze doesn't suggest that this music should be avoided, but says that thorough study of the culture and seeking out authentic performances (live ones work best) can help inform our choices and our instruction, and by doing so create a meaningful experience for the students.

Directors should also remember to select music that has important cultural

connections to our own country, as it can make connections to subjects like history (such as "The Pony Express" by Chris Bernotas and "Appomattox" by James Hosay). Five years ago, in my own teaching situation, the Senior High Concert Bands at Mercer High School worked on "The Trail of Tears" by James Barnes. At the same time, the Middle School Band (grades 7 and 8) rehearsed "Etowah" by Brian Balmages. Both pieces were used as an entry point so the students could learn about Cherokee culture through a website I had developed that provided examples of artwork, music, cultural history, and even food (mercerbands.wordpress.com/interdisciplinary-unit). As Joseph Alsobrook and Michael Worthy suggested in their presentation "Music Education in the 21st Century: New Rules" at the 2010 Midwest Clinic, in the age of standards-based accountability, music educators must be diligent in their efforts to enrich music performance with other modes of musical action like evaluating and responding to music.

Another aspect to consider in selecting literature is having a long-term vision for how the students can develop as musicians. There has been scholarly writing (e.g., *Teaching Music Through Performance in Band* edited by Richard Miles, or *Teaching Band and Orchestra: Methods and Materials* by Lynn G. Cooper) devoted to the high school ensemble curriculum devised so that students make progress over the course of several school years. Middle school and junior high programs can be unique situations in that some directors see their students for only one year, others for two or three years, and still others continue to see them through high school, as these directors are the only instrumental teachers for their schools in grades 7–12. In any situation, directors need to engage in discussions with colleagues of appropriate repertoire for students, in addition to carefully considering their students' current ability levels.





"SELECTING LITERATURE OF DIVERSE STYLES AND ORIGINS PROVIDES MUCH-NEEDED VARIETY FOR THE DIRECTOR, STUDENTS, AND AUDIENCE."

Kevin Geraldi, an associate professor of music at the University of North Carolina at Greensboro, suggests that because repertoire can serve as the source for a long-term plan, it is very important that teachers at all levels have a repertoire list they believe all students should perform over a period of several years. Geraldi (*Music Educators Journal*, 2008, Issue 2, pgs. 75–79) outlined several aspects for inclusion on a "core repertoire list" including formal, rhythmic, harmonic, and melodic creativity; convey the imagination of the composer; well-orchestrated; balance between tutti and thinner textures; and convey emotional depth. These criteria for building a repertoire list are akin to the criteria set forth by Reimer for judging quality, but they allow the director to consider more specific musical aspects.

Speaking to that last point made by Geraldi, there should be opportunities given to students so they might experience emotion in the music. David Whitwell advocates a process of recognizing and exploring emotional moments in music to assist students in becoming aware of their own emotions (*NBA Journal*, 2009, pgs. 43–60). As Whitwell points out, music that is authentic will allow the students (and the eventual audience) to perceive the generalized form of the emotion. While there are many excellent choices available, "Air for Band" by Frank Erickson comes to mind as a piece with great emotional depth and expression that can enable students to make a deeper connection with their own personal emotions.

Composers, conductors, and educators alike discuss the need for variety in programming and repertoire selection. Selecting literature of diverse styles and origins provides much-needed variety for the director, students, and audience. Such simple concepts as balancing different textures, contrasting tempos, and identifying major, minor, and modal tonalities are ways in which variety in programming can be achieved. Other considerations for

PHOTO: ISTOCK/THINKSTOCK (2)

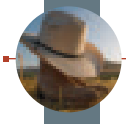
educators include having the required instrumentation and equipment, and accounting for the instructional time to teach the work effectively and efficiently. As Mac Randall wrote in "Powerful Performances" (*Teaching Music*, February 2008, pgs. 32–36), directors who choose a different theme for each of their concerts have been able to achieve variety in their programming choices. With these diverse and sometimes complex perspectives in mind, here are some suggestions for concert themes for middle school/junior high band that include literature worthwhile for students to study. Let these ideas be a jumping-off point for your own creativity with your students and community!

THEME CONCERT IDEAS



A NIGHT AT THE OPERA

"*William Tell* Overture" (G. Rossini/arr. Balent)
"Night at the Opera" (arr. J. Taylor)
"*The Phantom of the Opera*" (A. Webber/arr. Jennings)



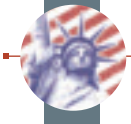
AN EVENING OF COUNTRY AND WESTERN MUSIC

"Wagon Trail" (Julie Giroux)
"Pony Express" (Chris M. Bernotas)
"*Light Cavalry* Overture" (von Suppé/arr. Mark Williams)



ALL THINGS ENGLISH

"Marching Song" (Gustav Holst/arr. John Moss)
Chorale from "Jupiter" (Gustav Holst/arr. James Curnow)
"The Beatles Forever" (arr. Eric Osterling)



AMERICAN ICONS

"American Salute" (Roland Barrett)
"Salute to the Duke" (arr. Michael Sweeney)
"Sounds of Sousa" (arr. James Ployhar)



FRIGHT NIGHT

"Ghosts in the Graveyard" (Scott Watson)
"Night Flight of the Gargoyles" (Timothy Loest)
"Through Darkened Sleepy Hollow" (Erik Morales)

PHOTOS FROM TOP: ISTOCK/THINKSTOCK (2); WAVEBREAK MEDIA/THINKSTOCK; ISTOCK/THINKSTOCK (2)









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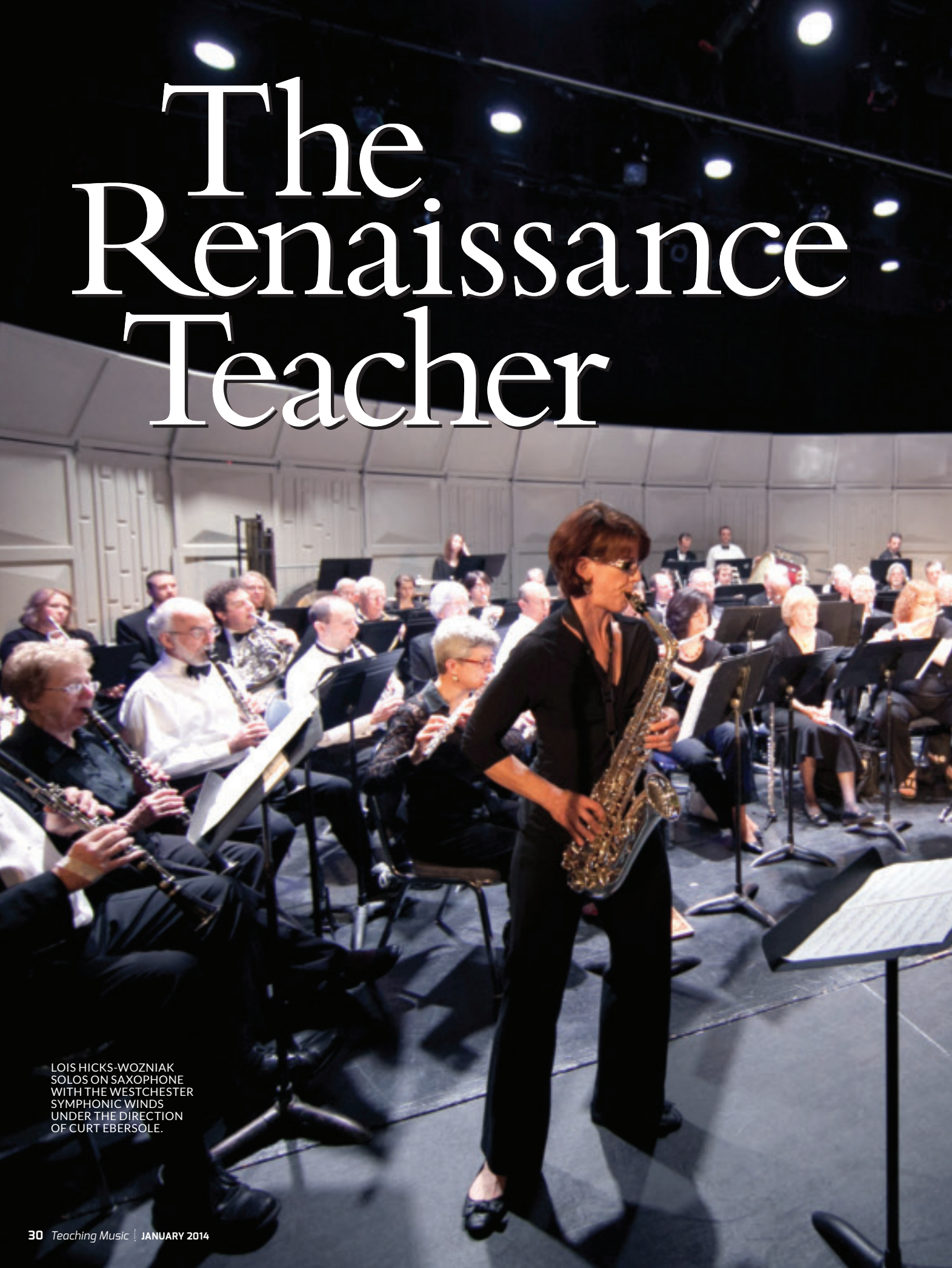
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LOIS HICKS-WOZNIAK SOLOS ON SAXOPHONE WITH THE WESTCHESTER SYMPHONIC WINDS UNDER THE DIRECTION OF CURT EBERSOLE.



PHOTO: DAVE SANDERS

The modern music educator has found opportunity and satisfaction by living multiple lives ... all at the same time

BY CYNTHIA DARLING

MUSIC EDUCATORS are a notoriously multi-tasking bunch. In the classroom, they must be steeped in the technique and knowledge of multiple instruments while also attending to the twin gods of practice and performance. Additionally, music teachers often have an active performance life of their own outside of their full-time teaching duties. For most, the decision to engage in outside performance gigs, be they amateur or professional, as well as other music-related activities, is a personal choice. And yet for many, it is not simply a choice: It is, in fact, the necessary inspiration that feeds them and keeps them evolving as educators and as people.

This month, we're taking a look at the double life of the music educator. A few patterns emerge—for one, these educators are busy people. Curt Ebersole (pictured here at the podium), conductor/music director of the Westchester Symphonic Winds in Tarrytown, New York, and on the faculty at The Masters School in Dobbs Ferry, New York, notes that he stayed *very* busy as the instrumental music director at Northern Valley Regional High School at Old Tappan before he retired from that position. He remarks that "At one point in my life I was teaching full-time—including four ensembles, marching band, and musical theatre—but on Monday nights

I played clarinet in the Ridgewood (New Jersey) Concert Band, I had three or four students in my private clarinet studio, I was playing in the 92nd Street Y Symphonic Workshop Orchestra, and I was running a conducting symposium for the Music Educators of Bergen County, Inc."

But even with their busy schedules, professionals speak with great fulfillment and passion about their teaching as well as their outside commitments. Indeed, there seems to be an increased sense of engagement from these teachers. Maintaining such full schedules reveals some fancy juggling. There are inevitable conflicts of interest that can arise when a teacher finds him or herself performing alongside a musician who, the next day, is their student in school. We've spoken with, among others, vocalists Kyle Weary and Francesca Veglia, guitarist Glen McCarthy, and percussionist Jeff Bush—all of whom are eager to pass on their tips for leading a musical double (or even triple or quadruple) life.





GLEN McCARTHY PLAYING GUITAR WITH THE BAND KELTISH AT THE VIRGINIA RENAISSANCE FAIRE (LEFT), AND AT THE HELM OF THE ROBINSON SECONDARY SCHOOL GUITAR ENSEMBLE.

The lists of performance and outside activities each teacher is engaged in are instructional in their own right. One may view these descriptions as guides for how to live a fully-immersed musical and teaching life. For Kyle J. Weary, vocal music lead teacher at the Barbara Ingram School for the Arts in Hagerstown, Maryland, activities include a veritable full-time-job's–worth of outside obligations, "I teach full-time at my school in addition to being an adjunct teacher at a local college. I maintain a private studio in the town where I work, and one in the town where I live. Plus, at school I have an after-school vocal jazz ensemble, and I am the music director for the all-school musical."

Francesca Veglia's position as teacher for the Sarasota County Schools in Sarasota, Florida, is nurtured by her active performance schedule. The types of outside performances she participates in vary from summer programs abroad to church performance jobs, as well as performing with the Anna Maria Island Concert Chorus and Orchestra in Holmes Beach, Florida. She has also sung with a professional choral group.

Jeff Bush is the director of the School of Music at James Madison University in Harrisonburg, Virginia. Says Bush, "I continue to perform as a percussionist, but I now spend most of that time playing in community as opposed to professional ensembles."

The sheer number of activities Glen McCarthy pursues can make the mind spin. Currently an adjunct professor of music at George Mason University in Fairfax, Virginia, McCarthy retired from full time teaching in the Fairfax Public Schools in 2007. In his current role as teacher at GMU, he pursues an active performance life outside of teaching, as well as participation in administrative roles. He is currently the chair of the NAfME Council for Guitar Education, the chair of the American String Teachers Association's Guitar-in-the-Schools Committee and a co-chair and clinician for Teaching Guitar Workshops. On the performance side, he plays in a wedding band and in a contemporary worship service every Sunday. He also plays in an Irish band, and even plays in the pit for his wife's performances, as she is a music director at a school. The freedom of not teaching in a public school has also allowed him to do lobbying for the Virginia Music Educators Association. And, as if that's not enough, McCarthy is one of 25 semi-finalists—of 30,000 nominees—for the Educator Award presented by the GRAMMY Foundation.

Just how do these teachers do it? And what makes this life so fulfilling?

Multiple Roles and Work-Life Balance

Bush's position at JMU means that he has administrative as well as teaching duties. For him, the question of how to maintain a work-life or even a work-

@ WHAT HAVE BEEN YOUR FAVORITE MUSIC JOBS OUTSIDE OF THE CLASSROOM?

Send your letters to *CarolineA@nafme.org* or fax a letter to 703-860-9027. Please include your full name, job title, school name, and the city and state where you teach.

PHOTOS FROM LEFT: COURTESY OF GLEN MCCARTHY; PAM SUTEY



work balance when juggling teaching as well as outside jobs or activities is all "a matter of priorities," he says. "I did not give up the performance side when I started working full-time. In some circles, I'm known primarily as a musician—not an educator. Other places, it's the other way around." Veglia, too, cites the completely different identity she inhabits when she is working as a performer. She says, with a laugh, "I go from one arena to the next." In this way, performing can be a way of reminding teachers of the rewards for all of the work they put into teaching students all day. Yes, students can act out and, yes, it can be difficult to get them to learn difficult music, but the performance is the ultimate reward of all of these months and years of training. This can help the teacher to keep focused upon this musical reward, and he or she can pass this on to their students.

Bush's reasons for maintaining a healthy outside performance schedule, in addition to his teaching schedule, are professional and personal. He wants to "demonstrate that I can continue my musical craft even while working full-time as a teacher. I want to give my students a model of a lifelong learner."

This became even more important to Bush after he became an administrator. "Now, most important in my role as an administrator, I want to show students and colleagues that I am a musician—that I can work alongside of them, as opposed to only working in my role as an administrator that directs resources to and from students and colleagues. In other words, even though I have responsibilities as an administrator, when I'm performing with students and even other colleagues, I am a collaborator and work with them, and actually listen to the requests of the musical directors!" For Lois Hicks-Wozniak, adjunct lecturer of music cultures of the world at Marist College in Poughkeepsie, New York, and concert saxophonist, performance and teaching inform and enrich each other. "When you teach, you're actively engaged and still continuing to learn. Just the act of explaining codifies your understanding. It forces you to look deeper than if you were just performing."

> "Why do I do it? It's music. Whether I'm making it, playing it, or teaching it, that's the core reason I'm doing all of this." – GLEN MCCARTHY

The Professional and Personal Benefits of a Double Life

The ability to seamlessly move in and out of roles is one many teachers speak about. And, while at times a challenge, it seems to add to the novelty and variety in their lives. Francesca Veglia describes the way her outside professional performance schedule compliments her classroom teaching and even buys her some credibility with the students. "When I am teaching, I talk about composers and where they are from and where they perform. It is great to tell the kids I've been there and sung there. They have a bigger sense of 'wow!' It's the only time you really get that 'wow' from them." She goes on to say, "When they can see that I am performing as well as teaching, there's a little more weight that my advice carries for them." For her, that's validation more powerful than most classroom management strategies can bring.

Veglia points out one more by-product of all of her outside performing, "I have more connections to the community as well." This can, in turn, feed her teaching, as she has intentionally made performance dates for her student choirs at places in the community. "I have been able to have some of my students come in and perform with my outside groups as well." People will take her word that her student is good if she recommends one for an outside performance. In this way, a beneficial cycle of performance and teaching emerges.

And yet, while the benefits for one's professional identity and life are manifold, the biggest payoff seems to be personal. McCarthy puts it simply, "Why do I do it? It's music. Whether I'm making it, playing it, or teaching it, that's the core reason I'm doing all of this." Bush's comments echo McCarthy's sentiments. "I continue

to get incredible satisfaction from making music. It invigorates me every day that I play." Veglia says of her performance schedule, "It makes me whole."

Managing the Difficulties

Such an all-consuming schedule can have its drawbacks. McCarthy does grant that having grown children probably allows him more time for these pursuits than others who are raising younger families. "But I will say this," he notes, "when I first started teaching, the salary was so poor, I was teaching five days a week in the classroom and taught four days a week at a private music store and was gigging on the weekends to raise the family." McCarthy has always been busy, it seems. But he describes a life familiar to many music educators at different stages of their lives.

Veglia does admit that such a busy teaching and professional performance schedule can put pressure on one's personal life. And it can take a real toll. Even the most supportive family can reach its limit when the parent or partner spends so much time away at various gigs. She advises that teachers embarking on such a heavy outside performance schedule "make sure that they make time for who they're with." Weary admits that the toll upon the teacher is often the toughest: "It's very hard. Everything I do is related to music in some way. I sleep very little, and I have learned to be a taskmaster and prioritize." To make it all work, something has to be given up.

While there are some real conflicts of interest that might occur when a teaching professional performs alongside students in the performance realm after school, most of the working teachers claim that these overlaps, in fact, enrich their interaction with the students in the classroom and in performance. The teacher merely gets to know another facet of the student and vice versa. Bush describes one such situation: "The director of the performance ensemble, in his day job, reports to me! Then there is always the chance that a student or faculty member will feel that they have greater 'sway' with me (as an administrator) because they perform with me. But I reflect whenever I have to deal with these individuals and make sure I'm treating them as I would anyone else in the same situation."

McCarthy deals with similar situations, "I have played with former students." The way he sees it, "It's a language and we're playing music—it's always fun no matter if it's adults or students." In the pit of *Little Shop of Horrors*, his wife's production, he's playing bass. One of his students is playing the guitar part for him. "It's been very cool for the student. A good learning experience." Weary concurs, and of working with students in outside performance groups, he says, "I get to see kids in all different lights. I get to see what students are listening to and what is on the horizon." So, in some cases, these overlaps between the classroom and outside gigs can even add to the educational experience of the student and give the teacher a better understanding of the student as a



KYLE WEARY CONDUCTS HIS CHOIR AT BARBARA INGRAM SCHOOL FOR THE ARTS.

PHOTO: COURTESY OF KYLE WEARY

BUSINESS TIPS FOR THE MUSIC MULTITASKER

Glen McCarthy offers not only time management advice but also business tips. "Here's one thing that I find interesting: Your best friend's cousin is getting married, and the cousin says, 'Hey, I'm Bill's cousin. I hear you play guitar. Would you consider playing for my wedding?' You say, 'sure ...' They say, 'It's Nov 24', and you say, 'that's great, and I charge 100 dollars.' Then they say they weren't expecting to have to pay you anything." He laughs as he describes this scenario, doubtless one he and many other musicians have encountered many times over the years, "That's the fine line that people have to look at. How many things are you going to do for free? You don't ask your plumbing to be done for free." He is always surprised how many people think musicians will play for free. "That's the sticking point," he says. But clearly, McCarthy has learned to negotiate price from the start of any engagement, and advocates being up-front about this from the beginning.

musician and as a person.

McCarthy weighs in on the kinds of scheduling conflicts that can come up, "The only time I have a conflict of interest is when I'll have a workshop in Bermuda and can't get back in time for worship service where I am supposed to perform. This actually happened." To prevent that, he says, "You have to make sure that everyone's on the same page [in terms of dates]." That's generally manageable, but McCarthy does say he has had to institute some general rules. "My adage is: Whatever's first on my calendar—that's the gig I get. If I check my calendar, and I'm booked, I'm booked." This is a smart rule of thumb for anyone considering performing in multiple groups.

Weary's trick of the trade is one from which many can benefit. He passes on some excellent advice that was also passed on to him: "When I was student-teaching, my cooperating teacher told me to 'touch it once,' meaning to complete each task as it came up rather than shuffling everything around. I probably say to myself 'touch it once, Kyle' a hundred times a day."

Final Thoughts—The Payoff

In the end, all of these potential difficulties are minor compared to the ultimate payoff: the music. Bush best articulates the drive behind each teacher and their busy schedule, saying, "Make no mistake, I often go to rehearsals dog-tired, thinking 'Why did I agree to do this when I could be home with my family?' But at the end of every rehearsal or concert—bar none—I am invigorated, satisfied, and refreshed. As much enjoyment as I get from listening to music, the feelings are hundreds of times more appealing by making music. Isn't that why we all became musicians and music educators—to both feel that for ourselves *and* help others get this wonderful experience?"



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MUSIC AS A SECOND LANGUAGE

BY ANDREW S. BERMAN

MUSIC CAN BE A CRUCIAL HELP TO ESL STUDENTS.

STUDENTS ARE GUARANTEED to experience music in your classroom—you are a music educator and it is a room where music is the focus, after all. But music pops up in other classrooms as well. Students may learn to sing the periodic table of the elements. A history teacher may use tribal chant as the backdrop for a lesson on Africa. These experiences, in turn, can also enrich students' appreciation of music when they're in your own classroom.

The subject of English as a Second Language (ESL) is one that can both utilize music for its own purposes, and create a beneficial relationship with music education. Language and music are mediums that permeate all disciplines—indeed, all aspects of life. Both music and language surround us from birth, and perhaps it is only natural that they should be used in the classroom together.

LETTERS AND BACKGROUND: IPHOTO/THINKSTOCK

Douglas Wulf, associate professor of linguistics at George Mason University in Fairfax, Virginia, notes that music and language are human skills that have been employed side-by-side throughout history. "The ancient Vedic texts of India were written with a meter so they could be sung, and this also made these long texts easier to remember," Dr. Wulf points out.

Pitch, duration, and rhythm are often concepts that must be mastered in both disciplines. It is obvious to us as musicians how these relate to the study of music. In linguistics, these components make up a language's prosody: attributes that are outside the realm of grammar and vocabulary, yet vital to the mastery of a language. Music and language also have similar structures—the former is broken up into notes and measures, and the latter into words and sentences. The term "phrase" is shared by both, and both use a system of letters to identify their smallest written unit. They are also alike functionally, in that both are used for expression and communication.



In the ESL classroom, music is a crucial aid. Specifically, it is a significant help in the memorization of vocabulary. Wulf says that, "Memorizing the dictionary is impractical. Singing is better. You remember a word when you can associate it with something: a smell, a sound." Music attaches the student to vocabulary in ways that rote memorization does not. In song, for example, the text can be infused with an emotional context, and therefore will stay with you longer. "I can sing a song now that I learned in high school French class," Wulf remembers. He also notes that music is an aspect of a society's culture, and culture is an indelible part of language. In this way, music and



SUZANNE MEDINA'S "ENGLISH IRREGULAR VERBS TANGO"

language are inextricably linked. The concept of culture and language as both sharing a bond and being bound together with music is one with which most music educators are familiar. Indeed, it is one of the foundations for teaching the music of other cultures.

In addition to being a pedagogical tool, music can add an element of fun to the ESL lesson. "Learners are able to attend; it captures their attention," says Suzanne Medina, professor emeritus of graduate education at California State University, Dominguez Hills. Her work with adult students of ESL is a prime example of how music can enhance the enjoyment of a learning experience. She incorporates music and dance into her "English Irregular Verbs Tango." The presence of music—even in the background as students walk in—can open students' minds to learning and instantly differentiate the classroom environment from the outside world.

Speaking, listening, reading, and writing are the four skills that students of any language seek to acquire, and music can have a positive impact on all of them. The first two occur naturally when an ESL student sings and listens as other students sing English songs. Medina offers that music can be used for modeling sentence construction and as a point of departure for a writing exercise—for example, transcribing the lyrics of a song. English reading skills can be enhanced by having students follow along with the lyrics as a song is played. There are also motivational aspects to using music in the ESL classroom. Within the daunting task of learning an entire language, or even a single unit full of unfamiliar vocabulary words, a student can focus on learning a song.

Amber Moss, assistant choral director at Lakeside School District in Hot Springs, Arkansas, has been teaching music to ESL students for eight years. "Writing is more difficult to acquire than speaking for ESL students," she says. "The more we can get them to write and use the words they use when they're speaking, the more successful they'll be." Moss plays orchestral music (with no lyrics) for her students and then asks them to visualize what's happening in the piece and to make up a story in English about it. When it comes to speaking skills, Moss teaches songs in their native languages first, and then teaches them in English. Simple songs with repetition work best. A song with movement, such as "Head, Shoulders, Knees, and Toes," helps with the memorization process.

Wulf, similarly, advocates the use of "jazz chants." This is a rhythmic



exercise (not singing) in which phrases are chanted in time, and the rhythms match the stress patterns of the words. The use of song and jazz chants in the classroom helps to clarify the vocabulary used. In regular speech, unstressed words such as articles can be missed by the new English-language learner, but in song or poetry everything is articulated. Wulf also suggests using songs in cloze exercises, having students fill in the blanks as the song is played.



A new language is uncharted territory, so it helps to make the student feel as comfortable in that new land as possible. Moss employs Douglas Fischer's Gradual Release of Responsibility model: First the teacher does it, then the teacher and the students do it together, then the students do it without the teacher, and then the students do it individually. Group singing is less intimidating than individual singing, and when it comes time for the student to practice alone, an audience of one classmate is less threatening than an audience of one teacher. Medina bridges the gap between student and language acquisition by choosing music that is familiar. If they already know the song, they have less distance to travel to learn the vocabulary. Popular music uses slang and natural pronunciations that can help students speak more like native speakers of English.

Although musical talent and ability may vary, music is the property of every student. It can be accessible to all, just like language. For younger students and beginners, music can be an equalizer, says Moss. "Everyone is on the same playing field when they step into a music classroom, because music is a new language to everybody." In an integrated environment, music can be both something new for everyone to try and something familiar and comfortable.

It's clear that music can have a useful place in ESL studies, but it should never be seen as just an "add on" solely for the benefit of other subjects any more than language study should be seen as an "add on" for music. The learning process for these subjects—languages, both—is linked, and therefore the study of one can enhance and inform the study of the other. The conveying of ideas through the written and spoken word is, at its basis, not so very different than the conveying of ideas through music. With that in mind, many music educators today who find ESL students to be common presences in their own classrooms may find that, by understanding how music aids in the acquisition of language, language can aid in the acquisition of music. Enhancing a student's love for a new language can lead to a greater appreciation of the new culture's music as well, which can lead to greater music explorations in your classroom and beyond. Similarly, foreign-born ESL students may share their own languages and cultures within the context of the music classroom, thus enriching the academic experience for all students. Music teachers may even wish to collaborate with ESL teachers to ensure that both subjects are being positively reinforced within both classrooms—i.e., music study is supported in the ESL class, and language study is supported in your music class. In a similar vein, ESL teachers may be able to help music educators to understand how native speakers of certain languages approach the study of music. This, combined with your understanding of how your non-ESL students learn music, can create a situation in which your entire classroom can benefit. ▮

PHOTOS: COURTESY OF SUZANNE MEDINA (2)



STUDENTS IN MEDINA'S TESOL COURSE FOR THE FOSHAN PROVINCE (CHINA) BUREAU OF EDUCATION

RESOURCES ON THE WEB FOR MUSIC AND ESL

Suzanne Medina has made a career out of studying and employing music in the ESL classroom. Her website, ESL Through Music, contains relevant articles and free downloads for your use: *forefrontpublishers.com/eslmusic*

Although there is much anecdotal support for the benefits of using music in language instruction, there is as yet no academic consensus on why this is so. For more on the physiological reasons why music and language work well together, check out these scholarly papers:

- "Neural substrates of processing syntax and semantics in music" by Stefan Koelsch: *stefan-koelsch.de*
- "Comparison between Language and Music" by Mireille Besson and Daniele Schön: *ncbi.nlm.nih.gov/pubmed/11458832*

Incorporating Music into a HIGH-PERFORMA

One music educator in Nashville has made it work—and work well.



RICH RIPANI BELIVES IN BEING CLEAR ON HIS EXPECTATIONS OF STUDENT MUSICIANS.

NCE CURRICULUM



MAKING MUSIC an integral part of a high-performance academic curriculum, rather than just adding it in as a check-the-box elective, can be tricky. But ask Rich Ripani, director of bands at Hume-Fogg Academic High School in Nashville, Tennessee, and he'll tell you it's worth every bit of blood, sweat, and tears.

Helping Ripani's cause is the fact that everyone at his magnet school, from the administration to the teaching staff across departments, is on board. "Everyone in the building thinks of the music program as integrated," he says. "I talk with our principal quite often and we find ways to have band students be part of the overarching mission of the school."

BY CATHY APPLEFELD OLSON

This is more than just talk: Ripani co-teaches select lessons throughout the year with his Hume-Fogg contemporaries, particularly the American studies and foreign language teachers. Crossing academic lines "is an important thing to do," he says. The topic is gaining momentum in music teacher circles, and was highlighted in a session at the recent NAfME In-Service Conference.

Here's what crossing academic lines looks like in

PHOTOS: COURTESY OF RICH RIPANI (4)

Learning music is much more important to the overall development of a person than almost anything else he or she can do.



RIPANI'S STUDENTS AT HUME-FOGG HAVE A TWO-YEAR ARTS REQUIREMENT.

action: Hume-Fogg's German students are learning about the writer Goethe as part of their cultural studies. Ripani's band students are learning to play "Der Erlkönig," a piece by composer Franz Schubert adapted from a poem by Johann Wolfgang von Goethe.

"The German teacher brings their students to my class and we teach together. She presents it in German for the German-speaking students, and then I introduce the music, which is Schubert's interpretation of the text. Then, we all discuss: 'How is Schubert using the musical elements to tell the story?'" When students approach the lesson from different angles, all benefit. "Obviously, not all the kids in German class are in music and not all music kids take German, but they are all learning about Schubert and how musical elements can be shaped to tell a story."

Not only does an integrated music curriculum benefit the students, it's become an expectation among parents, according to Ripani. After nine years at Hume-Fogg, he's come to a realization: "Teaching at the academic magnet school, very few of the students I'm teaching are going to pursue music or music education as a career. Students are here because their parents want them to focus on higher-level academics and get into medical school or some other profession like that. But does that mean they don't need to study music? Of course not." In fact, although the state of Tennessee requires one year of arts education in high school, Hume-Fogg students have a two-year arts requirement, and the majority stay on for four years.

"It's important for kids at our school to have a well-rounded education, which may seem ironic," Ripani says. "Even though a lot of school systems around the country seem to be getting rid of fine arts, you will almost never see that in a private school. In Nashville, that's how they sell the school—the athletics and the fine arts. Of course they have the English and history departments, but that's why parents are spending their money to



STUDENTS AT HUME-FOGG ACADEMIC HIGH SCHOOL

Q & A WITH RICH RIPANI



Q What do you know to be true about teaching music that you didn't know when you started? That learning music is much more important to the overall development of a person than almost anything else they can do.

Q If I weren't a music teacher I'd ... Be an anthropologist. That was my first major in college and I still have roots in that area. My PhD is in ethnomusicology, which is the study of music in culture ... a sort of anthropology of music.

Q What's the biggest lesson you want your students to learn during their time in your classroom? How to be creative adults who can lead a team, work in a creative cooperative environment, and think for themselves.

Q The music education profession would be better if ... Everyone simply understood the importance of what we do for young people, and quit creating obstacles for us.

send their kids here."

Even the best intentions sometimes get mired in scheduling conflicts. "Scheduling is by far the biggest challenge" to students staying with the music program, Ripani says. "If kids can't get music in their schedule, they can't advance with the program." The predominance of standardized testing doesn't help matters. "Testing puts so much stress on the kids," he says. "These last three weeks of school, I have had half of class gone for every rehearsal because of testing."

Speaking of stress, another issue that crops up in schools that place such a high emphasis on academics is pressure—both externally from parents and teachers, and internally from the high-achieving student body. "It's a continual problem," Ripani says. "These kids want to do really well at their music, and at some of these schools they stay up until 11 o'clock doing homework, and don't get a chance to practice."

In the end, he suggests striking a balance. "Sometimes, as a director, I think, 'Gosh, this is just not working.' Then, I realize they are so swamped with academics. At first I push them to make sure they're not being lazy, and then I realize that sometimes they just can't get to it."

Ripani recently adjusted the roster for an upcoming band concert, dropping two challenging pieces. The students "just weren't getting there, and I found myself being crabby and pushing them too hard, so I let go of the pieces. If I push too hard, they aren't going to have a good band experience and they're going to leave. The bottom line is that they have to pass AP physics. If I'm not careful, they'll say they have to quit band next year because they just don't have time."

An open-door kind of guy, Ripani also spends a lot of time helping his students figure out their optimal band placement. He has found that being crystal clear on his expectations helps with the decision. "I put in writing what I expect them to do at the different levels. We have a top group, and then one that's far less rigorous. If you don't think you have time to commit to that, you might be better off taking this second group and having a good time with it."

"It really has nothing to do with the music, it has to do with everything else that makes it so they don't have time to do their music well," he adds. "But on the other side, I can't allow the ensemble to go downhill just because some students don't have time." Interestingly, very few kids opt for the lower-band placement, Ripani says. "They are over-achieving kids and they want to be at the top. But if they can't practice, the music's not as good. I can't solve that problem for them, but I try to help."



workshop

Working on the bow arm, composing on the iPad, sight-singing, and more

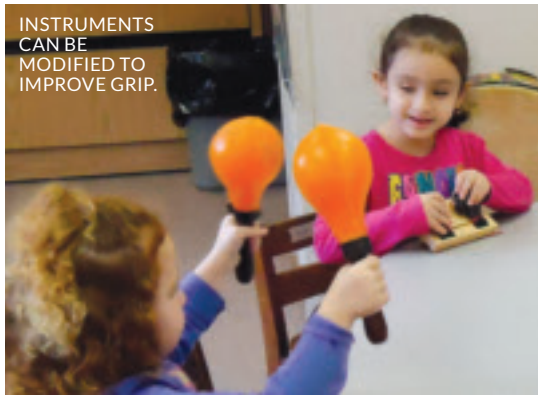
GENERAL MUSIC

Adapting Instruments for Students with Physical Disabilities

As an increasing number of students with cerebral palsy, vision impairment, or other conditions enter music classrooms, teachers may be at a loss as to how to include them in classroom music performance. To learn about some strategies, we consulted Maureen Butler, the music teacher at the Lake Drive School in Mountain Lakes, New Jersey.

Butler finds that the first order of business is having a full understanding of the challenges faced by students. The IEP—Individualized Education Program, which describes the individual needs of students with a range of disabilities—is a good place to start, and the VSA (stands for Very Special Arts), The International Organization on Arts and Disability, has some resources in its Adaptation & Innovation in Making Music program. Butler also suggests consulting with occupational therapists: "They can give valuable insight about specific conditions our students are dealing with and help us come up with practical solutions to problems."

Butler's solutions involve modifications to regular classroom instruments—for example, preparing mallets that, given their narrowness, are too difficult for some students to grip. "Teachers could add padding through a foam or rubber ball, or attach them to gloves or a child's hands with a strip of Velcro," she says. "A cuff can be worn around the hand; a shortened mallet can then be placed inside the cuff so that children can use the mallet without gripping it. Moreover, some children may benefit by adding weights to the mallets to increase their sense of movement, giving them better control."



INSTRUMENTS CAN BE MODIFIED TO IMPROVE GRIP.

For students who have difficulty strumming a guitar, large plectrums can be fashioned from heavy plastic. For those who fumble in finding a recorder's tone holes, glitter paint can be added to help direct fingers to the appropriate positions. To help pupils who are unable to hold an instrument in one hand and play it with the other, Butler advises, "Clamps attached to a desk, table, or wheelchair tray can help anchor tambourines, triangles, and other instruments so that children who don't have the strength or dexterity can use one hand to play. Nonslip gripping drawer liners are another way to keep instruments firmly in place."

All of these modifications allow students to increase their ability to play with the rest of the class, and Butler sees this as a boon to students with disabling conditions. "Most children, including those with disabilities, are highly motivated to play rhythm and other instruments as part of music class. By adapting our equipment to the needs of students with disabilities, we will be helping them succeed as they learn to make music. With a little thought, research, and planning—and creativity—we can give these students the opportunity to make music alongside their classmates." —*Adam Perlmutter*

BRASS & WOODWINDS

Troubleshooting Your Clarinet Section

The ability of a clarinet section to play together with proper intonation can make or break an ensemble, and getting clarinets to play as a team is something that all band and orchestra directors strive for. We spoke to Raphael Sanders, professor of clarinet at the Crane School

PHOTO: COURTESY OF MAUREEN BUTLER



of Music of the State University of New York at Potsdam to get his ideas and insight on how to build a solid section.

"I always tell my kids that you can't jump to the sixth rung on the ladder," says Sanders. "There is no quick fix. To get a good section, you have to start with proper fundamentals and technique." While many things go into helping a student learn proper intonation, for Sanders it all begins with listening. "For me, the number one thing is that the students need to know what a clarinet is supposed to sound like. They must have a mental idea of what a good clarinet tone is and how to get it."

To reach this ideal tone, Sanders recommends modeling—make a point of playing the clarinet for your students so they can hear the way the instrument should sound. If you are not comfortable with your own tone, then you can play high quality recordings of professional clarinetists and have them try to match that tone. "They may not be able to reach it right away but, over time, if they master the fundamentals and techniques of good playing, their tone will improve."

Sanders also recommends having students work together in clarinet choirs to help them hear their section as a whole. He believes that this helps them to understand the role of each member of the group. "They need to know who to listen to. The seconds need to listen up to the principal first clarinet. The thirds need to listen up to the seconds, and so on. Expose them to the idea of the Mighty Pyramid of Sound, and how in a properly balanced ensemble the lower parts of the section need to play out more than the higher parts of the section."

On a more individual level, Sanders has some suggestions for solving common intonation and tone problems. "Remember that things like squeaks are an indication of a problem somewhere. Sometimes the problem is with the student, but sometimes it is with the clarinet." Make sure that the reed is not too hard or too soft for the player. In some cases, switching to a different mouthpiece can help as well, especially with off-brand instruments.

Sanders also suggests teaching that, on the clarinet, the position of the tongue needs to be high and forward so as to funnel air into the mouthpiece. Other important fundamental concepts, such as teaching resonance fingerings to help bring the throat tones into proper tune and simply making the lower lip firm, can do wonders for individual intonation problems. He also advises placing a small mirror on each music stand in the room so that a student can refer to it on a regular basis during practice and rehearsal. Improving the collective sound of a clarinet section can be a long-term process, but if you take the time to instill in your students proper tone and fundamental playing techniques, many of these problems can be solved.—*Chad Criswell*

STRINGS

Working on the Bow Arm

In the world of strings, much attention is accorded to learning left-hand positions and increasing left-hand adeptness with notes. As a result, bow-arm technique is often taken for granted. This month, we're turning our full attention to the bow arm, which is a very important part of string-instrument technique. Peter Markes, director of orchestras at Edmond North High School in Edmond, Oklahoma, offers expert advice on isolating teachers' and students' attention to the bow arm in order to raise awareness about how it works and to optimize mastery. Markes is also 2012–2013 Teacher of the Year for Edmond Public Schools.

Interestingly, Markes advises students and teachers to change their vocabulary when discussing key components of bow-hold. "I like words like 'weight' instead of 'pressure,' and bow 'hold' instead of 'grip.' These words embody, for me, a more relaxed feeling." Markes' preferred words promote an easeful sense of control with a certain amount of "letting go." This slight shift in perspective can go a long way towards changing a student's orientation from that of tension to freedom.

Increasing awareness of all that goes into the use of the bow is perhaps most important. Many students do not understand all that is involved in the right arm as they bow. "Pulling a long slow bow (20 or more seconds) allows time to focus on exactly where the arm shifts from using shoulder to elbow, to wrist. It also emphasizes where the shift in bow weight occurs." In doing this simple exercise, students can analyze each stage of the



shift and effectively implement the transfer. Markes also identifies the thumb as a crucial component of bow hold. "If the thumb is not flexible, there is no chance of other fingers/hand/arm parts being flexible as well."

This next simple exercise can help students see how each part of the bow arm works. "For violinists and violists, standing against a wall to keep the upper arm from moving is a way to encourage students to move from the wrist and elbow, if moving from the shoulder is a

PHOTOS FROM TOP: ISTOCK/THINKSTOCK; DOUG FOLKS

problem." Markes warns that "Using a mirror is good, but the student must be aware of what a straight bow should look like in the mirror (often posture or position can create an optical illusion of a straight bow)." Even better than a mirror is real-time observation from other students. "Peer evaluation is another good technique for 'keeping each other honest.' While one student plays, the other can observe and correct." And sometimes, students are each others' best critics, leading to better implementation of Markes' bow-arm technique.

The music that is best for bow-arm practice is "slow music that does not heavily demand speed technique of the left hand." This enables all attention to be on the bow. Markes reminds both students and teachers: "Like any practice, frequent and slow reinforcement are often best." Consistently and frequently incorporating attention to the bow arm in any lesson and rehearsal time is the best way for teachers to ensure that students begin to implement better bow-arm technique.—*Cynthia Darling*

PERCUSSION

Strategies for Connecting with Your Beginning Jazz Drummer

For many middle school and high school percussionists, their first exposure to jazz drumming is within the context of a traditional, 17-piece, big band rehearsal. It's very common for these students to have experience reading standard snare notation, and some may even be accustomed to reading mallet notation for marimba or xylophone. However, a question that is often raised by students who are good readers but new to jazz ensemble drumming is: "How do I perform the written rhythms on my part when they aren't written exactly as intended, like my snare drum part is?"

Performing in a jazz ensemble requires the student to read, provide a firm pulse for the band, and interpret the written music notation, style, form, dynamics, and articulations. In an instant, a drummer should take the written part and interpret it to the many surfaces of the instrument. Because interpretation is such an important element in jazz drumming, it's essential



to listen to the music you are performing in order to gain a better understanding of the musical style and concept. One major difference between playing percussion in an orchestra versus playing drumset in a jazz ensemble is that in an orchestra, a percussionist follows a conductor's lead, and in a jazz band, the drummer leads the ensemble. To help make a connection with a student who is just beginning with this new way of playing, it's important to assess the musical maturity level of the student in question.

"Simply, there are as many approaches to connecting as there are students," says Greg C. Holloway, director of percussion studies at the Flint Hill School in Oakton, Virginia. "A focused and consistent teaching approach can produce endless results. A brief assessment or 'intake' of the students' abilities will provide you with significant information that you can use to design a specific program/lesson plan. Keep in mind that the student is being introduced to a new 'language'—be patient and always remember to stimulate, motivate, but do not frustrate! Consider the following: the student's age, point of musical reference (usually rock drumming), musical outlet, school ensemble, and overall interest level. For instance, if a student has some experience on drumset, use this as a platform and opportunity to compare and contrast a style they're familiar with to a jazz style of historical importance—e.g., bebop playing or traditional New Orleans swing music."

In your percussion classes, try spending time each week implementing the fundamentals of good time keeping, peppered with simple rhythm and independence exercises. Work on technique conditioning patterns to help improve a player's sound on the ride cymbal, hi-hat cymbals, and brushes on the snare drum. If this way of playing is new for your students, a steady diet of jazz listening and viewing is essential for musical growth and continued inspiration. —*Steve Fidyk*

CHORAL AND VOCAL

Sight-Singing: Your Students Can Do It!

Sight-singing. It's an activity that fills many students with dread. "They fear that they will sing the wrong note and be heard. They fear ridicule if they sing the wrong note at the right time—when no one else is singing but them," says Jolene Dalton Gailey, director of choirs at Port Angeles High School in Port Angeles, Washington. So, what can music educators do to alleviate—or even avoid—these fears and create confident sight-singers?

"I think the way sight-singing is taught leads into this fear. I don't teach sight-singing by number or solfège: I teach it by the actual note names so there's a connection between learning a note as a G and hearing a G," notes Gailey. "Otherwise, they learn an extra set of words for what the note is. If we're going to be singers as musicians, then I feel we should teach singers to sing and sight-read as musicians."

This process begins with sight-reading only notes minus accidentals. The names

PHOTO: COURTESY OF GREG C. HOLLOWAY



of the notes are sung on their pitches. "If they're reading an F, they sing an F. They get the connection with the first space of the treble clef and the sound of the note F—they have visual and aural recognition of the note F," says Gailey. "I then teach them how scales are written, the relation of half steps and whole steps, and the circle of fifths—we learn all 15 keys in class—and then we sing the accidentals." As the students progress through the more advanced choirs, they also learn to sight-sing using harmonic minor scales.

Gailey advises making sight-reading part of the warm-up. "Do some sight-reading every day. Short, little, not cumbersome, not onerous, not difficult—simple, beginning exercises where they can have immediate success. It doesn't take long to use an overhead or write out on a white board two measures. You can make something up." She also recommends teaching intervals with song-based examples. "This is so they have recognition of what the interval sounds like. There's a wonderful website, if students or teachers have a hard time thinking up songs: *earmaster.com/products/free-tool/interval-song-chart-generator.html.*"

In addition to offering further help to students—"I hold extra rehearsals during lunch"—Gailey enlists the help of her section leaders to find students who may feel frustrated and need assistance. "I'll ask them who has difficulty sight-reading certain keys, and to get together with these students and help them. We also have contests between sections to see who will get through their scales first." Activities like these help Gailey to change perceptions and mental approaches to what may otherwise be dreaded. "I made t-shirts last year for my students that read 'I sight read like a musician.' I make sight-singing a badge of honor instead of onerous. It has great opportunities at the end of it." —*Susan Poliniak*

PHOTOS FROM TOP: FUSE/THINKSTOCK; COURTESY OF MATTHEW MCLEAN

ALTERNATIVES

Composing with the iPad

As students are increasingly tethered to their smart phones and tablets, some teachers are finding new ways to incorporate these devices into musical instruction. Educators like Matthew McLean, who teaches at Little Red School House and Elisabeth Irwin High School, in New York, New York, use the iPad to explain traditional theory and composition in exciting new ways.

McLean uses a couple of different apps—playPad and inHarmony—that allow his students to explore melodies, chords, and their relationships to the musical staff, all with playback functionality. For teaching composition, he prefers Noteflight, a program with which notation can be easily inputted and shared. He has found that these apps work together organically. "Students can begin with organizing sounds



to suit what they hear in their minds before having to digest theoretical concepts. This experiential approach, of course, leads to a deeper understanding of the theoretical concepts."

In terms of specific activities, McLean gives his students a number of prompts to help them explore the building blocks of music. For instance, he might instruct the kids to compose and perform a six-note melody that uses only steps, or five steps and one skip. For distinguishing consonance and dissonance, he might pair up two students and have one compose a four-note melody and the other play a countermelody using consonant intervals before creating a countermelody containing three consonant notes along with one that's dissonant. Things can get more complicated when it comes to harmonic work. In a typical activity, McLean says, he tells the students: "Compose a two-chord progression with your left hand, and with your right hand perform a melody that uses mostly chord tones and occasional passing tones."

McLean has used iPads for composing chamber pieces with traditional instrumentation in grades 5–12, but recommends this approach even for second and third graders. (You can hear and see the scores for several hundred of these student pieces at the site for the Young Composers and Improvisors Workshop: yciw.net) "Nearly everything you'd want a middle or high school student to compose can be accomplished using the iPad," he says, adding that the only disadvantage of composing on this tablet is that it's easier to see the full layout of a piece of music on the larger screen of a desktop computer.

To McLean, one of the biggest advantages of composing on the iPad is that the pieces his kids write are not limited by their instrumental technique, allowing players of varying levels of proficiency to participate as equals from the very beginning of the semester. "Just as the student in visual art class begins on her original painting or sculpture from the very first class," he says, "the music student in a general music class can now do the same." —*Adam Perlmutter*



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BY PATIENCE MOORE

Fostering Imagination in the Classroom

Students should be given autonomy and motivation.

AS ELEMENTARY MUSIC TEACHERS, we see young imaginations sparkling every day. We are in a unique position to help our students keep that spark, says 52-year veteran of music education Mel Pontious, a former band director throughout the midwest and Fine Arts Consultant for the Wisconsin Department of Public Instruction in Madison. "Imaginative thought can be cultivated most readily in the music class because it demands imagination."

In 1992, Pontious received a grant that allowed him to contract for a research project, Arts PROPEL, that studied teaching and assessment, and continues to this day—teaching that "involves students more actively in their own learning and assessment fosters imagination."



FOSTER IMAGINATION BY INTRODUCING THOUGHTFUL QUESTIONS.

What would this mean for a teacher when she or he opens the door for that first class of the day? Pontious calls for a change in teaching. "The most important experience for students is to realize that their ideas are important and that they can make valid musical judgments. This is done through the process of asking—and respecting—students' opinions such as having students give input on the learning context and formatively assess themselves." Try choosing two students to be the audience in a rehearsal and have them critique a section of music played. The climate of the classroom/rehearsal must be positive and supportive; 'mistakes' … replaced with 'learning opportunities,' not only as terms but as attitudes." Students work with teachers and peers in an open, nonjudgmental environment so that the class "becomes a community of learners. That is the change in teaching."

> "The most important experience for students is to realize that their ideas are important."
> —MEL PONTIOUS

Pontious encourages modeling as well as encouraging. "These things are mainly 'caught,' not taught. The teacher must study the art of asking questions that help students think more deeply and that whet students' natural curiosity. A degree of autonomy must provide students the freedom to use their imaginations in actual problem solving. The ability to visualize/audiate is a vital tool in 'imagining in sound' and must be cultivated early, along with perceptiveness. Reflection is a habit of mind that can be introduced by thoughtful questions: What's working? What isn't? What would improve it? Does this remind you of something? Is this like something else you know/do/have experienced? Improvisation is a wonderful way to bring these aspects to light as students must remember what has gone before, and imagine what is to come in order to make sense of the moment, responding instantaneously as one's perception and emotion dictate."

Change isn't always easy. "Convincing other teachers to step away from the traditional instructional paradigm and give students the autonomy and motivation to assume responsibility for their own learning" can be a challenge. If teachers encourage these themes in their own work, they just might find their imaginations catching fire again.

PHOTO: ISTOCK/THINKSTOCK

secondary

BY DEBBIE GALANTE BLOCK

The Sound of One Phone Ringing

Technology should not spell an end to silence during performances.

TECHNOLOGICAL PROGRESS can move quickly—so quickly that certain aspects of etiquette can get left behind. As you probably well know, it has always been a no-no to take flash pictures at a concert; aside from very possibly distracting the performer, it can be annoying to other concertgoers. Since picture-taking and recording have become so easy, thanks to those ubiquitous mobile phones, many seem to think that manners are no longer important, or that the definition of manners has changed. Teachers can play an important part in reeducating audiences on etiquette.

If audiences realize the importance of their role at a concert, perhaps their "good" manners can become automatic, which is the goal, according to Tim Lautzenheiser, vice president of education at Conn-Selmer. "It's like listening to a radio at a funeral—you just don't do it!"

Susan Mincey of Mincey's Musicians Studio and president-elect of the Macon Music Teachers Association says, "It is as though people are hooked up to blood transfusions through their digital devices and can't disconnect long enough to enjoy a concert or theatre production. It seems to be an addiction that the public chooses not to even try to limit." Similarly, Lautzenheiser notes that, "New etiquette is part of the music learning experience. We are not playing music at an audience, we are playing music for them."

> "We are not playing music at an audience, we are playing music for them."
> —TIM LAUTZENHEISER

Aside from distracting lights during picture taking, laws have not changed. "Copyright prevents photography during performances of plays," said Mincey. Trying to reason with people about how their equipment affects the concert equipment doesn't fly either. The situation is analogous to listening to the flight attendant on the airplane, Lautzenheiser remarks. "Unless we make a concerted effort to make parents aware they are part of a performance, the message doesn't mean much. We only hear what is relevant to our own survival. For a parent, part of their survival is their child's welfare. Parents need to understand that etiquette is not restriction. We are giving you a chance to elevate your investment in your child. The most important thing to a parent is their child's success."

Maybe it is time for an infomercial at the beginning of each show. The audience needs to be reminded that these young performers have worked very hard. "We all have our agendas, but this is their moment in the spotlight and we need to honor that by shutting off all digital devices. If you want your son or daughter to feel their sense of self-worth, then we all have to give up a bit of our time to focus on that and truly support and understand what they are doing," said Lautzenheiser.

Digital devices are a problem everywhere in society these days. As music educators, we can set a good example, and emphasizing concert etiquette to parents is a great start. ▮



MUSIC EDUCATORS MAY NEED TO REMIND THEIR AUDIENCES OF TECHNOLOGY ETIQUETTE.

PHOTO: PHOTODISC/THINKSTOCK

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BY ANDREW S. BERMAN

The Summer Wind—and Brass, and ...

Music education majors can benefit from a variety of summer jobs.

SUMMERTIME evokes images of beach umbrellas, barbecues, and long days of relaxation by the pool. For music teachers, however, the hot months between Memorial Day and Labor Day bring back memories of their college years working at music camps and festivals, teaching private lessons, and honing their crafts. As the snow falls outside, we must plan how to cultivate our future careers during the upcoming summer break.

When it comes to building lesson plans, Hector Minaya says, "It's all about the format." Minaya is the middle school band director at Manhasset Public Schools in Manhasset, New York, and the lessons he gives his students now are models of the lessons he constructed while working in a private studio during his college summers. "You get a good sense of what works and what doesn't work." Teaching private lessons also taught him patience and organizational skills, and developed his love for music education. Helping students achieve their goals was encouraging.

"Summer is the best time for professional development," says Minaya, "because you can concentrate your efforts where you need to." This is why, for a college-age music educator, a job at a music camp or summer music festival is ideal. You can learn from other teachers, and focus on a secondary instrument. Learning a new instrument also puts you in the right mindframe for creating worksheets and exercises. "The method books you create yourself are the ones you teach the best," says Minaya.

> "The method books you create yourself are the ones you teach the best."
> —HECTOR MINAYA

When asked what aren't the best summer jobs for aspiring music teachers, Minaya first reflected on his months spent in a non–music-related retail job, but then reconsidered and said that no job is a waste of time—we need money to live, after all. The best job, of course, is one that fosters your love of music. If you can't find someone to pay you for doing what you love, there are ample opportunities to work in the field as a volunteer. Minaya, for example, was the secretary of his local NAfME (then MENC) chapter, which gave him valuable community organizing experience and kept him in touch with the music education world. For additional opportunities, the marching band at your alma mater or another area school is probably more than happy to let you run sectionals and work with the students. Don't be afraid to give your time: It will help both them and you in the future.

Don't forget that a career in music education, like one in any discipline, thrives on networking. Securing your future job depends on more than just skill and talent, but also being in the right place at the right time. Showing your face in the close-knit music education community can lead to recommendations, interviews, and job opportunities. The more connections you forge, the more you learn about the music education world—and the more it learns about you. ▮



MINAYA'S MARCHING BAND BENEFITS FROM HIS SUMMER JOB EXPERIENCES IN COLLEGE.

PHOTO: COURTESY OF HECTOR MINAYA





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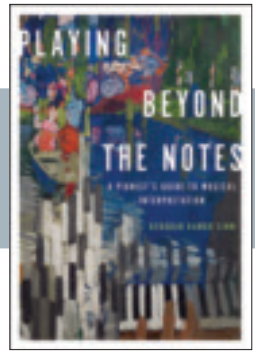
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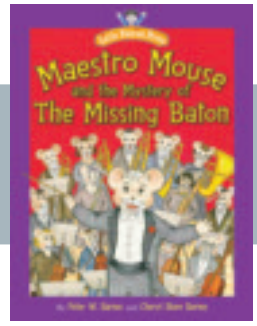
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The instructions will guide you through this project, and at the end you will be able to customize the finish of the instrument by adding oil, lacquer, or wax, or painting it with your own design. **Meinl Percussion,** *meinlpercussion.com*

SOFTWARE ▶

Charms Office Assistant

By Dorian Business Systems, Inc. ($300.00 for a one-year subscriptions or $795.00 for a three-year subscription; optional accessories available for a fee) This web-based software is a management, communication, assessment, and financial system for school music programs. It can organize your contact information and library, and keep track of inventory, props, uniforms, and who missed practice.



Financial tools can track fundraisers and allow parents to pay for trips and fees. Other features allow for sending mass emails and text messages directly to your students and parents, uploading assignments, maintaining practice logs, tracking grades, and more. **Dorian Business Systems,** *charmsoffice.com*

BOOKS ▶

Teaching Music Through Composition: A Curriculum Using Technology

By Barbara Freedman (2013, paperback, 300 pgs., $35.00). This is a multimedia curriculum designed to teach musical concepts through composition, with classroom-tested ways of teaching with technology as a tool. Technology allows all skill levels to compose manipulate, listen, and even print standard Western music notation. Students can have meaningful, applied learning experiences that will impact not only their music education but also their understanding and comfort with 21st-century technology. **Oxford University Press,** *oup.com*

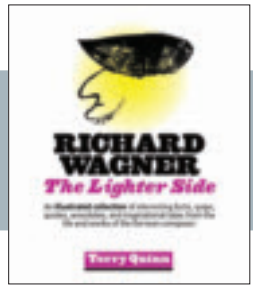
Playing Beyond the Notes: A Pianist's Guide to Musical Interpretation

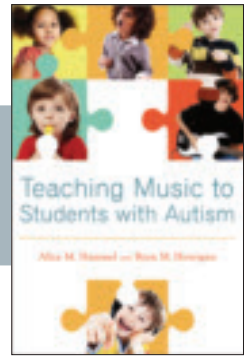
By Deborah Rambo Sinn (2013, paperback, 142 pgs., $19.95). This text demystifies musical interpretation in Western tonal piano music by boiling it down to basic principles. Over 200 repertoire excerpts cover intermediate to advanced literature. Each chapter tackles a different interpretive principle—e.g., how to play effective ornaments. The aims are to help pianists understand ways to apply interpretive concepts to their own playing and to give teachers ways to teach interpretation. **Oxford University Press,** *oup.com*

Maestro Mouse and the Mystery of the Missing Baton

By Peter W. Barnes and Cheryl Shaw Barnes (2013, hardcover, 40 pgs., $16.95). Maestro Mouse makes an unfortunate discovery when he takes the stage to lead his orchestra—his baton is missing! The children in the concert hall search for it in every section of the orchestra and learn about each instrument as they go along. Will they find the lost baton in time for the concert to begin? Written in rhyming verse, this book teaches children about music while taking them on a tour through Mastro Mourse's orchestra. **Little Patriot Press,** *littlepatriotpress.com*

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Richard Wagner: The Lighter Side

By Terry Quinn (2013, paperback, 320 pgs., $27.99). *Richard Wagner: The Lighter Side* has content that may be of interest to both classical music and opera enthusiasts in general. The text—which contains more than 300 tidbits and features, ranging from a few paragraphs each to several pages—centers on trivia, interesting facts, anecdotes, and quotations about Richard Wagner and his operas. Also included are interviews with current Wagnerian scholars. The many illustrations include photographs, dozens of contemporary caricatures, postage stamps on Wagnerian subjects, and other reproductions of ephemera. **Amadeus Press,** *amadeuspress.com*

Teaching Music to Students with Autism

By Alice M. Hammel and Ryan M. Hourigan (2013, paperback, 164 pgs., $24.95). This is a comprehensive resource for music educators who work with students with autism. The focus is on understanding autism, advocating for students and music programs, creating and maintaining teams with colleagues, suggesting ways to structure learning opportunities, and overcoming communication, cognition, behavior, and other challenges. Included are vignettes from experienced music teachers that provide opportunities to transfer theory to real-life application. **Oxford University Press,** *oup.com*





ACCESSORIES ▶

Pro-G

By Cooperstand Pro Instrument Stands ($49.95). The Pro-G Stand is fabricated from sustainable, solid African Sapele hardwood, and is designed to temporarily but securely hold and support an instrument in a protected or monitored environment. The Pro-G Stand supports acoustic, electric, and bass guitars; ukuleles; mandolins; and other instruments. The highly stable design folds up and neatly packs away in most guitar cases or gig bags. Note that because of the physical nature of this product, it could be damaged if accidentally stepped on. For more vigorous, onstage use, Cooperstand's Ecco-G or Duro-Pro models are more appropriate alternatives. **Cooperstand,** *cooperstand.com*

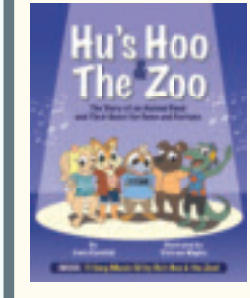
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of each part can also be dialed up or down. A variety of songs and music lessons from the world's top performers—including professors from Berklee College of Music, Wynton Marsalis and members of the Jazz at Lincoln Center Orchestra, and many of New Orleans' most respected musicians—are available for in-app purchase. **Tutti Dynamics,** *tuttiplayer.com*

Tonara

By Tonara (Free app; sheet music available for in-app purchase). Tonara allows your iPad to listen to you as you play, show you where you are on the screen, turn pages for you automatically, and even show the tempo at which you are playing. The wide selection of scores available via the in-app store is created specifically for the size and resolution of the iPad screen. With Tonara, you can listen to your practice session using an intuitive music player that follows your recording on the score itself. You can then send these recordings to others to get feedback. A feature called Scribbles is used to mark your music, and your comments are grouped into layers that can be shown or hidden. Tonara, ***tonara.com***



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STEVEN REINEKE *Music Director of The New York Pops*

COMPOSER, ARRANGER, AND CONDUCTOR Steven Reineke has been the Music Director of The New York Pops since 2009, but his work hardly stops there. He's also the Principal Pops Conductor of the National Symphony Orchestra at the Kennedy Center, and Principal Pops Conductor of the Toronto Symphony Orchestra. His many arrangements and compositions have been performed worldwide.

What are your first musical memories? My earliest interests in music started at home. My father was an amateur guitar player and singer. From the time I can first remember until I was about 12 years old, he would sit on the edge of my bed and sing folk and pop songs until I fell asleep.

Do you have any music education heroes? All of the band and orchestra teachers that I had from fifth grade through high school. I know now how much extra time they put into their workdays to help nurture my talents and unrelenting interest in learning everything I could about music.

Do you have a most memorable moment from your musical studies? It happened in college. I was pursuing a degree not only in trumpet performance, but also in music composition. I was one of those people who would see a movie and then come home and play the film score on the piano. It was my great music teacher, Ron Matson, who led me to understand that this was a rare talent—the ability to hear music, immediately see what it looks like in my mind's eye, and recreate it. It was a huge turning point for me to realize that I had an innate gift to nurture, and a responsibility to share it with as many people as I could.

What has been your involvement in music education and music education advocacy? Since my early 20s, when I began writing arrangements and compositions for high school marching and symphonic bands, I've spent lots of time coaching and teaching. That led to becoming a clinician and adjudicator, including being guest conductor for several All-State Honor Bands and Orchestras. Even now with my hectic schedule, I find time to work with school ensembles. I'm also very proud of The New York Pops' many education programs, including our Kids in the Balcony program that brings students from all five boroughs of New York City to our concerts at Carnegie Hall, and our PopsEd residencies and concert series, which provide music to students in school systems that have severely cut or eliminated their music programs.

> "An arts education is just as important as math and science."

Why do you feel that music education is important and should be supported? Music education and arts appreciation are an important part of young peoples' lives for many reasons, including the development of cognitive skills, fostering creativity and imagination, creating a sense of teamwork, and discipline. An arts education is just as important as math and science, sometimes I think even more so because of the intangible effects that music and the arts have on our souls.

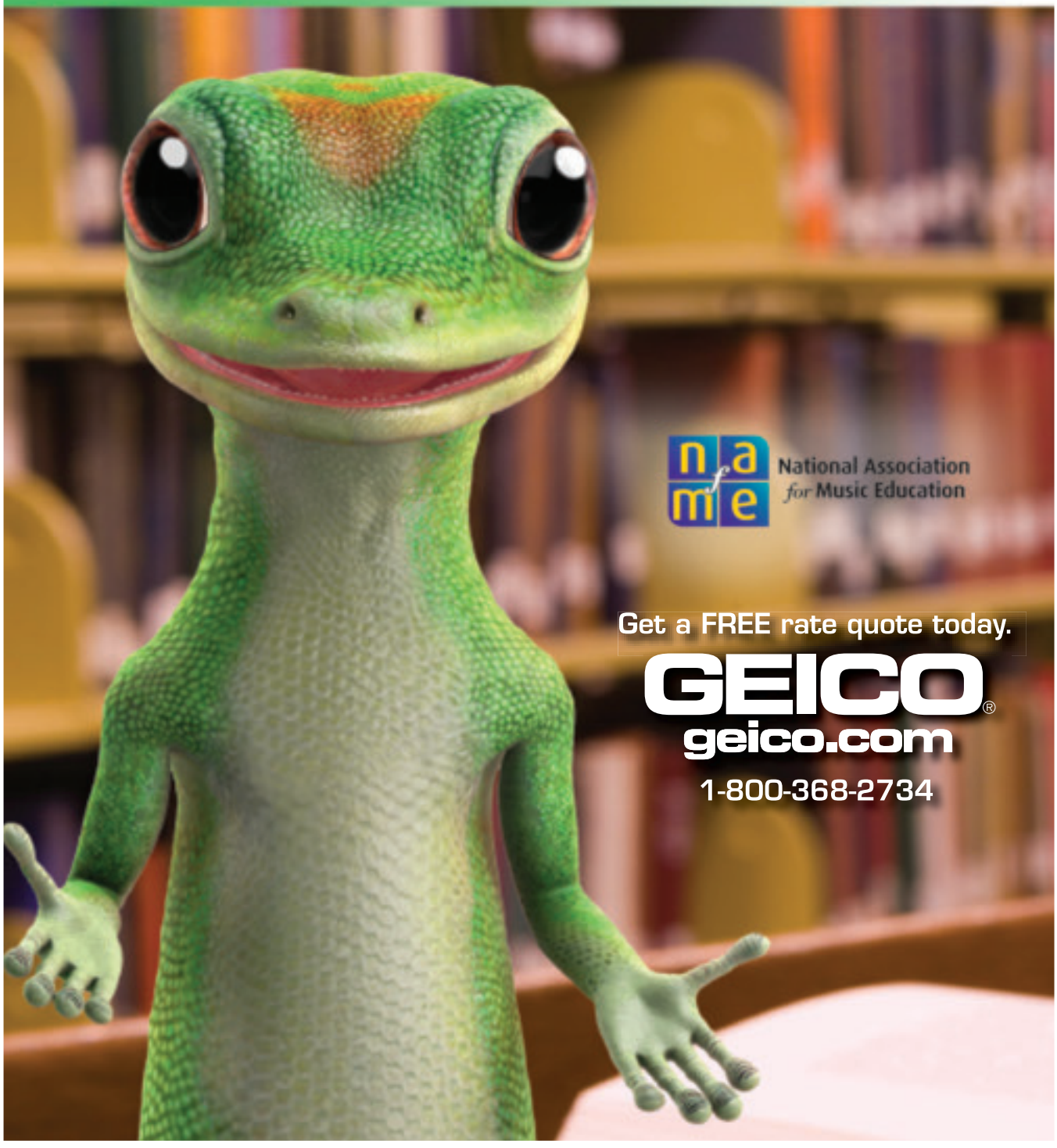
If you could say one thing to music educators, what would it be? Keep up the great work! What you do on a daily basis truly is vital in shaping young minds. You never know the impact you will have on your students.



PHOTO: MICHAEL TAMMARO

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