

teaching

OCTOBER 2014 VOLUME 22, NUMBER 2

music

**MANAGING
THE MUSIC**
What It Takes
to Run a Program

**Technology for
SPECIAL NEEDS
STUDENTS**

**Looking
Forward to the
2014 NAFME
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The National Association for Music Education is a voluntary, nonprofit organization representing all phases of music education in schools, colleges, universities, and teacher-education institutions. Active NAFME membership is open to all people engaged in music teaching or other educational work in music. *Teaching Music* (ISSN 1069-7446), an official magazine of the National Association for Music Education, is issued to members four times per year in August, October, January, and April at an annual subscription price of \$10. **Office of publication: National Association for Music Education, 1806 Robert Fulton Drive, Reston, VA 20191-4348, U.S.A.; 703-860-4000.** Produced by In Tune Partners, LLC. Institutions may purchase one volume year of four print issues for \$170. Single copies of issues are \$30. A limited number of back issues are available for purchase. Permission requests to reproduce or otherwise use material published in this journal should be submitted to Caroline Arlington at CarolineA@nafme.org. Periodicals postage for *Teaching Music* is paid at Herndon, VA 20170, and at additional mailing offices. **POSTMASTER:** Send address changes to *Teaching Music*, 1806 Robert Fulton Drive, Reston, VA 20191-4348, U.S.A. Copyright ©2014 by the National Association for Music Education. Printed in the U.S.A. *Teaching Music* is available via electronic databases from most universities and libraries.



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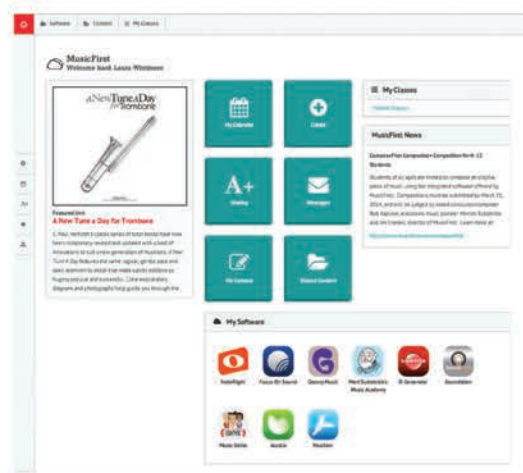
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Michael A. Butera

DEPUTY EXECUTIVE DIRECTOR AND COO

Michael Blakeslee

EDITOR

Ella Wilcox

COMMUNICATIONS CONTENT DEVELOPER

Rosalind C. Fehr

EDITORIAL ASSISTANT

Caroline Arlington

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Info@intunemonthly.com

CEO

Irwin Kornfeld

PRESIDENT

Will Edwards

EDITORIAL DIRECTOR

Emile Menasché

EDITOR-IN-CHIEF

Susan Poliniak

CREATIVE DIRECTOR

Jackie Jordan

ADVERTISING MANAGER

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PRODUCTION MANAGER

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BUSINESS MANAGER

Barbara Boughton

CONTRIBUTORS:

Andrew S. Berman,
Debbie Galante Block, Chad Criswell,
Cynthia Darling, Steve Fidyk,
Patience Moore, Adam Perlmutter,
Joseph M. Pisano, Susan Poliniak,
Keith Powers, Kevin Tutt

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There's No "I" in "Team"

THERE MAY BE no "I" in "team," but the letter is important in "attitude," "practice," and "win." I'm not sure where I first noticed this statement, but it has stuck with me from my time in the Air Force through my current career as a high school music teacher.

Winning can be defined in many ways, and the definition often changes depending on the goals in front of you: winning the scholarship to college, winning the competition to perform for a state music conference, winning distinguished ratings at festival, or winning that coveted teaching job at the school with the great program. But I've found that if we focus too much on the winning, we revert back to that "I" that doesn't belong in "team."

"Team" for me has always meant the teachers I've learned from and the students I've had the privilege of teaching. Thanks to my students, I get to learn from more than 130 diverse individuals. Each has strengths and weaknesses and brings something unique to our encounters. The act of listening to them each day teaches countless lessons.

As a conductor, it is easy to lose perspective on our role as teacher-leaders. In the United States Air Force Academy, I spent four years in an intensive "leadership laboratory." I

memorized and internalized quotes by famous generals, philosophers, and poets on leadership.

Harry Truman's quote sums up what it's sometimes like to teach music: "A leader is a person who has the ability to get other people to do what they don't want to do, and like it."

The experience that most influenced me occurred when I was a 2nd Lieutenant stationed at Davis-Monthan Air

There is no limit to the good you can do if you don't care who gets the credit.

—General George C. Marshall

Force Base in Tucson, Arizona. I was 22 and found myself in charge of people who had joined the Air Force when I was in diapers. I had the power to determine their rank, salary, and whether they would continue in the service. I felt the weight of that responsibility, and often pondered an offhand remark made by one of the enlisted leaders at the academy. He told me that I had to find the ranking Chief Master Sergeant in my unit and glue myself to this person's side. Chief Master Sergeants are like tenured professors—they can't be touched. They are experts in their fields and have the years of experience to earn them much respect. I was fortunate to have one of the finest chiefs that I had the pleasure of working with throughout my seven years in the military during my first duty assignment. I told her that I wanted to learn from her—what to do, what not to do, and how to



become a good officer and not just someone that the troops had to salute. Her advice was simple: Be present. That didn't mean just showing up on time to work. It meant active listening, walking around the squadron, asking people how they were doing, what their concerns were, how they were feeling, what was going on with their families, having your finger on the pulse of the unit. Each week for two years, the two of us went on "walkabouts." There were many buildings spread across the base with troops working day and night. Our goal was to get to everyone at least once each week, including the shift workers. These encounters were critical contact with those troops. They loved and respected our chief because she cared. She was present, and they knew that she was sincere in her concern—not just for the mission but for the people.

That experience and her example shaped how I've approached every job since. In graduate school, I made sure that as the assistant conductor of the women's choir, I didn't just concern myself with what my conducting gesture looked like and how much podium time I was getting; I made sure I was present with my professor. When I wasn't in class, I was often in her office. I asked what she needed and, how I could help. Because of her trust, I was present during numerous phone calls, e-mail exchanges, and conversations with those she dealt with. I saw what it meant to do her job. We shared philosophical discussions on teaching and music, I learned about her life, her career, what went well, and what

ERRATA

In the August 2014 "Resources," the URL for *Uno, Dos, Tres con Andrés!* was misspelled. The correct URL is 123andres.com. We apologize for the error.

On page 22, Marcia Neel's affiliation should have shown her as having taught graduate courses in the past at the Hartt School, Duquesne University, Villanova University, and VanderCook College of Music. She was correctly listed as the president of Music Education Consultants, Inc., a consortium of music education professionals with a variety of organizations to foster school-based music education programs.

In "Lectern," the printed scoring on the rubric is backwards. The "Superb" column should be scored with a 4, "Good" with a 3, "Developing" with a 2, and "Basic" with a 1.

didn't. I gained much more from just listening and being present with her than I ever did sitting in a classroom.

I took a circuitous path to the classroom and the music profession, but I'm glad it happened this way. My experiences in the military molded my philosophy on education and have prepared me to be a better teacher. I see many students concerned about their skills, what they look like in front of a classroom, or what their teacher can do for them—it's often a focus on the "I," not the "us."

A conductor must be a leader, a competent musician, and a motivator. Where better to learn those skills than by attaching yourself to those who have already achieved success? We are the leaders of a team whose goal is to make music together and bring joy to our students' lives. I challenge you to find a mentor or several role models. Stick to these people and learn from their triumphs and failures. General George C. Marshall stated: "There is no limit to the good you can do if you don't care who gets the credit." Create a team of mentors around you, keep your attitude in check, practice, practice, practice, and I guarantee that you will win.

—Meg Stohlmann, director, choral and guitar program, *Tates Creek High School, Lexington, Kentucky;*
meg.stohlmann@fayette.kyschools.us

Well Done "Marching Band"

MY NAME IS Vince Tornello, I am a retired high school band director (taught 37 years). I currently do a great deal of judging across the country (BOA, US Bands, various state and regional events, etc).

I want to send my commendations

to Andrew Berman for a great article ("Marching Band—What You Didn't Learn in College"). The article was well done and spot on! It immediately



triggered many of the same experiences and thoughts I went through—"many" years ago! Please feel free to pass this note on to Mr. Berman.

Thank you and just wanted you all to know the article was well done and should be in every college band techniques class!! Unfortunately—that does not happen and many students graduate "ill-prepared."

—Vince Tornello, *Charlottesville, Virginia;*
VJTornello@comcast.net

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APPOINTMENT ANNOUNCEMENT

Dean Betty Anne Younker is pleased to announce the appointment of Dr. Patrick Schmidt as Chair of Music Education and Associate Professor at the Don Wright Faculty of Music, Western University.

Long regarded for its highly acclaimed music education program, the Faculty welcomes the addition of Dr. Schmidt to chair the department with his international expertise and experience.

Dr. Cathy Benedict will also join Western's Faculty.

Both come to Western from Florida International University where Dr. Schmidt is Associate Professor of Music Education and Associate Director of the School of Music and Dr. Benedict is Assistant Professor & Area Coordinator of Music Education. Their research has been presented and published around the world. Both appointments begin July 2015.



BENEDICT

WRITE TO US

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upbeat

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

NAFME'S STANDARDS, ASSESSMENT, AND EVALUATION PRECONFERENCE WILL EXPLORE THE HOW THE NEW STANDARDS WILL IMPACT STUDENT ASSESSMENTS AND TEACHER EVALUATIONS.



Want to Use the New Music Standards in Your Classroom? NAFME Can Help.

NOW IS YOUR CHANCE to try out the new National Standards for Music Education in your classroom. The National Coalition for Core Arts Standards released new National Core Music Standards in June. These replace the 1994 standards and represent a shift in approaches to improving each student's music education experience.

On October 25th–26th, NAFME will present a “Standards, Assessment, & Evaluation” Preconference at its 2014 National In-Service Conference at the Gaylord Opryland and Resort in Nashville Tennessee. The Preconference will explore the ways the new standards differ from the 1994 standards, how they serve music education in the era of Common Core State Standards, and the implications of the Standards for student assessment and teacher evaluation. For more information or to register, visit tinyurl.com/psjlg2r.

The goal of the new Standards is not to impose restrictive rules, but to provide voluntary, flexible processes and strategies that can be welcomed, implemented, and assessed in every American school district. Mike Blakeslee, NAFME Deputy Executive Director and Chief Operating Officer, says

The Standards break down each process into steps in a way that is true to music education today.

that the new Core Music Standards: ■ Seek to instill music literacy, emphasizing conceptual understanding. NAFME is developing a system to help teachers relate

traditional knowledge and skills to this new system.

■ Reflect the actual processes in which musicians engage. The Standards cultivate a student's ability to carry out the Three Artistic Processes of Creating,

Performing and Responding, along with connecting their musical learning to their lives and their communities. The Standards break down each process into steps, or “components,” in a way that is true to music education today. The new Standards provide teachers with frameworks that closely match the unique goals of their specialized classes. The Standards are presented in a grade-by-grade sequence from preK through grade eight, and discrete strands address high-school Ensembles, and Music Composition/Theory, Technology, and the growing field of Harmonizing Instruments.

Blakeslee says that some

teaching methods will not change. “If you want to teach your students how to play a chord on the guitar, you will do it the same way,” adding, “The Standards give a new way to focus on the big ideas of music.”

You can read more about the structure of the National Music Standards at nafme.org/my-classroom/standards.

Other NAFME resources include:

- “Opportunity-to-Learn” Standards that can help you understand the structures that need to be in place
- A lesson plan database (“My Music Class”)
- Additional support materials/processes for purchase, including Solutions Music Group powered by NAFME (nafme.org/programs/solutions-music-group)
- The NAFME Workbooks for teacher evaluation, which draw on the Model Cornerstone Assessments to

help inform the student achievement part of the teacher evaluation equation (see the NAFME store at nafme.org)

■ An overview of the National Core Arts Standards, prepared by the National Coalition for Core Arts Standards (nationalartsstandards.org).



The New National Music Standards Are Here, and You Can Help with the Next Step

WHETHER OR NOT you were one of the hundreds of music teachers who reviewed the new National Standards for Music Education over the past two years, you can play a role now. You can become involved in piloting the Model Cornerstone Assessments to help other teachers in teaching and assessing student learning.

The Model Cornerstone Assessments are curriculum-embedded and honor the intent of the Music Performance Standards. The Assessments will focus on what we want our students to be able to do with the knowledge and skills they have learned.

The National Association for Music Education invites you to consider piloting one or more of the Model Cornerstone Assessments. The

Model Cornerstone Assessment for Performing will begin in fall 2014, while the Creating, Responding, Theory, Technology, and Harmonizing Instruments portion will begin in spring 2015.

For more information or to submit a piloting



BURRACK



PARKES

form, visit tinyurl.com/k464wy7. There is no deadline, but interested teachers should respond as soon as possible. Teachers interested in participating in the fall this year or spring next year, can indicate that on the piloting form.

Co-chairs for the Model Cornerstone Assessment (MCA) pilot are Kelly Parkes, assistant music education professor at Virginia Polytechnic Institute and State University, Blacksburg, Virginia, and Frederick Burrack, director of gradu-

ate studies in music and director of the Office of Assessment at Kansas State University in Manhattan.

Parkes says, "We need the input of teachers as part of this process to discover how the MCAs will fit into all classrooms across

the U.S.A. because no single assessment will fit every classroom. We need teachers to test these MCAs out for applicability, utility, reliability, and validity. No one is better situated—or more qualified—to assist us in this endeavor."

i For more information about the Music Standards, visit nafme.org/my-classroom/standards.

Solutions Music Group Offers Unique Expertise

Solutions Music Group (SMG) leverages over 100 years of experience in advancing music education through NAFME. SMG builds on this reputation to improve music education programs, as well as other traditional and non-traditional art education programs. They also tailor their unique expertise to your school's music program.

Music programs require more than just a set of goals. SMG helps the music educator to establish world-class music education of which communities, schools, teachers, and students can be proud. They collaborate

with teachers to revitalize outdated programs and bring them into the future of music education.

SMG can provide support with:

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- Advocating for change
- Helping your community

With impressive and diverse backgrounds in supervising programs on both state and local levels, NAFME's network of highly-trained, accom-

plished professionals brings expertise in every aspect of traditional and performing arts to the classroom.

SMG is committed to finding structural solutions for today's classroom issues. Additionally, many of their specialists helped write the new National Standards, so they know what it takes to hit all the high notes. For more information on the current roster of experts, please go to nafme.org/standards.

SMG partners specialize in:

- Standards implementation and assessment
- Teacher evaluation

- General music
- Band
- Orchestra
- Chorus
- Guitar
- New ensembles and approaches
- Jazz
- Composition and theory
- Competition
- Technology
- Other arts

SMG can jump-start your music program now. By collaborating with local education agencies, principals, education leaders, or even other schools and districts, SMG can help you fine-tune your music program for the highest level of performances.

i Visit nafme.org/programs/solutions-music-group for more information.

Kick up Your Heels at the Give a Note Extravaganza

What could be more fun than food, drink, and line dancing—all in support of NAFME's Give a Note Foundation? You can have fun AND contribute to a great cause. Scheduled for Monday, October 27th, 8:00-10:30 pm during the 2014 NAFME National In-Service Conference, the Give a Note Extravaganza is not to be missed. The party takes place at the Wildhorse Saloon, and all proceeds benefit Give a Note Foundation.

Give a Note Foundation, created by the leaders of NAFME, is a social advocacy organization dedicated to bringing renewal to America's embattled music education programs. Through strategic partnerships and grassroots campaigns, Give a Note Foundation connects and empowers musicians, teachers, students, policymakers, and community members.

Through one such partnership with FOX's hit show *Glee*, Give a Note Foundation launched in fall 2011 in living rooms across America with its first campaign,



2013 GIVE A NOTE EXTRAVAGANZA, WILDHORSE SALOON

"Glee Give a Note."

This campaign donated one million dollars to school arts programs across the country. "Glee Give a Note" concluded on December 15, 2011, with the announcement of the 73 winning schools.

To attend the Give a Note Extravaganza, register for the 2014 In-Service Conference in-serviceconference.nafme.org and add the \$50 ticket as part of your package.

NAfME's Music In Our Schools Month® Concert to Celebrate 30 Years in March 2015



NORTH CAROLINA STUDENTS PERFORM IN A RECENT CONCERT FOR MUSIC IN OUR SCHOOLS MONTH.

ELECTION SEASON: How to Be the Special Interest Your Students Deserve

This November, on the federal level, 33 senators and all 435 members of the House of Representatives are up for reelection, as are thousands of state and local leaders.

For most Americans, state- and local-level positions have a much stronger impact on their everyday lives. Many state representatives consider receiving 10 pieces of mail stating the same opinion as a strong majority among their



constituents. A small, committed group of music education supporters can directly impact politicians.

So, how do committed advocates write effective letters? Be polite and very clear about how impactful your local program is; include photos or press coverage of local events featuring the students, especially if awards are involved. If there are businesses, festivals, or venues that rely on your programs, highlight those as well.

If your program has recently received cuts, remember to be clear that you view music education as indispensable. The second aspect is to request specific items of support, and a reply letter, indicating each politician or school board member's position on music. Also, make certain that their follow-through will influence you and your community's vote. By sharing the latest research demonstrating how music education fits into their community, you will be engaging them on a level that may help to carry music programs for years to come. —Alexandra Eaton, NAFME Policy Analyst/Coordinator

WE'RE ALREADY looking forward to Music in Our Schools Month (MIOSM) in March 2015! Throughout March each year we celebrate the student and all of the ways that music education drives their personal and academic success. This year's theme is, once again, Music Makes Me _____!

MIOSM is NAFME's annual celebration during March that engages music educators, students, and communities from around the United States in promoting the benefits of high-quality music

HOW CAN I GET INVOLVED IN MUSIC IN OUR SCHOOLS MONTH?

Music teachers celebrate MIOSM in many ways by offering special performances, lessons, sing-alongs, and activities to bring their music programs to the attention of administrators, parents, colleagues, and communities. Among the goals is to display the positive benefits that school music brings to students of all ages.

NAfME provides many special resources for teachers and schools to use in their concerts, lessons, and advocacy events that highlight the importance of school music. For more information, contact Shannon Kelly at ShannonK@nafme.org.

education programs in schools.

Several nationwide celebrations are already planned with our theme, including social media "takeover" days and, of course, the 30th anniversary of the Concert for Music In Our Schools Month. It's not too early to start planning your MIOSM celebration: Concert music is available for download, and select MIOSM merchandise is available now on the NAFME website at nafme.org. Let us know what you're planning in your school by emailing us at advocacy@nafme2.org!

Music In Our Schools Month began as a single statewide Advocacy Day and celebration in New York in 1973, and grew over the decades to become a monthlong celebration of school music by 1985.

"Music Helps Me Express Who I Am as a Person"

Aimee Toner, a junior at Herndon High School in Northern Virginia has played flute since fourth grade. A 2014 Virginia All-State state flautist, Aimee hopes to continue studying music in college but, thinking practically, she says she will probably teach as well. "There aren't that many full-time positions with

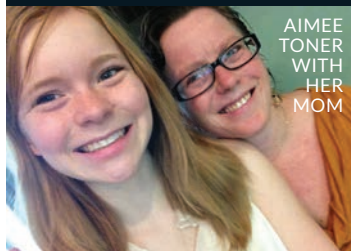
symphony orchestras, so I hope to do both," she explains. She has already ventured into studio teaching and works with five flute students.

This past summer, she spent a month at the Virginia Department of Education Summer Residential Governor's School for the Visual and Performing Arts at Radford University in Radford.

Aimee loves the flute so much that she sometimes balances her schedule by practicing far into the night—a practice her parents discourage. Aimee knows practice is

important and doesn't want to miss it. "I think keeping track of all of the things I do helps me stay more organized."

Aimee's mom knows the important role music plays in the lives of people of all ages, and has contributed to her daughter's love of music from an early age. "My mom minored in music, and she was always playing piano—guitar, too. I wanted to learn to express myself musically, and I think that came from her, from being around music all the time. Expressing myself musically helps me express who I am as a person."



AIMEE TONER WITH HER MOM

Tri-M® Chapters Offers Enhanced Benefits for Music Teachers and Students Alike

Want to make your school year even better? Renew your Tri-M chapter or start a new one.

Tim Lautzenheiser, chair of the NAFME Council of Music Honor Society Chairpersons, says that Tri-M advisors are approaching the 2014–2015 school year “with lots of enthusiasm.” He adds that “the ongoing positive growth of the Tri-M programs [is proof of the] priceless commitment and dedication extended by many of our nation’s finest music educators. The real benefactors are the budding young artists who are experiencing the personal joy of sharing their talents in special ways demonstrating the critical importance of music in our lives.” Lautzenheiser is an adjunct faculty member at Ball State University in Muncie, Indiana (Earl Dunn Distinguished Lecturer), Indiana University–Purdue University Fort Wayne, and Butler University in Indianapolis. He is also vice-president of education for Conn-Selmer, Inc.

NAFME recently announced its 2014 Tri-M Music Honor Society Chapter of the Year recipients. The Senior Division winner receives a \$1,000 scholarship, while the winning Junior Chapter of the Year receives \$800. Prospect

Mountain High School in Alton, New Hampshire, was the senior chapter winner; its chapter advisor is Jamie Bolduc. Prospect Mountain students held a senior citizens’ tea party where they performed a music program, and they also hosted a local elementary school for an instrument petting zoo. Bolduc cited the chapter for its teamwork and care. “Visiting the elementary and middle schools (in the area) also allowed our musicians to nurture enthusiasm for music programs and act as role models for future young musicians.” The chapter also raised money for a New Hampshire food bank.

The winning Junior Division Chapter is Chesterfield-Ruby Middle School, in Chesterfield, South Carolina. The chapter was chartered in 2013, and Brandon Sanders is chapter advisor. Students in this chapter sponsored a fundraiser to support a Relay for Life (an American Cancer Society event), raised money to support NAFME’s Give a Note Foundation, participated in an “Adopt a Hall” program that gave students a chance to help teachers with various tasks, and posted decorations around school to promote music education.



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Go to nafme.org/programs/tri-m-music-honor-society.

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The Tri-M Music Honor Society offers numerous benefits for music educators and their students (see accompanying story). Need more information?

Check out the Tri-M Learning Guide at tinyurl.com/nrelpl7.

See the updated Chapter Manual to find a Quick-Start Guide at tinyurl.com/opz6kwd. Look for the list of possible service projects and fundraising ideas for your chapter.

It’s not too late to start a chapter this year: For 2014–2015, the chapter activation fees reflect the size of your school. Complete the activation form at tinyurl.com/pa5wsrb, and fax it to NAFME at (888) 275-6362. Or mail it to:

NAFME
1806 Robert Fulton Dr.
Reston, VA 20191-4348
USA

Questions? Contact
Brendan McAloon at
BrendanM@nafme.org.

The ongoing positive growth of the Tri-M programs [is proof of the] priceless commitment and dedication extended by many of our nation’s finest music educators. —TIM LAUTZENHEISER

Music Educators Discuss Why They Belong to NAFME

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- Discover how to make the most of your career.
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Rob Pethel, a guitarist and music educator in Atlanta, Georgia, started a classroom

NAFME MEMBER ROB PETHEL FROM ATLANTA LEADING A TEACHING GUITAR SESSION AT NAFME’S RESTON HEADQUARTERS



guitar program at Sutton Middle School, where he also teaches choral and general music. “Being a NAFME member has a lot of benefits. It really helps me keep current with what is going on in the field of music education and lets me connect with colleagues. I am also a doctoral student [at Georgia State University], and I conduct a lot of research for my thesis. The publications *Music*

Educators Journal and the *Journal of Research in Music Education* are very useful for that.”

Joyce Prichard chairs the Villa Maria Academy’s Fine Arts Department in Malvern Pennsylvania and is the longtime adviser of the Tri-M Music Honor Society at her school. She is pleased with the work her Tri-M students do: “It’s a wonderful program.”

To become a member visit nafme.org/membership.



JOYCE PRICHARD (L) TOOK A LEVEL II TEACHING GUITAR CLASS.



From Worst to First

Stan Mauldin took the Pecos High School Eagle Band from last in their division to first in record time.

IN MARCH OF 2011, when Stan Mauldin first heard the Pecos High School Eagle Band perform, it didn't sound so hot. "There were only 23 kids in the band," he remembers. "And they simply didn't have the rudiments in place. They were last in their division. But it was hardly the kids' fault; in 16 years, they'd had 15 different band directors, all telling them different things."

Things hadn't always been so bleak for the ensemble. It was a first-division band in 1932, and a top performer through the 1990s. Someone had stored away the evidence of the band's past greatness, and one of the first things Mauldin did in 2012 when he was appointed director of bands for the Pecos-Barstow-Toyah Independent School District in Texas was dig out all of the old trophies

and display them in the hallway leading into the bandroom. "My thinking was that being reminded of the band's heritage would inspire the kids."

Another step Mauldin took was to start with the basics, given the inconsistent instruction the band members had received. "Basically, I said, 'Here's a mouthpiece; this is where it goes. This is a reed; this is a ligature,' and so on. Then, I explained to the kids that we might be doing some things differently than the way they learned before, and if the new way didn't work, we'd go back to the old way." The kids were most often receptive to the new ways.

One major problem was that the classroom tuner hadn't been used for a couple of years. Mauldin immediately brought it back into service and taught

the kids to tune their instruments and listen carefully to the pitches they were making—an activity with which he now starts every rehearsal. "Once we started using the tuner, the kids started sounding better really fast."

Mauldin also took a stance on who got to play. Kids who were unwilling to come to practices, for instance, were not allowed to participate in the ensemble. Since the band was so understaffed when he got there, he let eighth-graders join. "We automatically went from 23 players to 65, and now, just a couple years later, we're at around 120 strong."

To make things exciting, Mauldin augmented the traditional band instruments with electronics. For instance, thanks to Bluetooth technology, he had students use Wii controllers, laptops, and Ableton pads to harness notes and sounds. "The kids think it's so cool to be able to use this technology to play from anywhere on the field."

It was through these interventions that Mauldin took the Pecos High School Eagle Band to first in their division in just 52 days—or, really, 48 taking into account the first four days, which he missed due to vacation. But he feels he was only minimally responsible for this dramatic leap in performance.

"I really didn't do all that much. It was the kids who rolled up their sleeves to do all that hard work." ■

“My thinking was that being reminded of the band’s heritage would inspire the kids.”

FACTS & FIGURES

PECOS-BARSTOW-TOYAH INDEPENDENT SCHOOL DISTRICT
Pecos, TX
GRADES K-12

ENROLLMENT OF SCHOOL DISTRICT:
Approximately
2320
(597 in grades 9-12)

PERCENTAGE OF LOW-INCOME STUDENTS:
71%

ETHNICITY OF STUDENT BODY:

91.12%
Hispanic

6.72%
White

0.78%
African American

1.03%
Asian

0.09%
two or more

NUMBER OF MUSIC TEACHERS:
3

ENSEMBLES/CLASSES:
1 high school band class
2 junior high band classes
1 junior high choir class
2 junior high music appreciation classes

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GAYLORD OPRYLAND



You bloom where you are planted.



STUDENTS PARTICIPATED IN THE COLLEGIATE ADVOCACY SUMMIT AS PART OF HILL DAY IN 2014.

Giving It the Ol' College Try

Collegiate members are valuable additions to music advocacy efforts.

"MUSIC TEACHERS are constantly undermined by budget cuts, so we are compelled to stand up for our programs. If we don't, no one else will," says Rosalee Bailey, a student at the University of North Carolina at Greensboro, and NAFME Collegiate member, as well as North Carolina Vice President/President-Elect.

Shannon Kelly, NAFME's Director of Advocacy, agrees. "Students say, 'I really want to be involved, but I don't know where to start.'" NAFME has over 700 student chapters across the U.S. "To get involved with advocacy, students should recognize that it is not a pie-in-the-sky idea and reserved only for those in Washington, D.C. Advocacy is something they can do every day. Funding is largely a state and local issue."

To start, Collegiate members can get involved with their local government and decision-makers. Kelly suggests attending school board meetings. Learn the names of local supporters for arts education and any community partners.

"Start small with an issue that is important to you," Kelly says. Ask yourself, "If you could change anything in the community right now with regard to music education, what would it be?" She suggests whittling down a large issue—for example, changing "I want everyone to care about music education" to "I want more elementary students to have access to music education" or "I want to be able to expand preK music offerings in the city." Advocacy is where you are.

"You bloom where you are planted," she says.

"Music education was going through changes even when I was in middle school and high school—the teachers took on all of the changes 'head first' and never gave up," says Bailey. "That's the sort of environment in a classroom that I want to have." North Carolina has a state conference every November for professional development. "Our Board helps plan the Collegiate sessions for that conference. We have professionals that present at the conference. For the first time this year, we also have students presenting." This is a positive trend she encourages. "None of us are taught how to advocate ... we are just told we have to do it."

A good deal of advocacy information is available on nafme.org. "We also do a lot of interaction with students who email us," says Kelly. "For example, I got an email from somebody in Pennsylvania who is planning an advocacy training for her collegiate chapter and I went back to her with ideas on how to structure that training. I suggested they have a local politician come in or a school board member—even someone from state MEA."

On the national level, NAFME has an annual Hill Day in June when state delegates go to their congressional offices to talk about their legislative agenda. For the first time in 2014, Collegiate members were invited to join. ■

NAFME'S COLLEGIATE ADVOCACY SUMMIT

This past June, NAFME's first Collegiate Advocacy Summit was held. It took place the day before the annual Hill Day and was attended by 50 students from across the U.S. These students received an orientation and were given a legislative agenda before they were connected with their state delegates. The next day, they participated in NAFME's Hill visit.

"Feedback from the day was extremely positive, both from our collegiate members and our state leadership," says Kelly. Almost universally, leaders said that the collegiate students brought such a great energy into the room and made the meetings more productive. Feedback from the students was also positive. "They got a taste of what they are going to be dealing with in their careers."

At its national headquarters, NAFME also offered students half-day training, where they learned more about advocacy, and created discussion groups and brainstorming sessions. "Everyone went back home with great energy and great ideas for advocacy projects they can take on in their districts this year," says Kelly.

Tentative dates for the next summit are June 24–27, 2015. NAFME is expanding it by a day to allow for additional experiences and exposure in D.C., and to give students greater participation in the National Leadership Assembly. Check nafme.org for updates.



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Facing the Music

A conductor's facial expressions can influence the ensemble.

IN HIS RESEARCH on conducting and facial expressions, Brian A. Silvey gets right to the problem: "The development of expressivity seems particularly complex," he writes in the topic sentence of his recent study. His research, published in the January 2013 issue of the *Journal of Research in Music Education*, attempts to discern a pattern of student improvement when a conductor uses approving, disapproving, or neutral facial expressions on the podium. Those looking for simple answers in this area are coming to the wrong place.

Silvey, associate professor of music education and associate director of bands at the University of Missouri Columbia, conducts wind ensembles in the fall and concert bands in the spring. Each semester he also teaches about 20 student conductors. "It's their second or third semester of instruction," he remarks. "They've had some of

the basics. Of course, a lot of my teaching is geared toward rehearsals, and how to prepare musicians. I was seeing a lot of research about expressivity, but not through facial gestures, and I wondered if I could help them in that area."

Silvey's approach was simple: having actors take three separate facial expression approaches, linking them to the same piece of music, and then measuring the musical output. Silvey's study is quick to point out that facial expression, like left-hand independence or other gestures, should be worked carefully into the technical aspects of training. Not surprisingly, Silvey's musicians showed the most positive musical results when the conductor showed approval. Of much more interest to him—and an impetus to further research—was that musicians responded much more vigorously to any facial

expressions, positive or negative, and much less to a neutral presence.

"This was particularly important," he says, "since most of my conducting students show very little expression on the podium. Intuitively, you would think that musicians would respond negatively to disapproval. But there really wasn't that much difference between approving and disapproving. The lowest by far was neutral. Any expression is better than none."

Silvey does admit that "there wasn't a lot of nuance in the expressions I used. And now I want to look at various constituencies, perhaps to see results with other collegiate or professional ensembles. And do a survey of band directors, to see how important this is to them. Of course the overriding factor in conductor success is understanding the details of the music. If they do, they will get a good performance. But in performance there is no opportunity to say anything, unlike rehearsal, and that's when expression becomes even more important." ■

In performance there is no opportunity to say anything, unlike rehearsal, and that's when expression becomes even more important.

TIPS FOR CONDUCTOR TRAINING

WRITE IT OUT

"One thing I tell my students is to write emotional descriptor words directly in the score," Silvey says. "Simple words like 'Smile' or 'Sad.' This seems to be a helpful tool. After a while, it becomes habitual, and you start removing the words when they become second nature."

MAKE A TAPE

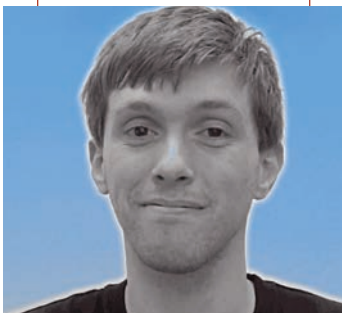
Recording students in all aspects of music-making has become a very useful process, and so it's no surprise that it works for conducting as well. "We look right at the video," Silvey says, "and I'm able to say to them, 'You didn't do anything with your face there, and listen to what the music is doing.' Too often young conductors are too busy with the details to make any interpretive facial expression."

MUSICIANS REACTED MOST TO APPROVING AND DISAPPROVING FACIAL EXPRESSIONS, AND MUCH LESS TO NEUTRAL ONES. "ANY EXPRESSION IS BETTER THAN NONE," NOTES SILVEY.

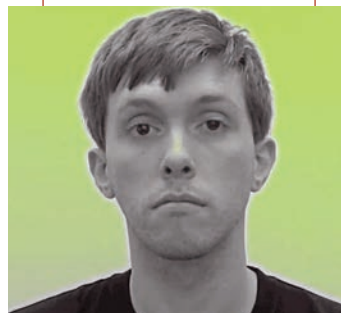
{ DISAPPROVING }



{ APPROVING }



{ NEUTRAL }





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COLONEL TIMOTHY J. HOLTAN WITH THE 2013 FINALISTS.



The U.S. Army All-American Young Artist Competition

Junior brass and woodwind players are encouraged to participate.

WHO SAYS that only football players can be all-Americans? The U.S. Army All-American Young Artist Competition lets outstanding high school junior musicians take the field just like any running back.

“The All-American program selects only high school juniors, who will perform as All-Americans in their senior year,” says outgoing competition coordinator MSG Matthew Kanowith. “We select our All-American winner with the same guidelines that are set by the All-American marching band, or the All-American football team.”

After an initial screening process, the “great recordings,” as Kanowith puts it, “will get passed up from the section

leaders to a second round. The finalists CDs are all numbered and the personal information is removed, and then they are heard by our group leaders. So, saxophone recordings will be reviewed by our saxophonists, and so forth. Group leaders are comprised of our most senior members of the Concert Band. The finalists and a guardian are invited to Fort Meade in Maryland, at our expense. And in the finals we provide an accompanist, as needed. The panel for the final round consists of our commander and conductor, Colonel Timothy J. Holtan, the group leaders, and also the section leaders for the corresponding instruments. The finalists perform the same piece as they performed on their recording.

There are typically three finalists, chosen from about 20–25 applications.”

The winner travels and performs with the Army professionals. The concert date is determined by the touring schedule of the U.S. Army Field Band, “and we make an effort to hold the performance near the hometown of the winner, so their community may support him or her,” says Kanowith.

The winner of last year’s competition was Eric William Black, a tuba player from South Hills, Virginia. “I wanted to challenge myself, and so I was looking around for concerto competitions,” Black says about the challenge, in an online video of his prize-winning performance. He played the first movement of Edward Gregson’s “Tuba Concerto” with the Army Concert Band and Soldiers’ Chorus in February 2013, at the Royal Palace Theatre in Roanoke Rapids, North Carolina.

Final details for next year’s competition are still to be announced, and Kanowith notes that “application forms, rules, and repertoire list will be posted shortly. Applications and recordings are typically received in January and February.” See the accompanying sidebar for further information.

Do your students have what it takes? The U.S. Army All-American Young Artist Competition wants to find out. ■

“We select our All-American winner with the same guidelines that are set by the All-American marching band.”

INFORMATION ON THE 2015 COMPETITION

The final version of the class of 2015 competition (note: the contest is open to high school juniors, and the winner performs in their senior year) will be posted soon at armyfieldband.com/yac/yac_15/yac_15.html. Applicants are encouraged to submit a tape of their repertoire choice with piano accompaniment. In the final audition round, the United States Army Field Band will arrange for an accompanist. Entrants who play a brass or woodwind instrument are encouraged to participate.

Typically, the audition tapes are due in January and February, so if instrumentalists are interested, they should study the repertoire list from last year’s contest and begin their preparations (no changes are expected be made to the list for the upcoming competition). Previous repertory lists have a broad range of musical selections, and some of the pieces are quite challenging. In addition to an audition CD or tape, the final application should also include basic personal information, private lesson history, and a list of musical achievements—for example, All-State or County selections.

The finalists and a guardian are invited (all travel expenses paid) to Fort Meade, Maryland, for the ultimate competition.



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Assistive Technology for Special Needs Students in the Music Classroom

A wide variety of apps, instruments, and other tools can help you include special needs students in educational music-making.

INCLUDING STUDENTS with disabilities in a traditional music education classroom may seem like a challenge, especially when the class is very performance-oriented, such as in a band, orchestra, or general music setting. With the effective and well-planned use of technology, a motivated teacher can help these students to become a part of the music-making process. NAFME has made an effort to emphasize this fact through the new standards, with universal design for learning in mind. Adapting to almost any disability is often as simple as finding the right tools to meet the needs of a specific student, and such accommodations need not be incredibly expensive or complicated to use. We spoke with three highly respected music educators to try to discover some of their best resources for students with special needs.

One of the more personal and intensive learning opportunities for

teachers to develop their techniques will occur on October 25th, just in advance of the 2014 NAFME National In-Service Conference in Nashville, Tennessee. On that day, there will be sessions that focus on including disabled learners of all kinds in existing music education programs; these sessions will be taught by some of the most experienced and prominent educators in the field.

Assistive technologies to help special needs music students be a part of an ensemble can come in many different forms. Kimberly McCord, professor of general music education and special music education at Illinois State University in Normal, points out that “assistive music technology can be anything low-tech such as tuba stands, adjustable Orff instrument stands, and

“With the iPad, we can help students more easily bring out their true abilities and push the focus on their disabilities to the side.” —Adam Goldberg



even pencils with gel grips. On the high-tech end are instruments specifically designed for students with disabilities such as the Soundbeam, the Magic Flute, or the Skoog.”

Adam Goldberg, teacher of instrumental music and music technology at P.S. 177 in Queens, New York, has also heard of the Skoog and is considering using it in some of his classes next year, but recently his adaptations have been mostly tablet-based. “I travel from classroom to classroom, and out of convenience I have settled on iPads. There are apps on the iPad that seem to fit whatever I need the most educationally, musically, and in terms of practicality. I teach at a special needs school, and until now it was difficult to reach all of my students when using traditional instruments, but with the iPad and the incredible assortment of apps it has made my program accessible to almost every student.”

Goldberg believes that the interactive visual aspect of the iPad along with the auditory aspect help a lot when teaching to students with certain kinds of disabilities. “A multisensory approach is

SPECIAL NEEDS RESOURCES FROM NAFME

NAfME Strategies for Students with Special Needs tinyurl.com/mpb5ua3

NAfME Strategies for Working with Special Needs Students in the General Music Classroom tinyurl.com/ntkznz7

NAfME Special Research Interest Group for Children With Exceptionalities tinyurl.com/l8wrlvu

2014 NAFME Special Learners Preconference tinyurl.com/o7b2vvx

PHOTO: COURTESY OF ADAM GOLDBERG



STUDENTS LEARN TO FOLLOW SUBTLY CONDUCTED TEMPO CHANGES WHILE PLAYING PUCCINI'S "NESSUN DORMA"

A SAMPLING OF PRODUCTS FOR SPECIAL NEEDS STUDENTS IN THE MUSIC CLASSROOM

The Scoog
skoogmusic.com

The Scoog is a specialized MIDI controller designed for use by people with special needs. Shaped like a soft, flexible cube with colored spheres jutting out from the sides, the entire object reacts to the touch of the user. Special software allows you to program each of the Scoog's colored surface areas with different sounds, and since the Scoog is squishy, it can be squeezed and manipulated in other ways that in turn provide different sounds. The Scoog can also be used together with GarageBand and other digital audio workstation software.

MaKey MaKey
makeymakey.com

While there are dozens of different products on the market that are specifically designed for special needs music applications, there is one that quite literally allows you to create your own unique device from almost any material. The entire MaKey comes in a small six-inch-long box, and at first glance appears to just be a collection of wires and a circuit board. When connected to a computer via its USB cable, however, you can then connect its various clips to almost any object and turn it into a keyboard trigger. Any object that can conduct even a small amount of electricity will work—everything from a blob of Play-Doh to fruits and vegetables, as well as thousands of other everyday objects. The possibilities are endless, allowing for some very specific adaptations depending on the needs of the student. There are already a number of different programs available that make the process of setting up the sounds very easy.

very important for kids with special needs. If a kid thinks they are just playing with colors and it comes out as music, then so much the better.” He also believes that the benefits of these tools goes beyond just making music. “Using these tools allows me to get my kids playing music in a musically social environment. It helps them develop their social skills as well. With the iPad, we can help students more easily bring out their true abilities and push the focus on their disabilities to the side.”

When it comes to specific apps to use with his students, Goldberg looks for programs that are flexible enough to meet the needs of multiple learners. “With each class, we have some who can do things more independently and some who require assistance.” Because of this, he looks for apps that can be modified and adjusted as needed rather than apps that do only one thing. “ThumbJam for example can be limited down to as little as two notes if needed, while an app called MorphWiz can allow a student to sustain notes and perform in a rhythmic framework. At the same time, though, the student can still just slide their finger to play specific notes.”

As an additional resource and potential classroom application, Mike

Lawson, executive director of the Technology Institute for Music Educators (TI:ME) points out that they are in the process of developing a cross-platform app that will be useful with special needs students. “We are currently crafting a free curriculum to teach special needs students the basics of music. TI:ME will be authoring some new courses specifically to help music teachers with special needs students in music.” The target date for the release of this new curriculum and tablet app is February of 2015, to coincide with TI:ME’s 20th anniversary.

There are other ways to help students in the music classroom—ways that go beyond the use of physical technology tools. McCord points out that sometimes making accommodations for a student’s needs involves changing the way we look at and read music. “I really love how the Resonaari School in Helsinki [Finland] uses an adaptive notation system known as Figurenotes for people with intellectual disabilities to help them learn to play instruments.” The Figurenotes system, along with many other alternative educational techniques have been developed at the Drake Music School in Edinburgh, Scotland, as well as at other schools here in the United States.

Finding resources such as these isn’t a difficult task if you know where to look. McCord recommends the many materials and other resources available through the NAFME Children With Exceptionalities website (see sidebar). The documents provided there can help you discover dozens of interesting music technology ideas. Once you have found the right kind of adaptation—technology-based or otherwise—your special needs students can experience the joy of participating in the music-making process. ■



Rhythm Repair for Your Ensemble

Not all rhythm errors are alike, and they each require different solutions.

KEVIN TUTT is the assistant chair and an associate professor in the department of music, Grand Valley State University, Allendale, Michigan. Questions are welcome and can be directed to the author at tuttk@gvsu.edu.

HAVE YOU EVER encountered a rhythm problem you couldn't fix or that kept coming back time after time? A simple rhythm error means that the music isn't happening at the correct time, thus making it more difficult to improve an ensemble's intonation, balance, blend, dynamic accuracy, and numerous musical concerns beyond a wrongly-played rhythm. Here's a look at some real-life rhythm issues that offers both immediate solutions and additional techniques to make the rhythm problems stay away. These strategies can also help your ensembles improve their sight-reading prowess.

Simply put, rhythm is an orderly subdivision of time, much like seconds, minutes, hours, and days. Surrounding events or emotions—such as fear, boredom, excitement, or success—can influence our perception of the passage of time. The rhythmic division of time as notated in music is somewhat arbitrary because both meter and tempo

determine how rhythm divides time. For example, two eighth notes and a quarter note can measure two different amounts of time when the quarter note is at a metronome marking of 60 or 144. Why is this important? We must realize that we are teaching students not just to read rhythms but also to perceive the passage of time correctly and in unison with other ensemble members. Doing so requires that we approach rhythm as involving reading, psychology, and physical movement.

The first and most important issue in diagnosing a rhythmic error is to have a clear understanding of how the music should sound. Adequate study of the music you're teaching is essential. Once you know how the music should be performed, you'll be able to identify students' errors. Generally, students' rhythmic errors fall into one of four categories: an intentional error, an unintentional error, a failure to read notation properly, or an inability to perform a particular rhythm or rhythm class. How do you tell which you're dealing with?

To diagnose a rhythm error, you need to have a clear understanding of your students' current abilities and

knowledge levels. If a student has previously demonstrated his or her knowledge of a particular rhythm in the same or similar context as where the error occurred, we can surmise that this error is a singular occurrence, and a simple reminder to the student solves the problem. Frequently, students will give us a visual cue that indicates that they know they played the rhythm incorrectly, and there's no need for remediation. If the student does not recognize the error, ask him or her to:

- look closely at the rhythm,
- sing the rhythm with syllables, and/or
- with your help, find other locations where the same rhythm is located.

If those steps do not fix the error, the student may be having trouble with rhythm reading.

If you know a student can echo a rhythm but is unable to perform it in context, this is a reading error. Once you are sure students can echo the rhythm out of context of the music (which means they possess the technical capability of performing the rhythm), you can take several remedial steps toward correcting the error. First, you





can have students use their knowledge of rhythm syllables to transfer the rote pattern to written notation. If they are able to complete that step, you can present the rhythm to them in a variety of formats, such as in different meters, without pitches, and with related rhythms in each of those categories.

Many rhythm problems do not fall into one of these two categories, however, and are actually an issue of students' inability to perform rhythms. A student's inability to perform a particular rhythm can fall into two general categories: It can be symptomatic of that rhythm (or rhythm class), or can be an issue of rhythm in general

(internal pulse). The remainder of this article focuses on a series of frequently challenging rhythm examples and how they might be fixed.

Example 1: Students perform the rhythm in measure 1 as they do in measure 2 or measure 3 as they do in measure 4. Basically, they turn one rhythm around and play it as the opposite. This is clearly a reading error, much like what happens when students confuse "their" and "there." Students must know how to spell both words and use them correctly in sentences. The same is true for these rhythm patterns. First, be sure that the students possess the technical

ability to perform rhythms correctly, which is likely given that they are playing the rhythm but in reverse order. Have them perform each version without notation so they can aurally identify the differences between each rhythm. Third, reintroduce notation in conjunction with correct rhythms so all students can visually identify patterns with correct notation. Check for the students' understanding in the context of complex notation—the composition itself. If students revert back to the incorrect version, have them count out each rhythm as you refer back to the differences between each.

Example 2: The issue here is that measure 1 is often played like measure 2. We first need to have the students perform three subdivisions of a beat at multiple tempi, with the conductor emphasizing the larger beat that encompasses the triplet. Then have students provide two or three subdivisions to each of the notes of the triplet,

Example 1

Example 2

depending on the tempo of the piece. This will help to even out the performance of the triplets. For advanced students, actually notating the two patterns together can help demonstrate that the second note comes “earlier” in the triplet. You can help prevent or keep this error from coming back by regularly performing musical exercises and compositions with triple subdivisions that are notated as part of the meter signature or with tuplet notation.

Example 3: A common error for students is to speed up on any repeated passage. The issue here is an inability to “feel” the pulse of the passage. An ensemble teacher might state that students should “follow the conductor,” and while this might work temporarily, it doesn’t provide a long-term solution to the problem. We must get our students to internalize subdivision or pulse. One way to accomplish that is by having students keep the pulse by creating a rhythm machine: The students stand without their instruments, provide the primary pulse with their right hand by tapping their left chest and then their right leg, provide the secondary pulse (or upbeat) with their left hand on their left leg, and then chant the music. The physically-created pulse can help internalize their regular pulse and provide a steady beat while they practice the rhythms of the music. They can transfer this technique to their instruments by performing steady eighth notes at a variety of tempos with either the conductor or a metronome reinforcing the main pulse. With advanced students, you can even vary how often and when the metronome produces the pulse by having it occur every other beat, every third beat, and so on.

Examples 4 & 5: Examples 4 and 5 combine two related errors into one category: Dotted rhythms are frequently played imprecisely and in the specific

instance of measure 3, they are played as measure 4 instead. In Example 5, the issue is making a precise transition from 16th notes into or out of half notes and long notes. These rhythm errors are often caused by a failure of the students to properly “feel” the subdivision of longer notes in relationship to the notes they need to play next. To help students develop an understanding of the subdivision required, you can have them “fill up” the longer notes (dotted, half, and whole notes) with the subdivision of the shortest note in the example. This is particularly effective when demonstrating the difference between duple and triple subdivisions. These subdivisions can be played, clapped, or sung with either all or some students playing the subdivisions or playing the original rhythm. One approach might be to have all students play the subdivision, then have some students alternate between playing the original rhythm while others play the subdivision and, finally, put everybody

back on the original rhythm. An additional approach would be to have everybody play the subdivision and then slowly return some notes to the regular values until the original rhythm is being performed accurately.

Example 6: The issue is that performers are unable to make discreet distinctions in subtle changes in subdivision. This particular example has been carried to the extreme, as the typical examples are changes in subdivision from two to three, or three to four. Advanced musicians, however, may encounter changes from four to five or six or beyond, as notated above. To improve the performance of these rhythms, individuals or groups should practice performing six subdivisions down to one and back up to six at a steady, medium pulse. Once the musicians can do this well, they should slowly reduce the pulse and increase the number of subdivisions on which they start. This will help in achieving the goal of

promoting muscle memory in addition to intellectual understanding.

Example 7: Upbeats can be one of the most difficult problems to correct. We all can correctly identify that the issue, as with many of the previous examples, is usually the students' lack of rhythmic pulse. The challenge is that, unlike many previous examples, the students do not have at least some downbeats with which they can reference the pulse. Students frequently misinterpret rests as just that: a time to rest. What we must help them understand and rhythmically feel is that rests are actually silent music. If Example 7 had all eighth notes and no rests, the students would have significantly less trouble playing the rhythm accurately, but it is the lack of sound or action on the beats that causes the issue. We all know this, but the question that perplexes us is what to do about it.

Although a cognitive discussion of the fact that eighth note rests are actually silent music may help some students, most students will need to have some sort of psychomotor instruction. Students should "fill" the eighth note rests with sound, through foot tapping, clapping, or chanting and then slowly remove the pulses until they are only performing the upbeats. Students can be split into two groups, or you can have everyone perform the same rhythm, but you can easily set up a constant pulse (through your conducting, a student playing snare drum, or another constant beat source) and then have the students progress from eight total notes per measure reducing down to four upbeats per measure. Do not progress to removing two downbeats until the students can perform with one downbeat rest, and don't hesitate to add downbeats back in to reestablish good pulse. This will take several practice sessions for the students to begin to develop the ability to do it well. Tempo

will also be a factor. Begin the exercise at a moderate tempo, and increase as students' internal pulse develops.

Example 8: This final example is one of focus more than it is rhythm. Multi-measure rests can be difficult for students to count out, whether they are a 20-measure rest for tubas in a high school band piece or a 300-measure rest for the percussionist in a Mahler symphony. This issue is the same for both students: They need to pencil in musical cues into the music that allow them checkpoints in the music to reaffirm where they are and when their next entrance is to be played. Some composers write their multi-measure rests to correspond to the phrasing, making cueing easier, but other composers use intervals of five- or ten-measure rests, which can cause students to become lost when the arrival points in the music do not line

up with the beginning of new number sets. Point out these differences to students so they can correctly identify and notate where the arrival points are in the middle of their rests. In addition, we can help focus those students who are busy counting rests by asking them about what is going on in the music. For example, when the cymbal player plays a crash one measure early, you can replay a small section before the cymbal note and ask the player to describe—and then write in pencil on the music—exactly what is happening before his or her entrance.

Rhythm issues can cause fundamental problems in any ensemble, making it more difficult to address intonation, balance, and articulation. Most problems, however, have a solution. I hope these techniques will assist you in remedying the students' issues with rhythmic precision and will lead to success for both them and you. ■

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Managing the

Music educators learn many things in college, but how to be a leader often isn't one of them. What are the skills and knowledge needed for success?

BY ANDREW S. BERMAN

MUSIC



MUSIC EDUCATION STUDENTS don't leave college knowing everything they need to know about being a music teacher. Beyond pedagogy and technical knowledge for every musical environment in which they may teach, there are myriad skills to hone for working with people, staying organized, and dealing with unexpected challenges. "We'd be here for 40 years!" says Deborah Confredo of the time necessary to comprehensively prepare students for a career in teaching. Confredo (formerly Sheldon) is professor of music education at Temple University in Philadelphia, Pennsylvania, and longtime music teacher and administrator in that state and New York. She goes on to say that a music education program should aim to prepare aspiring teachers for their first year, to make them resourceful and self-sufficient so they can continue to learn as they teach.

For music teachers who aspire to administrative positions such as department chair or director of bands, or leadership positions in the district, county, or beyond, training and resource materials are rare. Some skills carry over from undergraduate and graduate studies, and some are transferable from classroom experience, but there are many others that need to be learned.

From Teacher to Administrator

While the classroom teacher and the music department administrator both occupy leadership roles, it's important to be cognizant of how the roles differ. When asked about the differences between the roles, the first one that occurs to Confredo is the distance from the students. Whether you're in the classroom or at the administrative offices, the focus is still the students, and one of the challenges of the administrator is to stay in touch with that focus. The obvious solution is to continue to teach, but if that's not a possibility, Confredo suggests popping your head into classrooms, connecting with students in the hallways, and attending performances.

Ken Phillips, professor emeritus of music education at the University of Iowa in Iowa City, and with decades of teaching and supervisory experience in western Pennsylvania and the Midwest, feels that the main difference between the managerial aspects of classroom teaching and administration is one of volume. In addition to

PHOTO: ISTOCK/THINKSTOCK

teaching, planning lessons, and managing classrooms, now there's managing teachers, budgets, school schedules, relationships, and more. Time management becomes even more important than before. Phillips stresses the importance of learning to say "no," and not trying to be everything to everyone, and everywhere for everyone.

"The department head is the program monitor," says Johanna Siebert, director of fine arts for Webster Central School District in Webster, New York, and a veteran teacher and mentor in the area. The main difference she sees is that, as an administrator, you have to see how all the classes and ensembles fit together in the larger picture. An administrator has to think about students moving from level to level.

New Skills and Old Skills

As is evidenced above, it's no small change to go from teacher to administrator—it's a change in scope. You also go from managing children and young adults to managing peers. There are new skills to acquire, and old skills to dust off, build on, and employ in new ways.

As a teacher, one gets an inkling of how music education is treated in a school or a district among the other disciplines, but as an administrator, you're on the front lines. Department

chairs and directors at the district level have to advocate for the music department. Phillips notes that music is sometimes looked on by other departments as an extracurricular activity, and this can lead to resentment when time and resources are allocated to the music department. Music is indeed curricular and credit-bearing—however, being an administrator requires a certain amount of diplomacy. Music has to "fit in."

Confredo feels that adopting an "ongoing sequence of project completion" is vital to achieving success as an administrator. One has to be able to look at small, doable projects that build on each other and lead to a common goal. Ideally, one has "something you're just starting, something that's in the process of being developed, something in the throes of being implemented, something that's just coming to completion, something that's already undergone assessment and now you're modifying it, something that's finished."

"You can't lead where you won't go."

—JOHANNA SIEBERT



Self-assessment and looking toward the future are necessary every step of the way. Otherwise, you stagnate.

Turning to skills that transfer from the classroom to the administrative office, Ronald E. Kearns notes that band, orchestra, and choral directors are basically managers already. Kearns is a Maryland-based musician, producer, experienced educator and author of *Quick Reference for Band Directors*. "The only difference is the result you're expecting from your skills," he says. Just like a teacher, one must be consistent in decision-making and actions. "Everyone has to be able to believe and buy into what you're saying." Gary Markham, retired supervisor of music at Cobb County Schools in the Atlanta, Georgia, metropolitan area and regular speaker and clinician, agrees that the skills are similar, just the application is larger. "In the classroom, you learn what you need to do for that classroom. Running the county needed to be broader."

"We're good listeners; that's our art," says Siebert. Much of what we know naturally as musicians translates easily to the job of a manager. "Knowing what we know about practice and how things take time: That carries over." Confredo adds that listening is "crucial, and demonstrates respect. Listening needs to be active and honest."

People skills also transfer from the classroom, and it's important to remember that teachers need attentiveness and acknowledgement just as

WHAT I WISH I'D KNOWN...

Confredo—It might have been good to have some words of wisdom in the best ways to approach parents. I wish I would have learned how to task-analyze. Leading a department or a program can be overwhelming at first blush because there are so many parts and so many actors—programs, courses, personnel, calendar, policy, etc. Having learned how to task-analyze aids in determining the most effective ways to address all of these issues and executing your job logically, sequentially, and efficiently.

Markham—Relationship and trust building was the most important skill to learn. The first few years were all about building relationships from students to board members.

Phillips—You can't do it all, and you certainly can't do it all at once. Don't try to create the best music program overnight. Treat people with great respect and show appreciation for their input. Maintain a sense of humor, and don't be thrown by petty problems. Lead by example.

Kearns—You have to be a personnel director. Band directors are trained very proficiently to teach music, but are unprepared for things that are put on them by school systems.

Siebert—I never thought about how I'd need to schedule teachers, groups, classes, very unmusical things. It would have been helpful to have performed these duties as a teacher.

students do. Phillips reminds new administrators of the importance of thanking teachers for their hard work. Markham's philosophy is that leading is all about building relationships. You get to know your faculty so you can determine their needs and be the person they need you to be to the best of your ability. Confredo invokes the words of Yogi Berra: "You can observe a lot just by looking around." She encourages administrators to stay attuned to the people in their department and celebrate victories. It's important to focus on these people skills because they are the cause of success, and their absence guarantees failure. "No one ever lost [an administrative] job because they didn't know how to conduct," she says.

Leadership Style and Vision

When discussing leadership and management skills for the music education professional, one name keeps coming up: Steven Covey. Covey is the author of the best-selling book *The 7 Habits of Highly Effective People*, which Phillips cites as a valuable resource, particularly with the scarcity of books specifically written for music education administrators. "Somebody really needs to write a good book on that topic," he comments. Phillips refers to Covey's principle that there are leaders and there

are managers. A leader is a visionary, a coach plotting direction. A manager handles the day-to-day running of the program, paperwork, and such. Covey writes, and Phillips confirms through experience, that it is the rare individual who excels in both skill sets. While we must strive to be both, it is helpful—certainly at the beginning of one's experience as an administrator—to recognize our strengths. Ask yourself, "Am I a leader or a manager?" Then, find a partner who fills the other role—perhaps your principal, another music department leader, or someone in the district office—and work together. "It all begins with recognizing that there's a difference between the two," advises Phillips, who recalls filling the manager role himself in his first music department leadership role, and finding a complementary leader on his team.

Siebert says, "The ideal leader needs to enable the success of others," which is another philosophy she brought with her from the classroom to the administrative office. Markham sees the duties of the supervisor as assessing the needs of one's teachers and being responsible for addressing those needs. This encourages an environment where teachers help each other. "We're stronger together than we are as individuals," he says. Confredo offers, "Leaders help people do the best that


they can autonomously. Don't be a helicopter leader." Trust and mutual respect are absolutely essential to the relationship between a leader and the rest of the team. All of the individuals interviewed for this article include "trusting" and "trustworthy" in their characteristics of the ideal leader. Siebert has achieved this level of trust, she believes: "I trust my staff implicitly. I feel they trust me. We certainly understand each other well."

Decisiveness, backed up with accountability, is vital to an effective leader. Kearns says, "A good leader is someone who's going to make a decision, and if it's not the right decision, he or she will make the decision right. You have to be able to instantaneously make a change that'll cause a positive outcome." Open-mindedness—which allows a leader to recognize that a decision they made is wrong and reverse it—is key. Confredo advocates for differences in opinion. An environment where alternative ideas are fostered leads to discourse and the best possible outcome for all. "It's very enriching for the students."

Strategies for Excelling in Leadership

It's great to keep high-level leadership concepts and images of the ideal leader in mind as you embark on your career as a manager or supervisor of a music program, but strategies for achieving excellence in leadership are also essential. As any teacher knows, once you have the goals, it's time to schedule measured and specific tasks in the service of those goals.

As a matter of course in her career path, Siebert became a mentor for other teachers, and she regards mentoring as one of the best experiences she ever had, particularly in preparation for her future role as a director at the district level and other leadership positions leading up to it. "The biggest reward



"Leaders help people do the best that they can autonomously. Don't be a helicopter leader."

— DEBORAH CONFREDO

was seeing those teachers get tenure and present at conferences. When that happens, I've done just what I wanted to do: enabled the success of somebody else." She also recalls that teaching at different levels has contributed to being able to multitask within different areas of the district system.

When teaching a clinic, the first thing Confredo does is take a poll of the people in the room: She feels this translates well to leading. A leader needs always to be asking questions. Get a sense of who you're working with. There will inevitably be a wide range of experiences and abilities on your team, and your leadership needs to reflect the gaps in that range. Particularly with younger teachers, Confredo engages them in problem solving, to figure out what they know and get their minds going. This ultimately leads to a creative and collaborative team.

Confredo also recommends leading from within, not above. Help move chairs, for example. "I would never ask a colleague to do anything I cannot do myself." Siebert puts it another way: "You can't lead where you won't go."

Both with his students and his teaching staff, Kearns creates a mission statement at the beginning of every year. The best ways to get your team to invest themselves in a mission are to

have it clearly written out, and to have it collaboratively developed by the team itself. Kearns reverse-engineers his mission, starting with the goal and working backward to the present.

Then he and the team focus on and refer to that statement throughout the year, stopping along the way to see if they're on target. "When you have your eye on the prize, then you're going to do whatever you can do to get to that point."

Where Do Leaders Turn for Information?

While there aren't a lot of books on the subject of managing a music department, the opposite is true of management and leadership in general, and even in the field of education. Of course, there's the aforementioned *7 Habits*, but Phillips also recommends *Clinical Supervision and Teacher Development: Pre-Service and In-Service Applications* by Keith A. Acheson and M.D. Gall. Kearns found *What They Don't Teach You at Harvard Business School* by Mark H. McCormack helpful.

As is usually the case, the most valuable resource for leadership and management advice in the music educa-

"Everyone has to be able to believe and buy into what you're saying."

—GARY MARKHAM



tion setting is colleagues. Confredo counsels, "Don't operate in a vacuum. It's easy to do; there might only be one of you." In which case, Kearns advises going to in-service conferences and talking to as many people as possible. Confredo recommends casting a wide net: talking to local leaders outside of music. Siebert favors administrative organizations such as the New York State Council of Administrators of Music Education (NYSCAME) and local equivalents and, of course, NAFME. Mirroring her earlier advice, she notes that "Somebody else enabled my success."

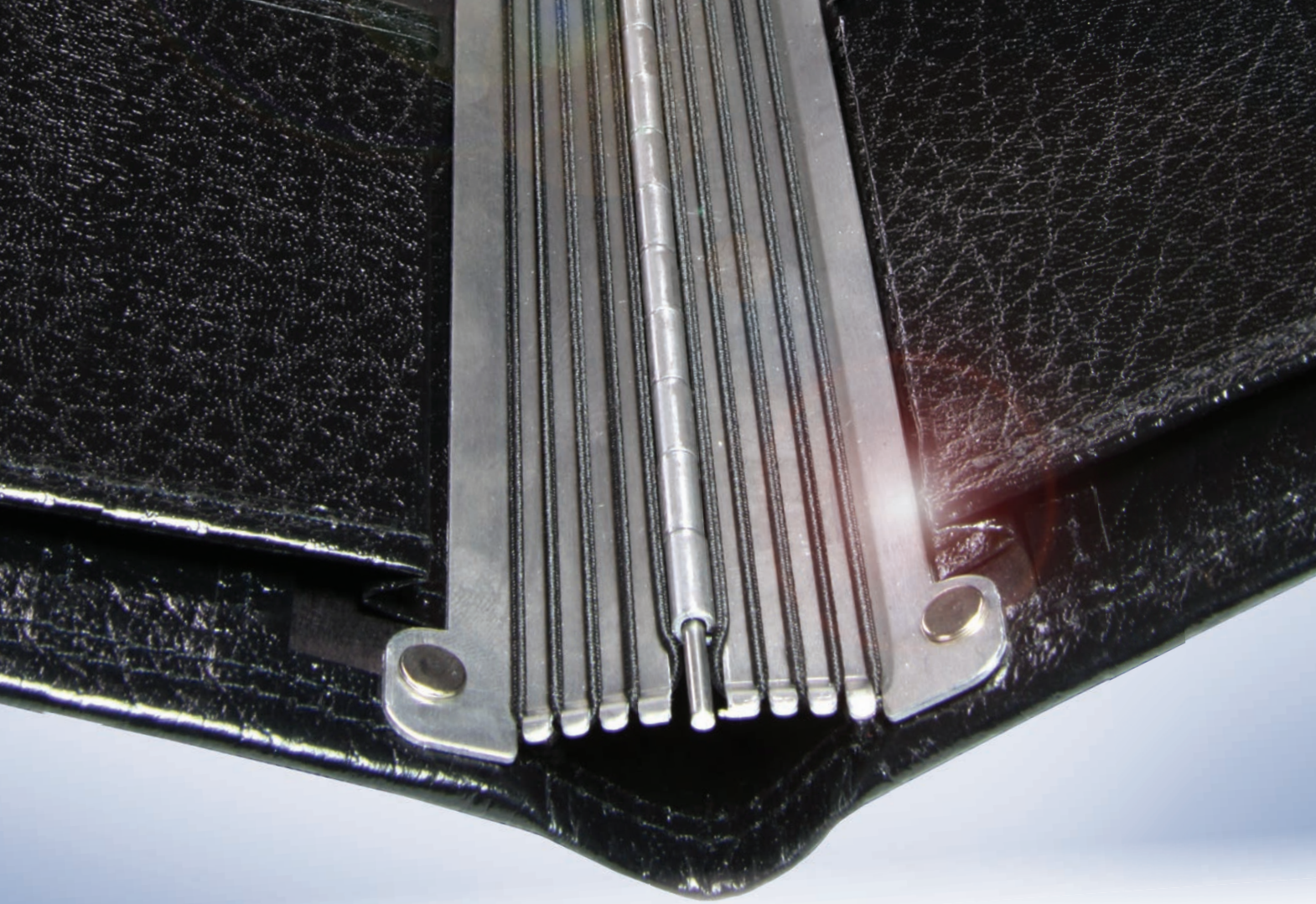
Final Thoughts

What is clear is that formal education may not prepare you for a job as a music education administrator, but teaching music does—or it at least comes close. When Confredo, Kearns, Markham, Phillips, and Siebert describe the ideal leader, it sounds like they're talking about teachers. Many of the skills transfer seamlessly from one role to the next, and the ones that don't can be easily acquired because natural born teachers are often natural born leaders. "Don't be afraid," comforts Siebert, before reconsidering and joking, "Well, you should be a little afraid." It's okay to be a little afraid at the onset of a new opportunity, but focus that fear into a voracious appetite for knowledge, just as one does when learning a new instrument." The successful leaders are the ones who find a way to be effective and have fun at the same time, like Markham, who says, "Genuinely, I feel like I never worked a day in my life." ■



"A good leader is someone who's going to make a decision, and if it's not the right decision, he or she will make the decision right. —RONALD E. KEARNS

PHOTOS FROM TOP: COURTESY OF GARY MARKHAM; COURTESY OF RONALD E. KEARNS



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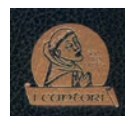
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BACK TO NASH

THIS OCTOBER, music educators from across the U.S. will be gathering at the Gaylord Opryland Resort to reunite with friends, learn from music experts, discuss topics of interest, and much more. This is the second year that the conference is being held in Nashville, and the upcoming event builds upon the successes of the previous year. We've spoken with Jane Mel Balek,



NAfME Assistant Executive Director and COO of the Give a Note Foundation, to provide *Teaching Music* readers with an “insider’s pass” to the upcoming conference.

This year, the entire conference setting has been devised to place special emphases on teacher-to-teacher networking, refreshing and recharging oneself as a music educator, and providing a relaxing atmosphere that allows all those attending to partake in the joys that are innate to being a part of the music community. Balek notes, “NAfME has organized the conference to allow plenty of time between each session and has purposefully planned a number of events to provide lots of opportunities for music educators to talk with each other, make personal connections with the clinicians, and connect with the exhibitors in new

ways. We have re-imagined the main exhibit hall as the place where everything in the conference starts and everything will end. We call it ‘NAfME Central’—a lively, interactive place with vendor exhibits, learning lounges, a performance stage, the NAfME store, and a café! It is a ‘home base’ where people can gather, collaborate with each other, plan their days, and eat.” On Monday and Tuesday mornings, NAfME Central will be offering a continental breakfast and hosting special events. Balek adds, “Music teachers need a chance to network with each other, relax, and recharge—we want to provide an atmosphere that encourages our music teachers to meet and learn from one another, in addition to one that provides top-notch clinics, relevant exhibits, and excellent concerts.”

The 2014 National Association for Music Education In-Service Conference returns to Nashville, Tennessee, October 26–29.

By Joseph M. Pisano

NASHVILLE!

The keynote address for this year's conference will be given by Ben Folds, a multi-platinum singer, songwriter, producer, and native of Nashville. He is widely respected as an outspoken advocate for music education and music therapy. Later that evening, complimenting Folds' keynote, Boston Brass will be featured in concert. Like Folds, the members of Boston Brass have become ambassadors for music education and have estab-



BEN FOLDS

lished successful programs and numerous resources to help promote and sustain school music programs. "They [Boston Brass] are huge supporters of music education and we are thankful to Jupiter Band Instruments for sponsoring them at our conference this year. Having Boston Brass 'kick-off' our concert series is the perfect way to close the first night of the conference!" says Balek.

The 2014 Conference boasts more than one hundred sessions in 11 interest areas, and includes performances by student groups from across the United States. In conjunction with the "performance spirit" and "people engagement goals" that are part of the conference, there are a

number of opportunities that invite attendees to become participants in music-making experiences. On Monday, around the dinner-hour, musicians of all varieties are invited to "jam" with their colleagues during the Happy Hour and JAM Session at NAFME Central. "Also, for the first time, we have added a 'Directors Band' for anyone, no matter what their playing level, to join—come one and come all!" says Balek. The band will be under the direction of Peter Boonshaft—professor of music and director of bands at Hofstra University in Hempstead, New York—and is designed to provide a unique type of experience for its members. Balek further explains, "The band will be more than just a performing opportunity or a 'reading session.' Throughout

NOTABLE IN-SERVICE CONFERENCE EVENTS

SUNDAY

- 4:30 p.m. Keynote address with Ben Folds
- 9:00 p.m. Boston Brass in Concert

MONDAY

- 7:30 a.m. NAFME Central opens
- 8:00 a.m. Band Directors' Academy
- 11:30 a.m. Young Composers Concert
- 5:00 p.m. NAFME Central Jam Session and Happy Hour
- 8:00 p.m. Give a Note Extravaganza at the Wildhorse Saloon

TUESDAY

- 7:30 a.m. NAFME Central opens
- 8:00 a.m. Band Directors' Academy
- 7:00 p.m. U.S. Army Field Band Concert

WEDNESDAY

- 8:00 a.m. Band Directors' Academy
- 10:00 a.m. NAFME All-National Honor Ensemble Concert

PHOTOS: BEN FOLDS, MICHAEL NUTT, BOSTON BRASS PRESS SHOT



BOSTON BRASS

“NAfME has organized the conference to allow plenty of time between each session and has purposefully planned a number of events to provide lots of opportunities for music educators to talk with each other, make personal connections with the clinicians, and connect with the exhibitors in new ways.”—JANE MEL BALEK

the rehearsal, Peter will be discussing and offering solutions to questions and problems that our band directors face each and every day in their rehearsals, such as, ‘How does one survive an ensemble with an unbalanced instrumentation?’ or ‘How to arrange or

perform a piece when an entire instrumental section is missing?’ We are very excited to have him at our conference.”

In addition to all of the activities held at the conference center, there are a number of opportunities for attendees beyond the conference site. “One of the big successes of last year’s conference was the ‘Give a Note Extravaganza’ held at the Wildhorse Saloon in Nashville. Over 375 people attended the event last year and we all had a chance to ‘kick back’ and have tremendous fun,” states Balek. The Give a Note Foundation was established to address the increasing threat to school music programs due to budget cuts, reduction in classroom time, and national policies that prioritize particular academic subjects over others. “Many of the NAFME board members will attend this event and it gives us all a chance to ‘decompress’ and enjoy each other’s company in an extremely relaxed and laid-back environment—there is even a mechanical bull available for the brave to ride!”



GIVE A NOTE EXTRAVAGANZA' AT THE WILDHORSE SALOON



A SAMPLING OF SESSION HIGHLIGHTS

- **John Mlynczak**—I have a Degree in Music, Not Audio!
- **Catherine Dwinal**—Recording, Mixing, and Composing with Elementary Students
- **Christine Bass**—Vocal Transformation for Your Choir
- **Mary Maliszewski**—Differentiated Instruction in the String Classroom
- **Stephen Miles**—Common Core in the Ensemble Rehearsal: Making the Connections
- **Soojin Ritterling**—Korean Drumming
- **Rhonda Renee Tucker**—Blast into the Elements with Children’s Literature and Orff Schulwerk
- **William Shaltis**—Marching to Success with Orchestral Audition Strategies
- **Linda Lee Friend**—Recorders Are Not My BAG!
- **Richard Victor & Jennifer McDonel**—Swingin’ from the Start: Teaching the Basics of Jazz and Improvisation in a Concert Band Setting
- **Reginald Houze**—Ten Things Your Band Won’t Know ... Unless YOU Teach Them!
- **Gail Fleming**—Clap, Snap, and Step: Teaching Rhythm and Form through Body Percussion
- **Michael Spresser**—Teach Me to Sing: A Guide to Training Young Singers in Six Simple Steps
- **Leigh Kallestad**—SmartMusic on iPad: Student Assignments
- **Katie Carlisle**—The Live Acoustic Mashup as a Scaffold for Original Music Composition Practice
- **Paul Lehman**—Reforming Education Reform
- **Jim Frankel**—Teaching and Learning in the Cloud with MusicFirst
- **Donna Gallo**—Creative Thinking across the General Music Curriculum
- **Cindy Bell**—Developing Critical Listening Skills for Choirs



In addition to the general conference sessions and events, preconference sessions are also offered. “The preconference offers members a chance to attend focused learning sessions directed toward topics of great importance today,” states Lisa Thompson, Educational Products and Services Manager at NAFME. This year’s preconference focuses on two pertinent topics for music educators: “Special Learners,” and “Standards, Assessment, and Evaluation.” Thompson adds that, “The special learners session is intended for music educators, school administrators, and program leaders involved in teacher training to receive an overview of key placements for students with disabilities in school music programs and the major topics related to inclusive music classrooms. The second session will cover how the newly released national music standards have grown from the 1994 standards and include new emphases and new materials essential for making standards work in the current educational context. The session will also explore the ways in which the newly released standards will serve music education in the era of Common Core State Standards and the implications of them for student assessment and teacher evaluation.”

The last night of the conference will fittingly culminate with a spectacular, must-see event: The United States Army Field Band and Soldiers’ Chorus in concert. Under the direction of Col. Timothy J. Holtan, the ensembles together will provide one of the most diverse and exciting programs of the conference. Adding to the excitement of the concert will be a very special

PROFESSIONAL DEVELOPMENT FOR SCHOOL ADMINISTRATORS

The 2014 NAFME In-Service Conference's main focus is for music teachers, but superintendents, principals, and curriculum developers are welcome and encouraged to attend and take advantage of the many opportunities available to them. This year, the preconference session topics—"Special Learners" and "Standards, Assessment, and Evaluation"—will be of particular interest to school administrators.

The environment will provide an atmosphere that makes it easy for administrators to connect, collaborate, and learn from music education leaders, content experts, and other administrators from across the country. In addition, there will be many formal sessions offered throughout the conference that are directly related to curriculum and administration function. The following are a sampling of related offerings:

FRANK DUBUY—Identifying, Quantifying, and Development of Instructional Goals to Meet Learner Needs in the Music Curriculum

MARC GREENE—The Common Core and Music: More Common Than You Think

STEPHEN MILES—Common Core in the Ensemble Rehearsal: Making the Connections

THOMAS GELLERT—Applying the Danielson Evaluative Model to Music Education

KELLY PARKES AND DRU DAVISON—Portfolio Blind Peer Review for Music Teacher Evaluation: How to Make it Work for Your District

JOHANNA SIEBERT—Teacher Evaluation and the National Core Arts Standards

WILLIAM KOCH—A Model Curriculum for Measuring Student Growth



ALL-NATIONAL HONOR ENSEMBLE

“twist” for the audience: “The United States Army Field Band will be selecting eight students from our All-National Honor Ensembles to perform alongside with them during the concert,” explains Balek. “This has never happened before, and it will be a very special event and memory for those kids. It is an excellent example of an outstanding educational outreach opportunity.”

For many, the NAFME All-National Honor Ensembles Concert provides the perfect setting to close the conference. This concert will be held at the Grande Ole Opry House and tickets are available to purchase at the site. The participants represent the top high school musicians in the U.S., and the conductors selected to lead each group are always among the most inspirational musicians and educators in the country. The 2014 ensemble conductors are:

■ **Concert Band**—Mark Camphouse (professor of music and conductor of

the Wind Symphony at George Mason University in Fairfax, Virginia)

■ **Symphony Orchestra**—Gerard Schwarz (music director of the All-Star Orchestra, music director of the Eastern Music Festival, and conductor laureate of the Seattle Symphony)

■ **Mixed Choir**—Edith Copley (Regents’ professor and director of choral studies at Northern Arizona University in Flagstaff)

■ **Jazz**—Robert Baca (professor of music and director of jazz studies at the University of Wisconsin—Eau Claire)

For more information about the upcoming NAFME In-Service Conference, including a complete conference schedule and registration information, please visit inserviceconference.nafme.org. ■

“The preconference offers members a chance to attend focused learning sessions directed toward topics of great importance today.”—LISA THOMPSON



THE UNITED STATES ARMY FIELD BAND



JUNEAU, ALASKA, music innovation in the public schools is heating up. Educator Lorrie Heagy's pioneering musical program, JAMM (Juneau, Alaska Music Matters), unites music instruction with community collaboration to transform children's lives. JAMM places instruments in the hands of children—often as young as those in kindergarten—and provides 90 minutes of instruction per week to each of these young string players. This year, JAMM will serve over 500 students in three of Juneau's public elementary schools. The results? Students take ownership of their instruments and their musical ability. But it's not just about the music: Heagy's JAMM students are more responsible, more resilient and more

In Juneau, Alaska, one music educator has created a **transformative string program** based on the El Sistema method.

BY CYNTHIA DARLING



PHOTO: MICHAEL PENN/JUNEAU EMPIRE FILE PHOTOS

JAMM



SEVENTY-FIVE SECOND- AND THIRD-GRADERS AT GLACIER VALLEY CELEBRATE JAMM REACHING OVER 400 STUDENTS IN THE JUNEAU SCHOOL DISTRICT.

Ming *with Strings*



LORRIE HEAGY, MUSIC TEACHER AND JAMM DIRECTOR AT GLACIER VALLEY ELEMENTARY SCHOOL, ENCOURAGES HER STUDENTS TO TAKE A BOW AT THE END OF A CONCERT FEATURING 130 FIRST- THROUGH THIRD-GRADERS.

confident because of JAMM’s presence in their lives.

Heagy’s inspiration for JAMM grew directly out of her observations and experiences in Venezuela, where she traveled as part of her Sistema Fellowship at the New England Conservatory in Boston, Massachusetts. Venezuelan educator and musician José Antonio Abreu created El Sistema (“The System”) in 1975, teaching children from impoverished backgrounds to play instruments as part of an orchestra. He wished to train young musicians who are dedicated to both their music and social justice. Abreu’s current Sistema

“The biggest reward has been seeing how music and the social experience of ensemble have motivated our children to dream big, while giving them the skills to actively pursue those dreams.”

Fellowships through the New England Conservatory serve to bring together selected music educators to continue his vision here in the U.S.

During her tours of music centers in Venezuela, Heagy was struck by her encounters with “children of all ages playing music together with joyfulness and determination, unlike anything I’d seen in the U.S.” She saw there was an essential difference in emphasis in the Venezuelan programs, “Ensemble was at

the core and music served a larger goal ... through music, children learn life skills that help them become successful, productive, and engaged citizens.”

Heagy’s fellowship marked a transformative shift in her approach to teaching. “The fellowship provided me in-depth knowledge of El Sistema’s mission and philosophy, as well as practical skills in leadership, communication, cultural understanding, organizational development, and working with underserved youth and communities.” Heagy’s musical expertise, combined with these new skills, created fertile ground for the creation of JAMM.

Heagy set about constructing JAMM for her hometown of Juneau, Alaska, but she added a few important caveats. “In Venezuela, music programming occurs after school, but I wanted to be sure that all students had access to the lifelong benefits that music provides. This is why JAMM is an in-school model for the first two years: All kindergartners and first-graders receive 90 minutes of violin instruction during the school week as an intervention for school readiness skills before moving into an after-school program as second graders.”

As she built JAMM, Heagy ensured

that multiple parties were involved. “The community funds instruments and specialized musical training, while the school district provides space and time during the school day for both school music and kindergarten teachers to work alongside local string instructors.” At the school level, Heagy did her homework to get administrators and other teachers on board. “I researched the goals and needs of my community and school district.

Then I demonstrated how JAMM could work as a partner with these key stakeholders in meeting their goals.” Instead of focusing only upon the musical skills these students could acquire, Heagy identified the goals as “access and equity for all students, development of school readiness skills in its youngest students, community and student engagement, and academic achievement so that Juneau’s youth can be contributing members in their community.” These goals are as much about students’ holistic development as they are about music, and this marriage of musical goals—along with children’s developmental goals—is the key to JAMM’s success.

Heagy elucidates Abreu’s perspective, the philosophical underpinning of her program: “Abreu viewed the orchestra as a metaphor for an ideal society where each member strives together to contribute something of value for the greater good. Through music, students learn how to work together as a team, experience success through daily practice, find learning purposeful through community performance, and understand that effort and resiliency helps them overcome life’s challenges.” This revolutionary concept of the orchestra as microcosm for life is powerful—and the effects of participation on the students involved go well beyond musical ability. “Parents

and teachers have noticed in our JAMM students the development of critical habits that we hope will serve them throughout their lifetime—persistence, focus, teamwork, creativity, and the ability to pick themselves up when they first meet with failure. Playing an instrument is challenging, but when children persevere and then feel that excitement and pride of performing for an audience, they experience the rewards of not giving up.” While Heagy’s efforts have been wildly successful in Alaska, the program’s popularity and adoptability makes it perfect for implementation in different communities throughout the United States. She offers sound advice to other teachers: “Know the language and goals/needs of your stakeholders, and communicate how music can be that solution. When the larger goal is



developing active citizenship, more people will be at the table, interested in supporting your program.”

One characteristic underlying JAMM’s success is its status as its own non-profit, “so it does not become financially dependent upon the unpredictable ups and downs of school budgets.” Heagy does warn educators interested in launching new programs that “the early stages of any program make it vulnerable as it establishes credibility and relevance in a structured system.” But she notes that “school and community interconnectedness is the

reason behind JAMM’s success and sustainability. Collaboration is seen as an investment; stakeholders, therefore, are less likely to remove their support.” Now beyond its fledgling stages, JAMM is receiving national recognition: It is featured in *The Power of Music: P-5 Teaching Inspired by El Sistema*, a free multimedia professional development course for music educators, consisting of a series of eight half-hour videos, supported by a wealth of online resources, designed to help teachers understand the El Sistema philosophy. Produced by THIRTEEN PRODUCTIONS LLC in association with WNET for Annenberg Learner, the project has just launched on the website learner.org/workshops/k5music.

Depending upon a school district’s location, enlisting outside musical expertise can be easy or challenging. Heagy has had to exercise some creativity in finding the artistic educators who can be a part of her program. She has introduced other artistic subject areas in addition to the original string instrument component. Says Heagy, “Because of Juneau’s remoteness, I’ve become more intentional about building capacity within the school through uncovering hidden talents among school staff. For example, our school counselor instructs both Morning Guitar and Rock Band, a second-grade teacher who speaks Tlingit teaches Tlingit dance and drumming, a third-grade teacher leads composition class using GarageBand, and a preschool teacher who has a minor in dance education offers a creative movement class—all are integral components of our JAMM program.”

The teachers at Glacier Valley Elementary School in Juneau are perhaps the best spokespeople for the transformative changes brought about in individual students and in the school as a whole. Says Kaye Peters, kindergarten teacher at Glacier Valley, “The violin program has



WITH LORRIE HEAGY

Q What do you know to be true about teaching music that you didn’t know when you started? Teaching is an art form. Teachers not only need to know the content and skills of their discipline, but also how and when to apply these skills to each varying moment in the classroom. Every day and every child is different. These unknowns make teaching challenging, but also the most exciting and rewarding.

Q If I weren’t a music teacher I’d ... still be working with and for children in some capacity. They keep me grounded, inspired, and always on my toes. I also hope to continue working with schools and community to ensure that all of the arts are an integral part of every child’s education. Every child deserves the opportunity to approach life with an aesthetic eye.

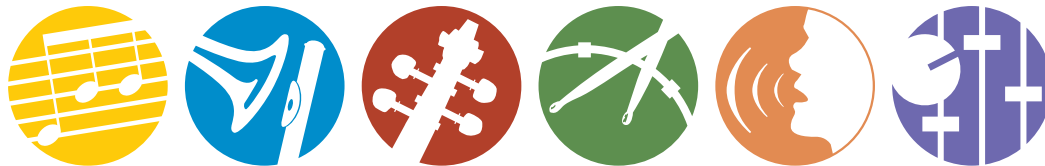
Q What’s the biggest lesson you want your students to learn during their time in your classroom? Music changes the way you approach life—you seek out ways to collaborate, think more creatively, appreciate delayed gratification, and understand that it takes hard work to accomplish great things.

Q The music education profession would be better if ... it sought more ways to be inclusive and collaborative. Music education in the U.S. tends to specialize and compartmentalize itself by instrument, ensemble, pedagogy, or genre. Our profession would benefit from emphasizing what unites us, rather than what divides us.

Q What have you learned about students and parents through your work over the past years? That their voices are the most important. Take time to listen to them.

definitely made a positive impact on my kindergarten students. I see such wonder and pride in their faces as they handle their violins ... Today, one of my parents shared that her daughter carries her violin everywhere with her, and ‘teaches’ anyone who will listen about how to appropriately take care of it.” For Heagy, “the biggest reward has been seeing how music and the social experience of ensemble have motivated our children to dream big, while giving them the skills to actively pursue those dreams.” There’s no better testament than that. ■

workshop



Clarinets, electric strings, West African drumming, and more



GENERAL MUSIC

Peer Assessment

Peer assessment—students appraising each other’s work—can be a rewarding way for both pupils and teachers to grow as musicians. To learn about a sound methodology, we talked to Bridget James, the general music teacher at Huffaker Elementary School, in Reno, Nevada.

Peer assessment is most successful if a teacher takes the time to facilitate the best and safest environment. In James’s experience, it’s helpful to teach students how to self-reflect—privately assess their own performances given parameters relevant to a specific piece—as part of assessing each other’s work.

“Too often, in our haste to teach so much in a short period of time, we tell students what they are doing is wrong or right rather than allowing them time to reflect,” says James. “By teaching our students how to self-evaluate, we can show students that it is okay not to be perfect. If students are self-aware they may be more compassionate to others when providing constructive criticism.”

If students don’t know how to couch criticism in positive terms, peer assessment can have an adverse effect on musical development. This is where certain social skills come in handy. “Teaching students how to speak to one another with a respectful tone and

respectful words is an essential component to peer assessment. Students should also be taught how to receive information. It can be difficult for anyone, even adults, to be subject to criticism, and teaching students to be open to feedback is an important part of this process,” says James.

Once students can self-reflect and offer



TEACHING STUDENTS HOW TO SELF-REFLECT IS KEY FOR EFFECTIVE PEER ASSESSMENT.

positive criticism, they are ready for peer assessment. One-on-one is generally the best way to begin, as this feels safer to many students than group-based feedback. It’s important that the teacher oversee the process. “The teacher must be vigilant on watching the interactions and listening to what is said, and provide reassurance and guidance on the peer assessment process to help students process the feedback.”

James feels that a teacher should have solid rubrics to help guide the students in their peer assessments, specific to the given piece and progressing in complexity.

“Early in the year we might focus on techniques and dialogue about playing technique such as posture, holding the mallets, etc. We work up to playing a simple solid bordun on the beat and then a broken bordun, and so on . . . There is an expectation of understanding about the various performance skills at each level, and the new, more challenging rubric is really not that daunting if students see it as just building on what was previously learned.” —Adam Perlmutter



BRASS & WOODWINDS

Clarinet: The First Six Months

The process of learning any instrument is filled with ups and downs. We spoke with David Blumberg, the clarinet instructor for the Philadelphia International Music Festival and creator of *mytempomusic.com* to learn some tricks and techniques for starting novice clarinetists on the right foot.

Blumberg says that, most importantly, the student must have an instrument that is in good playing condition and has the appropriate mouthpiece for a beginner. “I always recommend that the student rent an instrument first from a reputable store. I tell them not to buy an instrument until they have been playing for six months, giving them enough time to know if they have a good aptitude for it and if the instru-

ment is right for them.”

He is also specific about reed strength and mouthpiece styles. “For the first few weeks of playing, I use a No. 2 reed. That way, with a 2.5–3 reed, you get a much more solid tone. As for mouthpieces, I prefer the Fobes Debut or a beginner mouthpiece made by Scott Kurtzweil. The important thing here being that the facing of the mouthpiece (the distance the reed has to vibrate at its tip) is something close to 1.1mm. That way, with a medium hardness reed you get a much more solid sound without having to use a lot of pressure.”

Blumberg focuses a lot on embouchure development. “The bottom lips should be



tucked in but not so much that they are playing on their chin. At the same time, I stress that the chin has to be pointed. The tongue must be forward in the mouth to get a good sound. I don’t use ‘tee’ or ‘tah.’ Instead, I use the syllable ‘dah’ to teach tonguing because I feel the ‘T’ sound makes the student articulate too heavily and makes them sound too percussive.”

He also makes sure that students’ other facial muscles are working properly. “Make sure that their cheeks are snug against their teeth so there is no air getting in there. If they have trouble with puffing cheeks have them put two fingers at the corners of their mouth then use their cheek muscles to pull the fingers together.”

In regard to materials and teaching resources, Blumberg leans toward an effective use of current technologies. “I use SmartMusic a lot, but not as an assessment tool. Instead, I use it as a play-along track

for band pieces as well as for the built-in tuner and metronome.” He also works to develop students’ critical listening skills. “I believe that listening is very important ... They need to hear what their instrument is supposed to sound like so they can have something to compare to their own playing.” —*Chad Criswell*



Plugged-In Strings

There’s no denying the lure of electric instruments for many students. This month, Connecticut’s Janet Farrar-Royce—a professional classical violist and private and public school string teacher for over 30 years—offers sound advice on how to bring electric strings to your school.

The first step in implementing an electric string program is to obtain instruments. Farrar-Royce notes that acquiring these while working within a budget is manageable. “Yamaha dealers usually offer a three-year purchase plan that allows a teacher to make reasonable payments over multiple years, but have the use of the instruments immediately. If a teacher can’t find a dealer that offers this plan, they can find the Electric Violin Shop online (electricviolinshop.com.)” She recommends starting students with electric strings “no younger than sixth grade. Hard-body electric instruments [HBEs] only come in full size, so you want to make sure that all of your students can handle a full-sized violin or cello.

Introducing [HBEs] as an enticement for middle school musicians is also a wonderful tool to aid enrollment and retain your students as they move from elementary to middle school. Inspired by their hard-body electric instruments, my middle school musicians choose a rock tune every year. We work on transcribing the melodies and riffs (a valuable ear-training lesson) and then decide whether to create a ‘cover’ (i.e., play along with the recording) or make our own arrangement of the tune

for our Spring Concert.”

Electric instruments force students to reconsider some basic playing techniques. Says Farrar-Royce, “Playing on an HBE can help your students develop a lighter bow touch, since the instrument makes a ‘big’ sound more easily. There is a whole different learning curve if you add reverb (and who isn’t going to do that?) so that your young musicians learn how to use the feedback, instead of being overwhelmed by it.” Adding pedals further challenges students to acquire other skills. “You need an HBE to use pedals. Certain pedals work better with bowed HBE instruments, and you probably don’t want to mix more than two on any one instrument at once. Learning to make the most of each of these pedals is a whole new world of learning for traditionally trained bowed-string musicians!”

One of Farrar-Royce’s techniques for immersing students in the world of these instruments allows students to embrace them at their own pace. “I used to allow my students to ‘take out’ an HBE and one pedal for a weekend. (They checked it out like a book but with their parents’ signature that they were responsible for its safety and getting it back to school.) Every Monday I would be amazed at what my students—and I don’t mean just the ‘talented’ ones—could create over one weekend with an HBE and just one pedal!”

For teachers starting out with electric instruments, Farrar-Royce has found that “mixing a quartet of HBEs against





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an acoustic ensemble was more effective than amping the whole orchestra. You can do this with a concerti grossi or by creating your own concerto grosso effect with any piece, by highlighting one part of an ensemble piece or by highlighting a single section of a piece. Larry Clark has written some six pieces for electric string quartet versus string ensemble. The one I enjoyed beginning with was 'Flourish'—easily playable by an average middle school ensemble.”

Her final words to teachers considering this innovative addition to their string department: “Don't be intimidated by HBEs. They are easier than you think to use! Your kids will already know what to do anyway and people will start giving you cords and amps all over the place!”—*Cynthia Darling*



West African Drumming in the Classroom

Music educators often participate in drum circles at conferences, working on syncopated patterns as they create interesting and complex rhythms. Within each polyrhythmic layer is an ostinato that contains its theme. Some refer to this rhythm as the composition's “clave” or foundational rhythm, and it is usually taught first to help establish the basis for the piece. How can a music educator with minimal understanding of West African percussion techniques reproduce this experience and teach it in the classroom?

“When I traveled to West Africa, I was amazed and inspired by the depth of rhythmic and melodic expression that exists in this art form,” states Steve Campbell, director and percussion specialist at Dancing Drum in New Orleans (dancingdrum.com). “I say ‘melodic’ because the rhythms are taught in the form of a song of various pitches that the drum can make. All of the master

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Ari Staloff and Aaron Sariz. Photo by JR © 2013

drummers I studied with would sing the rhythms to me with their own language or ‘drum talk.’ I found it was much easier to learn and retain these rhythms by singing them while I was playing them. Upon my return to the U.S., Dancing Drum co-creator Lindsay Rust and I developed a version of this technique called Rhythm Phonics, which uses drum sounds, words, and syllables to teach rhythmic patterns. The drum sounds are distilled into two essential tones: a low sound called ‘boom’ and a high sound called ‘ba.’ These correspond to the bass and tone sound of the djembe.”

As a tool for learning, memory, and retention, phrases do not necessarily have to originate from the West African source. For their students, both Steve and Lindsay create rhythmic phrases that are easy to memorize. They have used this two-part method over the last decade in all of their programs with great success. “To begin, introduce a rhythm verbally. After your students can sing this rhythm,



“WHEN I TRAVELED TO WEST AFRICA, I WAS AMAZED AND INSPIRED BY THE DEPTH OF RHYTHMIC AND MELODIC EXPRESSION THAT EXISTS IN THIS ART FORM.” —STEVE CAMPBELL

have them play it in unison to develop their sense of groove and steadiness of tempo. This unison playing is what we call a ‘Level 1’ arrangement. Students should be able to play Level 1 before moving on to Level 2. For younger student groups, a Level 1 arrangement can be the best fit for their abilities and works great as a classroom activity or performance piece. I encourage music teachers not to underestimate the benefits of focusing on a unison rhythm as the vehicle to teach students proper ensemble and group listening skills. Once you have established

PHOTO: COURTESY OF STEVE CAMPBELL



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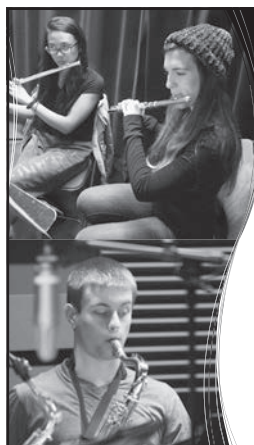
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a solid foundation by playing the unison rhythm, adding a second and third rhythm will be much easier and successful for your students. In Level 2, we add a second part or 'accompaniment' to make a two-part polyrhythm. We introduce the accompaniment verbally first, and then move to the drums to practice the part in unison. When the entire group has a good grasp on the feeling of the accompaniment, then we're ready to try the Level 2 arrangement."—*Steve Fidyk*



CHORAL AND VOCAL

"Ladies of Note"

Directing an all-female ensemble has its own challenges. To find out what those are and how to address them, we spoke with Sara Cowan, a vocal music teacher at Omaha Central High School in Omaha, Nebraska.

"It's important to remember that girls go through a voice change as well. It's more



"GLORIFYING THOSE HIGH NOTES—WE NEED TO GLORIFY THOSE LOW NOTES, TOO, BECAUSE WE NEED NICE LOW NOTES."
—SARA COWAN

subtle," says Cowan. "They get frustrated with their voices—they become airy and lighter. They don't always know how to navigate ranges very well." Related to this, there may be problems with blending. Cowan notes that she doesn't use the term "chest voice" much. "I say 'keep it in your light voice.' I start with descending exercises. If they start low, it's easier for them to bring that weight up. We talk a lot about blend and tone color because I want them to self-manage, be aware of that, and listen to each other. Another term I've used with them is to stay within the 'beauty box.' Everyone has a certain volume that is their loudest, most beautiful sound."

Another issue is the everyone-wants-to-sing-soprano problem. "I think it's important not to put young girls into permanent voice parts. Essentially, all girls are sopranos of some sort until they mature," says Cowan. "It's important to move them around to different voice parts. I say 'I'd like you to sing this voice part,' not 'you are an alto.' Singing harmony is a real challenge that everyone should experience. I let them know that I value skills like sight-reading and aural skills. Glorifying those high notes—we need to glorify those low notes, too, because we need nice low notes."

In terms of repertoire, Cowan notes that there are many options. "I like things that are written especially for women, although there are great pieces that are SATB with an SSA version, too. I like doing music by women. One piece I really love is a canon by Abbie Betinis: 'Be Like the Bird.' It has a beautiful text, it can have as many as five parts, and it's deceptively challenging." —*Susan Poliniak*

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Handchimes traditionally have been used as training tools for handbells—which are heavier, harder to play, and more expensive—but they have broader applications. To learn more, we reached out to LeAnna Willmore, a veteran music educator, past National Chair of NAFME’s Choral Education Council, and director of the Mormon Tabernacle Choir’s Bells on Temple Square in Salt Lake City, Utah.

Willmore finds that handchimes have many advantages in music education. “The child has immediate satisfaction rather than looking at notes and rhythms and clapping and not hearing the music. It is a less expensive alternative to band or orchestra instruments, and children can start earlier because it doesn’t require the extensive technique of those instruments,” she says, adding that fourth grade is an excellent time to introduce students to handchimes, as they fit in well with the music curriculum at that level. However, there can be a steep learning curve: Although students play only one or two notes, they have to read music to participate in an ensemble setting. Accordingly, Willmore finds that a teacher should be careful in selecting repertoire. “The music



must be very simple at first, with a single line of melody, before the students advance enough to play two parts. Finding music on those lower levels can just be a matter of playing folk songs and familiar pieces—easy for a teacher to arrange—until the skill level is developed. Sixth graders who have been in the program since fourth



WITH HANDCHIMES, IT’S EASY FOR STUDENTS TO EXPLORE ENSEMBLE WORK WITH TRADITIONAL FAVORITES SUCH AS “THE STAR SPANGLED BANNER.”

grade can actually play published bell music from a source like *handbellworld.com*.”

In terms of the handchimes themselves, Willmore recommends those by Malmark (a 16-note choir chime set is \$795). If a school doesn’t have the funds, a local handbell organization may be willing to

lend a set. Falling that, a little tenacity helps. “Sometimes a principal will allow a fundraising activity for chimes or bells. For an industrious seeker, there are grants to be found by hunting online through credit unions and various organizations.”

—Adam Perlmutter

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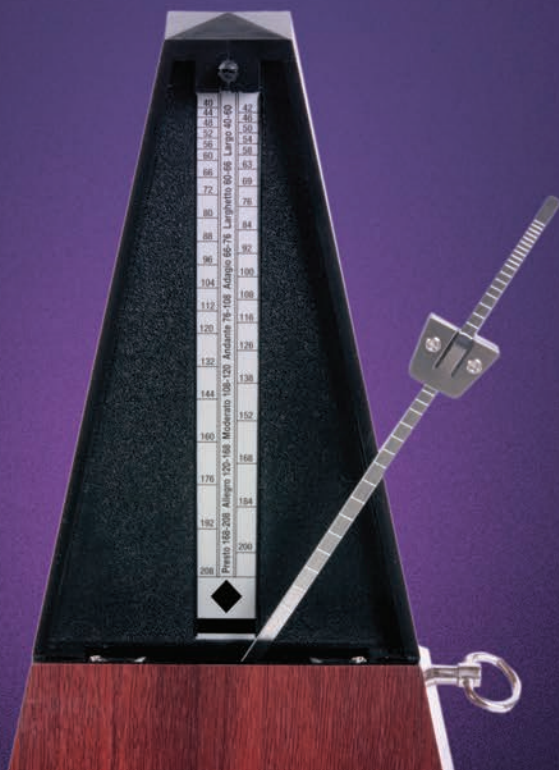
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Songwriting Together

Creating songs with your students reinforces many valuable skills.

TRUE OR FALSE: “Elementary students can’t write a song.”

Years ago, Kathy Kerstetter—currently at Renaissance Charter School at Plantation in Broward County, Florida—would have voted a resounding “true” until she saw a class of elementary students create a song right before her. “During the songwriting process, students plan, evaluate, revise, and produce something new that never existed before. This involves a very deep understanding of music.” And songwriting addresses the standards at the state and national level. When students “flesh out the lyrics (and make decisions regarding form, tempo, and the general feel of the song, (it reinforces) so many concepts and standards that are being taught: tempo, pitch, rhythm, form, etc.”

TRUE OR FALSE: *You have to write songs to teach songwriting.* True, but you don’t have to be on the short list for the GRAMMY’s. Kerstetter suggests keeping a nonjudgmental attitude and using available resources. “If you are new to songwriting, find a song you like and study the form and rhythmic structure. Then, write new lyrics using the same rhythmic structure. Pick a simple chord progression and see what happens. Songs don’t have to be complicated.”



“DURING THE SONGWRITING PROCESS, STUDENTS PLAN, EVALUATE, REVISE, AND PRODUCE SOMETHING THAT NEVER EXISTED BEFORE.”
—KATHY KERSTETTER

“You need to support the students enough so they are not overwhelmed by the task, but let them have enough freedom to take ownership of the song.” —KATHY KERSTETTER

back up the next week to craft our chorus/main idea. Then, depending on the level of the class, I can let them craft or select a chord progression, tempo, etc. Have students sing the lyrics, any way they want. Make it a game—‘who can sing this differently?’ Lastly, work on the verse/supporting details. Keep a notebook

Kerstetter often sets aside the last ten minutes of class for songwriting, “First, we decide on a topic. In the second class, everyone presents one sentence/phrase related to the topic. See if there are any common words or phrases. I use an interactive whiteboard, so I can save the ideas and bring the board

and ... record your class each meeting.”

Guiding the creative process requires finesse. “You need to support the students enough so they are not overwhelmed by the task, but let them have enough freedom to take ownership of the song,” offers Kerstetter, keeping in mind the importance of the “singability” of the song. “Keep it positive. If they don’t like something, they learn to say ‘yes, but you could also do it a different way.’ Teachers need to resist the urge to ‘fix’ the song. You may feel like your students aren’t making progress, but many times that is part of the creative process. Just when I think the class is about to lose all focus, there’s a moment when a student will say or sing the perfect thing. Everyone in the room feels when that happens. Everyone gets silent. They know, too.” ■

secondary

BY DEBBIE GALANTE BLOCK

Music Appreciation Strategies

Structure is the key to engaging non-music students.

IN MANY HIGH SCHOOLS, every student is required to take a fine arts course to receive their diploma. If that class is music, many (if not most) of the kids in the class will not be “music students,” per se, and may not readily engage with the material. You as a music educator, however, can structure the class to draw them in and keep them interested—and help them to have an enriching musical experience.

David Fairchild, director of bands at Lakeside High School in Atlanta, Georgia, notes that emphasizing a great deal of detail with students who don’t have a background in music may lose them. “In my class, it’s not unusual for me to have five different language speakers in a room. Listening becomes a big deal because I can’t do a ton of reading. Most of what they learn is through lectures, activities, and listening.”

Fairchild’s class focuses on the core pieces from Western music, jazz and world music. He covers a chapter a week, and provides enough tests to show him how students are progressing so that he can tailor the class to best fit the students.

First, he covers the elements of music: Students listen to different selections from different time periods and styles. Every student comes up with their own definition of what music is and notes the commonalities present in different types of music. In this way, there is a common discussion on all different types of music for the whole year.

For every week of the school year, Fairchild uses a similar plan. On

Monday, he introduces a chapter.

Tuesday is for more in-depth explorations; on Wednesday, there are discussion on the composers and artists on the actual track, and a non-traditional activity. “I had the kids read

two articles on jazz ... one by Dizzy Gillespie and one by Charlie Parker. I had them all look up music quotes from famous people.

Then, we used an online word cloud creator. They had to use an image associated with the quote; then, the word cloud used all the words in the quote artistically.

When they have the big art show at our school before our holiday concert, we display their word cloud art.”

Of course, then there is testing.

Fairchild’s students need to know common themes of music and what instruments are used in certain aspects of a piece. The name and composer of a piece must be identified. Understanding

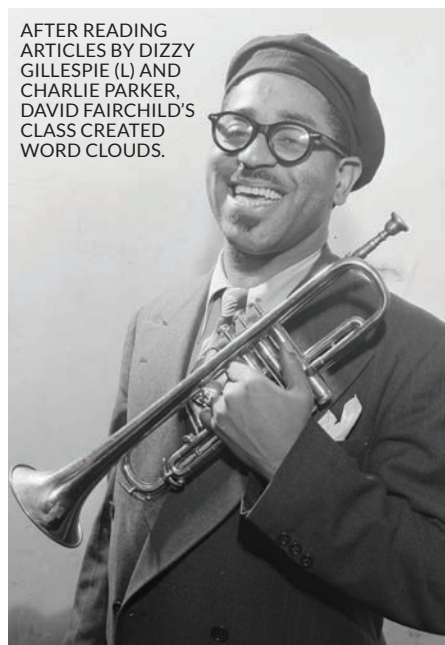
why a piece was written is essential, as is the context and the country it represents. It is also important to know what was going on in the world when the piece was written.

“I want students to leave my class having critical listening skills much in the same way as a literature teacher wants kids to be able

to read critically.” Fairchild notes that the ending goal for the course is for students to hear music, understand how it is put together, and appreciate it when it is performed well. ■

“I want students to leave my class having critical listening skills ...”

—DAVID FAIRCHILD



AFTER READING ARTICLES BY DIZZY GILLESPIE (L) AND CHARLIE PARKER, DAVID FAIRCHILD'S CLASS CREATED WORD CLOUDS.



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Music Therapy Techniques in the Classroom

Therapy exercises can aid in reconnecting to the joys of music.

MUSIC TEACHERS constantly face the challenge of keeping their students—and themselves—engaged, although with students as their focus, teachers rarely take the time to ask, “Am I connecting with this material?” Concepts from music therapy can help address both of these challenges.

Music therapy uses performance and listening to attend to issues in a person’s life. Ronald Sherwin, chair of music at the College of Visual and Performing Arts at the University of Massachusetts Dartmouth, points out that music therapy is a real, scientific area and that music therapists are licensed to diagnose and administer such therapy. Educators can use concepts from music therapy, but it is important to note that they are not “doing music therapy”—they must not attempt to diagnose or act as a therapist.

To keep students engaged, Sherwin

recommends activities that go beyond the academic and meet the students’ emotional and spiritual needs. One such activity is asking questions such as, “If you could pick one piece of music that describes your personality, what would it be?” Students can do a think/pair/share so they’re connecting themselves to the music, the classroom, and each other. Sherwin takes this one step further and asks his students to write a musical biography. This activity gives the teacher insight to build future lessons that are tailored to the students.

Music therapy concepts can help outside of the classroom as well, as the teacher selects music for rehearsal. There might be a piece that’s easy to play, but the students love it. Sherwin recommends scheduling that piece

when they need it the most—when they are most difficult to reach. “Ask how you’re designing your lesson plans to keep your kids engaged.”

There are a number of ways teachers can use music therapy concepts for their own benefit and, in turn, the benefit of their students. Sherwin says, “Music feeds you, but when you teach

“Ask how you’re designing your lesson plans to keep your kids engaged.”

—RONALD SHERWIN

in the classroom, music becomes a tool and it may not feed you in the same way.” He advocates taking care of one’s own musical needs. Teachers should listen to and play music

that they’re passionate about, even and especially if it’s outside of their academic genre. “If it gets you excited, listen to it or do it.” One can also employ the questions activity mentioned earlier: “When was the last time I had a musical experience as strong as the one that made me want to go into a music career?”

In the new standards, a fourth artistic process was added to the existing three of creating, performing, and responding. This new process is connecting, and it seems to invite music teachers to incorporate music therapy concepts into their classrooms and lesson plans (see NAFME’s page on the new standards at nafme.org/my-classroom/standards to learn more). The key behind student engagement and teacher retention is that connection to the music and the material. ■

A CONNECTION TO THE MUSIC AND THE MATERIAL IS ESSENTIAL FOR STUDENT ENGAGEMENT.





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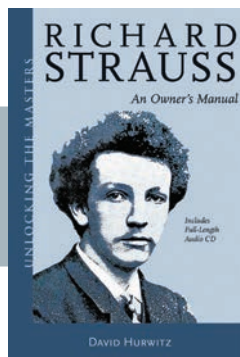
resources



CDS ▶

Bari Koral: Activity Book and 2 CD Set (Music+Movement+ Kids Yoga Activity Book, Anna & the Cupcakes, Rock & Roll Garden)

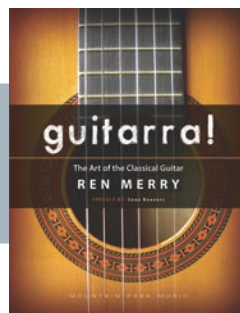
By Bari Koral Band (2014, book plus two CDs, \$23.98) This set features two Bari Koral Band favorites on CD—*Anna and the Cupcakes* and *Rock and Roll Garden*—as well as *Bari Koral: Music, Movement, Kids' Yoga Activity Book*. The book includes creative ideas for activities that engage kids and support multiple intelligence learning. Children can bake and run like the gingerbread man, frolic like dancing bears, turn from caterpillars into butterflies, soar like rocketships, and more. **By Follett School Solutions, Inc., follettearlylearning.com**



BOOKS ▶

Richard Strauss: An Owner's Manual

By David Hurwitz (2014, paperback with CD, 204 pgs., \$24.99) The life and music of Richard Strauss spans what was arguably the most turbulent period in human history, encompassing the Franco-Prussian War, the unification of Germany, and two world wars. He was one of the very last composers to have started his career in service to the old European aristocracy, but near the end of his life, the continent lay in shambles, and he faced financial ruin even as he remained Germany's greatest living composer. This "owner's manual," accompanied by a full-length CD, surveys all the major orchestral works. **Amadeus Press, amadeuspress.com**



Guitarra!

The Art of the Classical Guitar
By Ren Merry (2014, spiral-bound, 118 pgs., \$24.95) This new book from Mountain Peak Music—*Guitarra! The Art of Classical Guitar*—provides helpful information and instruction for teachers, beginners, and everyone in between. Its purpose is to create a foundation for musical excellence for all classical guitarists. Basic instruction on posture, fingering, technique, and more is included, and the chapters are divided into sections for teachers and students as a comprehensive method for anyone wishing to improve their guitar playing. This text is also available as an eBook (\$12.99). **Mountain Peak Music, mountainpeakmusic.com**



Star-Spangled Banner:

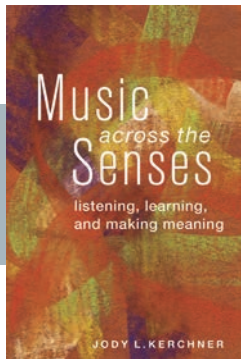
The Unlikely Story of America's National Anthem
By Marc Ferris (2014, hardcover, 320 pgs., \$24.95) Why in 1931 did Congress designate this song as the official national anthem? Filled with fascinating, little-known facts, this text provides a narrative history of the controversial song, which turns 200 years old in 2014. *Star-Spangled Banner* speaks to the evolution of the song's popularity, its use and abuse by Americans of different political stripes, and its changing rituals, including the practice of standing with hat removed and hand held over the heart during public performances. **The Johns Hopkins University Press, press.jhu.edu**

The Ultimate Laurie Berkner Band Collection

By Laurie Berkner (2014, 22 tracks, \$13.00) Beloved children's recording artist and preschool television favorite Laurie Berkner has released a compilation of greatest hits by the Laurie Berkner Band (which also features Susie Lampert, keyboards; Brady Rymer, bass; and Bobby Golden, drums/percussion). The recording includes songs such as "Walk Along the River," "Telephone," "Choc-o-lot In My Pock-o-lot," "Bottle Caps," "The Cat Came Back," "Mahalo," "These Are My Glasses," and three bonus tracks, including the extended band version of "My Family," the full band version of "Magic Box," and "One Seed," which has not appeared on any previous albums. *The Ultimate Laurie Berkner Band Collection* is also available via digital download for \$9.99. **Two Tomatoes Records, LLC, laurieberkner.com**



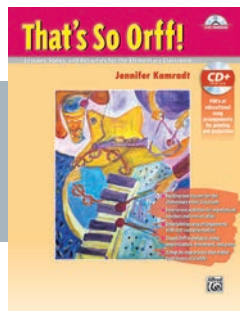
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Music Across the Senses

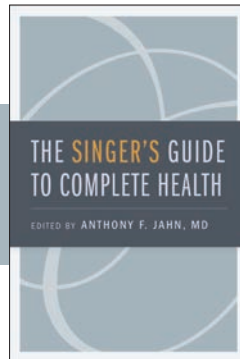
Listening, Learning, and Making Meaning
By Jody L. Kerchner (2013, paperback, 224 pgs., \$24.95) Written both for in-service and preservice music educators, this book shows how to facilitate preK–12 students' listening skills using multisensory means in general music and performance classes. Included are sample lesson ideas, movement sequences, and listening maps adaptable to individual teaching environments, including multi-age general music and ensemble settings. A companion website depicts teachers using these multisensory tools in real-life general music and ensemble classrooms.

Oxford University Press, oup.com



That's So Orff!

Lessons, Songs, and Activities for the Elementary Classroom
By Jennifer Kamradt (2014, paperback with data CD, 40 pgs., \$24.99) *That's So Orff!* offers new lessons for the elementary music classroom that incorporate improvisation, movement, and props. Included are easy-to-use activities designed for experienced and novice music educators alike, complete lessons with a step-by-step process, original songs and arrangements with Orff instrumentation, reproducible pages written in a studentfriendly manner, and more. The included data CD features PDFs of the arrangements for projection and classroom interaction. Alfred Music, alfred.com



The Singer's Guide to Complete Vocal Health

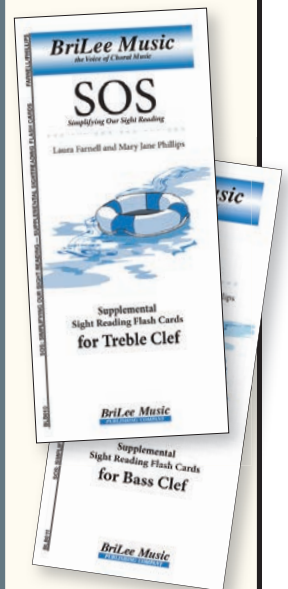
Edited by Anthony F. Jahn, MD (2013, paperback, 496 pgs., \$35.00) This comprehensive guidebook is a vital tool for singers, voice teachers, and choral directors. The text empowers vocal performers to take charge of their own minds and bodies, providing advice about a variety of health issues that affect professional well-being as well as remedies to the most important and common health problems that singers face in their careers. The chapters cover a broad spectrum of topics, including vocal issues, general physical and psychological well-being, diet, and exercise. Oxford University Press, oup.com



INSTRUMENTS ►

Endangered Animal Shakers

By Green Tones/Hohner, Inc. (\$25.00) Green Tones by Hohner has created a line of eco-friendly musical instruments for the youngest of music students. This collection of endangered animal-themed shakers can help teach students about both rhythm and environmental impact. The set includes three shakers—a long-eared owl, an amur leopard, and a leatherback turtle—and an information sheet that can help you teach about each animal as well as conservation efforts. Each four-inch-long shaker is constructed of eco-friendly rubberwood, and the finish is a completely water-based, non-toxic clear coat as well. Green Tones, gogreentones.com



TEACHING AIDS ►

Simplifying Our Sight Reading Book and Flash Cards

By Laura Farnell and Mary Jane Phillips (Book: 2014, paperback, 48 pgs., \$9.95; Flash Cards: \$19.99) This package for teaching beginning sight-readers includes the *SOS Director/Student Resource*, a free downloadable bass clef version of the same, and supplemental *SOS Flash Cards (Treble and Bass)*. The method provides a simple and systematic approach to teaching beginning sight-singers by introducing pitch and rhythm separately and then combining them in short exercises. *The Rhythm Reader* teaching resource text consists of 80 supplemental exercises correlated to the method. BriLee Music Publishing Co., brileemusic.com



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APPOINTMENT ANNOUNCEMENT

Dean Betty Anne Younker is pleased to announce the appointment of Dr. Patrick Schmidt as Chair of Music Education and Associate Professor at the Don Wright Faculty of Music, Western University.

Long regarded for its highly acclaimed music education program, the Faculty welcomes the addition of Dr. Schmidt to chair the department with his international expertise and experience.

Dr. Cathy Benedict will also join Western's Faculty.

Both come to Western from Florida International University where Dr. Schmidt is Associate Professor of Music Education and Associate Director of the School of Music and Dr. Benedict is Assistant Professor & Area Coordinator of Music Education. Their research has been presented and published around the world. Both appointments begin July 2015.



BENEDICT

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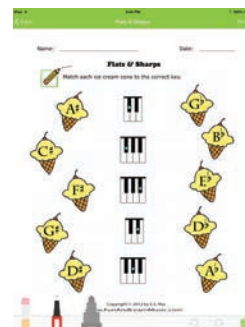
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APPS ►

SproutBeat

By James Laughlin, Produced by Fun and Learn Music (Free demo version; \$19.99 for full version via in-app purchase)

SproutBeat provides music teachers with valuable supplemental material for use in



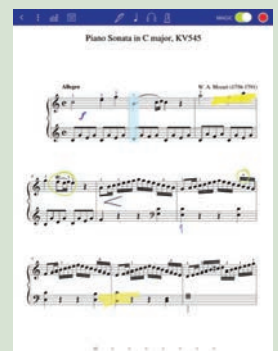
teaching music theory concepts to their young students. This easy-to-navigate app contains over 350 colorful and engaging worksheets

(note: the free version contains 25) from Fun & Learn Music (funandlearnmusic.com), all organized by topic. Your students can work on these worksheets directly on the iPad, or the sheets can be printed out via an AirPrint-enabled printer. New worksheets are added regularly, and purchase of the full version allows access to all new additions going forward as well. **Apple's App Store**, itunes.com/appstore

Wolfie

By Tonara (Free version includes two titles; in-app subscriptions for full catalogue start at \$14.99 for one month)

Wolfie is a new iPad-based app offering interactive tools and dynamic scores that enhance the interchange between student and teacher during and between lessons. It includes a score-tracking cursor, digital playback, instant score navigation, student feedback and rewards, teacher and student recordings, and more. With the full version, students and teachers can access a growing library of more than 750 masterpieces and educational scores for students at all levels. The app also offers a digital annotation system called Scribbles, as well as the ability for teachers to attach text notes to specific pieces in order to provide guidance between lessons. **Apple's App Store**, itunes.com/appstore





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NafME's advocacy campaign, Broader Minded™ focuses on the many ways in which music education positively impacts students when they have access to sequential, standards-based music education. "Twenty-first century skills," like grit, creativity, collaboration, communication, and critical thinking, are the ideas in the forefront of education policy as Broader Minded seeks to "go beyond the bubbles." The campaign provides music education advocates—teachers, students, parents, and supporters—necessary arguments for the benefits of music education to use in making their cases for their programs.

Learn more about the campaign and share YOUR Music Education story at www.broaderminded.com

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MARK WOOD

MUSICIAN, INVENTOR, ENTREPRENEUR, MUSIC EDUCATION ADVOCATE, and Juilliard-trained founding member of Trans-Siberian Orchestra, Mark Wood has played with the likes of Kanye West, Celine Dion, Paul McCartney, Lenny Kravitz, and Billy Joel. He is currently developing a new string curriculum, publishing a selection of his original music for string orchestra, and finishing his new record. This year marks the 25th anniversary of his company, Wood Violins, which creates groundbreaking electric violins and cellos.

What is your first musical memory? My mom is a concert pianist. She had four boys in four years, and we're all professional string players. She would play Brahms and Chopin to help us to sleep—and we slept literally under the piano!

You and your brothers toured as a quartet, yes? Yes, an all-brothers string quartet, in the late 1960s and early 1970s. That was a real life-changer—a powerful emotional experience to be playing complex classical music with my family, immediately going to Juilliard, and then becoming a professional rock musician.

Do you have any music education heroes? I studied privately with the New York Philharmonic's principal violist, Eugene Becker, who was like a second father to me.

What is your most memorable moment as a musician? Just one?! Selling out Madison Square Garden three years in a row with Trans-Siberian Orchestra. Touring and performing every night with Celine Dion. Performing in front of 11,000 people with my son—he was 15 years old—with the Quad City Symphony Orchestra.

What has been your involvement in music education and music education advocacy? My company Electrify Your Strings is specific to string and orchestra programs in our schools. That's a real mission for me. We're in our 15th year, and we've generated over a million dollars for programs. Also, I'm currently partnering with a major university in changing the entire way we teach music to music teachers—utilizing improvisation, technology, plugging into iPads and iPhones to accelerate learning, etc.

Why do you feel that music education is important and should be supported? It's a full-time journey and purpose-driven road. As professional musicians, we are responsible for not only maintaining our careers, but also giving back. I'm 100% committed to music education—especially in public schools, because if we lose it there it will have a disastrous effect on our culture and our leaders.

If you could say one thing to music educators everywhere, what would it be? The mission of teaching music is that we are teaching magic to kids—opening their minds and hearts to every culture. Music transcends tensions between people and allows us to work together with others. As teachers, we have to look at this as a calling, because at the end of the day we want to change a kid's life. That's the power we have. It's important that we get beyond the mathematics of music and get to what music is—pure, unfiltered emotion. And we can't push it aside if a child is moved by music that isn't taught in the classroom.


As teachers, we have to look at this as a calling, because at the end of the day we want to change a kid's life.





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