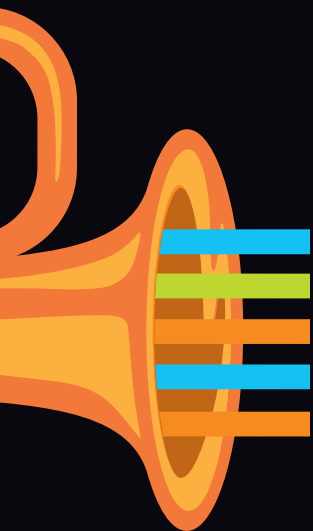


teaching

AUGUST 2015 VOLUME 23, NUMBER 1

# music



## EMPOWER CREATIVITY

HOW TO GIVE STUDENTS THE INSPIRATION THEY  
NEED TO LEARN AND CREATE IN DIFFERENT WAYS

**CRITIQUING STUDENT COMPOSERS**

Preparing Students for  
**FESTIVALS AND ADJUDICATION**

**TIME MANAGEMENT Skills**

**MAKING MUSICIANS INTO LEADERS**



**MUSIC HAS AN IMPORTANT  
ROLE IN ALL EDUCATION.**

IT'S COLLABORATIVE, CAUSES CRITICAL THINKING,  
AND ALLOWS STUDENTS TO BETTER UNDERSTAND  
THEMSELVES AND THE WORLD AROUND THEM.

**National In-Service  
CONFERENCE  
NASHVILLE, TN**

GAYLORD OPRYLAND AND CONVENTION CENTER

OCTOBER 25-28  
**2015**

REGISTER AT [NAFME.ORG/NASHVILLE2015](http://NAFME.ORG/NASHVILLE2015).

# BandStorage.com

## Keep your classroom neat and organized.

- Durable brushed aluminum melamine sides for a sleek look that students will enjoy using
- Strong hardwood rails for strength
- Safe and easy access to instruments
- Transport unit with wheels allows easy mobility

Guitar Racks come with theft-deterrent locking cables

### DOUBLE STACK GUITAR RACK

69½" w 30¼" d 68¾" h



Holds 20+ cases/guitars

### CELLO RACK

57" w 23" d 37" h



Holds 4 cellos & bows

### VIOLIN/VIOLA RACK

63" w 29" d 52" h



Holds 20+ violin/viola/trumpet cases of various sizes and shapes

School District POs accepted.

Please mail to:

A&S Crafted Products, Box 26731, Elkins Park PA 19027

or scan your PO and email to: [orders@bandstorage.com](mailto:orders@bandstorage.com)

or fax to: 888-831-5464

To see our NEW Double Bass Rack and other racks, go to [BandStorage.com](http://BandStorage.com)

 CRAFTED PRODUCTS  
267-626-6123



National Association  
for Music Education

#### EXECUTIVE DIRECTOR AND CEO

Michael A. Butera

#### DEPUTY EXECUTIVE DIRECTOR AND COO

Michael Blakeslee

#### EDITOR

Ella Wilcox

#### COMMUNICATIONS CONTENT DEVELOPER

Rosalind C. Fehr

#### EDITORIAL ASSISTANT

Caroline Arlington

For a listing of the NAFME National Executive Board, please see our website: [nafme.org](http://nafme.org).

Unless specifically noted, articles in *Teaching Music* do not necessarily represent the official policy of the National Association for Music Education.

*Teaching Music* is created for NAFME by In Tune Partners, LLC.  
[Info@intunemonthly.com](mailto:Info@intunemonthly.com)

CEO Irwin Kornfeld

PRESIDENT Will Edwards

EDITORIAL DIRECTOR Emile Menasché

EDITOR-IN-CHIEF Susan Poliniak

CREATIVE DIRECTOR Jackie Jordan

ADVERTISING MANAGER Bill White

PRODUCTION MANAGER Michael R. Vella

BUSINESS MANAGER Barbara Boughton

CONTRIBUTORS: Andrew S. Berman, Debbie Galante Block, Kevin Coker, Chad Criswell, Cynthia Darling, Kathy Melago, Cathy Applefield Olson, Adam Perlmutter, Susan Poliniak, Keith Powers, Paul Sigrist

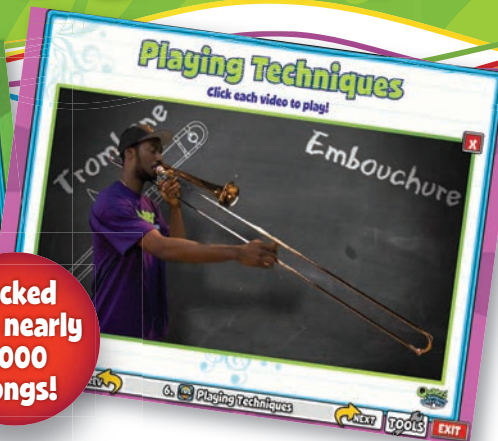
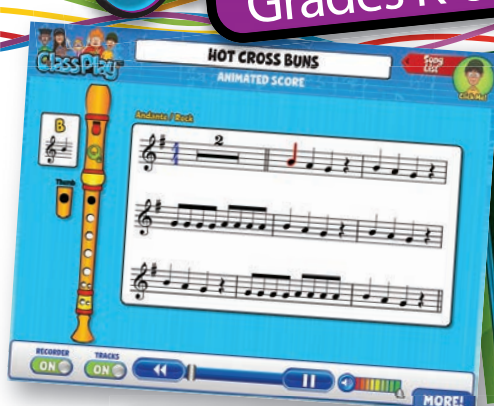
The National Association for Music Education is a voluntary, nonprofit organization representing all phases of music education in schools, colleges, universities, and teacher-education institutions. Active NAFME membership is open to all people engaged in music teaching or other educational work in music. *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 \$200. 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](mailto: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 ©2015 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.



# Quaver's

Beyond  
 marvelous  
 General Music  
**CURRICULUM**  
 Grades K-8

# The Future of Music Education **TODAY!**™



Packed  
 with nearly  
 1,000  
 Songs!

*"This is a true revolution. Not just in music education, but in education in general. I absolutely love my Quaver Curriculum!"*

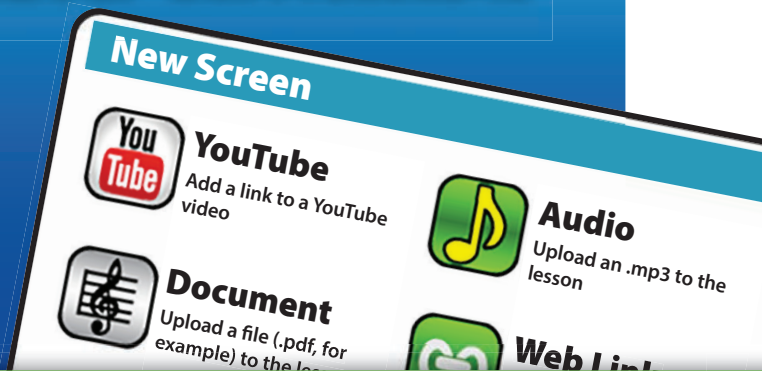
David Blanchard  
 Smith Elementary • Spring, TX

**Advanced Technology.  
 Teacher-Friendly.  
 SERIOUSLY FUN!**

**NEW!**

## Customize Your Quaver Curriculum!

- Modify existing lessons or create your own from scratch!
- Insert other Quaver resources, or import your own files: MP3s, PDFs, YouTube links, and more!



**Try 12 Lessons for FREE!**

Just go to [QuaverMusic.com/Preview](http://QuaverMusic.com/Preview) and begin your FREE 30-day trial today!

**Want your very own  
 FREE Quaver T-Shirt?**

Just give us a call!  
**1-866-917-3633**

Limit one per household



©2014 QuaverMusic.com, LLC

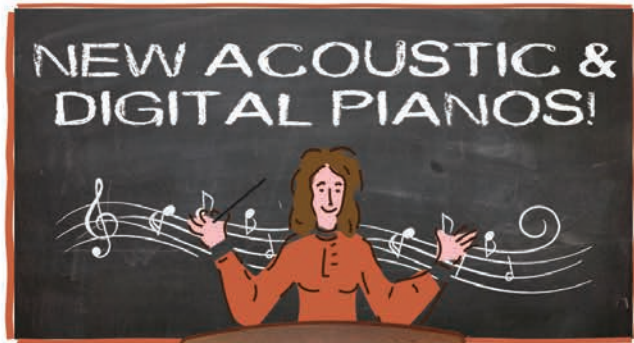




INSTRUMENTAL IN MUSIC EDUCATION

# SUZUKI

MUSICAL INSTRUMENTS



**NEW  
2015 CATALOG!  
DON'T START CLASS  
WITHOUT ONE!**

Email: [education@suzukicorp.com](mailto:education@suzukicorp.com)



**ORDER ONLINE ANYTIME!**

[www.suzukimusic.com](http://www.suzukimusic.com)

**SUZUKI**  
The Name You Know

# contents

August 2015

Volume 23, Number 1

MUSIC EDUCATION • ORCHESTRATING SUCCESS

Music students learn cooperation, discipline, and teamwork.



**30**  
Kevin Golub  
of Ogden  
High School  
in Ogden,  
Utah,  
conducts  
singers.

## FEATURES

### **26** LESSONS THAT STUDENT TEACHERS CAN LEARN

By observing teachers of other disciplines, student teachers can improve their own understanding of teaching and teaching strategies.

### **30** JUDGMENT DAY

Festivals and adjudicated performance experiences can be rewarding for students. Judges and other music educators weigh in on how best to prepare young musicians for the challenges.

### **36** RETURN TO MUSIC CITY

NAfME gears up for its third National In-Service Conference in Nashville, happening October 25–28, 2015. Next year, it's on to Dallas!

### **42** LEADING A MUSICAL LIFE

Kevin Ford, founder and director of the Leadership Conservatory for the Arts at Tarpon Springs High School in Florida, has built a successful music program that aims to make young musicians into leaders.



# contents

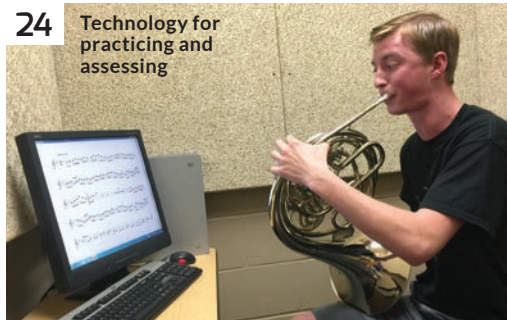
August 2015

Volume 23, Number 1



Students in Ohio's Canton City School District

16



24 Technology for practicing and assessing

## DEPARTMENTS

### LETTERS

Opinions from our readers 8

### CLASSROOMS

A music educator in Ohio has built a choir program, thanks to teamwork. 16

### ADVOCACY

NAfME's ALL IN teaches music educators to be advocates for their programs. 18

### RESEARCH

What are the qualities of a "superior" band director? 20

### DISCOVERIES

How do you take over from a beloved choral director? 22

### TECHNOLOGY

Apps and more to help students practice and teachers assess that practicing. 24

### WORKSHOP

#### General Music

Exploring world music with classroom instruments 48

#### Brass & Woodwinds

Euphonium: low brass powerhouse 49

#### Strings

Teaching the tune-up 49

#### Percussion

Steel drum ensembles 50

#### Choral & Vocal

Preparing high school singers for college applications and auditions 51

#### Alternatives

Guitar classroom management 52

### STAGES

#### Elementary

Time management for teachers 55

#### Secondary

Critiquing student composers 56

#### Collegiate

Building your résumé—Before you teach 58

### RESOURCES

New media and accessories for the music classroom 60

### BRAVO!

Teaching Music salutes violin virtuoso Itzhak Perlman 64



NAfME's In-Service Conference returns to Nashville!

11

## NEWS

11

### UPBEAT

NAfME Leaders Take a Stand for Music Education in Washington ... Tri-M Program's Many Benefits ... JamHub Offers Grants to Schools ... NAfME's 2015-2016 School Year Calendar ... Call for Proposals: 2016 Music Research & Teacher Education National Conference ... NAfME's 2015 National In-Service Conference: Empower Creativity ... Lowell Mason Fellows Class of 2015 ... GRAMMY Quarterfinalist Shares Concert Prep Tips ... NAfME's Back-to-School Tools

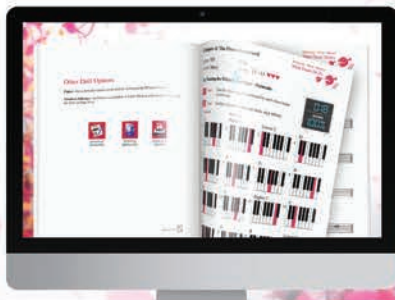
Photos by (clockwise from top left) Rachael Fleischaker, Chad Criswell, and Randi Radcliff.



*We'll bring out the music in your students!*

Breezin' Thru® makes learning fun and gives students the thrill of making music.

## Breezin' Thru® Theory



*Everyone loves Breezin' Thru music Theory!*

It's fun to compete using cool interactive tools like Mad Dash Drills. Auto-assessment saves marking time. No one gets left behind. *Games now playable on iPads & phones too!*

## Breezin' Thru® Composing



*Cool composition lessons app for any device.*

Ready-to-go lessons make creating music a thrill and a breeze. Suddenly the impossible is possible... in school or at home.

## The Perfect Combo



*Best Tools for Schools Award.*

Breezin' Thru uniquely links theory & composition for amazing results, and students create real, thrilling music.

Perfect for Grades 5-12.  
*Buy both and save a bundle!*



**Woohoo!**  
*start Breezin' Thru®*

See for yourself at [BreezinThru.com](http://BreezinThru.com)  
or call 855-265-3805 (toll free)



## Dear Editors:

I applaud the work of the National Coalition of Core Arts Standards (Keith Powers, January 2015, pg. 20). I only wish they could be mandatory, as with the other “core standards.”

While I am not familiar with the depth of these standards, the very notion indicates a movement to articulate what have probably always been accepted practices in education, but deemed “less valuable” by trend-seekers. It’s unfortunate that politicians and extremist money-makers have diverged from these standards and consider many of them peripheral, with a short shelf life. Our Western culture is based on core educational standards, pedagogy, and curricula derived from philosophies of Ancient Greek culture. Our Western cultural heritage hinges on these philosophies, and I am very proud to be a part of such a heritage. It’s a shame that so many businesspeople, politicians, and money-makers reject these ideas in favor of short-term gain through money-loving, thus nixing the development of the human mind.

Are we diverging from many of the lessons about human beings that have been imparted by arts, literature, music, philosophy, anthropology, history, etc.? Must we follow some powerful men’s and women’s ideas about “trends”?

The college where I am employed as a professor of library science and music has a rich tradition of 80–some years educating students and granting countless degrees. Several alumni of this college from the 1960s have commented on the value of music, arts,

philosophy, etc., all learned there. These “core” liberal arts have always been indirectly involved in their primary skills of problem-solving, critical thinking, and other skills. Some 50 years later, these alumni have expressed their thanks for how the college taught them.

At the end of his column, Powers quotes Mike Blakeslee, NAFME’s Deputy Executive Director and COO,

as he addresses music teachers: “Nothing in these Standards says that you have to throw out any of the good things you do now. It simply challenges teachers to say, ‘Does this help ensure that what I teach will be relevant to my students 40 years from

now?’” I know

one of the music appreciation professors who taught a former student and now alumnus of the college where I now teach. Some 50 years later, this former music appreciation student is capable of identifying many musical selections by the old standard, “drop-the-needle test.” I can easily say to that professor, “great job!” because the assessment of this former student results in a great grade! I don’t assess this alumnus, but as I play some of my classical music, he often comments about how much he likes this piece or that one, identifying these selections by name of composer and music title. He explains how he learned

about the music in his 1960s high school and college years. Is this a “short shelf life” of learning? I think not.

And is this assessment, after 50 years, more valuable than the instantaneous ones forced upon students and teachers who have no choice but to “teach to the test”? These former students have had successful careers of some 40 or so years. Plus, they have the additional advantage that goes beyond just money, money-loving practices, selfishness, and greed: enriching the human being and the human spirit. It’s tough to measure the later ones in an instantaneous assessment where students learn how to take tests, not how to learn and how to LOVE to learn. Students today miss out on lifelong learning practices.

Burt Reynolds also graduated from

this college. The same professor who taught Reynolds and the gentlemen with whom I have spoken (although he did not teach music) was his mentor, Watson B. Duncan III. The comment I hear about Duncan regards his passion for learning, invoked through

literature and drama.

Such human skills are not being assessed, but Mr. Blakeslee’s observation about “... how relevant to my students 40 years from now,” is one of wisdom. We need more wisdom and long-term thinking, rather than short-term money-loving practices which politicians seem to have embraced today. —**Douglas W. Cornwell**, [bibsinger@gmail.com](mailto:bibsinger@gmail.com)



## WRITE TO US

Send your thoughts to [CarolineA@nafme.org](mailto:CarolineA@nafme.org), or fax a letter to 888-275-6362. We appreciate hearing from you and sharing your thoughts with your fellow NAFME members. Letters are edited for style and to fit available space. Please include your full name, job title, your school’s name, and the city and state where you teach.





## JOIN THE SUPPORTMUSIC COALITION

“We learn life lessons and develop life skills every day in band, things like teamwork and integrity.”

Music Student, Baldwin High School, Pittsburgh, Pa.

### SupportMusic

Brought to you by The **NAMM** Foundation

#### MUSIC MATTERS, GET INVOLVED.

The SupportMusic Coalition is a signature program of The NAMM Foundation that unites non-profit organizations, schools, business and individuals working to assure all children have access to high-quality music and arts education that nurtures creativity and critical thinking skills.

Join us at [nammfoundation.org](http://nammfoundation.org) and be part of a national network to keep music education strong.

#### STRENGTHEN SUPPORT FOR YOUR MUSIC EDUCATION PROGRAM

Join the SupportMusic Coalition and receive free tools for grassroots music education advocacy.

Visit The NAMM Foundation website to learn more.



# :||: MUSIC PRODIGY

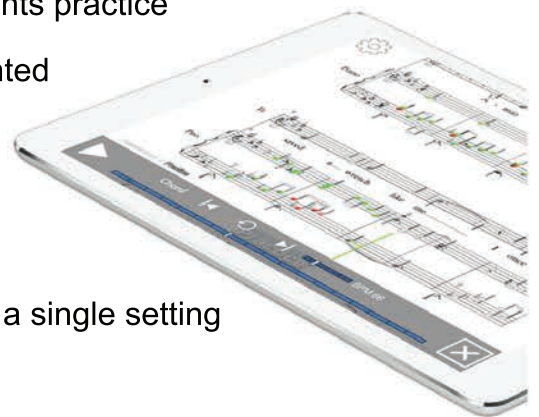
Attention: Music Teachers

**Practice and assessment made simple**



Music Prodigy makes teaching and learning music faster by delivering lesson plans, quantifying performance accuracy, and automating reporting.

- ✓ Instant red note/green note evaluation as students practice
- ✓ For all voices, strings, percussion, winds (patented polyphonic pitch recognition system)
- ✓ Includes thousands of music titles
- ✓ Easy to use, no training required
- ✓ Assess students on theory and performance in a single setting



For more info visit us at: [www.MusicProdigy.com](http://www.MusicProdigy.com)  
Or send us an email: [info@musicprodigy.com](mailto:info@musicprodigy.com)



# up beat

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

NAfME President Glenn E. Nierman (speaking) at NAfME's congressional briefing with (L to R) John Brandon (San Fermin), Kenneth Elpus (assistant professor, University of Maryland); and Lynn Tuttle (director of arts education, Arizona Department of Education; past president, State Education Agency Directors of Arts Education).



Rep. Bobby Scott (VA-03) of the House Committee on Education and the Workforce addresses the audience at NAfME's congressional briefing.



## NAfME Leaders Take a Stand for Music Education in Washington, D.C.

**IN JUNE**, leaders of the National Association for Music Education (NAfME) from throughout the United States gathered in Washington, D.C. to advocate on Capitol Hill and plan for the Association's next fiscal year, which begins on July 1.

The annual National Assembly brought together representatives of all music education disciplines and education levels, from preschool through college, to work on a common goal: promoting a Standards-based, sequential music education for all students.

State Music Education Association executives and editors also met for training and to share ideas.

The event began with NAfME's annual Hill Day, which allowed the Association's state and division leaders to meet with their Senators and U.S. Representatives on Capitol Hill.

During the event, NAfME named San Fermin the 2015 *Stand for Music Award* winner. San Fermin is an eight-piece band based in Brooklyn, New York, led by

composer and keyboardist Ellis Ludwig-Leone. Other members are John Brandon (trumpet), Stephen Chen (saxophone), Rebekah Durham (violin/vocals), Michael Hanf (drums), Charlene Kaye (lead vocals), Tyler McDiarmid (guitar), and Allen Tate (lead vocals). After the release of their self-titled debut album in 2013, the band gained critical recognition from the likes of NPR, *The New York Times*, *NME*, *The Guardian*, and more.

San Fermin members also visited Capitol Hill and received the *Stand for Music Award* at a special NAfME reception that same day.

Another offshoot of NAfME's Hill Day was the NAfME Collegiate Advocacy Summit, attended by nearly 70 Collegiate members from throughout the United States. They received advocacy training, visited legislators along with NAfME leaders, toured

Washington, and networked with their peers.

The 2015 National Assembly included two days of in-depth meetings where NAfME leaders met in general sessions to discuss broad issues including NAfME's Strategic Plan, Standards, Evaluations and Assessments, and the "Future of Music Education and the Environmental Scan." NAfME President Glenn E. Nierman of Nebraska led the

Assembly meetings.

Four national candidates for NAfME 2016-2018 President-Elect also spoke to National Assembly Delegates, and the National

Assembly selected two candidates to run for that office early next year. All NAfME members will be eligible to vote for the next national President-Elect. For updated information, visit [nafme.org](http://nafme.org) and search using the phrase "NAfME President-Elect."



San Fermin



# NAfME's Tri-M Program Benefits Your Students, School, and Community



Milton High School students gather after the 2015 Tri-M induction ceremony.

**THE TRI-M MUSIC HONOR SOCIETY**<sup>®</sup>, NAfME's international music honor society for middle/junior high and high school students, recognizes students for their academic and musical achievements, rewards them for their accomplishments and service activities, and inspires others to excel at music and leadership.

This spring, during commencement ceremonies around the country, thousands of high school students marched wearing pink honor cords, proudly acknowledging their Tri-M membership. Emma Chinman, a 2015 graduate of Milton (Massachusetts) High School, said of her Tri-M experience, "I like being around people who care as much about music as you do, feeling like you are part of a community, helping the music department, mentoring the freshmen, tutoring for mid-terms, and the music parties. Next year, I will be attending the University of New Hampshire as a social work major ... I intend to have music be in my life for a long time, and I am honored to have been a part of MHS's music department and Tri-M."

On April 15, 23 new students were inducted into the Milton chapter. Noreen Diamond Burdett, the Tri-M Advisor at Milton High School and director of Fine Arts & Family/Consumer Studies, notes that, "The best thing about Tri-M is the pride it instills in our students. They excel in music and performance,

and they enjoy being 'rewarded' for their hard work and achievements ... I think the service they enjoy the most is tutoring students who need extra help. They set up one day a week after school, and at least one student stays after to help ... They LOVE to teach! They are also in charge of setting up the yearlong mentor pairing so that every new student is assigned an older one to give them answers to the many questions that might pop up all year long." Another Milton senior, Garrett

Sager, said, "I really appreciate the fact that I play a role in forming new relationships between members of the music groups at MHS."

Monika Cormack, who also graduated this year, enjoyed working in the Chapter mentoring program: "When I was a freshman, I didn't have someone who could help me or answer my questions, and being able to do that for freshmen is really rewarding. I have also become close friends with some of my freshmen 'mentees,' and I have enjoyed being able to make their transition into high school seamless. Being able to help someone understand something and seeing the light bulb light up in their mind is so rewarding."

Want to start a new chapter or reactivate an existing chapter? Visit [nafme.org](http://nafme.org) and search for "Tri-M." You can also read more about Milton High School at [nafme.org](http://nafme.org) by searching for "Milton High School."

The best thing about TRI-M is the pride it instills in our students. It gives them a unified goal and makes them feel part of a larger team.

—NOREEN DIAMOND BURDETT

## JamHub Offers Grants for Its Silent Studio System

JamHub Corporation of Westborough, Massachusetts, announces that it will grant several complete JamHub studio systems to qualifying U.S. schools that currently use technology to enhance education and meet Common Core goals, or whose programs will be incorporating new technologies for the 2015-16 school year. The winners will receive a complete studio setup, including a JamHub BedRoom unit, a mobile tablet connection kit, and headphones—everything needed to explore music-making in new ways in the classroom. Grant applications will be accepted September 14-October 6, 2015. JamHub is a silent



rehearsal studio system that allows students to virtually and silently play in a band with recording-studio clarity. Students simply plug in their instruments, microphones, and headphones, start playing, and make individual mixes. "Educators can reach more students, and students will improve faster," according to the company's information. "Recently, we've seen how tablets can make a significant impact in learning environments," said JamHub chief executive director Steve Skillings. "Through this grant program, JamHub would like to help teachers on the cutting edge of this movement to make those tablets into more than just



notebooks and give them the means to enable group music-making and ignite their kids' imaginations in new ways." Learn more at [jamhub.com/grant/index.html](http://jamhub.com/grant/index.html). JamHub Corporation was founded in 2008. The company promotes collaboration

by providing innovative rehearsal, recording, and live-sound solutions for musicians and educators. To see a complete list of NAfME's main corporate partners, go to [nafme.org](http://nafme.org) and search for "Corporate Members."

31

# SAVE THE DATE! NAfME's 2015-2016 School Year Calendar

## AUGUST 2015

"I Have a Degree in Music, Not Audio!" NAfME's Online Course sponsored by PreSonus, **Aug. 10-12**; Follow-up questions: **September 15**. [shop.nafme.org](http://shop.nafme.org).

## SEPTEMBER 2015

Check out Useful Back-to-School Tips at [nafme.org](http://nafme.org).

## OCTOBER 2015

**OCTOBER 1:** George N. Parks Leadership in Music Education Award deadline

**October 1:** NAfME Music Research and Teacher Education National Conference Call for Proposals deadline. [nafme.org/call-for-proposals-2016-music-research-and-teacher-education-national-conference](http://nafme.org/call-for-proposals-2016-music-research-and-teacher-education-national-conference)

**October 24-25:** NAfME In-Service Preconference, "Teaching Students with Autism Spectrum Disorders (ASD)," Gaylord Opryland, Nashville, Tennessee

→ **October 25-28:** NAfME National In-Service Conference, Gaylord Opryland Resort & Convention Center, Nashville, Tennessee. [nafme.org/nashville2015](http://nafme.org/nashville2015)

## NOVEMBER 2015

↓ **November 1:** 2017 U.S. Army All-American Marching Band applications open. [nafme.org/programs/u-s-army-all-american-marching-band](http://nafme.org/programs/u-s-army-all-american-marching-band)

**November 16:** Marine Band Concerto Competition deadline



U.S. Army All-American Marching Band

## DECEMBER 2015

Tips for Concert Etiquette. [nafme.org/concert-etiquette-is-for-everyone](http://nafme.org/concert-etiquette-is-for-everyone)

## JANUARY 2016

**January 9:** U.S. Army All-American Bowl, San Antonio, Texas

**January 31:** Nomination Deadline for the 2017 Army All-American Marching Band. [nafme.org/programs/u-s-army-all-american-marching-band](http://nafme.org/programs/u-s-army-all-american-marching-band)

## FEBRUARY 2016

**February 15:** NAfME Student Composers Competition. [nafme.org/programs/contests-calls-competitions/student-composers-competition](http://nafme.org/programs/contests-calls-competitions/student-composers-competition)



## MARCH 2016

↑ March is Music in Our Schools Month®! [nafme.org/programs/miosm/](http://nafme.org/programs/miosm/)

"Yes, You Can Teach Guitar!" Register for the Teaching Guitar Workshops. [guitaredunet.org](http://guitaredunet.org)

**March 16-19:** NAfME Music Research and Teacher Education National Conference Westin Peachtree Plaza, Atlanta, Georgia. [nafme.org/community/conferences-and-events](http://nafme.org/community/conferences-and-events)



Gaylord Opryland Resort & Conference Center

## APRIL 2016

**April 15:** NAfME Electronic Music Composition Contest Deadline. [nafme.org/programs/contests-calls-competitions/nafme-electronic-music-composition-contest](http://nafme.org/programs/contests-calls-competitions/nafme-electronic-music-composition-contest)

**April 15:** All-American Marching Band Audition and application deadline. [nafme.org/programs/u-s-army-all-american-marching-band](http://nafme.org/programs/u-s-army-all-american-marching-band)

## MAY 2016

**May 6:** NAfME All-National Honor Ensembles deadline. [nafme.org/programs/all-national-honor-ensembles](http://nafme.org/programs/all-national-honor-ensembles)

**May 6:** Tri-M Chapter of the Year deadline

## JUNE 2016

**June 22-26:** NAfME National Assembly, Tysons Corner, Virginia

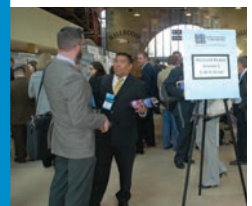
## THROUGHOUT THE YEAR

NAfME Federated State Association Conferences are presented throughout the year. [nafme.org/about/federated-state-associations/](http://nafme.org/about/federated-state-associations/)

## CALL FOR PROPOSALS: 2016 MUSIC RESEARCH & TEACHER EDUCATION NATIONAL CONFERENCE

The organizing committee of the 2016 Music Research and Teacher Education National Conference invites applicants to submit proposals to the three branches of the conference. The Society for Research in Music Education (SRME) will consider proposals related to a broad range of music education research. The Society for Music Teacher Education (SMTE) will consider proposals of research and practices pertaining to music teacher education. The Council of Music Program Leaders (CMPL) will consider proposals that are administrator/ leadership-oriented. One or more proposals may be submitted. Multiple submissions of the same proposal will not be permitted. All approaches to scholarship are welcome.

This biennial NAfME conference provides a forum for music education researchers, music teacher



educators, program leaders, music administrators, curriculum specialists, K-12 teachers, and graduate students in music education to encounter high-quality research and pedagogical innovations. The conference will take place March 17-19, 2016, at the Westin Peachtree Plaza, Atlanta, Georgia. The submission deadline is October 1, 2015. For details, visit [nafme.org/call-for-proposals-2016-music-research-and-teacher-education-national-conference](http://nafme.org/call-for-proposals-2016-music-research-and-teacher-education-national-conference).



# NAfME's 2015 National In-Service Conference: Empower Creativity

**MUSIC PLAYS AN IMPORTANT ROLE** in a complete education: It's collaborative, encourages critical thinking, and allows students to better understand themselves and the world around them. This year, discover how you can give students the inspiration they need to learn and create in different ways.

It's NAfME's last year in Nashville, Tennessee, and we're out to make it our best yet! Join us at the Gaylord Opryland Resort & Convention Center, October 25–28, for more than 300 innovative professional development sessions emphasizing in-depth learning. Session focuses include Band, Choral, Collegiate, Composition, General Interest, General Music, Guitar, IN-Ovations, Jazz, Music Program Leader, and Orchestral tracks. In short, NAfME's 2015 National In-Service Conference will "Empower Creativity"!

There will also be a two-day Special Learners Preconference—"Teaching Students with Autism Spectrum Disorders (ASD)"—taking place October 24–25 (Saturday and Sunday).

Also back by popular demand, conductor Peter Loel Boonshaft will lead the NAfME 2015 Band Directors' Academy, which will include cameo appearances by renowned guest conductors/composers. This two-part session, 8:00–9:30 a.m. on Monday and Tuesday, will allow band directors of all levels



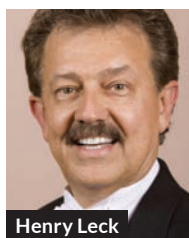
NAfME will present more than 300 professional development sessions, all with info for immediate use in the classroom, at the Nashville In-Service Conference.

to develop their skills and understanding. Topics will include rehearsal techniques, effective conducting, new repertoire, standard gems of the literature, warm-ups that work, and how to develop ensemble concepts—all with the goal of creating rehearsals that are even more productive, efficient, and effective. Preregistration is required to attend, and space is limited!

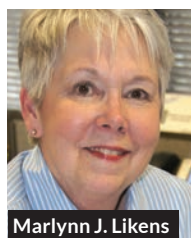
During the In-Service Conference there will be opportunities to network with fellow music educators from throughout the United States and beyond. Add nightly entertainment, extraordinary musical performances, and a wild time at the Give a Note Extravaganza, and you can see why this event is not to be missed!

Need help justifying your attendance? NAfME has put together a Toolkit to help you make your case to attend the most exciting and inspiring music education conference there is! To read more, visit [inserviceconference.nafme.org/wp-content/uploads/2015/01/Justification-Toolkit.pdf](http://inserviceconference.nafme.org/wp-content/uploads/2015/01/Justification-Toolkit.pdf). For more conference information and to register, visit [nafme.org/nashville2015](http://nafme.org/nashville2015).

## NAfME Announces Lowell Mason Fellows Class of 2015



Henry Leck



Marlynn J. Likens



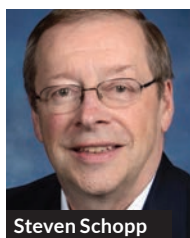
Mary Luehrsen



James A. Mason



Glenn E. Nierman



Steven Schopp



Cecil Wilder

In June, seven individuals were honored by the National Association for Music Education as 2015 Lowell Mason Fellows. This distinction is one of music education's most important honors, and is designed to recognize the accomplishments of those who have supported and contributed to music education in their unique way.

The prestigious award is named for Lowell Mason, considered to be the father of public

school music education in the United States. An educator, musician, and composer of over 1,600 hymns and other songs, Lowell Mason has been credited with introducing music instruction to American public schools in the 19th century, and with establishing teacher training in music education. In 2002, the importance of his contributions to music education inspired NAfME to create the Low-

ell Mason Fellows award. Lowell Mason Fellow designations also provide an opportunity to support the efforts of NAfME through the donation made in the honoree's name. This donation goes to NAfME's Give a Note Foundation to support future generations of music educators through the organization's programs. Individuals or groups (corporations, universities, foundations, student organizations, etc.) may

fund designations.

The 2015 Fellows are:

- **HENRY LECK**, professor emeritus of Butler University in Indianapolis, Indiana, and founder and artistic director of the Indianapolis Children's Choir
- **MARLYNN J. LIKENS**, Associate Executive Director, National Association for Music Education
- **MARY LUEHRSEN**, director of public affairs and government relations for NAMM and executive director of the NAMM Foundation

- **JAMES A. MASON** (deceased), the only national NAfME president from the state of Utah
- **GLENN E. NIERMAN**, NAfME President for 2014–2016, and Steinhart professor of the Glenn Korff School of Music at the University of Nebraska-Lincoln
- **STEVEN SCHOPP**, executive director of the New York State School Music Association
- **CECIL WILDER**, executive director of the Georgia Music Educators Association

**i** For more information, please visit [nafme.org/about/history/lowell-mason-fellows](http://nafme.org/about/history/lowell-mason-fellows).

## AS YOU HEAD BACK TO SCHOOL, NAFME OFFERS YEAR-ROUND TOOLS

An exciting new school year lies ahead—getting to know new students, selecting new repertoire, and firing up your young musicians in rehearsals. NAFME wants to help you begin the year with a solid start.

Learn how to implement the new National Music Standards, search our members-only Lesson Plan database, refresh your knowledge of copyright regulations, and keep your skills sharp with one of NAFME's regularly scheduled webinars. Plan ahead for Music In Our Schools Month® next March or Jazz Appreciation Month in April.

You can keep sharp with NAFME's professional development opportunities, and use these other resources as well:

- Black History Month Ideas for February
- Jazz Appreciation Month Ideas for April
- Videos on a variety of teaching topics
- Scholarships/Grants
- Books
- Journals/Magazines

Visit [nafme.org/my-classroom](http://nafme.org/my-classroom) for a variety of resources. For the latest tools as you head back to the classroom, visit [nafme.org](http://nafme.org) and search for "Back to School."

# GRAMMY® Quarterfinalist Shares Concert Prep Tips: What Works and What Doesn't?

THE GRAMMY FOUNDATION has announced 213 quarterfinalists for the 2016 GRAMMY Music Educator Award™. Of that number, 122 are members of NAFME. NAFME applauds these acclaimed members, and has asked five to share concert preparation tips and memorable concert experiences with us. Here are the responses of one teacher: **Debra K. Burnell-Wise**, the band director at Pleasure Ridge Park High School, as well as Eisenhower Elementary, Wilkerson Elementary, and Greenwood Elementary Schools in Louisville, Kentucky.



GRAMMY Educator Award Quarter-finalist Debra K. Burnell-Wise, of Louisville, Kentucky, offers concert prep tips and discusses memorable concerts.

**Burnell-Wise**, the band director at Pleasure Ridge Park High School, as well as Eisenhower Elementary, Wilkerson Elementary, and Greenwood Elementary Schools in Louisville, Kentucky.

## Q HOW MANY CONCERTS DO YOU CONDUCT DURING THE SCHOOL YEAR?

For my high school band, we usually do six to eight concerts per year. However, next year that will increase due to adding another band class at the high school. Next year we will endeavor to give 10 to 11 concerts. In addition to high school, I also conduct two to three elementary band concerts.

## Q WHAT ROLE DOES A CONCERT PLAY IN YOUR OVERALL MUSIC INSTRUCTION?

Concerts are effectively a culminating product and assessment of what concepts/techniques we have been studying for that time period. When I select music, I have definitive educational goals set for my groups, and I choose pieces that help to teach and reinforce the concepts that align with my goals. Of course, we do give concerts that are "thematic" (Veterans Day, Christmas, etc.), so the music must correspond to those events. If a piece does not teach new concepts, it has elements that help to reinforce a previously learned concept or technique.

## Q HAVE THE WAYS IN WHICH YOU PREPARE FOR A CONCERT CHANGED OVER THE YEARS AND, IF SO, WHAT ARE YOU DOING DIFFERENTLY?

I would say that I most definitely have changed over the years. Throughout my career, I have always had expectations for my groups and tried to instill a drive for excellence in my students. One thing that I do much better now than I did 20 years ago is that I am much more

effective in communicating to students what our goals are for the music/lesson. As trained musicians, we have in our heads the things that need to improve in the music, but lessons

and rehearsals are not effective if the students aren't aware of what the goals are. This also creates more of a team/group effort. After all, it's their concert, and they need to have that ownership in order for rehearsals and performances to be effective. I would also have to say that I make greater use

of having students critique their own performances. We do this by listening to each other in class and offering that person/section praise for things done well and suggestions as to what to improve. We also use recordings we have made in rehearsal and do quick mini-critiques. This is such an effective tool that helps to develop our students' listening

skills and, sometimes, they can offer more insight into a problem than I can!

## Q COULD YOU SHARE YOUR FAVORITE CONCERT MEMORY?

One of my most cherished memories was during my second year at Pleasure Ridge Park High School. The band had grown from only 13 members to 40 in two quick years. We gave our annual PTSA Christmas Concert that most of our community attends. We performed *How the Grinch Stole Christmas!*, which was a pretty challenging medley for us at the time, and we received a standing ovation. The whole school was talking about how awesome that band was. My students were beaming with pride!

## Q IF YOU COULD "DO OVER" ONE CONCERT, WHAT WOULD YOU DO DIFFERENTLY?

I've had one concert where we actually had to stop and start a piece over. If I could do it over, I would reconsider my programming for that concert. I most definitely over-programmed and needed to either play fewer pieces or lower the grade level.

**FIND THE COMPLETE LIST** of NAFME's GRAMMY quarterfinalist teachers at [nafme.org](http://nafme.org), where you can also search for "Concert Prep" to read comments from other Quarterfinalists.





*"The students that I teach are without a doubt my biggest source of joy."  
—Rachael Fleischaker*

# All Together Now

An Ohio music educator's fledgling choir is a group effort.

**AS A MUSIC SPECIALIST** in Ohio's Canton City School District, Rachael Fleischaker has been faced with ongoing challenges associated with classrooms in high-poverty areas—foremost, the constant changes brought on by economic and political factors.

"New policies on a state level affect every aspect of my teaching," Fleischaker says. "A lack of financial resources has meant cuts to the music staff. The district had to close some buildings, which means the existing ones will have more students. So many factors are at play that it is hard to predict what will happen from year to year."

The socioeconomic situations of her students' families also come into play. One of the biggest limiting factors is a lack of resources when it comes to transportation, making it difficult or

impossible to have the before- and after-school programs that are especially beneficial for music students. "There is limited time during the day that I can work with the students, so I must make the most of it," says Fleischaker. She did just that when, as a result of sweeping changes within her district, she was assigned to teach third through fifth grades at Mason Leadership School last year, in addition to her duties at Belden Leadership School. At Mason, she was able to get a choir off the ground with the students meeting only once a week during lunch recess. The ensemble got performance practice singing at a nearby nursing home and gave nine formal performances throughout the year, including those with NafME's Music In Our Schools Tour, the Give a Note Foundation, and Radio

Disney. "We only had 25 minutes [at each weekly session] to gather and work, but the students' enthusiasm made the program a success."

Aside from the kids' excitement about their choir, Fleischaker attributes the success of her program to her principal—who gave her access to a music classroom and permission to take field trips—and her fellow teachers, who made sure that the students were free for choir at recess. The parent organization was also a boon. Fleischaker says, "I was blessed to have a dedicated group of parents who volunteered as chaperones and gave positive reinforcement to all of the students. I really felt supported in the choir effort by administration, staff, and community!"

At press time, Fleischaker was hoping to continue the choir in the 2015–2016 academic year and expand it to Belden Leadership School. Regardless of the outcome of these efforts, she's happy knowing that she'll play some role in enhancing her students' lives through music. "The students that I teach are without a doubt my biggest source of joy. They are creative, energetic, and appreciative of the opportunity to make music. Music has the ability to transcend economic status, racial issues, cultural differences, and political factors, and it really levels the playing field for these children." ■

*I really felt supported in the choir effort by administration, staff, and community!*

**FACTS & FIGURES**  
**MASON LEADERSHIP SCHOOL**  
Canton, Ohio  
**GRADES 3–5**

**STUDENTS:**  
Approximately  
**275**

**PERCENTAGE OF LOW-INCOME STUDENTS:**  
**94%**  
(Title I School)

**ETHNICITY OF STUDENT BODY:**  
**17%**  
White

**58%**  
African American

**23%**  
Multi-racial

**2%**  
Hispanic

**NUMBER OF MUSIC TEACHERS:**  
**1**

**ENSEMBLES/CLASSES:**  
General Music and Choir

Photo by Rachael Fleischaker.





HELP UNLOCK THE POTENTIAL IN EVERY CHILD

It's easy to add your voice to our growing movement by making a donation of \$10. Text "MUSICED GAN" to 20222

Give a Note Foundation was created to bring communities together to fight to keep music in every child's life.

## OUR IMPACT:



\$1.1 MILLION IN GRANTS



40,000+ STUDENTS



20 SCHOLARSHIPS



1000 INDIVIDUAL DONORS



100 SCHOOLS



2 NATIONAL CAMPAIGNS

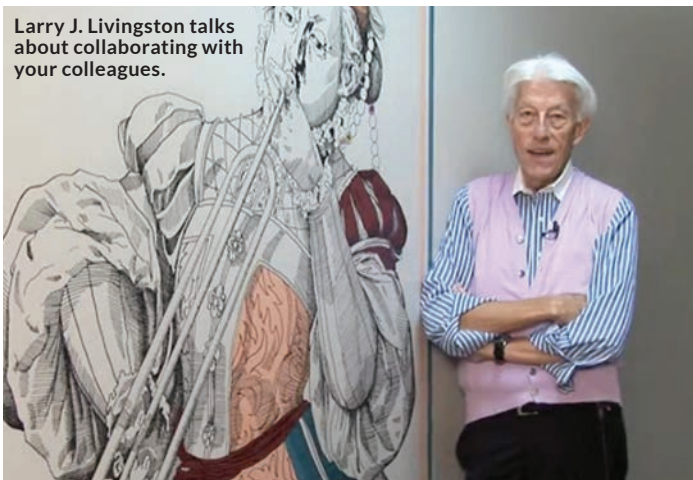
Give a Note Foundation  
1806 Robert Fulton Drive  
Reston, VA 20191  
571-323-5957  
info@giveanote.org

WWW.GIVEANOTE.ORG

A one-time donation of \$10.00 will be added to your mobile phone bill or deducted from your prepaid balance. All donations must be authorized by the account holder. All charges are billed by and payable to your mobile service provider. All donations must be authorized by the account holder. User must be age 18 or older or have parental permission to participate.

By texting **YES** the user agrees to the terms and conditions. Service is available on most carriers. Message & Data Rates May Apply. Donations are collected for the benefit of the Give a Note Foundation by the Mobile Giving Foundation and subject to the terms found at [www.hmgi.org/](http://www.hmgi.org/)

You can unsubscribe at any time by texting **STOP** to short code 20222; text HELP to 20222 for help.



Larry J. Livingston talks about collaborating with your colleagues.

## How to Be “ALL IN” for Music

A new curriculum teaches music educators how to advocate for their programs.

FOR SEVEN YEARS, Larry J. Livingston—chair of the Department of Conducting, at the University of Southern California Thornton School of Music in Los Angeles—has developed a practical vision. This vision is to inspire music teachers whose programs may not be getting the attention they deserve from the school board and/or community. During budget cuts, it is all too common for music programs to suffer. That’s why, with funding from Guitar Center, he developed a teacher curriculum called “ALL IN.”

In addition to being a teacher and motivational speaker, Livingston has been on the board of directors of Guitar Center. Marty Albertson, former CEO of Guitar Center, sensed that with Livingston’s experience, he could create a plan to awaken

the public school world to the power of music. Livingston remarks that Albertson wanted “to reach out to music teachers, who he saw as heroic and wonderful, and provide a means for them to achieve even greater success.”

It may difficult to find a community member or school administrator who would deny the beauty of music, but most “compelling is what music does for one’s general welfare as a human being, which runs the gamut from crime and drug abatement to improved SAT scores and higher graduation rates—overall enabling students to become more productive,” said Livingston.

The core of ALL IN has to do with non-musical values, according to Michael Blakeslee, Deputy Executive Director and COO of

NAFME, which is taking ownership of this curriculum. He notes that teachers can learn how to create good interpersonal relationships with other teachers and administrators, and that ALL IN provides tips on “how to present your program to your local community in terms of advocacy. It explains how to assess what the musical needs are within the community.

Colleges and universities often do not have time in their curricula to talk to prospective teachers about things like fundraising. ALL IN can offer teachers information on how to go the school board when they need more band uniforms or more music that hasn’t been budgeted. There are rules you have to follow. The idea is for teachers to be successful; they have to go ‘ALL IN’ in all of these issues and areas.”

A series of videos, some of which are on NAFME’s website now, are being created during the rollout period. For teachers who want to interact with each other, there will be ALL IN workshops around the country at conferences (see the sidebar for more information).

Livingston notes that if “you teach great musical concepts but do not make the case of music’s core value to the overall welfare of the student and the school, the program may be short-lived. Teachers need to get out into the community, and ALL IN will guide them as to how to do it.” ■

*“The idea is for teachers to be successful; they have to go ‘ALL IN’ in all of these issues and areas.”*

### ALL IN RESOURCES AND UPCOMING PRESENTATIONS

The NAFME website offers a wealth of information about the ALL IN program. Stay tuned as more information is added!

Currently, at [nafme.org/programs/all-in](http://nafme.org/programs/all-in), one may find videos and scheduled webinars. ALL IN text resources may be downloaded here as well, and teachers can arrange for a Solutions Music Group expert in ALL IN concepts to help a school of district.

For those music educators who would like to obtain more information and interact in person, here is a schedule of several upcoming presentations.

**NOV. 19–21, 2015**  
Nebraska Music Educators Association Annual Conference/Clinic  
Lincoln, Nebraska

**DEC. 16–19, 2015**  
The Midwest Clinic International Band, Orchestra and Music Conference  
Chicago, Illinois

**FEB. 11–12, 2016**  
Minnesota Music Educators Association Midwinter Clinic  
Minneapolis, Minnesota

Photo courtesy of NAFME.





*good state*



*better state*

You've built this business from the ground up. A State Farm® agent can tailor your business insurance to help protect your unique needs. Select the right coverage from a local business owner who understands what it takes to grow. Visit [st8.fm/bizinsurance](http://st8.fm/bizinsurance) or contact a State Farm agent today.

***Get to a better State®. Get State Farm.***





“If your band doesn’t sound good, nothing else matters.’ That really sums up the study.”



Striving for superior tone quality is paramount.

# Direct to the Top

## What makes a “superior” band director?

WHEN SOMEONE is called the “best,” it can be a very subjective judgment. That said, some qualities are often seen as better than others. With that in mind, what makes for an excellent band director? Jay Juchniewicz, associate professor in music education at East Carolina University in Greenville, North Carolina, noted that striving for superior tone quality was the most consistent goal. He led a research study into the best practices of superior band directors. Juchniewicz together with his colleagues—Steven N. Kelly from Florida State University in Tallahassee, and Amy I. Acklin from the University of Louisville—received responses from 131 middle and high school band directors in Florida, Kentucky, and North Carolina.

“We expected band directors to talk about music fundamentals and tone production,” Juchniewicz says,

“but not this prominently. They were eager to talk, and there were a lot of miscellaneous comments. But so many mentioned that insisting on the best tone quality was what everyone should be focused on. It was overwhelmingly the main takeaway.”

The band directors were chosen from those who had received expert or exemplary ratings over the past five years at concert festivals or through Music Performance Adjudications. It was the consistency of excellence that Juchniewicz and his research partners used to select participants.

“It was difficult figuring out who the best were,” he says. “There is always some level of subjectivity. But once we did, relying on sustained success and longevity, it wasn’t hard to get them talking.” In all, they received almost 800 different responses from the directors.

“The number of aspects

that contribute to successful rehearsals also surprised me,” Juchniewicz says. “Selecting the right literature. Choosing appropriate warm-ups. Classroom environment. Good student relationships. But, as one band director put it, ‘If your band doesn’t sound good, nothing else matters.’ That really sums up the study.”

No follow-up research is planned, but “if we expand it someday, I might like to reach out across the country, even across the world, to find out what other band directors are thinking,” Juchniewicz says. “I spend plenty of time in my own methods courses developing pacing, dealing with students’ feedback and personal characteristics. But I know now with my own band that if you’re not making individual students play with better tone, you’re not going to improve your band.”

### ALL IN: THE KEY TO SUCCESS IS YOU

The idea of “superior music directors” strikes a chord with NAFME—so much so that they have established ALL IN, a set of initiatives to help music educators become virtuoso teachers. ALL IN, in conjunction with Solutions Music Group, has created a set of tools for evaluations, fundraising, and advocacy, and is developing a series of meetings and webinars aimed at helping the best music educators create and foster life-long lovers of music. Developing great music teachers into great advocates, great fundraisers, and great colleagues is its goal. The mantra for ALL IN: The key to success is you. ALL IN wants to help every educator develop music lovers for life. For more information, visit [nafme.org/programs/all-in](http://nafme.org/programs/all-in).

### SUPERIOR QUALITIES

Analysis of the data revealed consistent themes in the responses of the middle and high school “superior” band directors. The most frequently listed response for both groups of band directors was related to the category of “music fundamentals.”

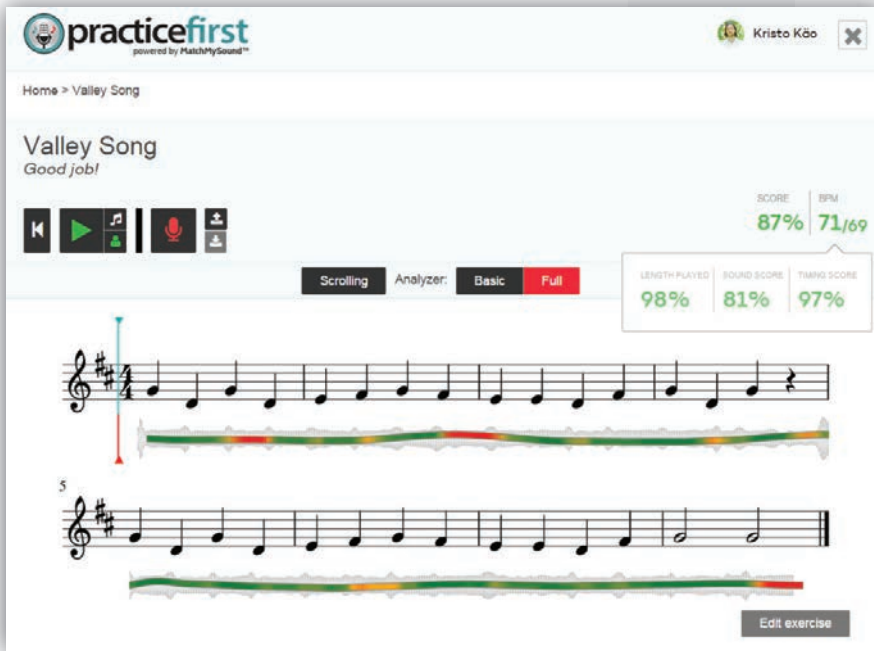
The top four most frequently listed responses for both middle and high school directors, respectively:

- Tone Quality/Production
- Balance/Blending
- Rhythmic Accuracy
- Listening/Ear Training

Additional categories included:

- Conductor/Teacher Behaviors
- Use of Specific Warm-Ups to Teach
- Teaching Techniques
- Classroom/Environment/ Behavior
- Selecting Literature
- Good Relations with Students





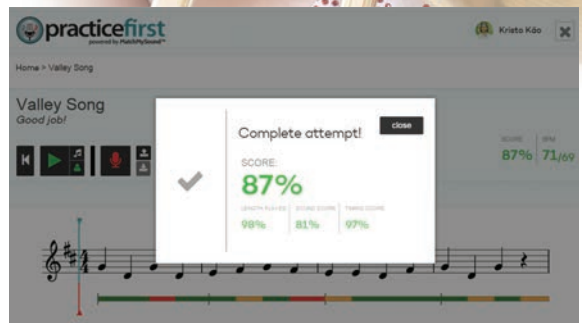
## PRACTICE MADE PERFECT.

Finally here's a truly affordable way to allow your students to practice anytime, anywhere, on any internet-enabled device with instant feedback and flexibility that has never seen before. It's PracticeFirst™, the new interactive practice tool created by MusicFirst in partnership MatchmySound™.

Perfect for band, orchestral AND choral practice, PracticeFirst, powered by MatchmySound technology, gives teachers easy-to-use tools for creating assignments that are broad or individualized to each student. Assessment and feedback are instantaneous. Student progress is accelerated and learning is fun!

PracticeFirst is exclusively available through the MusicFirst online classroom and is fully integrated in the classroom's gradebook, scheduling, portfolio-building and other features. Find out more and sign up for a free demo at [www.musicfirst.com/practicefirst](http://www.musicfirst.com/practicefirst)

With MusicFirst it's simple to teach and assess your students in a connected world. Find out more at [www.musicfirst.com](http://www.musicfirst.com)



- Web-based – no software required
- Very affordable and tailored for students of all levels, starting at only \$6 per student per year
- Comes with top content AND you can generate your own
- Judges tone as well as rhythmic and pitch accuracy
- First time ever – works for polyphonic instruments like piano and guitar
- Finally a practice and assessment tool perfect for choral students







# Making a Smooth Transition

## How do you follow a successful and beloved high school choral director?

**KEVIN COKER** is director of choirs at Blue Valley Northwest High School in Overland Park, Kansas. He can be contacted at [KLCoker@bluevalleyk12.org](mailto:KLCoker@bluevalleyk12.org).

**WE'VE ALL HEARD** comments like: “The first year is always the toughest,” “Four years from now, they’ll be all yours,” and “Things will get easier once you graduate this first class of seniors.” It’s rare, however, that teachers get help in easing the transition from one choral director to the next. Here’s a little perspective for a director in transition.

Following a beloved high school choral director is challenging. Because we work with the same students for four

years, we create bonds and make lasting impressions on our students. Some high school choral singers develop a great attachment to their directors, making the transition more difficult.

Making changes in students’ daily routines can also create challenges. Students become accustomed to their director’s particular warm-ups, sight-singing methods, and rehearsal techniques. Take this into consideration when approaching your new ensemble. With dedication and positive perseverance, rehearsal habits and routines can be altered to fit a new director’s style, but some apprehension or resistance may occur.

“I use the first day to remind us all why we are all in the same room: We love choral singing.”  
—Kevin Coker



### 1 First, remember that there is no competition between past and present.

It can be challenging to put personal desires aside, but ease into any new leadership position. The objective is not to compete with the former director, but rather to provide high-quality music instruction while creating a seamless transition.

### 2 Second, the new director should learn as much as possible about the existing choral program.

I found it valuable to confer with the administration and to meet with the outgoing teacher. The administration set up opportunities for me to meet with student leaders and speak with the students currently enrolled in choir.

The meeting with the student leaders allowed me to listen to their desires and also to express my own vision for our program. The conversation was a positive one: I learned what is most important to the students. We



Photos by Sharon Raye Photography.



*The best way to encourage success is to reignite our common passion.*

order in their folders, a note card with name in assigned seats, and a piece that will allow for quick success as an ensemble. Conversations about the handbook, calendar, performance attire, and class supply needs are important, but those discussions can take place later in the first week or two. I use the first day to remind us all why we are all in the same room: We love choral singing. Let other classes discuss the syllabus: We choose music.



This last aspect is paramount: The best way to encourage success is to reignite our common passion. What are the reasons we chose this profession? Why did the students choose our class? Why

do we come together several times a week? Music is our commonality, and we share the process of making it. If I show my passion for my students' learning, the tradition of their choral program, and the tremendous literature in front of us, I have done everything within my power to set us up for success. Peaks and valleys are inevitable, but preparation and passion, paired with perseverance, will help us achieve the smoothest transition possible. ■

talked about existing traditions and how to make them more effective learning experiences. Following the session with student leaders, I was able to speak to each choir as a group.

These meetings created excitement around the program, allowed students to dialogue with the new director, and offered me the opportunity to begin relationships with student leaders. It was extremely important to encourage students to continue with choir the following year, as they sometimes use a change of leadership as an excuse to drop out. With the combined support of the administration, outgoing teacher, and student leaders, we were able to sustain enrollment for the following year.

**3** **Third, remember that selecting literature you love can have a major impact on your teaching style and how the students respond to you.** With consistent enrollment, I was able to program the same type of high-quality literature

the previous director had made the keystone of the curriculum. While it's important to find aspects you love about each piece of music you program, the music selected for their first concert can play a significant role in students' initial impression of their new teacher. These literature selections should stay fairly consistent with the previous director's programming. Additionally, consider selecting a piece or two for each ensemble that opens their ears to something new. This can be an especially useful approach if you appreciate works from a particular historical era or a musical genre that was not frequently performed under the previous director.

**4** **Finally, make sure you're prepared for the first day of school.** This can mean a variety of things, including being well-organized and well-rested. Have students' music filed in alphabetical

## DO YOU HAVE A DISCOVERY TO SHARE?

*Teaching Music* wants to hear from music educators who have devised creative or innovative ways to teach or solve problems in their programs. For consideration, please send your previously unpublished 750- to 1000-word submissions to Caroline Arlington, [CarolineA@nafme.org](mailto:CarolineA@nafme.org). Note that submission does not guarantee publication. All submissions accepted for publication in *Teaching Music* may be edited for length and style.





# Practice, Practice, Practice

Today's music educators have access to a variety of apps and web-based programs to help them monitor, assess, and track student practice sessions.

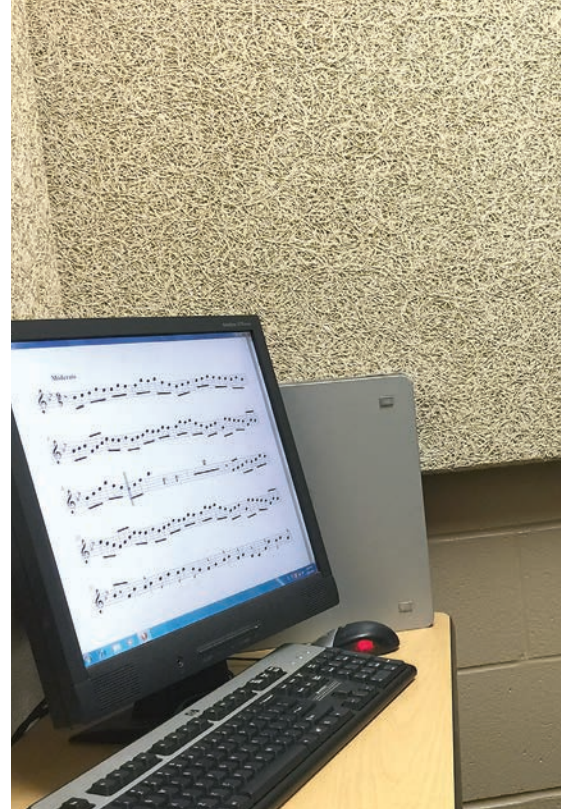
**IF THERE IS ONE** thing that every musician needs more of, it's practice time. In the first years of a young musician's training, getting the student used to a regular, effective practice routine is essential to long-term success. Technology has come a long way in recent years toward helping us achieve this goal by providing a large number of useful software titles and mobile apps that can help us practice in a variety of different ways.

Most teachers have at least heard of SmartMusic, but there are other apps that are trying to expand on its capabilities. Here, we'll focus on two types of practice technologies: programs and apps that actively listen to and assess a performer's playing, and music practice apps that help students to monitor and assess their progress with or without the help of a teacher.

Of particular interest in the first category is a new product known as PracticeFirst, one of the many different music education software titles available through the MusicFirst Online Classroom. James Frankel, director of MusicFirst, says that, "PracticeFirst is a wonderful new interactive practicing tool for any instrument, including voice and polyphonic instruments such as pia-

no and guitar. We are thrilled to partner with MatchMySound™ to bring this technology to music educators." Unlike most other assessment tools, PracticeFirst is able to assess polyphonic music performances as well as solo, monophonic instruments. Frankel continues, "PracticeFirst comes with a library of useful practice content for students of all levels, plus teachers can upload their own exercises. Additional content from top education curriculum publishers will be available as an add-on purchase that can be incorporated into the PracticeFirst library throughout the coming school year." Teachers can even import their own music from a MusicXML file for use with the system.

In the second category are mobile and web-based apps, mostly focused on tracking practice time, recording practice sessions, and allowing those sessions to be played back for personal evaluation. One relative newcomer to this field is Music Monitor. Kyle Smith, orchestra director at La Cañada High School (7–8) in La Cañada, California, has given this new app a try in his classroom and intends to go all-in with it for the next school year. "I have a class of 43 orchestra students, which makes it hard to hear individuals on a



regular basis without taking away significant time from rehearsals. Thanks to the app I can still get a chance to listen to and monitor each student's progress without losing that rehearsal time. I can have each student practice and record their performance, then submit it to me through the app so I can listen when I have the time." Music Monitor provides the teacher with an online grade book and the ability to give assignments to each student; the students can then complete the assignments at school or home.

Any tool that makes practice more fun or more productive can make a significant impact on how quickly your students improve. Give one of the applications below a try, and see how easy it is to get students more actively engaged in a regular practice routine.

## Interactive Assessment

■ **PracticeFirst**  
[musicfirst.com/practicefirst](http://musicfirst.com/practicefirst)  
Web-Based  
\$6 per student per year  
(minimum of 100 students)

This new, interactive practice system is integrated with the MusicFirst online learning portal. The automatic assessment feature provides a graphical



PracticeFirst

Screenshots courtesy of PracticeFirst. Photo by Chad Criswell.



Various apps and web-based systems can help students to be more actively engaged in a regular practice routine.

## PRACTICE APPS AND SOFTWARE: DOs AND DON'Ts FOR MUSIC EDUCATORS

**DO** keep in mind that several popular instrumental method series such as Essential Elements and Tradition of Excellence provide free online or software-based practice applications specifically tied to their material.

**DO** go through the sign-up and registration processes for any software or mobile apps on your own devices before asking your students to do the same. If your school requires it, be sure to get parental approval before proceeding.

**DO** plan ahead for setting up students with accounts on the app. Schedule a day for everyone to bring in their personal mobile devices, and make sure that students know their own email addresses. Bear in mind that some apps also require a parental email address and other information during the sign-up process.

**DON'T** be surprised if some parents refuse to allow their children to install software on their home PC or mobile device, but keep in mind that education is key in mitigating parental resistance. Schedule a demo night or record a video of yourself showing off the tools and demonstrating how helpful they are to developing good practice habits.

**DON'T** expect that every student will be able to use the app at home. There are many who do not have access to the required technology beyond school. Make arrangements to provide these students with access to the app or software outside of class time.

*"I can have each student practice and record their performance, then submit it to me through the app so I can listen when I have the time." —KYLE SMITH*

features not found elsewhere. For example, you can record video from your device to see your posture and hand position, and slow down audio playback to examine your playing. The app can even accompany you with various drum patterns to use as a background track while you practice.

### ■ Music Monitor by Musopen

*app.musopen.org*  
Web-Based, iOS, Android  
Free trial

Music Monitor is a teacher-to-student practice-monitoring system with classroom grade book capabilities. Through this web-based system/app, teachers can create a class, add students, and send assignments. The students can use their own mobile devices to record practice sessions and submit them to the teacher. Music educators can listen to a student's recording, grade it, and send homework reminders via email.

### ■ Practice Your Music

*practiceyourmusic.com*  
Web-Based, Mac, PC, Chrome  
Free trial; songs and subscriptions available for purchase

Practice Your Music is an interactive way to practice small-ensemble music in a realistic way. Musicians can play along with a small on-screen combo on songs ranging from classical to jazz, world music, and blues—and single out individual instruments or practice solo. Sheet music for any of the instruments can be shown on screen. There is a free, three-day trial version, and other titles are available for purchase. Note that not all common band and orchestra instruments are currently supported, and the repertoire is limited. ■

representation of a student's performance. Recordings are stored in an online grade book for teachers to listen to, grade, or save for reference. MusicXML and audio file import capabilities allow teachers to use musical material they have created for their students.

### ■ Music Prodigy

*musicprodigy.com*  
Mac, PC, iOS, Android  
\$19.99 per student per year

This cross-platform practice and interactive assessment application has a modest but growing library of titles. Teachers can add their own music to the system by adding in a MusicXML file from Finale, Sibelius, MuseScore, Noteflight, or almost any other notation system. An add-on system for creating short-answer and multiple-choice tests is scheduled to be released in the fall of 2015.

### ■ SmartMusic

*smartmusic.com*  
Mac, PC, iPad  
\$40 per year for students,  
\$140 per year for teachers

SmartMusic has a large library of solo, ensemble, and lesson book music titles, the sheet music for many of which can

be displayed as the student plays. Teachers can create classroom groups, add students, send assignments, and maintain student recordings to use as proof of progress. Submitted assignments can be graded automatically by the program and/or the teacher.

## General Practice and Recording

### ■ Practice Center

*Practicecenterapp.com*  
iOS  
\$4.99

A versatile and feature-packed practice app for iPhone and iPad, Practice Center includes a metronome, a practice timer, a countdown timer, an audio recorder, and many advanced





# Lessons That Student Teachers Can Learn by Observing Teachers of Other Disciplines

**KATHY MELAGO** is an assistant professor of music education at Slippery Rock University of Pennsylvania, where she coordinates the music education program. She can be contacted at [kathleen.melago@sru.edu](mailto:kathleen.melago@sru.edu).

**ONE REQUIREMENT** for student teachers at Slippery Rock University of Pennsylvania is to observe the classes of at least four different teachers during the 16 weeks of student teaching. These observations typically occur during the cooperating teacher's preparation periods or when the cooperating teacher has nonteaching duties. While students are encouraged to observe other music teachers in the school where they student-teach, there are valuable lessons to be learned from teachers of other disciplines. The cooperating teacher is ideally situated to help match student teachers with teachers in other fields whose specialty skills may best enhance the learning and preparation of the student teacher.

Classroom discipline is a common concern for student teachers—they may

struggle to find a balance between being overly draconic and too lenient. They are often unaware of reasonable expectations for student behavior. To learn more, student teachers can observe seasoned teachers known for creating excellent classroom environments. Student teachers can take note of the answers to the following: “How does the experienced teacher handle students entering/exiting the classroom?” “What is the procedure for obtaining textbooks and classroom supplies?” “How are classroom discussions handled?” “What does this teacher do when a student does not follow classroom procedures?” “What is the tone of the classroom from the moment the students enter the class until they leave?” and “What instructional strategies are used to reduce or eliminate discipline problems?”

Student teachers can benefit from observing the teaching in courses where students are very active, such as physical education or art. Like music class, these classes provide frequent



participation in activities, yet still require classroom management. Student teachers who aim to teach elementary general music, classroom guitar, or high school music technology may especially benefit from absorbing the techniques used by veteran educators in these areas. Some questions to consider include: “How does this teacher maintain the attention of students while giving instruction?” “How does this teacher monitor the students to ensure everyone is on task?” and “How does this teacher move around the classroom to assist each individual student?”

Music student teachers who struggle with classroom management with one particular class or student can find it helpful to observe that class or student in one or more classrooms in which they are known to behave well. While observing the class, the student teacher can consider the answers to the following questions: “How does this teacher's interactions with this class or student differ from the way I have been interacting with the class or student?” “What



Mike Zech  
teaching a first  
lesson on the  
snare drum

parameters has this teacher set in the classroom that are not in place in my classroom?” and “How does this teacher’s instructional pacing differ from mine?”

While some classes or students simply click better with some teachers, there are always lessons to be learned that can help less experienced teachers improve the climate in their classrooms.

Student teachers may be unsure about how broadly and deeply to cover a topic. Social studies and history classes are fabulous to observe to see how far in depth teachers go with specific subjects. Student teachers can ask what types of information are covered and how this material is conveyed and then reinforced over several class periods.

Teachers of disciplines beyond music may be more apt to use different

instructional resources, especially technology. The music room is often the last to receive an interactive whiteboard. If a student teacher is in a school where there’s a technology guru, observing that teacher can provide insight into high-tech possibilities for the music classroom. When observing such an instructor, the student teacher can think about questions such as: “How might I use this in my classroom?” “What additional knowledge or training would I need to consider incorporating this technology?” and “How do the students respond to the use of this technology, and how might my students respond?”

Different teachers deliver instruction in different ways and at different speeds. Instructional pacing can be a challenge

to new teachers. Some gloss over information too quickly, while others plod through and lose students’ attention. Observing teachers in many subject areas can help the student teacher to see new ways to present subject matter and learn new ways to check for student understanding with quick-check types of assessment. When observing any class, the student teacher should ask: “Do the students seem engaged or bored?” “How does the teacher know that the students have learned the concepts?” and “How many different ways did the teacher explain the same concept?”

While observing other educators, student teachers can gain a broader perspective on what students learn in various grades. Student teachers can then consider ideas for interdisciplinary lessons and ways to collaborate with other teachers. While observing classes in other disciplines, music student teachers should ask themselves: “Do I know any songs or ensemble music about this subject?” “How could I connect this lesson to music?” and “What was going on in music history during this period?”

Music teachers often feel as though they exist in isolation—that what they are doing is so different from what is going on elsewhere in their schools that they cannot relate to other teachers. In reality, all teachers are working to increase the overall knowledge and experiences of the students. Teachers in a school are a team working toward common goals. Observing others can offer the student teacher the opportunity to see what’s going on in other parts of the school and have a broader picture of how music is one component of the total educational experience, all while improving the student teacher’s own understanding of teaching and teaching strategies. ■

## READY TO TAKE THE LECTERN?

Each issue of *Teaching Music* features an article by an experienced music educator on an academic topic with a practical application that may be of interest to practicing colleagues. Please send your previously unpublished 1,500- to 2000-word submissions to Caroline Arlington, [CarolineA@nafme.org](mailto:CarolineA@nafme.org). Note that submission does not guarantee publication. All submissions accepted for publication in *Teaching Music* may be edited for length and style.



It's time to start a  
Tri-M Music Honor  
Society chapter.





## Strengthen your school's **Music. Honor. And Society.**

Starting a Tri-M Music Honor Society chapter will help show the value of your music program to the school. It will also benefit your students by allowing them to:

- ♪ Build an impressive record for college
- ♪ Grow as leaders in music
- ♪ Serve their community



## Ready to start a chapter? Follow these easy steps:

- 1.** Visit [nafme.org/tri-m](http://nafme.org/tri-m) to download your chapter activation form or call 1-800-336-3768.
- 2.** Send in the Activation form with your chapter activation fee (\$50-\$125 based on the size of your school)
- 3.** Receive a packet from NAFME with a guide to start your chapter – and get going!





# JUDGMENT

“We live in a competitive world,” says Timothy Yontz of performing in music festivals. Yontz is professor of music education and director of bands at Wheaton College Conservatory of Music in Wheaton, Illinois, and has also been adjudicating music festivals for over 20 years, from the Wisconsin School Music Association (WSMA) to Six Flags “Music in the Parks.”

The spirit of competition permeates American life, particularly where talent and skill are concerned, so performing for adjudicators creates a learning environment that fits into that aspect of our culture. From a student’s perspective, it puts music lessons in line with football practice and debate team. It’s a pursuit of excellence with a prize for the winner at the end.


By Andrew S. Berman

## Why Festivals?

“It has very little to do with trophies,” Yontz cautions. His colleague in New York State, Michael Robertson, prefers to use the term “participate” instead of “compete.” Robertson is the director of adjudicators for the New York State School Music Association (NYSSMA), and teaches at William Kaegebein Elementary School in Grand Island, New York, where he is director of bands. He asserts that the motivating element is the most beneficial. For soloists, participating in festivals can lead to performing in honors ensembles. For ensembles, there is the good feeling created by being a part of a team that has achieved success. Although the vision of high marks is powerful, a low score can provide motivation to improve for the next time—and in general. Adding a third voice to

Photo courtesy of Jeffrey Bauman.





Jeffrey Bauman notes that, in preparing students, “A daily commitment can make a huge difference.”

**Adjudication** and festivals can make for valuable experiences for your students.

# EVENT DAY

the chorus, Jeffrey Bauman, Chair of the NAFME Council for Choral Education and professor of music at Young Harris College in Young Harris, Georgia, comments that festival participation provides goals and deadlines for performance, bringing focus to the rehearsal process. Bauman judges Georgia’s Large Group Performance Evaluations and Literary Meets, as well as National Association of Teachers of Singing (NATS) student auditions.

Performing at festivals can provide vital musical development opportunities. Robertson says, “It’s important for students to receive feedback from a source beyond myself—from multiple sources who are qualified to provide it.” Yontz suggests the clinics are often the most important part: “More valuable than the score is the takeaway from the clinician.” Students

receive feedback not only from judges and clinicians but also from peers. “If the event is properly organized and planned,” says Bauman, “the young musicians get to hear one another perform. I find that they are very supportive of each other in these circumstances, and there is a certain bond that this shared experience brings.” Bauman continues, “It allows them to more accurately gauge their own progress by comparing themselves with a larger group of their peers.”

The work of preparing students for an adjudicated performance allows the teacher to set a standard to be followed all year and beyond. Kevin Golub, choir teacher at Ogden High School in Ogden, Utah, and adjudicator at Utah Region Choral Festivals, likens the festival preparation process to that of school

But how can music educators best prepare young musicians for each—without sacrificing their lessons or sanity?



“If the event is properly organized and planned, the young musicians get to hear one another perform. I find that they are very supportive of each other in these circumstances, and there is a certain bond that this shared experience brings.”

—JEFFREY BAUMAN

concerts. He encourages his students to perform at festival levels all of the time, and assigns equal value to performances before a panel and before an audience. Playing for judges is just like playing for friends and family.

In Yontz’s experience, festival performance is good for a student’s development outside of the music world as well. It provides something for students and parents to talk about—a common ground. “As a father and a husband, that’s important to me. Music is a vehicle for enjoyment, communicating.”

### **The Inside Scoop from the Judges**

Yontz and Bauman state that they are first looking at the production of the sound. Yontz says that tone quality impacts all other areas, enhancing intonation and facilitating balance. In a vocal or choral setting, this manifests itself as healthy vocal production. “Judges don’t want to hear singers abusing their voices, especially young singers,” warns Bauman. Good vocal production leads to improvements in all other areas and gives them access to their full ranges. In Yontz’s experience, tone seems to get sidelined a lot, and the effects of this are instantly noticeable from the judge’s chair.

Robertson notices accuracy first: pitches, rhythms, articulations, and expressive markings. Beyond that, he hopes that the solo student can

personalize the music and show a deeper understanding of the piece through expressive elements. Bauman concurs, “Too often, this is the last thing we address in the rehearsal process.” Robertson wants to see students “put their own stamp” on the music. Yontz says, “Take the audience on a musical journey. It’s not just right notes and rhythms.”

The judges note that dynamics are often overlooked, and yet they are so important to a good score and a quality performance. Robertson suggests exaggerating dynamics to make sure that they’re clearly present and defined. Yontz notices issues with dynamic variety, in that softer dynamics are absent more often than louder ones. In ensemble performances, he’s looking for the director to take dynamic interpretation one step further. When the dynamics for all parts in a score are even, he’s relying on the director to know that the melody should be louder. “Make sure we can hear the melodic material. Make sure we can hear moving lines.”

Golub is looking for a variety of musical styles: “Judges want to hear how they do everything.” Yontz concurs that programming is of great concern to the judges, and not just a variety, but also in terms of storytelling. Returning to an earlier metaphor, “Think about the natural flow of the program, leading the listener on a natural journey.”





"Anytime we're singing, we're preparing for the festival." —Kevin Golub

## "You Wish to Go to the Festival?" Tips for Teachers

Remaining on the subject of music selection, Yontz says, "Don't skimp." Give this vital step its due time. Each piece must meet the needs of the students and the audience. Although it's tempting to save time and resources by having multiple students play the same piece for their own, individual performances, to do so could fail to meet the needs of each student, and this can show in performance. The teacher should stand by their choice if they believe the piece is a good match, but still be open to feedback from each student. "A lot of the work will be on their own anyway, so they should play something they like," counsels Yontz. He suggests letting the student experience the piece on their own at first: Have them take it home or play it in the room without the teacher, as the student can have a more honest experience with the piece that way. Once the music selection has been made, Robertson suggests that the teacher perform or play a recording of a high quality rendition of the piece. "It's important for students to have an accurate concept of a superior performance of the music."

Adjudication prep should have a regular spot in lesson plans. "You wouldn't think of showing up to a festival that has a sight-reading component without spending time every day on

sight-reading," says Bauman. "A daily commitment can make a huge difference." Yontz says the elements of a good performance come up in rehearsal every day: tone quality, intonation, balance, blend. Robertson recommends that the teacher establish regular lessons and rehearsals, with a goal for improvement at each one.

When it comes to practice time, different students will have different needs. Robertson suggests planning a start date based on when your student's or ensemble's performance is likely to peak. Starting too early may result in the student becoming bored with the piece before the adjudication, and that will show in the performance. Starting too late has the obvious problem of the piece not being performance-ready in time. Yontz agrees: Some students will make quick work of a piece while others need more time.

Simulating the experience of adjudication is a great way to lessen anxiety for adjudication time. Golub teaches in a large district that allows him to host a mini-festival with just his district schools; he brought in an adjudicator to score the performances. He also has his students judge recordings of their own performances, familiarizing themselves with the judging and scoring process, and with their own sound. Bauman also recommends self-assessment using recordings, saying, "When you are able to listen and not actively participate at the same time, you will begin to hear things that you do not notice in the heat of the moment." Yontz has had students perform for the class and grade each other. This can be done in a "speed dating" format, where students perform for each other one-on-one and then rotate to the next person.

Simulated adjudications provide the opportunity for the teacher and student or ensemble to go over procedural matters that can be easily forgotten on the day. Teachers can go over when to stand, when to sit, when to tune, etc. Yontz recommends that the students download a free tuner app to take uncertainty out of the equation. "The students will be more confident if they know what to do when, and know what to expect," he advises. It's also wise to set the expectation that, in the case of solos, the teacher may not be able to attend. Sometimes it's better

"Take the audience on a musical journey. It's not just right notes and rhythms."

—TIMOTHY YONTZ

## CLINICS

A good clinic will not only help students with their festival pieces, but also refocus their goals for that festival, teach lessons that will benefit them for years, and inspire them to become better musicians. Jim Ketch is a trumpet artist, member of the music faculty at the University of North Carolina at Chapel Hill, and frequent clinician. He feels it is vital to establish a connection between clinician and student, and encourages musicians to ask questions during their clinics. "Establishing the exchange of information or ideas creates an energy that often doesn't exist if the clinician monopolizes the platform."

Time is limited and must be used wisely, so Ketch makes efficient use of coaching time. "Some aspects of a solo are easy to correct with minimal input," for example: "Expand your concept of soft to loud and loud to soft. Your dynamic spectrum can be expanded." Sometimes it's more important to affect a student's frame of mind than technical musical details. "Learning to acknowledge stage fright or anxiety is important," he says. "Simply giving oneself permission to be in the moment and recognize that 'I am nervous' but also that 'this wave of nervousness will pass' can be a helpful tool, as it reasserts a bit of control back into the hands of the student," says Ketch. "A good clinic always makes me want to be better—a better trumpeter, a better jazz player, a better teacher or conductor."



## FESTIVAL DISNEY

Walt Disney World is known for a distinct set of ears, and every spring those ears are treated to the sounds of talented middle and high school musicians from all over the country playing and singing their hearts out. FestivalDisney is open to instrumental, vocal, and auxiliary ensembles. Performances take place in Disney's Hollywood Studios and in Saratoga Springs, New York. Entrants can choose to compete, or to participate non-competitively for rating or comments only.

Travel arrangements are best left to the experts; teachers should avail themselves of one of the many agencies that partner with Disney to ensure a smooth trip. Looking for tips from teachers who've been through it before? Start a Disney thread on the NafME forums at [nafme.org/forums](http://nafme.org/forums).

Festival Disney 2016 runs from March 4 through May 7. The online application can be found at [disneyurl.com/festivaldisney2016](http://disneyurl.com/festivaldisney2016).

Beyond Festival Disney, Disney Youth Programs offers workshops, Disney Honors ensembles, and other performance opportunities such as parades down Main Street U.S.A. and stage shows in the theme parks and Downtown Disney. A full list of Disney Youth performing arts programs can be found at [disneyyouth.com](http://disneyyouth.com).

for a teacher to attend none of their students' adjudications rather than attend a few and risk showing favoritism. "If I've prepared them correctly, I don't need to go."

It may be mundane, but it bears mentioning that the teacher should make sure to settle all administrative matters: filing paperwork on time, adhering to regional repertoire lists, etc. Robertson recounts, "I've seen this happen before: A student comes to perform a piece that's not on the approved list, and can't perform for a score or rating."

## Striking a Balance: Festival Prep vs. Curriculum and Fundamentals

Participation in music festivals is a valuable experience for music students, and preparation deserves time in the schedule. However, this should not overshadow the other important work that goes on in the classroom and the private music lesson. Yontz counsels that there are countless things begging for your time and focus as a music educator. Teachers must gauge what is important for their students, plan accordingly, and be ready for change.

"It is often necessary to integrate festival preparation into the normal rehearsal and lesson schedule," advises Robertson. This can be accomplished with proper long-range planning and ongoing communication. Set the expectations with students and parents early so they will be ready for additional rehearsals as needed. One way to accommodate a busy festival season without sacrificing the curriculum is to consolidate small lesson groups. Robertson calls them "supergroups." He says, "Rehearsals should still be about making great music and not winning a prize. Proper fundamentals such

**"It is often necessary to integrate festival preparation into the normal rehearsal and lesson schedule."**  
—Michael Robertson

as rhythm warm-ups and scales should not disappear from the curriculum in order to prepare for a festival."

Bauman stresses the need to commit the necessary rehearsal time to festival prep. "In a public forum that involves a teacher's musical peers, it is important to put your best foot forward." He says the balance between general classroom work and festival prep is easy to accomplish when you consider the two feed each other. "I would argue that the two go hand in hand, and that each one would be diminished without the other." Golub doesn't draw a strict distinction between festival prep and the basics. He says, "Anytime we're singing, we're preparing for the festival."

## The Festival Landscape: What's Out There?

There is a rich network of festivals at every level within the music education sphere. Beyond that, there are many commercial music festivals, ranging from the "Music in the Parks" by Six Flags to the WorldStrides Heritage Performance Programs. The music education and commercial festivals run independently of each other, but Robertson says, "They have the same goal in mind." The festival system exists to provide opportunities for expert feedback, motivation, and encouragement to student musicians.

With so many options, how does a teacher choose? Robertson counsels that which festivals to choose and how many to do in a year are dependent on the factors surrounding each individual's situation: time, money, etc. For solos, the teacher and the student, with input from the school and the family, should decide what is the right fit. Online research can help. *Getaccepted.com* is a great resource for connecting festivals to participants. Students can browse what's out there, post audition materials, and take some of the mystery out of the process.

A teacher should encourage students to do their best and step outside their comfort zone—but stop short of forcing the festival experience on a student who's not suited to or interested in it. That said, for those students for whom it is a good fit, a festival experience can be an extremely rewarding one. ■



# Thrill Your Students

*The Best  
Music  
Educational  
Programs  
Since 1984*

Book Your Band, Choir or Orchestra  
Into One of Our #1 Rated  
Music Festivals!



## THE ORIGINATORS OF *Festivals At Sea*

ON BOARD ROYAL CARIBBEAN, CARNIVAL, AND  
NORWEGIAN CRUISE LINES

SAILING TO: THE CARIBBEAN,  
BAHAMAS, GRAND CAYMAN, HAWAII, JAMAICA & MEXICO

## 2016 MUSIC FESTIVALS

Atlanta, GA  
Chicago, IL  
Oahu, Hawaii  
Charleston, SC  
Memphis, TN  
Nashville, TN

New Orleans, LA  
New York, NY  
Niagara Falls, NY  
Norfolk, VA  
Orlando, FL

Toronto, Canada  
Virginia Beach, VA  
Washington, DC  
London, England  
Normandy, France



PERFORMING ARTS CONSULTANTS  
YOUR FESTIVAL AND TOUR EXPERTS

CALL TODAY  
1-800-USA-FEST  
[www.USAFEST.ORG](http://www.USAFEST.ORG)



Scan this QR code to request  
additional information



# Return to Mu

The 2015 NAFME National In-Service Conference Comes to Nashville One More Time before Moving to Dallas in 2016



**THE THIRD TIME'S** definitely a charm as NAFME brings its National In-Service Conference back to Nashville for its final year in Music City.

While the past two years have not disappointed, the 2015 event, which will take place October 25–28 at the Gaylord Opryland, promises to be the best yet with a mammoth 300 professional development sessions, plus networking opportunities and performances, all under the theme of Empowering Creativity.

“This is a great theme to have for our last year in Nashville,” says NAFME North Central President Lance

Nielsen. “When you think of Nashville and the history there of music and songwriting, there is that sense of creativity that’s been part of the city for so long.” There’s another compelling reason behind this year’s theme: Creativity was adopted as a National Core Music Standard in 2013 as a means of fostering increased music literacy.

An opening general session on Sunday will set the tone and begin the discussion on ways in which music educators can use the creativity standard in their classrooms; breakout sessions for choral, band, and orchestra will plunge deep into best creativity practices for those classrooms.



# Music City



“With music education, we are very good at the performance aspect, with orchestral, choral, and band programs, and we are good with responding to music—we do a lot of that in the general music classroom. But a lot of times we don’t get students involved in that creative process. This theme examines: How do we develop and generate music that is in some way your own?” Nielsen says.

With such a broad-reaching theme, this year’s program literally offers something for everyone. Attendees can elect to stick to sessions within their specific disciplines or branch

Under the direction of Edith Copley, Regents’ Professor and director of choral studies at Northern Arizona University in Flagstaff, the 2014 All-National Honor Mixed Choir perform a concert at the Grand Ole Opry House in Nashville, Tennessee.

By Cathy Appelfeld Olson

Photo by Howard Rockwin.



out to explore actionable takeaways from other types of music classrooms. “What we’re really trying to do is emphasize that music leads to greatness in all areas,” says Lindsay Sheldon, Marketing Communications Director of NAFME. “It leads to innovation and creativity, and fosters a collaborative environment.”

Complete conference details can be found at [nafme.org/nashville2015](http://nafme.org/nashville2015), but here’s an appetite-whetting sample of the of sessions attendees can expect in October.

● **HOW TO TEACH AND PLAY JUNKYARD PERCUSSION** by David Birrow can help K–12 teachers get their drummer on, making music with buckets, water-bottle shakers, and drainpipe guiros. Repertoire, process, movement, improvisation, and composition will be covered, and teachers will leave with two full lesson plans.

● **URBAN G.U.M.B.O.** stands for “Great Urban Music Teachers Bring Opportunities!” This presentation by Anne Smith will feature cross-curricular music activities and Standards-based lessons for teachers in urban schools.

● **BRILLE MUSIC IS FOR EVERYONE!** presented by Audrey Carballo and Jin Ho Choi will put forth the notions that the usage of Braille music isn’t limited to people with visual impairments, and that the sighted community can use Braille music to facilitate the needs of these musicians.

● **GRANT-DAMENTALS—FUNDING YOUR MUSIC PROGRAM** will be presented by Jamez E. Dudley, who will provide the tools

## SPECIAL LEARNERS PRECONFERENCE

This year’s Preconference, Oct. 24–25, will be on the subject of Music Education for Students with Autism Spectrum Disorders (ASD). While previous Preconference sessions have touched on special needs, this is the first deep dive into a specific area, says Alice Hammel, faculty member of James Madison University in Harrisonburg, Virginia, who chairs NAFME’s new task force for students with special needs. “We’ve had Preconference [sessions] on students with different needs, but none that provided enough specific content in an area for teachers to leave with strategies to act on,” Hammel says. “Autism diagnosis is increasing, so teachers are seeing many more students with diagnosis of ASD in schools.” Attendees at the Preconference (which is available for an additional fee) will hear from university educators, partake in interactive sessions with K–12 teachers, and get insights from students and adults with autism about their experience with music in school. And Preconference attendees will leave with more than just insights: Participation in the two-day event earns 15 continuing education units (CEUs) or one graduate credit offered through James Madison University.

needed to research grants, compose grant proposals, and assess the needs of your program.

The sessions will be plentiful, but lest attendees think that they need roller skates to ensure that they don’t miss anything, NAFME has lengthened the time period between sessions from 15 to 30 minutes. “This way, you

can follow up with presenters if you have questions from their sessions, and it also leaves more time to network,” says Lisa Thompson, NAFME’s Manager of Education Products and Services. “Networking is definitely a big thing at this conference; you’re meeting people from all over.”

Along with expanding the roster of learning sessions, NAFME is changing up the format of some of its general sessions. Rather than have a sole opening session, the Conference will feature TED Talk–style sessions throughout the three days. While each will have a different focus, the thread of family connections will run through all three.

On Sunday, Nashville-based songwriter/producer Wayne Kirkpatrick and his brother, screenwriter/songwriter Karey Kirkpatrick, will talk the audience through their creative process and entertain with a short performance. Wayne won a Grammy for co-penning Eric Clapton’s “Change The World,” while Karey has worked on films including *James and the Giant Peach* and *Chicken Run*. This year, the brothers were nominated for a Tony Award for their score to the Broadway show *Something Rotten!*

On Tuesday, Andrew Dost—keyboardist for the alternative rock band FUN.—will engage in a talk about the development and nurturing of his creative process, accompanied on stage by his parents and one of his music teachers. “He’ll be talking about how his work with his music teacher really

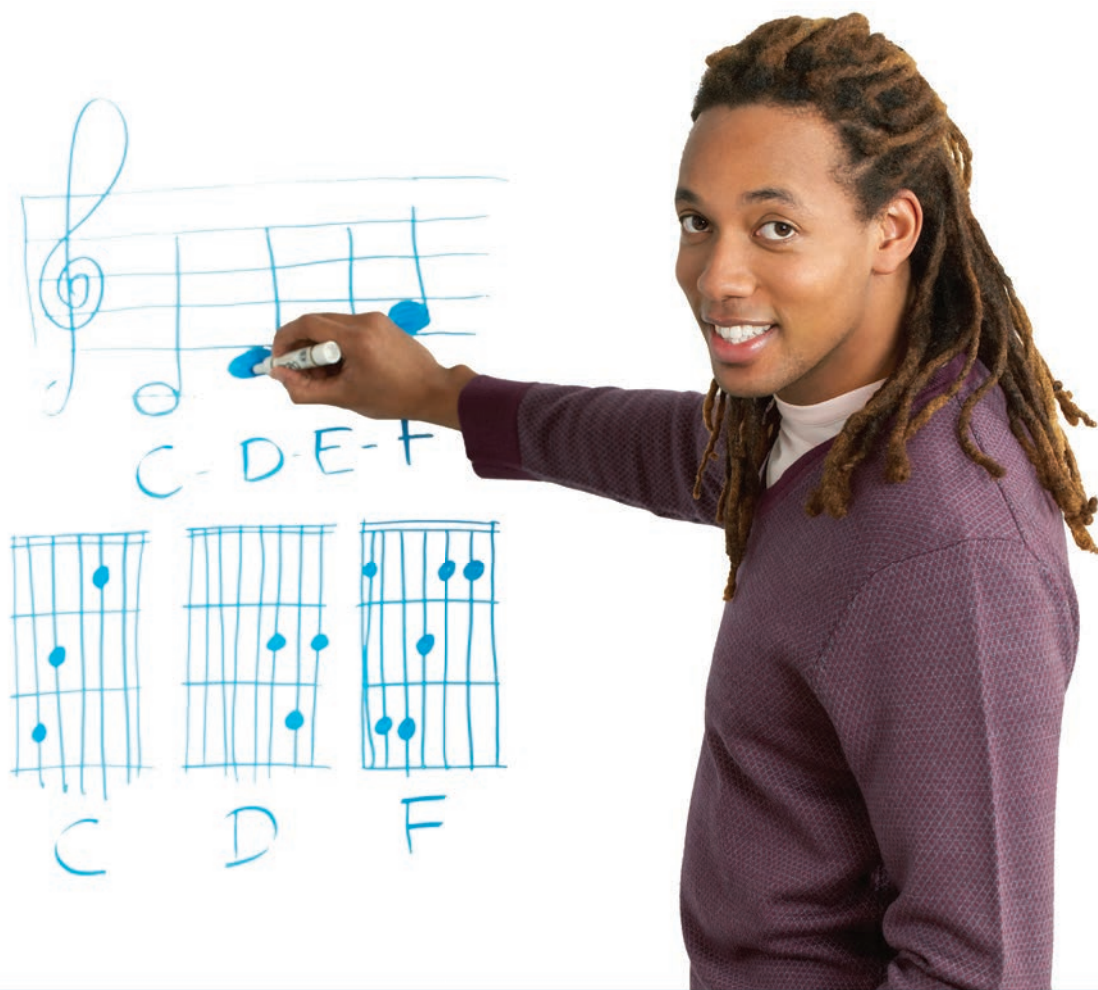
“What we’re really trying to do is emphasize that music leads to greatness in all areas.”

—LINDSAY SHELDON

Andrew Dost, keyboardist for the alternative rock band FUN.







**Solutions Music Group** leverages over 100 years of experience in advancing music education through the **National Association for Music Education (NAfME)**. Just like you, we understand that music programs require more than just a set of goals. Ensuring your program's success is our mission. Through collaboration with music supervisors and educators we strive to help revitalize and support your personal music program. We tailor our unique expertise to your district's needs with specializations in the new National Standards, special learners, advocacy, the ALL IN program, and much more.

We offer one-hour free consultations. For more information or to book a consultation, call **1-703-860-4000 x209** or e-mail **RebeccaP@solutionsmusicgroup.com**.

Want to start getting acclimated to the new Music Standards right away? The SMG boot camp video package is available for purchase online at **shop.nafme.org/bootcamp**.



**SOLUTIONS  
MUSIC GROUP**

POWERED BY NAfME

FOCUSING ON PROFESSIONAL DEVELOPMENT,  
RAISING THE MUSIC STANDARDS.

**SOLUTIONSMUSICGROUP.COM**



## BAND DIRECTORS' ACADEMY

Back by popular demand, the hands-on Band Directors' Academy will take place on Monday and Tuesday morning of the conference and is included in the general cost. Last year's Academy drew about 120 attendees from every constituency, and this year the sessions can accommodate even more teachers. "We had current music teachers at every level—collegiate music education students, people currently teaching elementary through high school from rural, urban, and suburban areas. A real cross-section," says Peter Boonshaft, Hofstra University music professor and director of bands, and conductor of the NAFME Band Directors' Academy. The agenda includes rehearsal techniques, and ensemble development and technique, "a cross-section of topics that would interest band directors working toward best practices and new techniques," Boonshaft says. "It's the opportunity of, rather than hearing about a technique or a new piece, actually getting to experience it—which is very different."

impacted him, and of course it'll be great to hear from his parents," Sheldon says.

In another change, last year's impromptu jam session is being replaced on Sunday with late-afternoon performances during an all-conference happy hour in the exhibit hall. Five performance groups are being selected from those that submitted applications. Sheldon notes that, "We'll have five groups performing for about 20 minutes each on different stages throughout the exhibit hall during happy hour." Performers were still being finalized at press time, but Sheldon says that they will represent different age-groups and areas of the country.

The In-Service Conference has been expanding during its tenure in Nashville, and a chief reason is increased input from the burgeoning NAFME councils. Just three years since they were established, 14 councils—ranging in focus from music composition to band education to guitar education to IN-ovations—are offering their views on topics of interest in events ranging from Preconference meetings to educational sessions to networking opportunities.

"The conference has gotten a lot stronger in the last year. We're starting to lean a little more heavily on the advisory councils, which include professionals in all different disciplines from all over the U.S.," says Jeff Bauman—professor of music, director of choral and vocal activities, and musical theatre

program co-coordinator at Young Harris College in Young Harris, Georgia—who chairs the NAFME Choral Education Council. "We have good input coming in from a variety of highly qualified people, and it's been really positive."

Bauman notes that the conference is poised to continue growing both in breadth and depth with the help of council members. "We have steadily strengthened our input—we're always writing back and forth about what things we'd like to be involved in more—and I think you'll see it changing pretty dramatically in the next few years. We've had a lot of input into which individual sessions get selected, so there's a

nice, even representation between a lot of different interest areas on the choral side—elementary vs. collegiate, the education side vs. the performance side—because so many people are giving their opinions."

As with the previous Nashville-based conferences, this year's event will capitalize on all that Music City has to offer. Attendees can again look forward to the All-National Honor Ensembles at the Grand Ole Opry, and the Give a Note Extravaganza at the Wild Horse Saloon.

Teachers who might need a hall pass in order to miss school and attend this event can find a justification tool on the NAFME web site they can share with principals and administrators. It contains language that explains the professional development importance of the event. ■

**"Networking is definitely a big thing at this conference; you're meeting people from all over the country."**

—LISA THOMPSON



## THE 2016 CONFERENCE IN DALLAS

In 2016, after three years in Music City, NAFME will relocate to Dallas for its National In-Service Conference, slated for Nov. 10–13 at the Gaylord Texas Resort & Convention Center. This location was chosen because the growing conference requires Texas-sized digs, and NAFME likes to keep sessions and lodging all under one roof when possible. Also, NAFME is looking to situate the conference in a different geographic area every few years. "We're trying to position ourselves in different parts of the country, allowing music teachers from around the country to be involved in the professional development opportunity," says Lance Nielsen. "Since we're moving further west, we're hoping to bring in people from the Midwest and Western states." The planning committee will work over the summer to narrow down themes for next year's event, and members are looking closely "at the idea of ways to bridge and make connections with people," Nielsen says.



OCTOBER 25-28

**2015**

NASHVILLE, TN  
GAYLORD OPRYLAND  
AND CONVENTION CENTER

**EMPOWER  
CREATIVITY**

**MUSIC HAS AN IMPORTANT ROLE IN ALL EDUCATION.**

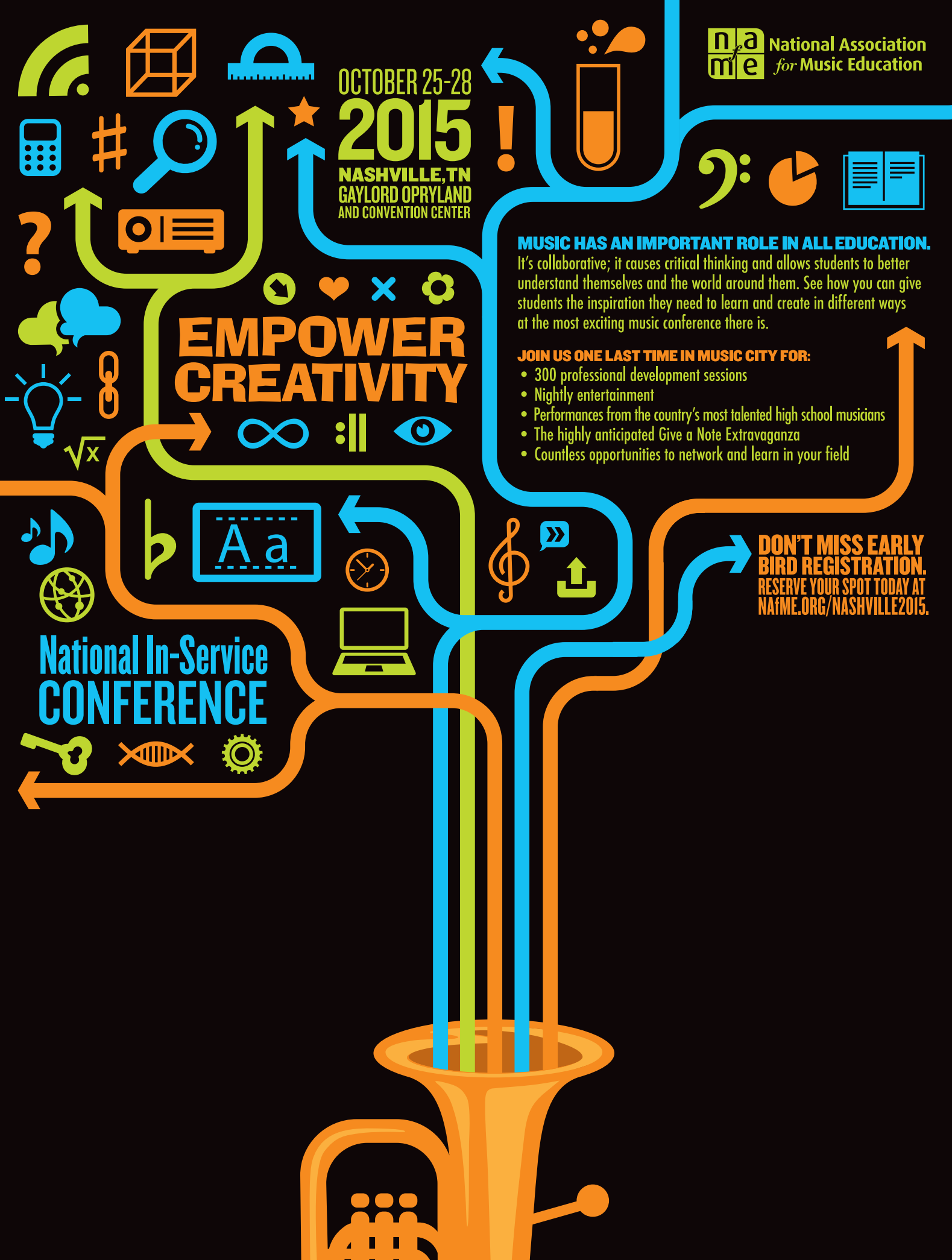
It's collaborative; it causes critical thinking and allows students to better understand themselves and the world around them. See how you can give students the inspiration they need to learn and create in different ways at the most exciting music conference there is.

**JOIN US ONE LAST TIME IN MUSIC CITY FOR:**

- 300 professional development sessions
- Nightly entertainment
- Performances from the country's most talented high school musicians
- The highly anticipated Give a Note Extravaganza
- Countless opportunities to network and learn in your field

**DON'T MISS EARLY  
BIRD REGISTRATION.**  
RESERVE YOUR SPOT TODAY AT  
[NAfME.ORG/NASHVILLE2015](http://NAfME.ORG/NASHVILLE2015).

**National In-Service  
CONFERENCE**





LEADING A

# Musical

In Florida, Kevin Ford has built a successful music program in a school that aims to make young musicians into leaders.

BY CYNTHIA DARLING

# Life



"Build a culture of excellence, establish expectations, and inspire a culture of achievement." —Kevin Ford





"We have a saying at Tarpon: 'Rehearse the way you want to perform.'" —Kevin Ford

**KEVIN FORD, FOUNDER** and director of the Leadership Conservatory for the Arts at Tarpon Springs High School in Florida, is entering his 22nd year as director of bands at the high school. Ford has earned numerous accolades, most recently that of 2015 NAFME Band Director of the Year, as well as Outstanding Educator of the Year for Pinellas County in 2014. But despite these distinctions for his individual accomplishments, Ford truly sees all of his achievements as the result of his work alongside dedicated colleagues and students alike. During his time at Tarpon Springs High School, Ford and his colleagues spearheaded and built this magnet program that has bounded to astounding success. The Leadership Conservatory for the Arts is the product of a philosophy that continues to have impact today: Value collaboration, see challenges as a matter of course, and never stop defining excellence.

Photos courtesy of Kevin Ford.

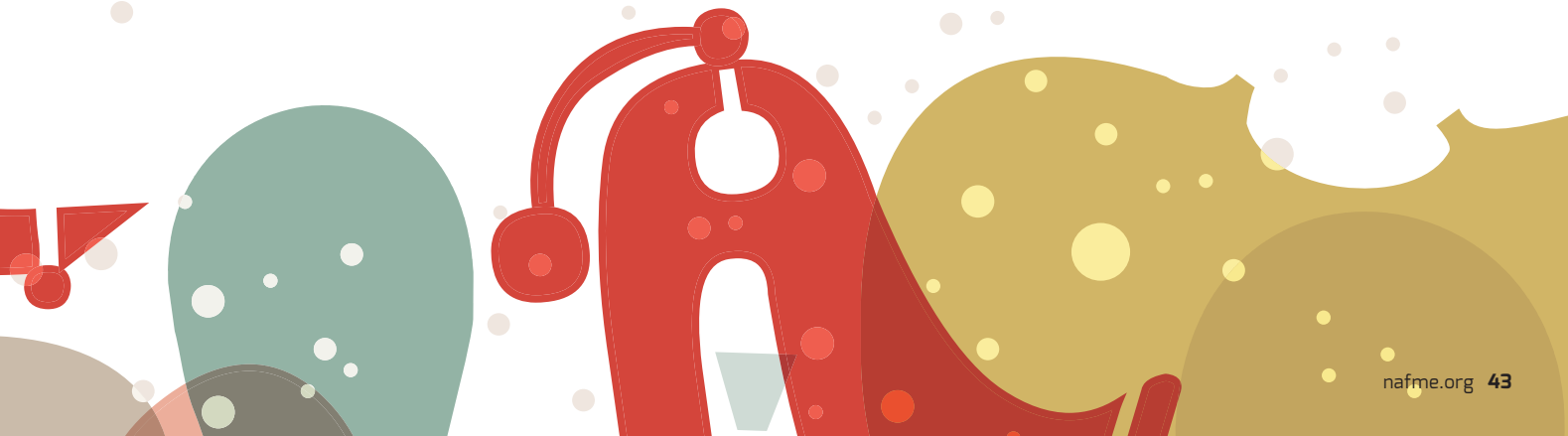
The story began in 2008 when Ford's school district, Pinellas County Schools, went through a major rezoning process. "Probably our greatest setback or challenge turned into our greatest accomplishment," says Ford. The new zoning map would have left the music program with approximately 30 students total. "Confronted with this catastrophic situation, which would have essentially eliminated our music education program, we went on a mission not only to save our student population, but also to use this opportunity to potentially allow us to expand our curriculum and our student participation."

Just how did Ford and his colleagues navigate these rocky waters? "We developed a task force, which was made up of all four components of our partnerships (community, administration, boosters, and students) and outlined our collective vision for what

we wanted for our music education program. Collectively, we came up with the idea of the Tarpon Springs High School Leadership Conservatory for the Arts."

The next step was to make this new school a reality. Ford and his colleagues "proposed this concept to the school board as a magnet program. We knew, if approved, it would at the very least allow a limited amount of students throughout our district transportation to participate in our program. Thankfully, the school board saw the need and impact this could have on the development of our students, and our magnet program was approved in 2008."

Seven years later, the Conservatory is renowned for its programs. Several signature characteristics distinguish its operation. "This program is based on teaching leadership skills, which focuses on attitude development, positive role-modeling, understanding self-



motivation, responsibility assessment, communication skills, personal responsibility, sensitivity in working with peers, action plans that achieve group goals, and a curriculum that inspires our young students to think beyond just today.” A leadership course is required for all freshmen, and these leadership skills and lessons are also integrated into each of the performing arts courses. “Every instrumental or music student takes a leadership course, a semester music theory course, and an electronic music course where they learn to compose music. We now have a full orchestra program and have added dance to our curriculum. Finally, our instrumental department has doubled in size in the last five years.” The school’s magnet

status puts Ford and his colleagues in the unique position of educating the entire student, “While our approved magnet program does

not allow us to audition students or deny participation based on skill level, it does afford us the opportunity to offer young people in our district the opportunity to develop as young men and women. Our program allows them to apply those skills to develop as young artists.”

Ford cites specific musical practices that keep the school running well. “We value tone quality. Making beautiful sounds on our students’ instruments is a huge priority at Tarpon Springs. We do lots of long tones, lip slurs, and chordal exercises. We also use a system from Inspire Music and Entertainment Productions. That company developed aural models for each instrument through actual recordings of professional musicians on each instrument. By implementing aural modeling of professional symphonic musicians, we



give exact examples for the students, and they have a concrete understanding of tone, pitch, balance, and blend. We found that the band sounds homogenous almost immediately, and our student musicians are producing much more mature sounds.”

With such attention to tone, pitch, and balance, the Conservatory also operates with a couple of across-the-board requirements for the students: “All of our students are required to play all 12 major scales. No exceptions. This allows them to play in every key and

“I am blessed to work with incredible teachers, an amazing instructional staff, and quality middle school teachers who are also a very important part of our team. All of them bring energy and inspiration every day.”

learn pitch tendencies and how to adjust to those challenges. We sight-read just about every day. When sight-reading, we just don’t focus on right notes and rhythms, but we focus on making musical decisions. We always assess our performances and discuss.” Most importantly, the school focuses on process and does not distinguish between performance versus rehearsal. “We have a saying at Tarpon: ‘Rehearse the way you want to perform.’ We try very hard not to change our intensity level or standards when we have an upcoming event. This consistency allows our students the confidence needed when they perform live.”

Now that the Leadership Conservatory for the Arts has grown, the school faces challenges of a new kind. Says Ford, “We now have seven different performance ensembles that all perform

on a national level. I can recall one day this past spring, when we had five of our performance ensembles performing on the same day in and out of the state. The amount of logistics that go into ensuring that each ensemble

is taken care of is substantial. I credit our entire organizational team and teachers that allow us to provide these opportunities for our students.” In a similar vein, Ford notes that, “Additionally, we require every student to participate annually in our district solo and ensemble evaluations. I truly believe that there is no other event in our curriculum that helps develop our individual musicians as much as preparation for this evaluation. This is a lengthy process, and it requires my colleagues and I to work with every

student multiple times in preparing for this event.”

As the school has grown and had more and more students participating in multiple events, teachers

have had to adjust their approaches. “When the band was smaller, it was relatively easy to listen to each student individually every week. While we still value one-on-one experience, we have had to rely on other methods of assessment to assist us in our quests to provide every student individual feedback. Because of the educational value of SmartMusic, our principal has purchased a subscription for every one of our students. Christopher De Leon, our associate director, has done an amazing job assigning relevant assignments and recordings several times a month. This has allowed us to continue to hear them individually and provide feedback, and has allowed us to make adjustments to our pedagogical program to accommodate the needs of our students.”

With the Conservatory’s attention to



# TODAY'S LESSON!

As a member of the **National Association for Music Education**, you could get an additional discount on car insurance. GEICO can help with homeowners and renters insurance, too.



Get a free quote.

# GEICO®

geico.com | 1-800-368-2734

NAfME insurance benefits offered through:



**Trust for  
Insuring Educators**

Administered by  
Forrest T. Jones & Company



(800) 821-7303 • [www.ftj.com/NAfME](http://www.ftj.com/NAfME)

Some discounts, coverages, payment plans and features are not available in all states or all GEICO companies. Discount amount varies in some states. One group discount applicable per policy. Coverage is individual. In New York a premium reduction may be available. GEICO is a registered service mark of Government Employees Insurance Company, Washington, D.C. 20076; a Berkshire Hathaway Inc. subsidiary. GEICO Gecko image © 1999-2014. © 2014 GEICO

#6763 0714

music pedagogy and leadership training for students, it can be easy to overlook the incredible attention to organizational management that Ford and his colleagues exercise daily. He encourages teachers to take time to define what type of organization they'd like to run. "Build a culture of excellence, establish expectations, and inspire a culture of achievement." He recommends several steps for someone looking to build an organization. "The first place to start is

to define 'yourself' as a leader. I believe leadership starts with you the director! Before embarking on this process, I think it is critical that you know exactly who you are, what you stand for, and how you measure success. This will provide you with the leadership ability to be consistent, effective, and proactive." Ford has followed through with this advice, and he and his colleagues at the Conservatory get down to the nitty gritty of defining their mission and

their intentions on a yearly basis.

Ford is effusive in his unwavering belief in his colleagues and their commitment to the students and the music. "My wife, who is also the director of our Tarpon Springs Color Guard program, is probably one of the best educators I have ever seen. She has the extraordinary ability to get students to believe in themselves and achieve things that not even they thought were possible." One experience earlier in Ford's career at Tarpon Springs High School still resonates today. "In 2002, my wife Jeannine, my business partner Frank Sullivan, and I were hired to design and choreograph the Opening Ceremonies for the FIFA World Cup Soccer Championships in Daejeon Metropolitan City, South Korea. We had the opportunity to work with all the branches of South Korean military bands and some of the finest performing artists in all of South Korea." True to his character, Ford carries those experiences with him into every decision he makes at the Conservatory today. Says Ford, "[Working in South Korea] was an enriching musical, artistic, and performing arts experience that helped propel me to always try and think beyond what's in front of me musically, artistically, and personally. The experience in South Korea inspired me to look at a more global approach to our own arts curriculum and how we approach our students educationally."

Ford goes on to cite the words of a valued educator, "An inspirational figure in my life and our students' lives is Tim Lautzenheiser. He taught me several years ago: 'To be the best, surround yourself with the best.' We have always tried to follow that philosophy: From bringing in exceptional guest conductors to work with our students, guest artists to perform with our students, and the exceptional teachers we currently have hired to teach in our leadership conservato-

## How I Teach

### Stephen J. Kogut

Choral Music Director & Department Head  
Music Technology Instructor,  
Ormond Stone Middle School, Centreville, VA

### On Getting Your Students In Tune

#### How long have you been using *In Tune*?

I have been at Stone Middle School for 22 years, and currently teach chorus and music technology. We've gotten *In Tune* for our students since 2006.

#### How do you use it in the classroom?

The articles and features really help extend what I do in the classroom by covering current artists, technology and equipment, music theory concepts and techniques, history, and style. I've also used it in class to reinforce our school-wide reading program.

#### Do you use *In Tune* for specific subjects?

I do. I use it so my chorus singers get to see areas of their musical world they rarely would have come to know otherwise. But then, ten years ago, I created a Music Technology Class to meet the needs of students who love music but don't necessarily want to perform. It covers composing on DAWs using notation software and sequencers. We start with a music theory "boot camp" and then dive in to arranging and composing. The class also provides hands-on experience with setup and proper use of audio equipment for PA and recording.

#### How has the magazine helped you connect with students?

This year, we utilized *In Tune's* much-improved website [to expand lessons] on sound design, vocal warm-ups, and more. My students also take advantage of the pop quiz and matching quiz provided in each month's teacher edition. I learned to create a Kahoot! game from the quizzes. We end each month with a rowdy game reviewing the answers and having fun.

You already get *In Tune's* Teacher's Edition. Now it's time to get your students **IN TUNE!**

THE YOUNG MUSICIAN'S TEXTBOOK  
**intune**  
MONTHLY

For more information on getting classroom sets of *In Tune Monthly* call 914.358.1200 x310 or e-mail [info@intunepartners.com](mailto:info@intunepartners.com). To view a sample issue of *In Tune* please visit [www.intunemonthly.com](http://www.intunemonthly.com).



ry. Our associate and jazz director Christopher De Leon, our percussion director Todd Leighton, our guard director Jeannine Ford, our dance teacher Jason Herrington, our musical composer/arranger Frank Sullivan, and

our choreographer and creative consultant Michael Shapiro all hold certain things in common. They are, first and foremost, all student-driven. They make decisions, and curricular and creative choices based on the students they are working with. They all share a growth mind-set. They are committed to excellence and, even more importantly, they are committed to growing intellectually and creatively.”

Listening to Ford’s reflections, what

stands out is his truly cooperative vision. “Build a team of people who support your organization’s mission and share your educational philosophy. Surround yourself with great teachers. Enjoy being a team member. I am blessed to work with incredible teachers, an amazing instructional staff, and quality middle school teachers who are also a very important part of our team. All of them bring energy and inspiration every day.” ■



WITH KEVIN FORD

**Q What do you know to be true about teaching music that you didn’t know when you started?** It’s one of the greatest life-changing gifts you can give a child. Music can literally change and transform lives. I’ve had the honor to witness it.

**Q If I weren’t a music teacher I’d ...** pursue being a creative designer for Cirque du Soleil or Walt Disney World. However, I couldn’t imagine not being a music educator in some capacity.

**Q What advice would you give to a teacher trying to start a program similar to yours?** Go for it! Be ready to work hard ... really hard. Have a vision and work relentlessly toward providing that experience for your students every day. Make no excuses, and focus on the solutions. Be patient. You will have to constantly set short-term goals and remind everyone of the bigger picture. Don’t let anyone define your success on an outcome of a contest or evaluation. The growth and improvement of your students is always at the forefront of whether you succeed or falter. Connect the “dots” for everyone involved in your organization. Constantly, lead them step by step and raise the bar after every achievement. Celebrate your students’ achievements, but never settle for where you are.

**Q What’s the biggest lesson you want your students to learn during their time in your classroom?** Success is a process, and never give up! True leadership is service to others. Never put yourself ahead of the people you are trying to lead. The arts transform lives, and always support the arts even when you’re older. Playing your instrument is privilege—cherish every moment. Commit your life to learning and a growth mind-set. Believe in yourself and you can change the world. Always choose to be a difference-maker. Honor all your commitments.

**Q What have you learned about students and parents through your work over the past years?** They are capable of achieving amazing things! Never place a limit on their potential.

## Bring Music Alive! for Your Students

## How I Teach

**Veronica Romansky**  
K-5 general music and chorus teacher,  
Downey School, Brockton, MA

### How long have you been using *Music Alive!*?

Our urban district is the ideal place to share my enthusiasm for all types of music, and *Music Alive!* has always been a part of my 20+ year career.

### How do you use it in the classroom?

My 700+ students—including special needs classes—all head straight for the “Song of the Month.” By the end of the school year, even the kindergarten students can scan the lyrics. My students enjoy various genres of music, and every year, they each find issues of *Music Alive!* that include their favorite styles. These same kids love Mozart as well! While the articles are sometimes above my students’ reading level, we’re able to use *Music Alive!* for instrument identification, notation reading, and music vocabulary, which are all parts of our curriculum... and supported by *Music Alive!*

### Do you use *Music Alive!* for specific subjects?

Music educators debate the use of popular vs. classical music but I was inspired by wonderful teachers myself, and my varied background includes early piano lessons, serving as accompanist for my elementary school chorus, and performing in “GB” bands and musical theatre productions. I love and use it all.

### How has the magazine helped you connect with students?

I find it thrilling to hear the exuberant singing following those spontaneous shouts of “I know this song!”

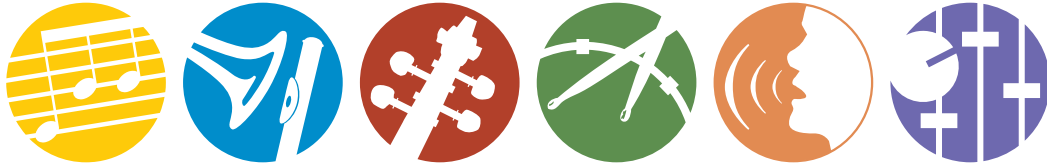


Keep your students learning about the ever-changing world of music with *Music Alive!*



For more information and to get classroom sets of *Music Alive!*, call 914.358.1200 x310 or e-mail [musicalive@intunepartners.com](mailto:musicalive@intunepartners.com). To view a sample issue of *Music Alive!* please visit [musicalive.com](http://musicalive.com).

# workshop



Euphoniums, steel drum ensembles, guitar classroom management, and more.



## Exploring World Music with Classroom Instruments

These days, thanks to the Internet, we're more connected to the world of music than ever before—music that can be used as source materials in the classroom. To learn more about the role of international music in the classroom, we reached out to Sarah J. Bartolome, assistant professor of music education at Northwestern University in Evanston, Illinois.

"The idea is that we can get kids playing typical patterns and melodies drawn from a variety of musical cultures," says Bartolome. "We can start with listening, tuning into the authentic sounds, then transferring those sounds to whatever instruments we have available. Students can 'play along' to traditional recordings, actively engaging in what [ethnomusicologist] Patricia Shehan Campbell calls engaged listening."

Teaching world music needn't



Julius Kyakuwa, a visiting musician from Uganda, interacts with a group.

require the purchase of new equipment, as many of its instruments have their counterparts in common classroom instruments. The sounds of shakers and drums from different cultures can be recreated with maracas, egg shakers, and hand and floor drums. Meanwhile, having one or two authentic demonstration instruments—Bartolome always buys a sampling when in faraway locales—can add depth and excitement to the experience.

"I frequently use a single demonstration instrument the students can see, hear, and touch—for example, an axatse [a dried gourd covered with a beaded net] from Ghana. Then we will play typical Ghanaian rhythms on the egg shakers, since I have enough for everyone," says Bartolome, who's also

used xylophones and metallophones to simulate instruments such as the Zimbabwean marimba, and Trinidadian steel drums.

Playing world music on classroom instruments does bring up the question of authenticity, but Bartolome feels that once music has been removed from its original application, it has already

been re-contextualized to the school environment. She explains, "If we first connect to an authentic recording and discuss the unique features of the music in its cultural context, we can then feel free to use the resources we have on hand to let the children participate in the music," adding that it's also wonderful to bring in a culture-bearer when possible to give students the opportunity to interact with this musician as part of their world music learning experience.

For repertoire, Bartolome has tended to focus on the music of a different culture in each grade level. She teaches everything from a unit on Panama for first graders to one on Ghanaian drumming for fifth graders—lessons that dovetail with the more traditional Western curriculum while expanding students' horizons. "While the experience of playing and performing classical music is an incredibly rich educational experience, the integration of world



Traditional mbira music can be streamlined and arranged for Orff instruments, which—in tandem with a classroom demonstration of an actual mbira—can make for a rich educational experience.



music allows students to explore more broadly the phenomenon of music-making around the world. As we prepare students to live and interact in our global society, our repertoire and course content must reflect the reality of the world at large.”—Adam Perlmutter



## BRASS & WOODWINDS

### Euphonium: Low Brass Powerhouse

The euphonium is an important but often overlooked member of the low brass section. In some schools, it is often thought of as a secondary instrument—one to which a director might switch a student after a few years of playing trombone or trumpet. From a different perspective, David Mathie, euphonium player and professor emeritus at Boise State University in Idaho, says, “The most important thing I could mention would be to start euphonium or baritone players during the first year! Switching trumpet players to the instrument in the spring or beginning of the second year also works, but switching someone to euphonium in high school (often as work begins on the Holst *Second Suite*) is too late. Part of any band’s recruitment process should be to make sure there are euphoniums in the group. I have often said that one of the easiest ways to improve the sound of a band is to add euphoniums. They add to the lower octave and strengthen the overtones of the full band.”

Many band directors consider the euphonium and its similarly shaped cousin the baritone horn to be interchangeable. To some extent, this is true in the lower grades, and Mathie says that starting students on a baritone is often an acceptable alternative. “There really is no problem starting students on



“Part of any band’s recruitment process should be to make sure there are euphoniums in the group.” —David Mathie

[the baritone]. I would recommend that by the time the students are in their third to fourth year of study they should be switched to euphoniums.”

Mathie continues by pointing out that “All of us, myself included, erroneously use the terms ‘baritone’ and ‘euphonium’ interchangeably. The euphonium is the tenor voice of the tuba family and has a large conical bore and large bell; the baritone is the tenor voice of the saxhorn family and has a much smaller bore and bell. A true baritone is quite rare in this country and is usually seen in British brass bands. The bell-front instrument called a ‘baritone,’ and common in public school bands, is actually a small-bore euphonium. The difference between a true euphonium and a ‘baritone’ is enormous, more than any other instrument pair I know.”

While a baritone is okay to start on by middle school or early high school, Mathie recommends making an effort to upgrade to a four-valve euphonium when the opportunity allows. “The fourth valve fixes the sharpness of low C and B-natural, and adds additional notes below the low E-natural. During the first two years, those problems are fairly modest (a good composer for young bands will avoid low Cs for the low brass!) but do become important

later. Think of a trumpet player not using the third valve slide for written low Ds. I would say the fourth valve should be introduced when the student is switched to a euphonium in the third year. Thus, all the school’s euphoniums (and tubas) should have four valves.”

—Chad Criswell

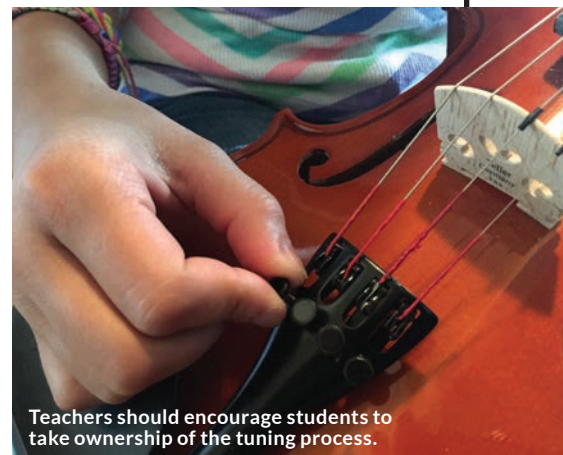


## STRINGS

### Teaching the Tune-Up

This month, we turn the spotlight on tuning. How can a teacher facilitate the process of getting a roomful of beginning students tuned up without this taking the full period? Michael T. Hopkins, associate professor of music at the University of Michigan School of Music, Theatre & Dance in Ann Arbor, has written extensively on this topic and offers his advice.

Hopkins notes that, for beginning instrumentalists, the first year of playing should involve training the student’s ear without introducing the physical skills of tuning the instrument. For this initial period, the teacher, then, is in charge of tuning students’ instruments. Hopkins advises teachers to lead young players in exercises such as singing the pitch of the A string and then scaling down to the D, or singing



Teachers should encourage students to take ownership of the tuning process.

or humming the perfect fifth intervals of the open strings. He also states that students should not use a “method book or sheet music while playing until playing position, left hand, and bow hold are well established.”

Once students are ready to learn the physical skills required for tuning—usually around the second year—Hopkins maintains that teachers must encourage students to take ownership of the process so that those students are each evaluating their own ability to tune. This can foster a greater sense of autonomy and independence further down the line. He offers exercises for training students in tuning. “Practice loosening and tightening the fine tuner while plucking the string and listening to a reference pitch.” The teacher can have the student pluck the string while the teacher adjusts the fine tuner until the student can tell when the string is out of tune. Then, the teacher and student can do the same exercise, now using the bow.

Eventually, student and teacher can tune using the peg tuners, which will require greater control from the student. The teacher must demonstrate how the student needs to push the peg in while adjusting. Doing the peg adjustment while the student is listening to a reference pitch can help the student to know when the pitch is off.

Hopkins identifies several characteristics of an effective tuning routine. For one, it is student-centered. “The students maintain control of their instruments, are encouraged to listen and make aural assessments, and assume responsibility for the tuning.” Hopkins goes on to identify a key aspect of an optimal tuning process: “The room atmosphere is solemn and reverent, characterized by deep sincerity and seriousness of purpose.” In this way, Hopkins steers teachers and students away from the possibility of a chaotic

tuning environment. Rather, tuning becomes as important as, or even more important than, the act of practicing.

Hopkins does cite a few common roadblocks of which teachers should be aware. Students can have trouble if they are “not listening long enough to the reference pitch before tuning.” Additionally, “playing too loudly when tuning or continuing to play after finishing tuning” can cause a lack of listening that leads to poor accuracy. Hopkins even advocates that teachers require no talking during the tuning process to ensure accuracy and a high level of respect for the act of tuning.

—Cynthia Darling

## PERCUSSION Steel Drum Ensembles

For those music educators looking for something different for their classrooms or percussion ensembles, steel drums can be a good option. Terry Bettner, director of the Richmond High School Steel Band in Richmond, Indiana, can attest to this. He notes that his group, though relatively young (eight years) and consisting of just a few grade levels, has already taken hold in the school and community. “The Steel Band class at RHS is open to students currently enrolled in grades 9–12. I have seen other programs become established at younger grade levels as well, but typically this may be in an environment that may share grades 7–12, thus opening the door for a younger start.”

What skills should aspiring steel drum players have at the ready? “The students who pick up on the skills of pan very quickly tend to have a bit of background in band, choir, and orchestra performance classes. I think that if a student has a willingness to learn from ‘square one’ with this class and a patience level to learn notation

and note placement, they fit in very quickly,” says Bettner.

As for the instrumental investment, he notes that, “I have witnessed many smaller ensembles that have a handful of pans, possibly a couple of lead pans, a double tenor, guitar pan, and possibly other resources to provide some bass and rhythm accompaniment. A very standard setup would most likely include the following: lead, double tenor, double second, guitar pan, and bass pan. This can very adequately provide proper coverage for the voices in most steel band arrangements. There is also the initial cost of cases, stands, and then of course daily storage will need to be a huge consideration.” One



Students with other music performance experience can pick up the skills for steel drums very quickly.

financial caveat to keep in mind involves the cost of upkeep. Says Bettner, “We put about \$1000 into the cost of keeping the pans tuned each year. If this is a consideration within your school district, you will need to be up-front about the necessity of this. Pans are a great addition to your program, but pans that are not tuned are fairly ‘painful’ to listen to!”

A resource that Bettner recommends to steel drum beginners is *The Steel Band Game Plan: Strategies for Starting, Building, and Maintaining Your Pan Program* by Chris Tanner. “It is a must for anyone who is interested in starting a program, developing their existing program, or just interested in the historical aspects of a steel band. This



has become my 'go-to' book that can handle all questions."

Arrangements are plentiful, but when it comes to starting out, Bettner recommends "something they can quickly find success with, and see that they can do this and have a great time while playing. I have tried to find some basic things online that are fairly easy, simple chord structures, some repetition to reinforce very basic playing patterns. This has worked great for my kids." He keeps "a very consistent structure to our steel pan rehearsal: set-up time (which eats a chunk of our time), basic playing together on a series of five-note scales utilizing different rhythms. We start with something familiar to get the kids playing together, moving together a bit, and then move on to a piece we are still working through. If there is time to do so, I like to review a section we have been working on, and then 'dig-in' to something new. I like to try to find a way to save time for a piece that I simply refer to as one of their favorites. It is a nice way to wrap things up by making the performance statement of 'This is a blast!' I like to leave them with the best feeling possible to keep them coming back for more!"

—Susan Poliniak

 **CHORAL AND VOCAL**

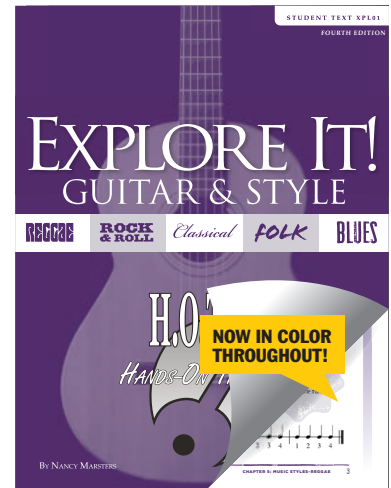
## Preparing High School Singers for College Applications and Auditions

When a high school student decides to pursue an undergraduate degree in vocal performance, there are many details that require attention, including the all-important entrance audition. How can a teacher help their students navigate this process to maximize the chance for acceptance?

First off, choir directors should

# Something Good Just Got Better...

COMING  
APRIL 2015!



The **First Year Guitar** and **Explore It!** textbooks have been **transformed** with a new **color** interior, new conceptual content and new sequencing. See page samples and more details at [www.classguitar.com](http://www.classguitar.com). Available April 2015!

Visit our website at [www.classguitar.com](http://www.classguitar.com)  
or call **1-800-440-1914**.



## SOUND INSTRUCTION AT YOUR FINGERTIPS

One intuitive digital platform. Three unique programs.



**MUSIC STUDIO**

**SPOTLIGHT ON MUSIC**  
PreK-8  
General Music

**VOICES IN CONCERT**  
6-12  
Choral Music

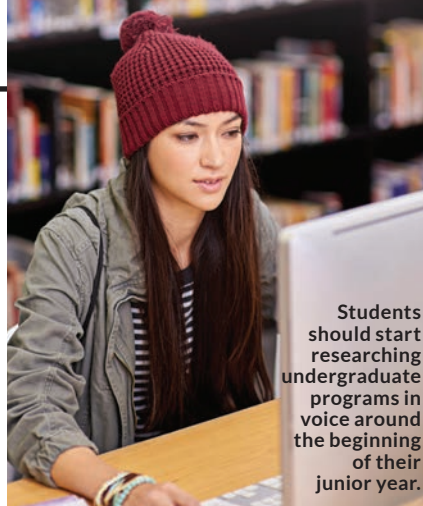
**MUSIC!**  
IT'S ROLE AND IMPORTANCE IN OUR LIVES  
9-12  
General Music

Learn and explore more for free at [mheonline.com/musicstudio](http://mheonline.com/musicstudio)

recommend that students start thinking seriously about their college choices and auditions around the beginning of their junior year, notes Diana Livingston Friedley, professor of music and director of undergraduate studies in music at Idaho State University in Pocatello, Idaho. “The students shouldn’t procrastinate. If they want their parents to take their career choices seriously, they need to do their homework, and choral directors can lead their students to schools that may be good for them. The students will want to check the websites of the colleges and make a chart that includes the name of the university, what it costs, the application fee and due date, and the dates and requirements of the auditions.” She also recommends that students find out if a university requires that a student apply to the school and music program separately.

Choral directors should note that they may be asked to write letters of recommendation in support of their students, and that this needn’t be a tedious process. “You can get a template going and then customize it by mentioning what projects you’ve worked on with your student. If a student has a good work ethic, that’s important to include—the GPA isn’t always representative of that. The teacher should also include positive attributes of the student, as they will have formed a relationship unlike other high school teachers,” says Friedley, who also notes that directors can begin to form relationships with universities that regularly accept students from their schools. “Those relationships are really important. High school instructors in particular shouldn’t work in a vacuum. Write those letters and get your school on the radar.”

When it comes to the audition, music educators and students alike should take particular note of the requirements. “It’s usually two memo-



Students should start researching undergraduate programs in voice around the beginning of their junior year.

ried pieces: one in English, one in a foreign language. Simple and elegant is preferred to difficult and poorly performed. I’ve heard many badly performed versions of ‘Rejoice Greatly.’ Something from the Italian art song collections, or a well-performed musical theatre piece—from *Carousel*, *Show Boat*, etc.—can work. I would encourage every choral teacher to apply for a grant and request the Joan Frey Boytim repertoire books. You’ll get a nice cross-section of solos, and sometimes music educators are more versed in French or German—it covers those languages.”

For an in-person audition, Friedley recommends that students find out if an accompanist will be provided (and if the student will need to pay that person), and if there are any required placement exams, sight-reading tests, or meetings on the day. It is extremely important that the student arrive early. “They should leave themselves plenty of time to warm up. And they shouldn’t freeze up when they take the ancillary exams! Placement exams are there to figure out where they’re at. In our program, we have students in their audition do some rhythmic and melodic sight-reading and maybe some pitch-matching, and then we do an interview—about 10 to 15 minutes with each student.”

For an audition that requires significant travel, choral directors should recommend that their students arrive the night before, if possible. “They should check out what accom-

modations are available. We have rooms designated for parents visiting their kids in the dorms, which is significantly less expensive than a hotel.”

For recorded auditions, Friedley has recommendations for music educators to pass along to their students. “Sometimes it’s an MP3 that students can send on the Internet, sometimes it’s a CD (but that’s getting rarer), and some places accept audiovisual recordings. If a student is doing anything visual, make sure they’re dressing appropriately: They should wear heels or nice shoes. Women should wear make-up so they don’t look wiped out. Make sure there’s no ambient noise. If they’re doing it in the high school choir room, do it before or after hours. And warm up before you sing your taped audition! You want to make the most professional impression you can.” —Susan Poliniak



## Guitar Classroom Management

Large groups such as those found in guitar classrooms can be tricky for a teacher. Not only is it harder to get to know each student individually than in smaller ensembles, but a big group can mask an individual student’s ability level. For suggestions on how to best manage a large guitar classroom, we reached out to Matthew Polk, director of mariachi and classical guitar at Pasco School District 1 in Pasco, Washington.

Polk feels that authentic relationships with students are critical to their musical development. These relationships might be challenging to develop when the students are within a large group, but this is possible. “Thankfully, we often have the opportunity of working with students in a music program over a number of years and we can use that time to get to know our pupils individually,” he says.



Polk finds that delegating responsibilities is a good way to keep a class running smoothly. Polk abides by the old slogan “Never do for others what they can do for themselves. Our students are generally very capable individuals who are often looking for opportunities to be trusted with responsibility. One of the best things that we can do is to entrust them with a job that helps them to serve others.”

He relies on different strategies to hand over responsibility to his students. While he finds that simple tasks such as having each section leader take attendance (which encourages accountability for being at rehearsals) can be effective, he often issues more challenging assignments. He may have a student run a sectional or transpose a part. He also has them change their own strings—which is good practice for the students, plus it frees him to focus on teaching.



Matthew Polk instructs a guitar student.

However Polk guides his students, he makes sure that everyone is always occupied. “The days of having three-quarters of the class quietly sitting in their seats while the director drills a passage that only pertains to a few students are long gone. We need to make sure that students are fingering along, listening for something in a passage, or doing something else that engages them to participate. The chaos that can erupt from a large class will dissipate if everyone has a role and specific responsibility.”

—Adam Perlmutter

Photo courtesy of Matthew Polk.

# COUSINS

## PATRIOTIC PERFORMANCE

- All of our Dresses are MADE IN THE USA!
- Hot New Designs for Guys, Gals & Youth
- Coordinating Styles for Your Entire Group
- New Sparkle Dresses & Unbeatable Prices
- Over 40 fast ship items ship out within 5-7 days
- Full Separates Line and so much more!



**ALL  
COUSIN'S  
DRESSES &  
SEPARATES  
ARE MADE  
IN THE  
USA!**

# 10% OFF

### SPECIAL NAFME DISCOUNT

Coupon may only be used once per customer. Not to be combined with any other discounts. Coupon must be submitted at the time of order. Use promo code NAFME10A for online orders at [www.ConcertAttire.com](http://www.ConcertAttire.com). Offer expires 10/31/2015.

800.881.5343 | [www.ConcertAttire.com](http://www.ConcertAttire.com)

OAKE



Organization of  
American Kodály Educators

THE ORGANIZATION OF AMERICAN KODÁLY EDUCATORS

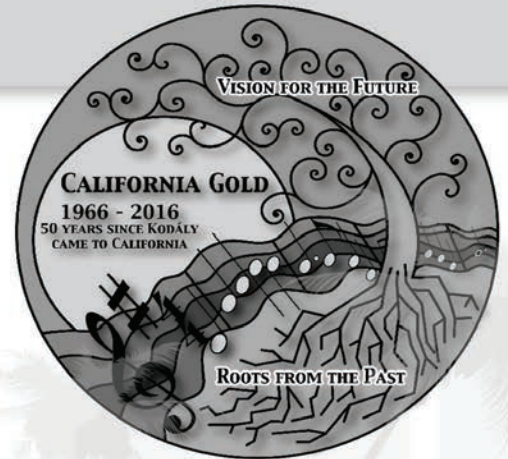
# 2016 NATIONAL CONFERENCE

March 10-13, 2016  
in Long Beach, California

Join us in sunny Southern California for  
**California Gold: Roots from the Past, Vision for the Future**

- Mini-Conference with JILL TRINKA
- Keynote Speaker MALCOLM TAYLOR
- National Conference Choir Conductors Elizabeth Nuñez, Elena Sharkova, Kristina MacMullen, & Brian Kittredge
- 50+ Kodály-inspired Sessions & Performances

Visit us at [OAKE.ORG/CONFERENCES](http://OAKE.ORG/CONFERENCES) for more information!



## THE *intune* LIBRARY

### Student texts and Lesson Books for Music Teachers

Presenting a series of books for students and lesson books for teachers from the publishers of *In Tune Monthly* and *Music Alive!* magazines. Lesson books feature reproducible articles with lesson plans, activities, and a CD.

Books for Students



**Jazz Then & Now** \$24.95 (w/CD)  
Jazz history and its relationship to today's jazz.



**Your Sound Onstage** \$33.95 (w/CD)  
About gear, mixing live sound, and onstage presentation.



**Cool Jobs in the Music Business** \$24.95 (w/CD)  
Explores career options in the music business.



**Music Alive!'s Percussion** \$24.95 (w/CD)  
A comprehensive introduction to drums and percussion.



**New! Marching Music** \$24.95  
Everything young musicians need to know to get started—and succeed—in marching music.

Lesson Books for Teachers



**A Teacher's Guide to Jazz Then & Now** \$39.95  
Provides classroom lessons and activities for each chapter of the student edition of *Jazz Then & Now*.



**Sounds of the Cities** \$39.95  
Explores the unique sounds and artists of famed cities such as New Orleans, Memphis, Philadelphia, and Chicago.



**Music From Around the World** \$39.95  
Explores the music and culture of South Africa, Mexico, Brazil, India, China, and more!



**Exploring the Blues** \$39.95  
Topics include: Birth of the Blues, Early Blues Guitarists, Women with the Blues, the Blues Begin to Rock.



**Great Composers of the 20th Century** \$39.95  
Eight lessons about composers who defined modern classical music, including Debussy, Stravinsky, Bernstein, and others.



**Classical Connections to U.S. History** \$39.95  
Connect history and classical music with lessons on the War of 1812 (Beethoven, Schubert), the Civil War (Liszt, Brahms), and the early 20th century (Holst, Prokofiev).

Prices include tax, shipping, and handling. Order online at [intunemonthly.com](http://intunemonthly.com) or [musicalive.com](http://musicalive.com), or send purchase orders to **InTune Books, 582 North Broadway, White Plains, NY 10603.** Questions? Call us at **914-358-1200 ext. 310.**



## A Matter of Time (Management)

Healthy time management skills can prevent a full plate from overflowing.

**MEET AIMEE PFITZNER:** music director at the Cannon School Lower School in Concord, North Carolina, a well-known advocate of Orff-Schulwerk, a blogger on her teaching experiences ([ofortunaorff.blogspot.com](http://ofortunaorff.blogspot.com)), and the author of a new book, *Hands to Hands*. Along with her family life, this makes for a very full plate. How does she manage it?

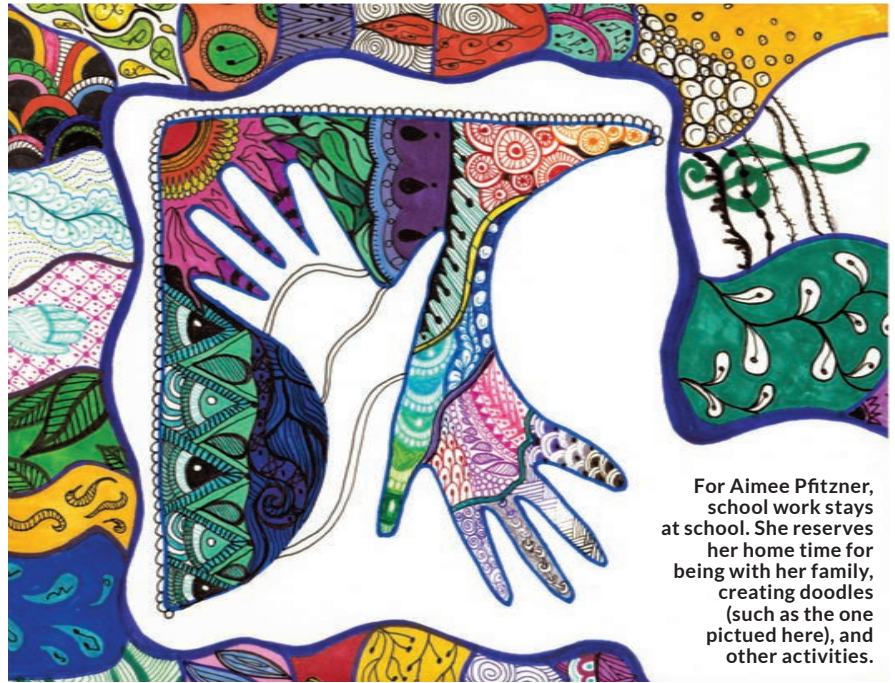
“Time management can be difficult; too many things pulling us in different directions. Prioritize what must get done and add in what you want to get done. Determine where you want to be at the end of the year, midway through the school year, next month, etc. in terms of organization, structure, etc.”

How does one keep from being overwhelmed? “Don’t skimp on the value in a ‘brain break’ for yourself; walk around the hallways for two minutes. The point is to work in small chunks of time towards a goal.”

Any tips to improve classroom performance? “Create and organize. Both also require pacing yourself to get the best

teaching accomplished. One of the best pieces of advice I ever received: Think of your teaching as a marathon, not a sprint.”

How about long-range planning? “I know some teachers who have their whole year planned out before August, others plan in segments. I don’t function that way; it inhibits my



For Aimee Pfitzner, school work stays at school. She reserves her home time for being with her family, creating doodles (such as the one pictured here), and other activities.

**“I abhor procrastination. Get it done sooner rather than later.”**  
—AIMEE PFITZNER

creative energy. Sometimes a class will need more time with a topic or ask a question that will lead us down a slightly different path than I had planned. I try to be flexible and indulge in that deeper learning.”

Other tips include organizing digital files by grade with a time-of-year subfolder, maintaining a “Things to Develop” folder with ideas for further exploration, and grouping manipulatives together in labeled plastic tubs.

What about the school/home balance? “Once I am at school, I am in school mode. The same is true for personal time; once I am home, my focus is my family, the housework,

dinner.” Is it permissible to bring classroom work home? “Lesson planning, comments, grades, etc. must be done at school. It’s a line I rarely cross as it creates too many conflicts with my non-teacher self—the other part of me that wants to doodle, sew, take a walk with my family, or go to the farmer’s market on the way home.”

And procrastination? “I abhor procrastination. Get it done sooner rather than later.”

There you have it. Organize your materials and digital files, keep school and home separate, plan lessons but be flexible, prioritize everything, keep lesson records, honor your need to clear your brain and never procrastinate—all wise words to improve our lives as music educators. ■

# secondary

BY DEBBIE GALANTE BLOCK

## Accentuate the Positive

When critiquing student composers, informed encouragement is key.

**TEACHING COMPOSITION** is tricky because music can be very personal, and the composer can't be wrong, notes Rob Deemer, associate professor of music and head of music composition at the State University of New York at Fredonia. "I gauge where the student is going, then point out what they are doing well and make suggestions with a positive spin."

Students often begin to play instruments at the elementary school level, and as they go forward through school they may discover that they want to compose. Budding composers can often be the students who like practicing the least, Deemer says. "They don't like to play someone else's music. Teachers will notice that they start making up stuff, and then teachers might then show them some theory. Instead of forcing Beethoven, smart teachers may encourage the students (often pianists) to continue to create their own music, and then composing just grows naturally."

While Deemer notes that working with composers of any age is pretty much the same, when working with and critiquing high school students, he encourages them to perfect their compositions. Even if a piece doesn't seem to be working, "I focus less on getting them to write a different piece and more on improving the piece they have written. I'll ask, 'How can you ensure that it is the best that it can be, and musicians will interpret it the way you want them to?' Or, I will ask, 'Are

you conveying the information you want to convey? If it's an electronic piece: 'How can you tweak the mix and get the sound just the way you want it so that it will sound best on a stereo system?'"

Teacher suggestions should be broad. Deemer notes that he does not offer specific advice—e.g., "You should change this from an F to an F-sharp"—but rather he says, "'How can you make this piece more interesting?' Find the spots that work and offer suggestions as to how to push it a little bit further in spots that don't work." He offers an example of a critique: "If the composer is using a lot of cut-and-pastes and repeating things a lot, I'll say, 'That's a good way to get started, but you don't normally want to

stay with that technique. Here are some helpful suggestions.'"

That's not to say that there are no nuts-and-bolts specifics in terms of writing music. "A teacher can offer

**"I gauge where the student is going, then point out what they are doing well and make suggestions with a positive spin." —ROB DEEMER**

suggestions in terms of orchestration books. Sometimes I will even copy out some of their music and write in some detail examples."

When teaching composition, a music educator needs to be flexible. After a concept is taught, a student composer may not

completely and immediately understand it. This may take a while—perhaps a year or two. "Give them some time and they will get it. There is no immediate gratification in composing for the teacher or the student." ■



"I'll ask, 'How can you ensure that it is the best that it can be, and musicians will interpret it the way you want them to?' —Rob Deemer





# Our delivery is *sempre allegro*.

*Folders in as little as 1 business day. Fast imprinting, too.*



Why wait weeks or even months for new folders? We ship ours in as little as one business day (3-6 days more for name or logo imprinting) – in plenty of time for your next performance. And with features like durable, deep-grained leatherette, solid metal corner protectors and riveted, tightly woven nylon hand straps, our quality will delight you as much as our tempo. Check out all our folders and accessories at [www.musicfolder.com](http://www.musicfolder.com), or ask your local music store to order them in for you. We'll arrange everything *presto*.



Custom imprinting



Rear hand strap  
on all performance folders



The Black Folder  
(clear pocket option shown)



Band and Orchestra Folders



Music stands including  
new Z3 iPad/ Tablet stand



**MUSICFOLDER.com**  
The world's best music folders. Since 1993.

(Canada/US) toll-free: 1.877.246.7253 • Tel. & Fax: +1 604.733.3995



## Building Your Résumé—Before You Teach

Certain experiences and approaches can highlight a new teacher's strengths.

**THE WORK OF BUILDING** a résumé for that first music teaching job should begin early. Thomas Priest, director of music education at Weber State University in Ogden, Utah, says that teaching experience prior to student teaching is key. “Students who have those early experiences do better when they’re student teaching. It’s become a standard of the National Association of Schools of Music to have pre-student-teaching internships.” A list of teaching internships, varying in grade level and environment, are attractive to hiring committees and, of course, excellent preparation for a wide variety of jobs.

Middle school experience in particular is an eye-catcher, Priest says. “If you can teach junior high, you can be successful in high school. The

opposite isn’t necessarily true.” He found that his own internship experiences were a revelation. “I made the classic mistake of trying to push traditional notation on kids before they were ready for it,” he recalls. Every teaching experience can be valuable. Everyone makes mistakes, and those who start learning from their mistakes earlier draw that much more of an advantage.

When it comes to listing performance experiences, Priest cautions against an extensive list. “When you’re going for your first job, you want to keep things ‘lean and mean.’” A long list of performances distracts from

teaching experience. It’s better to keep to a smaller, diverse list, highlighting experiences such as directing a choir over singing in one.

“When you’re going for your first job, you want to keep things ‘lean and mean.’”  
—THOMAS PRIEST

Priest emphasizes the importance of composition skills. The ability to create a custom arrangement or composition for your students is a standout. “Composition experience, performance experience, and teaching experience all inform each other.”

With the advent of technological advances come further opportunities for making oneself look great on a résumé. Video of one’s teaching or performance work can be impressive, as employers are anxious to see you in action. “I can’t think of anything that would be more compelling for a principal to see than a video of an applicant teaching.” Print your website URL on a paper résumé and include links in an online résumé, when the option is available.

Attendance at a conference can also shine like a beacon. NAFME’s own 2015 In-Service Conference will be held October 25–28 in Nashville (see [nafme.org/nashville2015](http://nafme.org/nashville2015)).

When it comes to other information on the résumé, Priest notes that he also loves to see an applicant’s teaching philosophy: Tell why you think music is important, and why you want to teach. This can make you truly stand out among other applicants. ■



Specific teaching and performance experiences can make a new music educator's résumé shine.



# Makes better musicians.



- Solid pedagogy and a clean/clear format create better understanding.
- Instrument-specific (Book 1) and instrument-family-specific (Book 2) Master Class DVDs and MP3 CDs assist in more effective practice.
- Band and String Book 1 are also available in a *Director's Choice* customizable version.
- Four levels each are available for String and Band!



AVAILABLE FOR CONCERT BAND, STRING ORCHESTRA, AND GUITAR.

**“I just transitioned to *Sound Innovations* this year. This year’s kids are advancing so much more quickly!”**

-Amy Best,  
South Eastern School District, Fawn Grove, PA

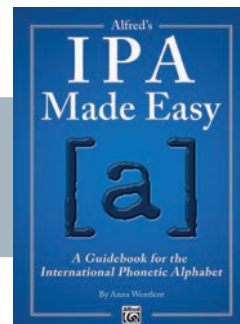
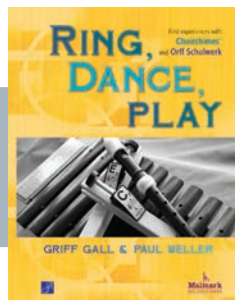
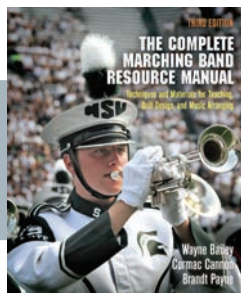


**Alfred Music**  
LEARN • TEACH • PLAY

Request a free preview copy\*  
[alfred.com/sisample](http://alfred.com/sisample).

\*While supplies last

# resources



## BOOKS ►

### Trombone Shorty

By Troy “Trombone Shorty” Andrews, Illustrated by Bryan Collier (2015, hardcover, 50 pgs., \$17.95) Hailing from the Tremé neighborhood in New Orleans, Troy “Trombone Shorty” Andrews got his nickname by wielding a trombone twice as long as he was high. A prodigy, he was leading his own band by age six, and today he headlines the legendary New Orleans Jazz Fest. With illustrator Bryan Collier, Andrews has created a lively picture autobiography about how he followed his dream of becoming a musician. This little book is a celebration of the rich cultural history of New Orleans and the power of music. **Abrams Books for Young Readers**, [abramsyoungreaders.com](http://abramsyoungreaders.com)

### The Complete Marching Band Resource Manual:

Techniques and Materials for Teaching, Drill Design, and Music Arranging  
By Wayne Bailey, Cormac Cannon, and Brandt Payne (2015, paperback, 320 pgs., \$47.50) Supple-

mented with musical arrangements, warm-up exercises, and over 100 drill charts—and updated to reflect new standards for drill design and more—this third edition of the *Manual* presents the fundamentals and advanced techniques that are essential for successful marching band leadership at all levels. **University of Pennsylvania Press**, [upenn.edu/pennpress](http://upenn.edu/pennpress)

### Ring, Dance, Play:

First Experiences with Choirchimes® and Orff Schulwerk  
By Griff Gall and Paul Weller (2014, paperback, 128 pgs., \$20.95) The lessons in *Ring, Dance, Play* have been specifically created for grades K–5 with an emphasis on developing overall music literacy through Orff Schulwerk’s full-body approach and child-centered way of learning. By employing a “child’s world of play,” elemental music-making can be both fun and easy. This collection of lessons can be helpful to any music educator looking for a fresh, new approach to engage their students—it can have your classroom ringing, dancing, and playing in no time. **Gia Publications**, [giamusic.com](http://giamusic.com)

### Alfred’s IPA Made Easy:

A Guidebook for the International Phonetic Alphabet  
By Anna Wentlent (2014, paperback, 64 pgs., \$9.99; also available as eBook) How many years has it been since your last diction class? This handy guidebook is an easy reference for the symbols used in IPA: what they look like and how they are pronounced. Example words for every symbol are included in English, Latin, Italian, German, French, and Spanish. An online resource includes recorded demonstrations of every sound. This little book is a clear and concise tool for those who sing in foreign languages; it’s equally useful in the choir room and the vocal studio. **Alfred Music**, [alfred.com](http://alfred.com)

## TEACHING AIDS ►

### Music Room Posters Set 1: Sousa, Vaughan Williams, Holst, Grainger

By Maria Olson (\$39.95) These large, well-designed posters can be a great way to brighten any music educator’s classroom! This first set includes historical information and various other facts about four of our most well-known and beloved composers, presented in a colorful and engaging layout, with each printed in a 24" x 36" format. This can be a fun way to introduce your students to the music and lives of John Philip Sousa, Ralph Vaughan Williams, Gustav Holst, and Percy Grainger. **Gia Publications**, [giamusic.com](http://giamusic.com)



Please send all media for consideration with photos to “Resources,” 582 North Broadway, White Plains, New York 10603.



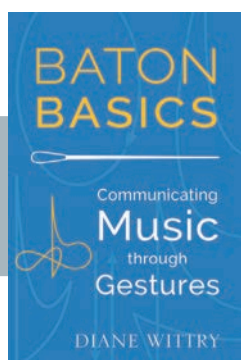


## The Positive Pianist:

How Flow Can Bring Passion to Practice and Performance

By Thomas J. Parente (2015, hardcover, 150 pgs., \$99.00; also available as paperback and eBook) By using Mihaly Csikszentmihalyi's theory of flow, Parente shows that linking productivity and enjoyment in piano playing has a positive impact on students, motivating them to practice more in order to experience flow again; this creates optimal learning conditions for practicing. Parente argues for an objective, goal-oriented backdrop that will lead piano students to achieve greater confidence, accuracy, and musicality.

Oxford University Press, [oup.com](http://oup.com)



## Baton Basics:

Communicating Music through Gestures

By Diane Wittry (2014, hardcover, 248 pgs., \$99.00; also available as paperback and eBook) This text is based on the premise that the most effective forms of conducting are about conveying energy, and that this is a fundamentally physical activity. Wittry offers a conducting approach based upon the concept of conveying weight, resistance, and energy, combined with size, beat placement, and speed, through familiar gestures and in order to communicate a better concept of musical sound to the musicians. Includes many detailed drawings and access to over 60 video examples on the companion website.

Oxford University Press, [oup.com](http://oup.com)



## CDS ▶

### Merry Pranks of Master Till

By the London Philharmonic Orchestra (2015, 6 tracks, \$16.98; also available as digital download)

This innovative recording of Richard Strauss's colorful tone poem, *Till Eulenspiegel's Merry Pranks*, features narration written by conductor Stephen Simon, and recited by beloved storyteller Yadu. The music depicts a colorful cast of characters, and the piece itself serves as a reminder that lightness of heart is a valuable asset, but we should choose our audience wisely because, for some people, humor is no laughing matter! The album includes an interpretation minus narration as well.

Maestro Classics, [maestroclassics.com](http://maestroclassics.com)



### Today Is Forever / Hoy es para siempre

By Future Hits (2014, 24 tracks, \$15.00; also available as digital download)

Indie musician and Chicago Public Schools teacher Matt Baron and his band Future Hits, together with special guest guitarist David Vandervelde, have released an album that is a vivid and joyful celebration of ordinary life, with songs addressing topics such as friendship, responsibility, birthdays, seasons, family, and more. Every song is presented twice—once in English and once in Spanish—so that the album is welcoming to speakers of both tongues, as well as those learning a second language. **Future Hits**, [futurehits.org](http://futurehits.org)



## ACCESSORIES ▶

### Band Room Double-Stack Guitar Case Rack

By [GuitarStorage.com](http://GuitarStorage.com), a subsidiary of **A&S Crafted Products** (\$799.00) This new, durable rack enables guitar teachers to store 20 or more guitar cases of various shapes and sizes in a durable double-deck rack while making the instruments quickly and easily accessible in a classroom or studio. It features a mechanism to lock cases to the rack, wood guitar pick-shaped bookends to keep the cases upright and stable, and heavy-duty casters to enable teachers to easily wheel the rack as desired (including through 33" doorways) and then to lock it in place. It is easily assembled with a single hex wrench (included), and an alternate rail position accommodates small or 3/4-size guitars. [GuitarStorage.com](http://GuitarStorage.com)



Tap, Tap...  
(WHO'S THERE?)


You are! Singing, dancing, playing, and making a difference in children's lives—and in your own. Teach our much-loved research-based family and preschool programs, and enjoy the support of our creative and energizing teaching community. There's a workshop near you.

**MUSIC TOGETHER®**  
THE JOY OF FAMILY MUSIC®

(800) 728-2692 • [musicTOGETHER.com](http://musicTOGETHER.com)

“I don't have perfect pitch, but I have relative pitch. I'm glad I don't have perfect pitch, because perfect pitch can drive you crazy.”

—Billy Eckstine ([sourcequotes.com](http://sourcequotes.com))




WILLIAM P. GOTTLEIB/LIBRARY OF CONGRESS

*resources*  
... CONTINUED

**WEBSITES ▶**

**Be Part of the Music**


NAfME is partnering with several music education, industry, and arts organizations in a project called Be Part of the Music. This program offers online tools, including a variety of videos, to encourage ensemble participation and enhance recruitment and retention. The first tools are now available free online at [bepartoftheband.com](http://bepartoftheband.com). A disc



called *Be Part of the Band*, the first in a series of programs, can also be purchased for \$10 via the website. Stay tuned for more information about Be Part of the Music in the October 2015 issue of *Teaching Music!*

**Music Educators Toolbox**

(Free) Carnegie Hall's Weill Music Institute has launched a set of free online resources for music teachers that includes lesson plans, activities, assessments, video examples, and documented best practices. Designed to be effective in and adaptable to a wide variety of music classrooms, these resources were developed through Carnegie Hall's five-year residency at PS/MS 161, a New York City elementary/middle school. The Toolbox features grade-specific music education resources addressing fundamentals of rhythm and meter, form and design, pitch, and more. Carnegie Hall's Weill Music Institute, [carnegiehall.org/toolbox](http://carnegiehall.org/toolbox)








**STANDS, RISERS,  
FOLIOS, & MORE  
@ DISCOUNT PRICES!**  
FREE MUSIC PRODUCTS CATALOG  
1-800-598-5383  
www.valiantmusic.com



**MUSICFOLDER.com**  
The world's best choral folders. Since 1993.  
**CHOIR & BAND FOLDERS**  
We manufacture for the world &  
can deliver in days not weeks.  
Logos/crests/names imprinted.

**BEST PRICE  
FOR QUALITY USED  
INSTRUMENTS  
GUARANTEED**  
stores.ebay.com/  
musicinstrumentsdirectorapproved  
Yamaha, Selmer, Conn  
FINANCING NOW AVAILABLE

**FUNDRAISING  
PROGRAMS**  
Help for uniforms, trips,  
equipment, music & more.  
www.GelliteCandles.com/FR

**PennywhistlesForSchools.com**  
The Recorder Alternative!

**50% OFF BAND, ORCHESTRA,  
RECORDER MUSIC**  
www.musicfunbooks.com

**BAND MUSIC - SOLO &  
ENSEMBLE MUSIC**  
Low Internet Pricing - Instant Delivery  
www.pdfbandmusic.com

**TO PLACE AN AD**  
**RATES:**  
Classified, \$2.80 per word  
Display classified, \$73.00 per column inch  
**DEADLINES:**  
Oct. 2—Dec. *Music Educators Journal*  
August 7—October *Teaching Music*  
**SEND ADS TO:**  
*Music Educators Journal* and *Teaching Music*  
at wwhite@intunepartners.com,  
or call 914-358-1200, ext. 302

**CHORAL  
SIGHT-READING  
MATERIALS**  
Reproducible. Free Samples.  
Masterworks Press: 800-300-9229  
www.MasterworksPress.com

**THEORY FOR CHOIRS**  
Reproducible, modular, flexible.  
FREE SAMPLE.  
www.theory4choirs.com

**HaMaR PERCUSSION  
PUBLICATIONS**  
www.hamarpercussion.com

**join the broader minded™ movement.**  
It's time for everyone to start thinking beyond the bubbles.™



We know music helps educate the whole student. But now we need you to help us spread the word. The true mission of education lies in shaping the students behind the scores, and "bubble tests" can measure only so much.

Visit **broaderminded.com** now to get started.

- Learn what to say and how to share it
- Watch the broader minded video
- Share your own story
- Join the broader minded movement and receive advocacy updates
- Order broader minded resources

**800-336-3768 www.nafme.org**



# bravo!

## ITZHAK PERLMAN

**VIRTUOSO VIOLINIST, CLASSICAL MUSIC ICON, AND MULTIPLE GRAMMY® WINNER** Itzhak Perlman is one of the most celebrated musicians of our time. A 2003 Kennedy Center Honoree, he has performed at the White House (multiple times), with every major orchestra in the world, and on a long list of recordings, television programs, and film scores. A much sought-after teacher, he has been on the faculty of The Juilliard School since 1999. The Perlman Music Program ([perlmanmusicprogram.org](http://perlmanmusicprogram.org))—which has a campus on Shelter Island, New York, with public concerts every weekend through Labor Day—was founded by his wife Toby 21 years ago and offers musical training to gifted young string players. This month, Mr. Perlman turns 70. We at *Teaching Music* both salute him for his many contributions to music and music education, and wish him a very happy birthday!

**You're heavily involved in music education. Why do you think it is important in general?** Music education is just as important as any other kind of education. It gives us what society needs. I am a firm believer that teaching is the number two most important thing in our lives as far as children are concerned—parenting is first. Sometimes teaching is number one when students really rely on their teachers. Teachers have a great responsibility to our young. When you think of this responsibility—they take and mold the lives of their pupils. They affect their lives forever.

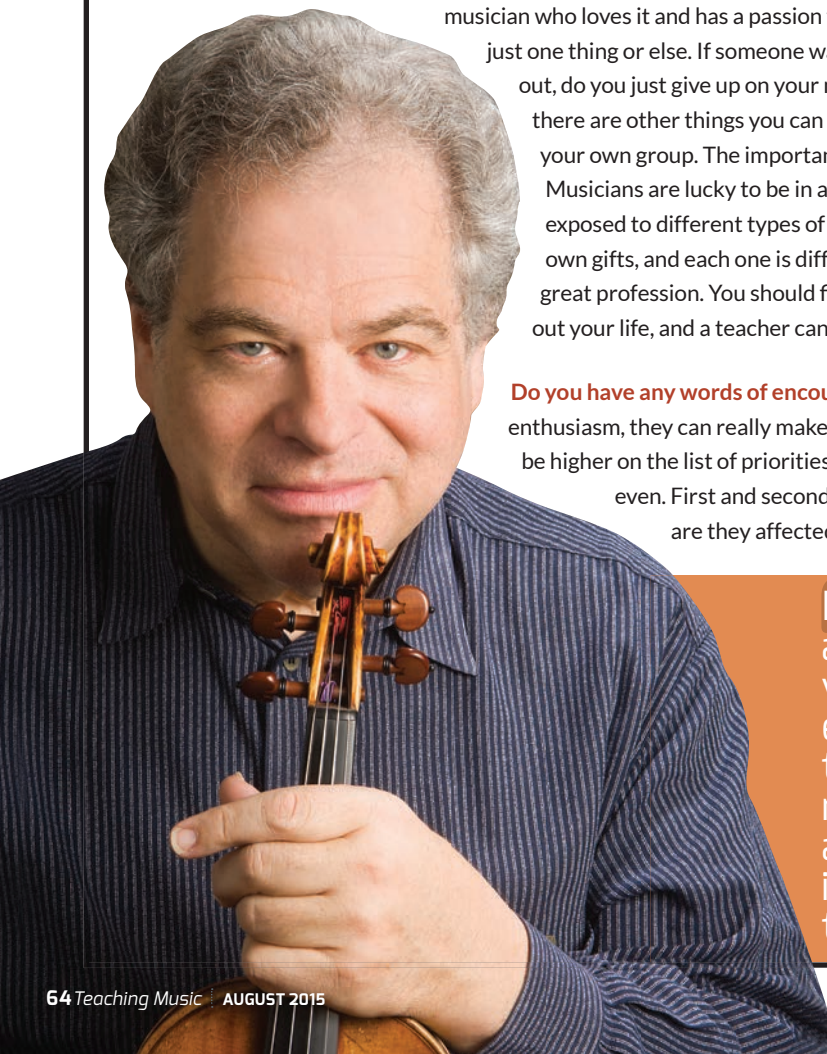
**Do you have any recommendations for music teachers who are trying to get their students to stick with it?** There are no shortcuts, and every student is different. What I say to my students is that the important thing is “Do you like what you do?” If you're really a dedicated musician who loves it and has a passion for it, you'll have a chance to do good things in music, but it's not just one thing or else. If someone wants to study so they can play Carnegie Hall—if it doesn't work out, do you just give up on your music? There's nothing wrong with playing Carnegie Hall, but there are other things you can do—you can play chamber music, you can teach, you can start your own group. The important thing in life is to be happy with what you do for a living.

Musicians are lucky to be in a profession that has so much beauty. If you're a teacher, you are exposed to different types of talents with students—each one has their own challenges and own gifts, and each one is different. Teaching is a great profession. Playing chamber music is a great profession. You should figure out what's good for you. There are many ways of planning out your life, and a teacher can help you with that.

**Do you have any words of encouragement for music teachers?** If you have a teacher with great enthusiasm, they can really make you love anything, but it's all up to the teacher. Teaching has to be higher on the list of priorities. Teachers should be just as high as doctors and lawyers—higher, even. First and second grade—these are the formative years for our children and, boy, are they affected by who's there. It's such a responsibility. Just keep going, do a

good job, and you will be appreciated. Don't be discouraged, because you are in a great profession. When you see a student who is brilliant, what can be better than teaching someone who really absorbs what you have to say? What a great feeling! But you have to look for it and be out there giving it your all.

“If you have a teacher with great enthusiasm, they can really make you love anything, but it's all up to the teacher.”





INTRODUCING

# TRANSCEND™ Active Acoustic System



One Space. Any Performance. Simply A Sound Investment.™

Enhance the acoustics of your performance space - now at an affordable price. Transcend™ Active Acoustic System gives you the control to perfect your sound environment in virtually any space: performing arts centers, auditoriums, theatres, opera houses, arenas and worship spaces. The Transcend system also makes it easy for any type of performing group to shine with the right acoustics. Visit [wengercorp.com/transcend](http://wengercorp.com/transcend) or contact us today 1.800.4.WENGER.

**Wenger®**  
Your Performance Partner

Grades  
PK-8

Fully digital, totally interactive,  
completely **YOU!**



To view samples, go to [OnlineLearningExchange.com](http://OnlineLearningExchange.com).  
Select PRODUCTS. Select MUSIC.

PearsonSchool.com/music  
800-848-9500

Copyright Pearson Education, Inc., or its affiliates. All rights reserved.

Whiteboard and iPad® ready

PDF01.12.SC.NL Mus120051